
Introduction

Made in Video

There is highlighted in these video days a direction in contemporary video which engages consciously with and is shaped by the world's current socio-political climate, and the economic and technological developments which drive it. Pure formal aesthetics and self-exploration is superseded by a desire to relate to the world and matter in a political and social sense. More than ever before, video art insists on a semi-documentaristic approach in order to reflect on or influence the handling of ethical and political problems. Methods used in the videos include manipulated news clips, video as visual evidence and experimental interview forms. This video making is constantly expanding its field in an investigation of the precarious relationship between social activism, art, and politics. It features independent media not only as an artist's tool but as every citizen's tool to suggest their views in an artistic, journalistic or semi-documentaristic way to wrestle the mainstream broadcast-scope and definition of news.

Four categories

There are 51 selected video works shown in *Made in Video*. The videos are divided into four categories: *ARThropology*, *ARTivism*, *ART Documentation* and *Video Voodoo*. The formal expressions, methods and distribution sources of each differ. The essential point is that they are out there on the internet, at free TV stations, at art institutions, within social and anthropological associations; they are everywhere but are still not visible enough. The aim of *Made in Video* is to bring these videos to a broad public, to make them visible.

ARThropology

Many artists or videographers approach socio-political matters from an observational and interpretive anthropological or documentary angle. The arthistorian Nicoletta Isar, in her text "A Slice of Life", points out that the videos of ARThropology are close to life, made out of fragments of life, but most importantly the videos show how the medium is becoming ever increasingly democratic and creative.

ARTivism

When artists and video makers construct a work of activistic nature, they intend to discuss, make visible or reflect on current situations, which they think are underexposed or misrepresented in the dominant social or political agenda. Hereby they aim to encourage the public to draw its own conclusions and actively engage in finding alternative solutions to the problems of society.

ART Documentation

Art Documentation includes two types of video works, one which uses or plays with the documentaristic approach in an artistic way and the other which documents artistic performances and happenings. Performance artist Suzanne Lacy makes clear in her contribution to this catalogue that ART Documentation works to reach a broader public and the politicians. For her, video has the potential to communicate within broader social

structures rather than be restricted to an art public in an art institution. In this sense video makers become active communicators within the socio-political debate, not passive consumers of mainstream media.

Video Voodoo

The fourth term Video Voodoo is a metaphor that covers a sphere of experimental freedom for videos with strong personal voices. It's political and social statements are revealed in balancing on the edge of fiction and fact, lived reality and dream. In Video Voodoo you will find animation, music video, and videos which have a clear bodily effect on the viewer.

Venues

Videos of this kind often face difficulties in reaching a broad and varied public. One of the reasons is that they place themselves in a grey-zone between art and documentary, activism and politics which make them hard to define and place. In order to reach that public *Made in Video* will include screenings both in well known exhibition places and untraditional or unfashionable urban spaces, public as well as semi-public. This includes metro stations, a restaurant, walls in the cityscape and an alternative tv-station. *Made in Video* wishes to activate the receivers by offering them alternative forms of visual information.

It is not the intention with this festival to define these categories as closed entities. It is important to stress the fact that this tendency in video making is not to be defined in one festival. It is a developing tendency that keeps on changing - mixing and challenging ways of perceiving, understanding and communicating.

Enjoy the festival.

Chamber of Public Secrets

Khaled Ramadan // Jane Jin Kaisen // Stine Høxbroe // Alfredo Cramerotti // Ida Grøn // Iben Bentzen

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Idea & Concept: Chamber of Public Secrets | www.chamber.dk

Organizer: Chamber of Public Secrets

Graphic Design: Stine Høxbroe & Emil Svendsen

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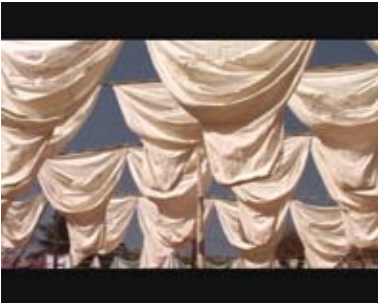
ARThropology



A VIDEO (1:36)
Jihee Min, Canada 2005

1

Jihee Min is Asian and lives in a multicultural society. As visual identity is most associated with the face, her social identity has always been defined by the differences in her visual appearance when compared to other Caucasian Canadians. This video is Min's response to the struggle of assimilation, of identifying a persona in our societal framework.



NEERANAKALLU (WATERSTONE) (6:30)
Smriti Mehra, Canada 2004

2

Neeranakallu (Waterstone) was filmed in Bangalore, India, at its largest dhobi ghat or washermen's quarter. As a visual tableau without dialogue, the film shuffles between boundaries of site, body and movement as it explores the space of the dhobi ghat and the masses that gather there to wash their clothes.

MADE



FILM AS FOSSIL (12:00)
Klaas van Gorkum, Netherlands 2004

3

Working with old super-8 footage from 1978, and a recorded telephone conversation with a stranger conducted in Dutch, this video explores the anthropological gaze from an unusual perspective. A fossil, something experienced in the past, is deposited hidden within the film. Suggestive and full of possible interpretations, *Film as Fossil* questions the narrative prerogative and invites the viewer to read new meaning into the filmic material.



IN PLACES (4:30)
Erik Olofsen, Netherlands 2004

4

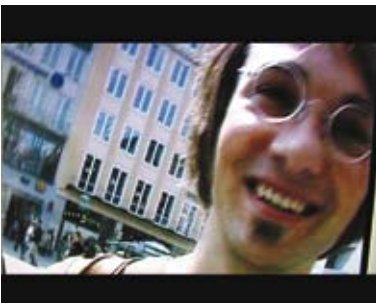
A male figure falls on a city made out of foam in extreme slow motion, dissolving and sinking into it. Countless skyscrapers of a city landscape bend instead of breaking under the weight of the body in a seemingly never ending fall. In its enduring mute slowness, *In Places* oscillates between moods of contemplation and provocation, turning the relation between man and the city upside-down.



MY NAME IS PAULO LEMINSKI (4:30)
Cezar Migliorin, Brazil 2004

5

The video displays a quarrel between father and son. Migliorin repeatedly tries to encourage his son to recite a poem by Paulo Leminski. After a first try out the little boy refuses to do so, making fun of his dad by presenting his very own interpretation of the poem's lines. "Everything I do / someone in me / that I despise / always thinks it's great, I barely scratch / can't change anything else / it's already a classic".



INTERVIEW (8:20)
Franz Wanner, Germany 2003

6

In this experiment, the artist strolls through the pedestrian area of Munich. Equipped with a camera, Wanner searches for volunteers willing to interview him. Due to the upside-down interview-situation, the questions that arise are not surprisingly manifold and encompass: "the big bang, a bus full of policemen, young women with packed shopping bags, the eternal life and Henry the Lion."



INTERMINGLING BROUHAHA (3:15) Patricia Reed, Germany 2005

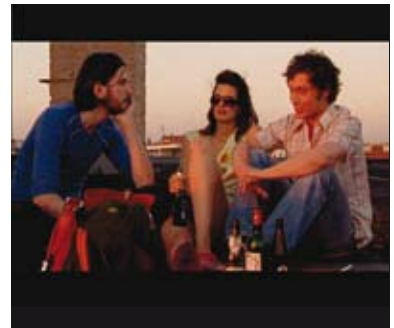
7

In *Intermingling Brouhaha*, a typical pedestrian street has been filmed and all of the architectural signifiers removed frame by frame – leaving only the people. Each frame of video is composed of four moments of time oscillating in opacity with one another, creating a slowed down movement where the traces left by the moving pedestrians can be seen. The soundtrack to the work is a collection of narrative fragments from the passers-by, transcribed on the site and then read aloud by the author. When the trajectories of people and textual fragments mingle, a hybrid public body is formed.

A SUNSET TAKES 7 MINUTES (15:00) Johanna Domke, Denmark 2005

8

A Sunset Takes 7 Minutes is set on a roof in Berlin. A group of young people have gathered. They watch the setting sun while chatting and drinking. The camera makes a slow 360 degrees turn, panning the city landscape and the people on the roof, grasping a few fragments of their conversations. The whole scene repeats itself as the sun sets, casting its slowly fading light on the people's faces. We are caught in a moment of time, while everything else is moving onwards.





MY GRAND GRANDFATHER (7:00)
Jette Hye Jin, Denmark 2005

In this 'mocumentarian' piece of art work Jette Hye Jin deals with her family relation to the famous Danish composer Carl Nielsen. Archival material and a personal intimacy signal veracity in the interview with Jin, while her Asian look still does not fit the expectations of a biological family relative to the all-Danish icon Carl Nielsen.



GRAMME: 19/07/05
(EARLS COURT, LONDON) (5:00)
Robert Luzar, UK 2005

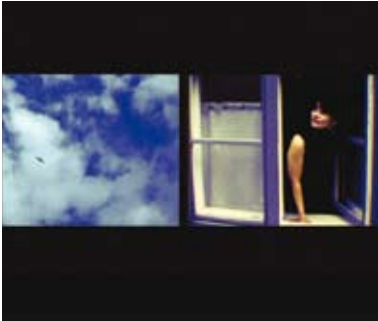
What seems to be a real-time documentation of a city walkway quickly becomes disturbed by Robert Luzar's performance, where he makes a street drawing which operates on both literal and conceptual levels: the line drawn in the performance records the duration of the event. The inherent abstraction introduced in the documentary footage is then reiterated through the editing process by slowing and speeding up the footage while interrupting it with visual and audio samples: visualizing manipulations of time.

11

THE LONELY CROWD (6:00, 8:00, 11:00)
Katja Høst, Canada 2004

In *The Lonely Crowd*, the artist focuses on people's attempts to catch a glimpse of their own reflection in the windows and surfaces of the city. Through an Argus-mirror we watch people passing by, meeting their own gaze in the mirror surface. The situation draws the passer-by out of the collective stream, giving them a moment of individuality. The work focuses on the ambivalent experience of being both subject and object in the public sphere; of seeing and being seen at the same time.





JULIA - JULIET 3 (5:11)
 Heidi Romo, Finland 2005

Juliet, a previous work by Heidi Romo, is a fictional story based on talks with single women over 35 years old living in the city. Most of the women said they had failed in life since they live alone without a steady relationship or a family. Living alone was not something they had in mind when they were 20-something. Accordingly, a lot of the women said they felt pressured by the flood of images of happy families and couples in love that TV and advertisements pour onto us. Departing from this story, the video Julia - Juliet 3 is a satirical retelling of a Juliet who does not stay indoors to mourn her solitude. Portraying a day of Juliet's life in Helsinki, this video shows how she converts her otherness into a victory.



**SLIMEBALL PEST: THE MUSICAL,
 THE TALE OF THE CHOCOLATE QUEEN (16:00)**
 Kristján Lödmfjörd, Netherlands 2005

The Chocolate Queen's parents were not lovers but worked together in live stream sex orgies on the Internet. The Queen's conception was witnessed by over 10.000 viewers on www.hammerbanger.org. The parents died from AIDS shortly after the Queen's birth, and the Queen was sent to an orphan home. The Chocolate Queen grew up to follow her parent's footsteps and become the most shining star in the cult of Internet performances.

video

ESPACIO MICRO (5:00)

Pilar Ortiz & Paola Velasquez, USA / Chile 2005

14

This video documents Santiago's public buses as a backdrop for cultural expression. Nomad vendors and musicians work on buses creating a particular language and generating new social interactions. They are an important part of the city's collective memory and will disappear after the restructuring of Santiago's public transportation system.

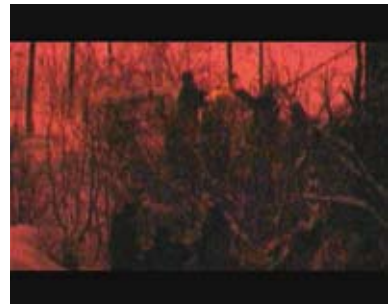


UNDELIVERED SPEECH (2:00)

Katja Aglert, Sweden 2006

15

Words written by Richard Nixon's speechwriter William Safire in 1969 on the occasion of the Apollo 11-mission are read aloud. A little balloon, lit from within, rises up into a dark city night while we listen to the full length of a speech that was never delivered: "Fate has ordained that the men who went to the Moon to explore in peace will stay on the Moon to rest in peace. These brave men, Neil Armstrong and Edwin Aldrin, know that there is no hope..."





PIISKAA! BEAT IT! (1:08)
Nina Lassila, Sweden 2005

16

In Piiskaa! Beat it! we see a woman cleaning a carpet. She is clearly beating the carpet up... is she angry and why? In this work, Nina Lassila has been working with questions of identity - specifically identity affected by social barriers and conventions based on gender and upbringing. The artist plays with the prevailing notion that a loud physical woman is somehow deranged and out of control.



**AN EXPLANATION:
(AND THEN BURN THE ASHES) (6:00)**
Annemarie Jacir, Palestine 2005

17

An Explanation is an architectural exploration of Columbia University in New York where buildings only reflect each other, space is restricted, and objects are concealed or only partially revealed. Set against a montage of phone messages received by Columbia University, the viewer's imagination contributes to this portrait reflecting atmosphere of American college campuses today.



LIFT (3:05)
Hyewon Kwon, UK 2005

18

The human figure in Hyewon Kwon's Lift stands with her face turned away, shut off from the surrounding world. It is an attempt to find a place, a quest for something to grasp hold of in a world that elusively speeds onwards; a world that has no time for contemplation, no time for reflection, no time to think about life itself. Though the character is seeking shelter or protection, it is clear that there is no escape. All that remains is an attempt to retreat into one's own spiritual self, in one's own thoughts. But even then the world is omnipresent.

ARThropology: "A Slice of Life"

Nicoletta Isar

The medium of video has spread worldwide. If it isn't yet as inexpensive as pencil and paper, as the multi artist and director Jean Cocteau wished film to be in order to become art, then video is no doubt a medium popular among many artists due to its artistic potential. Referring to this vision of Cocteau's, the video artist and theatre director Antero Alli has argued that today video is becoming available and flexible enough to be a powerful and democratic creative tool.

Made in Video is an "appeal signal," inviting the viewer to look specifically into things "made in video." Made in Video is focused on video's potential in the grey zone between video art and documentary, its potential as activist tool and the tool of the citizen journalist. I believe there is an intimate relation between the specificity of this medium of artistic expression and the content and intention of the works present in the category ARThropology.

Before touching on some of the videos present in this section, it might be interesting briefly to recall the cultural and aesthetic milieu of the 60ies from which video itself has developed. From there we can draw out some features and potential expressions of video art.

The theorist of electronic media arts Gene Youngblood notices in his article on the metaphysical structuralism of Bill Viola's videos, that the proper context of video art is the tradition of experimental cinema. Experimental cinema

is thought of as film organized neither as narrative fiction nor as non-fiction, with origins in the avant-garde. Video cannot be understood more seriously than as art world fashion or sensibility if it is left outside this domain of experimental cinema, Youngblood says - thus only in the domain of experimental cinema can video achieve more serious levels.¹ Why was Youngblood insisting on these origins of video? The answer resides in video's technological

ARThropology suggestively creates the ideal and hospitable space of containment for such video stories which are concerned with the life of man invested both anthropologically and artistically in unique discourse... The videos of ARThropology are close to life, made out of fragments of life, but most importantly the videos show how the medium can be liberating as a means of visual expression.

¹ Gene Youngblood, "Metaphysical Structuralism: The Videotapes of Bill Viola," *Millennium Film Journal*, nos. 20-21 (Fall/Winter 1988-89), pp. 82-83.

capabilities, and the freedom it seems to provide to the artist. Video has been the best medium of expression for experimentation, personal undertakings, and subjective discourses. This specific kind of cinema, defined basically as a medium that disseminates moving pictures, was well suited to experiments with the stream of audiovisual events in time. Video allowed artists to catch in its grain artistic expressions of personal experiences, with poetical resonance, rather than prosaic narrativity. For Youngblood "video art" is a personal rather than institutional enterprise. In line with Cocteau's vision of inexpensive media, Youngblood sees in video the true art of cinema, as the opposite of entertainment, if by art one means a process of exploration and inquiry.

Here we come to one of the most important aspects of the video genre: its apparently democratic and economically non-discriminatory character, which is well represented in these video days. The accessibility of video opens the discourse of the image to previously excluded experiences, realities and corners of life; and to anonymous lives made in video by unknown artists. This is not at the expense of artistic expression, not at all, but in spite of and against a mainstream determined by those with wealth and power. Video is often used to deconstruct the narrative of mainstream film, thereby serving citizen journalism and video activism, but there is much more potential in the medium and it is the task of the artists and organizers of these video days to unearth this.

The work presented here has yet to be defined as a genre. It lies in a grey zone between video art as such and documentary film. How could this grey zone be defined, where is it to be located and what are its borders? What about its components and its confluences? The demarcation of such an undecided zone of visual experimentation is problematic because of its placement in-between realms, because of its unstable, fluid borders, and because of its non canonical structure. But what is truly unique and singular for this grey zone is that it stems from an everyday philosophy with all its casual poetry, which makes this area of experimentation so alive. This is exemplified in *"Espacio-Micro"* by Pilar Ortis and Paola Velasquez, *"My name is Paulo Leminski"* by Cezar Migliorin and *"Piiskaal!"* by Nina Lassila.

ARThropology has attracted unknown artists of Hispanic, Asian, and Scandinavian origins. They bring to their work a social and political agenda which is explicit in *"Espacio-Micro,"* a story that lies deep within the slums of Santiago, a variant perhaps of Meirelles' Brazilian City of God. *"Espacio-Micro"* is a hybrid zone where heaven meets hell, where the church entrance to heaven is placed in the vicinity of dangerous surroundings. ARThropology suggestively creates the ideal and hospitable space of containment for such video stories which are concerned with the life of man invested both anthropologically and artistically in unique

discourse. "*Espacio-Micro*" as well as "*Lift*" and "*Piiskaa!*" record such unmediated slices of life. Their simplicity and immediacy make them valuable pieces of visual anthropology.

Erik Olofsen's "*In Places*" speaks poetically and effectively against destruction and terrorism. A man collides with a fake foam city. This is a vision of subtle incorporation of abstract imagery and figurative image collapsing into each other, in fluid overstretched camera motions, which opens the opportunity for reading this collision metaphorically.

The videos of ARThropology are close to life, made out of fragments of life, but most importantly the videos show how the medium can be liberating as a means of visual expression. As Antero Alli puts it:

"Video is ultimately liberating as an artistic and political medium, in so far as it comes unfettered by this [elitist] stigma which subsists on the hierarchies of commercial enterprise."²

This liberated artistic expression, uninhibited by canonical rules for structuring the image as well as by the ideological constraints of the mainstream, is present in these videos. In this respect the true nature of the medium, its experimental dimension open to discourse and immediacy, has been tapped by the artists to contain and reveal facets of life and humanity.

Nicoletta Isar is Associate Professor at Copenhagen University, Institute of Arts and Cultural Studies. She has studied in Bucharest, Paris, and Toronto. She holds a doctorate in Byzantine studies. Her main research is focussed on comparative studies in the history of mentalities and studies in Ritual Performance and Visual Anthropology – with a special interest in the recurrence of rituals in contemporary performances (Bill Viola and Antero Alli as major interests). She has taught a number of courses on visual culture and anthropology; combining visual arts, anthropology, and studies in ritual performance.





ARTivism



I AM THE SLOGAN (4:00)
Rosa Marie Frang, Denmark 2005

I Am The Slogan is an investigation into our commercialized world's influence on the perception of the ideal human being. The experiment documented here aims at showing how the product slogan sneaks almost unnoticed into the consumer's subconscious mind. In her work, Rosa Marie Frang has placed an »« in front of selected product slogans, and these are being read aloud in a department store, with a megaphone. The performance staged by the artist bears the crucial question: What kind of moral signals and values do these slogans send out indirectly?



KUAFÖR' Ü OSMAN (7:58)
Katrin Hornek & Cäcilia Brown, Austria 2005

Taking place in Istanbul, an urban site created under the impact of both the east and the west, this video deals with a particular society's imprints in the body and the unwritten rules of behaviour in a male-dominated public space. Entering a Turkish barber shop, a young female backpacker asks to be shaved under her arms. With the help of a hidden camera, the video visualizes Goffmann's notion of "back-stage" and "front-stage" behaviour.

ide

21

PROTEST UNDERWEAR (17:00)
Thierry Geoffroy / Colonel, Denmark
2005

Do the young people spending a week at the Roskilde Festival, the swarming masses moving from rock concert to rock concert, still have political opinions? If so, which? In his decidedly humorous manner, Colonel tries to enforce a new protesting ritual as raising fingers and shouting "peace and love" does not work anymore. Encouraging the festival-goers to write down their political statements on underwear, he presents the status quo of young people's opinions about today's world. Are we here to look attractive or to change the world?





WHAT A WONDERFUL WORLD (4:50)
Predrag Pajdic, Yugoslavia/ UK 2005

22

"I see skies of blue and clouds of white / The bright blessed day, the dark sacred night / And I think to myself, what a wonderful world". Being introduced with the lines of Louis Armstrong's song, the viewer of this work is soon confronted with a montage of photographs and video footage, that shows off a whole different reality of human living-together: From the cruelties committed by the Nazis, up to the terrorist attacks of 9/11 and the most recent US-invasion in Iraq.



NEW YORK CITY (14:23)
Andrea Frank, USA 2005/6

23

A massive and fast-paced digital slide show pans social and public spaces of Manhattan. A parallel text layer presents the headlines of the US National Strategy for Homeland Security from 2002. The tightening of control and newly introduced security measures, which are part of the US led "war on terror", have caused semi-conscious adjustments, subtly changing the fabric of the city. The question of surveillance and control arises in everyday life and induces suspicion in situations experienced as normal before.

THE THIEF OF BAGHDAD (4:30)
Diane Nerwen, USA 2003

24

Oil, flying horses, and tales of liberation swirl together in this technicolor action-adventure-fantasy starring Charlton Heston as a swaggering Texan empire-builder in Baghdad and Conrad Veidt as his nemesis. The film draws on imagery and dialogues from classic Orientalist cinema such as *The Thief of Baghdad* to depict a Hollywood-style clash of civilizations. By re-editing the Hollywood classics, transforming them into a seamless narrative pastiche, Nerwen presents an imaginative retelling of the US invasion and occupation of Iraq. Through parody and ironic juxtapositions, she delivers a work of “agitational propaganda” with a biting anti-war message.



Participating emotionally in what they do, never detached from what they see, each digital bullet video activists shoot belongs to a committed and personal point of view.

ARTivism

Alfredo Cramerotti on behalf of Chamber of Public Secrets

Video Activism is a movement facilitated by digital technology. That is, the matrix of 0-1 0-1 impulses; the invisible subtext to our environment wherein we move, love, work or study. The non-place of the digital has stretched to become the effective place of the communicative aspects of our life. Moving from the technological to the social aspect of the 'digital revolution', we must ask ourselves to what extent media activism can influence our existence, and if it does, in what direction it points.

Video activists act in a quasi-reporter style; embracing the camera in the guise of a gun, moving quickly throughout territorial spaces, and reshaping an imaginary time scale. Unlike other video approaches, it means acting politically: shooting the 'here and now', but reminding the viewer of the causes of the past and the ones to think of for the future. Participating emotionally in what they do, never detached from what they see, each digital bullet they shoot belongs to a committed and personal point of view, a defined position that is reconstructed on a computer screen and put into circulation.

The motivation for such a personal involvement, different from the an objectivity prized by journalists and social scientists, might be to attempt to cut through the glossy surface of commercial branding, slogans and media communication in order to draw attention to the effects of consumerism. It could be to highlight a different use of time – killing time in order to escape the rigid boundaries of acceptable and productive behaviour laid down by our society. Most video activism is not carried out on financial motivation. Rather it springs from a certain worldview, which has the need to surface regardless of financial satisfaction.

Video Activism is, by its critical nature, economically un-sustainable for its practitioners. That means a growing number of people (professionally as well as occasionally) dedicate themselves to a non-paid or hugely underpaid environment. Regularly these producers, as well as those who distribute and sustain their work, ask themselves why on earth they're doing what they do, and for what aim. There's no straight answer. When asked, most of them would reply that it is worth it. What we could aim for is to narrow the gap between an activity which is worth doing but for most people not sustainable, and one that's economically rewarding AND where it still makes sense to do it. Here comes in the agenda of cultural institution and decision-making. That means, back to politics.

We might define the subject acting in this context, the video-actor who is behind and not in front of the camera, as an ordinary citizen performing according to her/his consciousness – an individual with a mission, but this is clearly too narrow. Performance always comprehends the subject acting, the matter acting (the object dealt with and the context in which the subject moves) and ultimately the spectator, who is acting too. Contrary to the common definition of work and viewer, there is no dialogical pattern between the (art)work and its user; rather a dimension of experience, which embeds everything and everyone, including the source of the process, the performer.

Taking a camera and shooting videos on political, personal and social issues entails a participation in a worldview that wants to close the gap, to bring down the barrier, or whatever expression of 'social justice' you want to adopt. It entails a politics of citizen responsibility. This speech-act, shaped into the digital dimension of video, presumes that the video activist is not alone but is acting on behalf of the society to which she/he belongs.

The works in this category, be they grand performances (Thierry Geoffroy/Colonel and Rosa Marie Frang), thoughtful television or film collages (Predrag Pajdic and Diane Nerweh), revealing candid camera (Katrin Hornek and Cécilia Brown), or dry juridical text (Andrea Frank), all question the current political and social status quo, and ultimately aim to be a catalyst of change. At best, it will short-circuit the politics loop, or part of it. Clearly this (video)activist approach is not a mission, and videoactivists are not to be immolated on the altar of civic values. Rather, it is a confession of uncomfortableness which we might lend a piece of ourselves for some minutes.

that basically hits the
dissociation and
paranoid involved
with borderline
personality disorder,

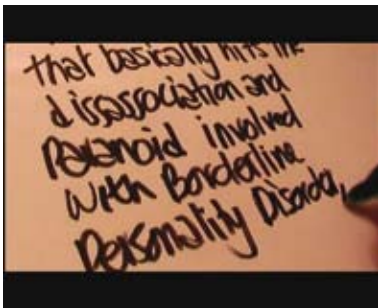
ART Documentation



WALL OF LOVE (5:00)
Tova Mozard, Sweden 2005

25

In the video-piece Wall of Love we meet a Swedish woman, Mrs. Berliner-Mauer, who has entered into a marriage with the Berlin Wall. Her unusual disposition is an emotional and sexual attraction to things. The woman's personal and sexual relation to the wall is contrasted with its historical political significance. Her clear description of her situation makes the remarkable story approachable and raises questions about reality perception, normality, desires and morals.



TALES OF A BORDERLINE (22:00)
Tamar Whyte, UK 2006

26

Tales of a Borderline is an exploration of the traumatic personality disorder that is thought to affect up to 1 in 50 adults. A 'Borderline' has to cope with emotional instability. Self harm, shoplifting, toxic relationships and eating disorders are all part of the chaos. Tamar Whyte was herself diagnosed with the condition after being sent to a psychiatric hospital for a month following a breakdown in 2005. After her traumatic experience she decided to explore the condition through her work as an artist. The video includes the work of fellow Borderlines, whom Whyte found in self help groups online and asked for contributions.



JYOTIKA (4:55)
Smriti Mehra, Canada 2004

27

This piece was part of a project called »Samvada« (conversations) involving small site construction labourers and their families in Bangalore, India. It attempts to come to a better understanding of these nomads and provokes a discourse about marginalization. Jyotika, the little girl being interviewed in this video, was seven years old at the time the piece was recorded.

VALERY'S ANKLE (30:00)
Brett Kashmere, Canada 2006

28

Bobby Clarke's breaking of rival Russian hockey star Valery Kharlamov's ankle during the 1972 summit series is the point of departure and site of research of Valery's ankle. The video proposes a way of viewing this event through the filter of Canada's political and cultural history. Aggressively challenging the way Canada characterizes itself as a country, it is Kashmere's assertion that Canada's performance throughout the tournament signifies a discernable "glitch" in the production of Canadian nationalism, identity and masculinity. This fissure disrupts Canadian self-identification as polite, peaceful and sportsmanlike, instead enacting an identity full of frustration, aggressiveness and vengefulness.



WAKING UP THE NATION (48:00)
Agostino "Amerigo" Imondi, Germany 2005

29

In the summer of 2002, a group of Australian activists travels through their country to raise awareness about the human rights abuses of asylum seekers. Hundreds of people seeking asylum are kept in immigration detention centres against their will. During two months and over a distance of 12,000 kilometres, the colourful "Freedom Bus" crosses numerous towns and cities to visit detention centres. The long, hard road trip documented in this video includes highly emotional moments where activists and jailed asylum seekers face each other's tear-filled eyes, while still leaving place for hope.





MAGNETIC IDENTITIES (13:00)
Matei Glass, Spain 2004

30

Eres Crossing, the Israeli-Palestinian border at Gaza, weeks before the beginning of the second Intifada. Every night between midnight and 7am a constant flow of some 35,000 Palestinians walk through this two kilometre security tunnel on their way to work in Israel. Without a magnetic identity card, access to work in Israel is denied. Israeli security services determine who receives a magnetic card and can revoke it at any moment without explanation. These measures are often used to pressure Palestinians to inform against family members, neighbours or friends. At times of conflict Israel closes this artery.

**VI MÅSTE KOLLA LITE PÅ TEVE
(WE HAVE TO WATCH SOME TELLY) (5:00)**
Jasmina Bosnjak, Magnus Martinsen, Sweden 2006.

31

This work is a subjective film reporting from the art conference Contemporary Painting in Context. It took place in November 2005 at the Royal Academy of Arts, Copenhagen, and in the Louisiana Museum of Arts, Humblebæk. The two artists depicting the event are painters, excited about working in a different medium. Combining footage from the conference with stills of well-known paintings and painters, a voice over leads us rapidly through the different lecturers and theorists, while ABBA is providing the sound track.



THE PARADOX OF THE 10 ACRE SQUARE (50:00)
e-team (Franziska Lamprecht & Hajoe Moderegger),
USA 2005

32

With 1975 the e-team had the success on e-bay in January 2004 of getting their hands on ten acres of personal US property. The lot is located in the desert of Nevada. The closest settlement Montello »The Town that Refuses to Die« is 8 miles away and the almost abandoned airbase Wendover is located about 30 miles South East. This 10 acre lot and its surroundings spur the e-team to search for solutions to problems created by big systems that made some small mistakes. In the video the e-team deal, with miscalculations of land surveyors, residues of the military, the appearance of dead cows and the existence of a »public« road, that goes right through the centre of their lot.



SENSITIVE BUILDING (6:00)
Caspar Below, UK 2004-2006

33

This six minute split-screen video is shot with two cameras. One records from a safe distance, while the second camera is concealed and attached to Caspar Below. The artist approaches a number of carefully selected government buildings in London attempting to photograph them. Being stopped by a security guard, Below is kindly explained where and where not, he is allowed to take his photographs, in order not to disturb these buildings that are of an utmost sensitive nature.





UNTITLED PART 3B:
(AS IF) BEAUTY NEVER ENDS (11:22)
Jayce Salloum, Canada 2000-2004

A more ambient work of many things, including orchids blooming, superimposed over raw footage from post massacre filmings of the 1982 massacre at Sabra and Shatila refugee camps in Lebanon. Cloud footage, Hubbell space imagery, the visible body crosscuts, and abstract slow motion shots of water, add to this reflection of the past, its present context and forbearance. Working directly, viscerally, and metaphorically the videotape provides an elegiac response to the Palestinian dispossession .

34



35

DEFYING GRAVITY DANZA VOLUMINOSA (30:00)
Boja Vasic, Canada 2003

Defying Gravity is a story about the overweight, gay, Cuban dancer Juan Miguel Ma and his dance company Danza Voluminosa. All of the group members are extremely obese and, in different ways, marginalized by mainstream society - male dancers by being gay, and female dancers by being hugely overweight. The video challenges the idea that ballet and contemporary dance can't be performed by overweight people, questions the macho Cuban culture where overweight people are ostracized and explores the acceptance of gay artists in Cuba.



36

FEARLESS (16:00)
Joy Cheng, Singapore 2005

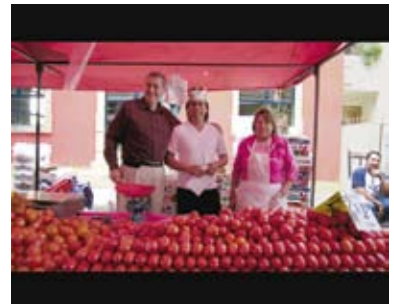
Fearless is a video-documentary on real, yet often unnoticed issues that are at the centre of people's fears and insecurities. For Cheng, this work aims to remove the viewer from a place of indifference or comfort, bringing him/her face-to-face with common "skeletons in the closet". Cheng's work intends to bring the viewer to a head-on collision with reality. The broad variety of subjects covered includes weight, relations towards teachers, tattoos; and fears of cockroaches, spiders and even vampires. Ultimately, the video poses one question: what have you been fearing and escaping from?



37

EL REY DEL GRITO (5:05)
Florencia Guillen, UK 2005-2006

El Rey del Grito is a video documentation of a competition Florencia Guillen organized on a street market in Mexico. Being fascinated by the vocal shouting skills of fruit vendors, she decided to crown the best among six competitors on the market.



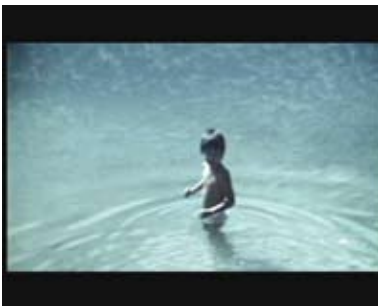
LINE TO AFRICA

38



LINE TO AFRICA (12:00) Momoh S. Kewoule, Denmark 2005

Momoh, alias MoJ, has escaped from the war in Sierra Leone. He writes rap lyrics about the war and misses his family. He tries to call his family but it takes time to get a line to Africa.



ECHO (17:00) Vladimir Tomic, Denmark 2005

39

In this very personal documentary, Tomic takes an autobiographical journey back to Sarajevo, the place he left behind more than 10 years ago due to the war in former Yugoslavia. Echo displays the chaos the war caused in a city that still shows obvious traces of its past. Through the film, we follow the artist as he searches for the remains of himself and attempts to find meaning in the incomprehensible. Presenting a little story within the larger war history, Echo addresses a generation still haunted by the shadows that the war has thrown as well as the obvious and conclusive loss of human innocence.



SAVING THE WORLD (55:00)
Maija Blåfield, Finland 2005

40

Saving the World looks at reality as it is experienced by Blåfield's friend Marcel Bloemendal. Marcel has schizophrenia, which he describes the following way: »If I did not have it, I could be just boring and average. But now I can save the world.« Since 1976, he has been incessantly travelling around Europe, occasionally joined by Blåfield during a five years period of film making. Completely constructed from documentary material, this close and warm-hearted description of an outstanding character deals with the problematic of normality and abnormality, usual and unusual, insanity and reality – without ever passing judgements.



LIBERATED MY MUM (8:30)
Sonja Lillebæk Christensen, Denmark 2002

41

For Sonja Lillebæk Christensen this work is a documentary film about the idea of liberation. The video takes place in a middle-aged single woman's house near the North Sea in Denmark. The viewer is introduced to the setting of her everyday life: kitchen, living room and garden. The woman portrayed in this work talks about the object of her obsession: the TV-game "The Wheel of Fortune" which she spent half an hour a day watching "to close herself in". Finally, she reveals how she has replaced what before structured her life and gave meaning to her reality.



JULIETTE (2:27)
Margarita Vazquez Ponte
& Matteo Ferrario, Italy 2005

42

This work is part of the project Gran_Turismo that aimed at exploring some of the phenomena that surround modern mass tourism, focussing on rituals that reside in transient relationships between people and historical sites and objects. Gran_Turismo constitutes a reflection on the meaning that repetitive tourist actions lend to worldwide known attractions. In removing the gestures from their original context, the action of consumption is made more apparent. Juliette was filmed in Verona, Italy, at the alleged location of Shakespeare's Romeo and Juliette.

The Audience and the Maker: Documentary Approaches to Video Art

Iben Bentzen (IBE) had the pleasure of asking Los Angeles performance artist Suzanne Lacy (SL) about the importance and use of documentary videos in relation to socio-political art practice.

IBE: Suzanne Lacy, at a lecture you made for “Fri Klasse” at Copenhagen University in November 2005, I noticed that you described yourself as a “video documentarist” and not as a video artist. What does that mean?

SL: I make that distinction because my videos since the mid-eighties have a very different set of concerns than those of the discipline of video art. Video art is by its very nature experimental—more about the ideas of the maker—and thus largely inaccessible to people outside the art discourse. Documentaries are often more about ideas of representation, and form must communicate to the intended audience. My intention is to communicate as clearly as possible the issues inherent in the performance (my primary art form) to a television audience, not a gallery audience, one I think is less interested in the theories or strategies behind the artwork. Of course, aesthetics plays a large role, but not aesthetics for its own sake. I try to use the performance work and its collaborative construction as the platform, the vehicle, that carries the documentary forward, but I foreground the people and the issues for the mass public.

IBE: In your socio-political performances you work closely with communities. In Code 33: Emergency, Clear the Air where you seek to establish dialogue between policemen and teenagers, what role does video documentary play?

SL: Code 33 was the result of several years of political strategy, workshops and performances with youth in Oakland, on issues they raised about their conflicts with authorities and institutions. It included workshops for hundreds of youths, negotiations with city officials, television newscasts, a police training program and a large performance. Video was implicated in almost all aspects of the work. For example, young people worked with local video artists to make videos on crime in their communities, and these youth-produced videos were used in the performance. Youth interviewed audience members at the performance. We

invited a cable station to tape and air fifteen hours of workshops between youth and police, and later the NBC affiliate ran a 20-minute news series from this footage. Most important was the hour-long Code 33 documentary, by the British video maker Michelle Baughan, which was screened for the community and aired on local television. Video in its many forms was a medium of communication and expression, of empowerment and community building.

IBE: In what way do video-documentaries function in socio-political debates?

SL: In two ways. First, in empowering youth with the means to communicate with mass audiences, through developing their skills in leadership, public speaking and video technology, we support them in adding their voice to a community level socio-political debate. Second, we take great pains to air our videos to those who can make a difference in youth lives—politicians, teachers, school administrators, police officers and so on. Our premier screenings are in the communities in which we work; Code 33 was in the chambers of City Council. Our television screenings are widely seen. In this way the videos further the ideas set in motion through the live performances, and enhance the “legitimacy” of the issues for policy shapers.

IBE: In your projects you integrate TV news clips from the mass media’s often negative way of representing certain groups of people e.g. black teenagers. Why are news clips integrated in the video documentaries?

SL: Around the early 90s, the use of youth images in Californian media changed. Politicians exploited the white population’s fear of crime, particularly by youth of color, and used this fear to electoral advantage. Several pieces of punitive legislation were aimed at youth. In our work we established youth perspective within an existing news context, and used the discrepancies between mainstream media’s view of youth and ours to challenge popular mythology. These performances were meant to operate in local popular culture, challenging stereotypes with lived realities, as well as in the community itself.

IBE: Do you think there is a growing tendency to use a documentary style in contemporary video art?

SL: Visual art is having a renewed affair with what Allan Kaprow, artist and theorist, ironically called “real life.” You see it in the rise of photography and return to representations of realistic scenarios and in fictional/documentary projects. In one way it is a reflection of the deep confusion and distrust of representation itself. The deconstruction of presented “truths” from many different political and cultural vantage points and the invention of incredibly sophisti-

The Audience and the Maker: Documentary Approaches to Video Art

cated technology that allows us to make fiction into truth has led to skepticism. The trend for autobiography and the representation of the self is also explored in authentic, diaristic ways and in semi-fictionalized ways. Also, I think that the increased awareness of intimate locales in far away places—through the internet, mass media, the interest in art and artists from non-Western countries, and ubiquitous biennales—has led to intrigue with daily life from vastly different cultures. I'm not sure this is a growing tendency, but certainly there continues to be an impulse toward the documentary. In my case, documentary is intimately tied to expressing lived realities for political ends.

IBE: Does it make any difference to you whether your video-documentary is shown on TV or in an art museum?

SL: *Absolutely. I make these documentary videos for television and its audience. They are distributed to the people who need to reflect on the issues and lives represented. It is also important to represent the work in the art discourse, but in this context the purpose is to establish the practice of working politically and in life-like manners.*

Suzanne Lacy
Born 1945, Wasco, California

Suzanne Lacy, an internationally known artist and writer whose work includes large-scale public performances on urban issues, is the Chair of the Fine Arts School at Otis College of Art and Design in Los Angeles. Lacy is a proponent of audience engagement and artists' roles in shaping the public agenda. She lectures widely at Universities around the world, and has published over 60 articles in magazines and books, exhibited internationally, and her work has been reviewed in the L.A. Times, the New York Times, Art in America, and numerous books. Currently she is working on a Henry Moore Fellowship project in Aberdeen, Scotland, with Gray's College of Arts' On the Edge Program.





Video Voodoo



TEKI (12:00)
Alberto Esteban, Spain 2005

43

Teiki is a comedy filmed in a single shot and contains animated elements. Alberto Esteban takes us through all the bizarre episodes that a taxi driver goes through on a working day. Still, the taxi driver himself seems to be quite unimpressed by the situations he finds himself in, having his very own means of making customers that are not welcome leave his vehicle...



EMOTIONAL LANDSCAPE (10:53)
Jacob Tækker, Denmark 2005

44

"The film consists of different levels. It deals with the deviation of time and personality. The longing of oneself brings us through an emotional landscape" - Jacob Tækker.

Emotional Landscape displays the alienation that can occur in relation to the world both inside and outside of oneself. Tækker makes the workings of the character's identity visually tangible, as it splits and floats within a psychological landscape.



MUTATIS - MUTANDIS (12:00)
Andreu Rogis Isabel, Spain 2005

45

In a nightmarish world, sensorial and without spoken language, two characters live parallel lives attracted by an obsessive tango melody. The film has the structure of a metamorphosis: larva, chrysalis, insect. The metamorphosis comes to pass and they become a Moth and a religious Mantis, but even in the beginning both characters can be understood as either humans or insects. For a moment they dream of themselves as weightless beings, almost childish, but it's difficult to escape the nightmare. When they wake up, they are still what they have always been in all its rawness.

YOU AND ME (3:00)
Elisabeth Smolarz, USA 2003

46

"A couple. The woman slowly transforms into the man and vice versa. The video visualizes a relationship between two human beings interacting with one another: the creation of our identities." Elisabeth Smolarz.

Staged in a pure black-white aesthetic we watch the slow transformation of two faces strictly posed next to each other, while they still slowly intermingle and switch their identities.



LAST NATION (2:51)
Heidi Kilpelainen, UK 2005

47

Heidi Kilpelainen is a Finnish artist who moves smoothly between the worlds of cabaret, pop music and contemporary art. Performing under the name HK 199, which refers to product codes, she comments on the relationship between man and machine as well as advancing technologies in many of her works. Her fascination with dystopias has led her to make video works, where she presents songs in the style of a pop video, featuring punk baroque elements. Dressed in an overall, wearing dark make up and headphones, Kilpelainen swings in her performance between moments of aggression and lascivity





THE SLIPPERY MOUNTAIN (8:30)
Galina Myznikova & Sergey Provorov, Russia 2006

48

A group of young people imitate a collective execution by firing squad on a mountain. Climbing up the steep mountain, their efforts recall the punishment of Sisyphus. The mountain peak is out of sight and unreachable and the group keep climbing up even though they fall down, or are shot down, every time. As Camus believed: a struggle to reach the top is sufficient to fill ones heart with hope.



BLOW UP (3:43)
Lisa Vinebaum, UK 2005

49

A young woman blows herself up in a small men's only mosque in London's East End. Traumatized by the events of 9/11, dislocated from her home abroad, and overcome by her fear of the cultural differences that surround her in the largely Muslim neighbourhood, her horrific act of destruction is carried out in a state of extreme trauma, isolation, depression and despair. As an experimental work of narrative fiction, Blow Up seeks to explore the irrational fear of the Other that results from the climate of fear generated by the "war of terror". Being filmed on a mobile phone, it draws its aesthetic from the haunting images captured on mobile phones by victims of the July 7th London bombings.



ANCHE LE PAROLE UCCIDORIO (1:00)
Gruppo Sinestetico, Italy 2005

50

The crime of words without a word spoken. In a grotesque sarcastic performance we see the visualisation of how words can have crucial influence, which either leads to execution of the spokesmen or to execution of the subjects which the words take aim at.





DRANBLEIBEN DIETMAR FLEISCHER (5:13)
Dietmar Fleischer, Germany 2005-2006

51

For Dietmar Fleischer, this piece of video art is "A drive for clarifying artistic presentnesses. About the approximation and friction of a car by given resistances. About plumbing frontiers of a vehicle gotten off the way. An argument with various intensities and depreciation." With its repetitive movements and the close, nearly intimate interaction between the video's main character – a car – and other, mostly harsh surfaces such as walls, Fleischer brings life and sound into materials that are normally lifeless.

Video Voodoo What?

Ida Grøn on behalf of Chamber of Public Secrets

Video Voodoo is probably the most debated of all the categories. This is due to its less obvious connection to Made in Video's focus on the grey zone between video art and documentary – a zone of video activism, citizen journalism and semi-documentarism.

The term Video Voodoo does not mean voodoo as such but exactly Video Voodoo. It is provocative and hereby meant to spur artists to interpret the term freely and send in works which deal with invisible borders of mental or physical character, as well as how these borders can be challenged. The term Video Voodoo might hereafter be seen as a metaphor for videos which go to the edge or 'make do' in their own experimental way as an inert resistance towards a dominant social or political order; experimenting videos, videos issuing manipulative relationships or causing unbearable effects on the receiver. Most of the videos present in this category tend to lean towards fiction in their striving for extremities.

The connection to activism and everyday space lies in the appropriation of the word voodoo. Voodoo as religion was suppressed in Africa by European colonialism, but was not eradicated due to its role in maintaining the moral, social and political order as well as its inherited foundation. Voodoo in Haiti came out of the mass of different cultures plucked out from Africa and plugged into Hispaniola during the African slave trade. As the African culture was suppressed, lineages were fragmented and religious knowledge jointed in a cultural unified. Thus the word voodoo in Video Voodoo reflects on a more or less inert activist upheaval/reaction/nature in every-day-life, 'making do' against a dominant political and social order, which anyhow might not be impossible to influence. Video Voodoo thus treats and creates such reaction through video.

In the Video Voodoo category we find *Dranbleiben* Dietmar Fleischer by Dietmar Fleischer, which brings up a deconstructive argument with intensities and depreciation that physically wrestle with the firm surface of a micro cosmos; an aggressive solitary uproar and 'making do' of a car in a forsaken setting, a private uproar towards the established order which resonates inside the viewers either through the shivery unbearable clash of metal and concrete or as recognizing a lust for uproar within themselves.

Video as a media has the potential of pushing image and content to the edge with its manipulative and possessive means; it has potential for seducing the viewers emotionally but it is also capable of staging important matters to be seen in new ways and opening space for reflection. It makes Video Voodoo possible.

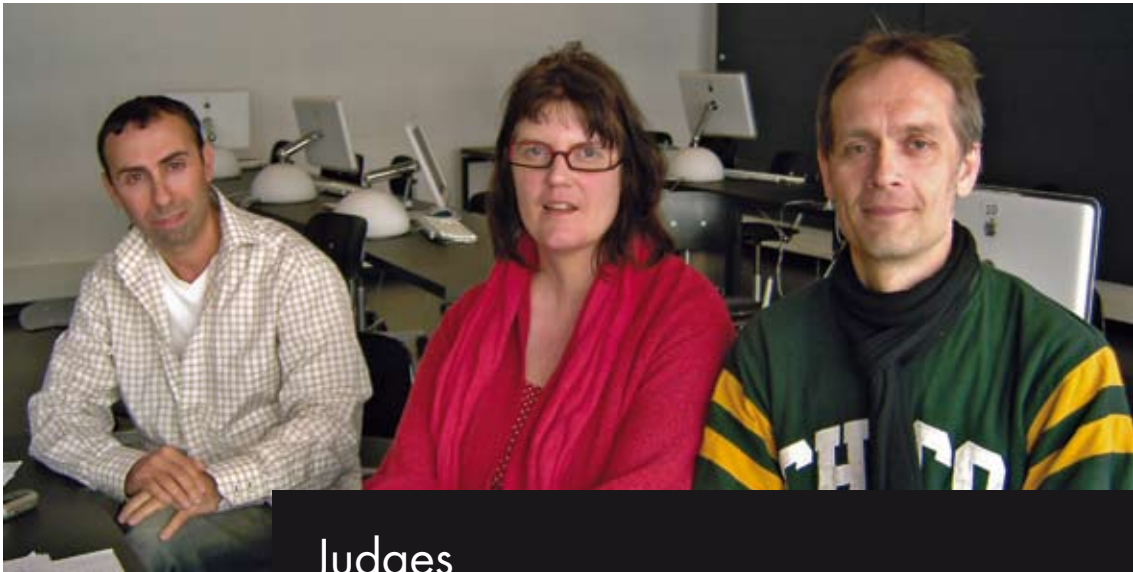
Teki, by Alberto Esteban, deals in a comical way with a taxi driver's handling of his often suppressed or discriminated role and the manipulative relations between customers and of the customers with the driver. This makes the viewers laugh at the extremities presented by recognizing these characters and their relations from everyday life; albeit altered to an absurd level. The characters present an overdone way of 'making do' within a social order which seemingly stinks from the taxi driver's point of view.

In *The Slippery Mountain* by Gelina Myznikova and Sergei Provorov, a group of young people act out collective execution of the edge on a slippery mountain. This absurd game also recalls how Sisyphus was condemned to rolling a stone to the top of a mountain for eternity. Each time he reached the top the stone would roll back by its own weight. His eternal futile toil is echoed here in the figures' repeated attempts to climb the slippery mountain, only to fall back at the sound of what may be a gun shot off-screen. The viewer may receive this by laughing at the absurdity of the situation, or they may feel an uncomfortable physical tension. Here is presented a deep-rooted fear of limbo within the human psyche; a feeling many would recognize from surrendering to an unbearable task, clowning in a society which is anyway ridiculous, or fighting on regardless without reward.

Anche le Parole Uccidono by Gruppo Sinestetico visualises the crime of words without a word spoken. Through a grotesque performance the video shows how words can kill or have crucial influence by breaking the invisible borders of the social order, so condemning the speaker to execution, or killing the subjects at which the words take aim.

In *Last Nation* by Heidi Kilpelainen it is the artist's scream towards the viewers, and the gaze held by her skull-like eyes that may push the limits of an established and stable worldview. It is difficult to decide whether to like or dislike this invasive or premenstrual video exactly because it pushes the viewer in a Video Voodoo manner.

Video as a media has the potential of pushing image and content to the edge with its manipulative and possessive means; it has potential for seducing the viewers emotionally but it is also capable of staging important matters to be seen in new ways and opening space for reflection. It makes Video Voodoo possible. The *Video Voodoo* category will thus push the viewers, make them laugh at videos on the edge and hopefully make them reflect on how the themes of the works play out in the viewers own socio-political inner and outer reality.



Judges

Khaled D. Ramadan
Born 1965, Beirut, Lebanon.

Khaled D. Ramadan is a new media theorist, curator and art documentarist with diverse interests in the fields of social history, scientific research and critical theory. He is PhD Cand. at the Department for Cultural Studies and the Arts, Copenhagen University, where he teaches experimental TV production, interactive documentary and videography aesthetics. He is also associated guest professor in artistic documentary, alternative media production and contemporary satellite TV aesthetics at the Royal Danish Academy of Fine Arts, Dep. of Wall and Space. Ramadan is a member of the Danish Artist Society and The International Curator Committee, (IKT).

Staffan Schmidt
Born 1959, Stockholm, Sweden.

Staffan Schmidt has a background as art critic, art historian and lecturer in art theory. Since 2000 he has been working as an artist with Mike Bode on the joint project spatial expectations. Their work has been shown at Kunst-Werke, Berlin; Secession, Vienna; ICA, Portland; Hiroshima City Museum for Art; CAC, Vilnius; Charlottenborg, Copenhagen; Rooseum, Malmö; Malmö Konsthall and Göteborgs konsthall. Ph.D. candidate in applied and fine arts, Valand School of Fine Arts, Göteborg University. Lives in Malmö.

Kassandra Wellendorf
Born 1965, Copenhagen, Denmark.

Kassandra Wellendorf is a film and media artist with a B.A. in Film and Media. She works in many different genres and media – documentary, fiction, animation, interactivity and installation. Wellendorf has produced films and video art since the close of the 1980s and has participated in a large number of international festivals. She has exhibited video installations at The National Museum of Denmark, The Museum of Contemporary Art in Roskilde and at Skive Art Museum. She has received several film awards and arts grants. Her films are distributed by the Danish Film Institute: Outside (2005), Invisible (2004), Landscapes (1997), Golem-Praha (1994) and Mind the Gap (1993). Video Installations: A Tourist is Waiting for You (2005), Big Wash (2003) and The Tower of Babel (1995). In 2004 she received ZKM's special prize 'The International Media Art Award' for her film Invisible.



About Chamber of Public Secrets

Chamber of Public Secrets

Chamber of Public Secrets (CPS) is an independent art apparatus that initiates collective art projects and attempts to influence and reflect on topical issues through the use of visual media. Among its activities, CPS produces a bi-monthly TV-program for tv-tv, an independent TV station based in Copenhagen. The orbit of Chamber of Public Secrets' programs on tv-tv is the rise of independent video journalism, semi-documentarism and experimental video art. The genre is a direct result of the standardization of the mainstream media. Thus, an increasing number of videographers (video artists, video makers, semi-documentarists, and citizen journalists) are taking on social roles as mediators of information that does not reach the general public. Reacting against the standardization of the mainstream media and the subsequent lack of nuance and reflection, CPS focuses on socio-political and socio-cultural topics seen through the lens of artists.

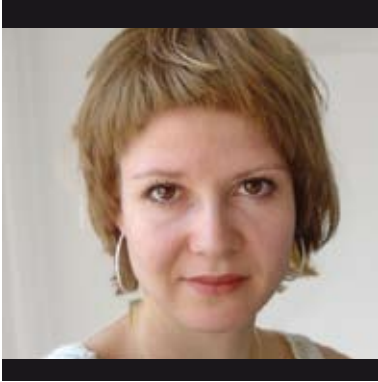
CPS discusses the questions of why and where art is, the change of art through time, and the continuing widening of the boundaries of art. It elaborates on visual art as sender and receiver, and on art as a means of social communication. It questions the nature, production, reception and consumption of artworks and the function of art as mediator in an age marked by the teleportation of wireless signals. CPS collaborates with artists, documentarists and theorists on pinpointing ideas and developing strategies, and helps debating and reconstructing the role of art, its responsibility, and its relation to society. Chamber of Public Secrets has initiated a series of collaborative, inter-disciplinary projects and curated various exhibition projects.

www.chamber.dk

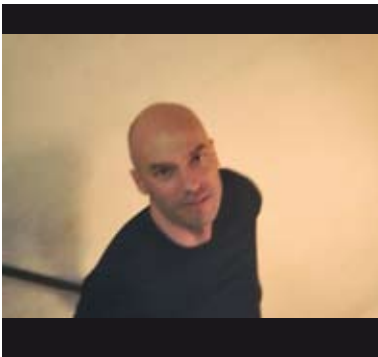
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Organizers



Iben Bentzen is a cultural producer and art mediator. Through her artistic and cultural practice she challenges and discusses cultural identity and new media realities. Iben holds a BA in Art History and is a MA candidate in Visual Culture at Copenhagen University, specialized in semi-documentary approaches to experimental video. Has worked at various art institutions (Krabbesholm Art School, BüroFriedrich – projectspace of Contemporary Art in Berlin, SparwasserHQ in Berlin, Museum of Sketches in Køge). She is curator and mediator at the NETvideo gallery *Netfilmmakers*. Organizer of *AGM – Annual General Meeting*. Chairman of the judge- and hanging committee at *The Artists Easter Exhibition 2006* in Århus Kunstbygning. Co-founder of *AUX – Forum for Sound and Listening Culture*. Iben Bentzen gives lectures on themes of contemporary art and visual culture at the Royal Danish Academy of Architecture, various 'højskoler' and universities.

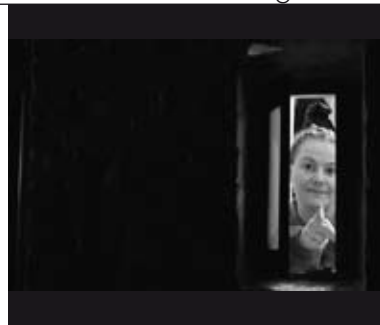


Alfredo Cramerotti is an author and cultural producer based in Copenhagen and Bologna. His main focus lies within contemporary art and media communication, exploring notions of narrative and representation across a variety of media and collaborations. Among his latest projects, Alfredo is the organizer of *Pirate Cinema Copenhagen* and *AGM - Annual General Meeting*. He holds a Post-MA in Critical Studies (Lund University/Malmö Art Academy) and a MA in Art in Context (University of the Arts Berlin). He works with cultural mediation (lectures, workshops, publishing, events), writing (fiction, art and media critique, essays) and mass media (TV and radio programs, film and video festivals).

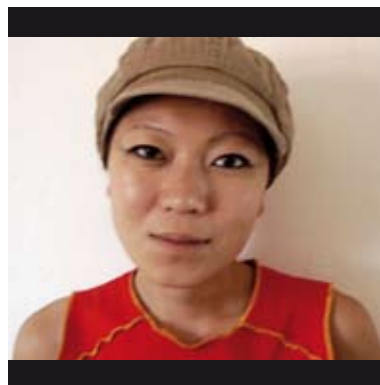


Ida Grøn holds a BA in Art History and is MA candidate in Visual Culture at the University of Copenhagen. She is educated at the European Film College and the Holbæk Art College, and she was invited to the *Berlinale Talent Campus 2003*. Ida works as a TV-producer, documentarist and visual artist. She has worked as a still-photographer, draughtsman and interview assistant at ethno-archaeological expeditions to Siberia which focused on the Evenki nomadic people. Among other films she has directed and shot the film *Klara – Thoughts from the Taiga*, shown at DR2, DocNZ festival and *la selection officielle*, Festival du Cinema de Bruxelles, 2005. Artist on *Netfilmmakers Spring Edition Docu-Slash*. Ida Grøn has worked for VideoMarathon, as editor assistant, director of the reportage *Behind VideoMarathon*, and responsible for design and info. Member of FAST Video.

Stine Høxbroe is a media artist and lecturer in new media focusing on the use of new media in contemporary art practices. One of her main areas of interest is socially engaged art that questions and challenges the artistic possibilities that lie within new media. Among the projects she has been involved in are animation and activism, video activism, and new approaches to contemporary media such as ART-vertisement, netNews, netTV, webFora and weblogs. Stine Høxbroe holds a master degree "International Development" from Roskilde University Center media design and theory at Copenhagen Technical Academy. She is co-founder of the new Chamber for Interventional Media focusing on electronic and analytic art.



Jane Jin Kaisen is a interdisciplinary visual artist working with video, documentary, and performance. Attempting to deconstruct narration and representation, she uses reversed strategies and multi-layered approaches to language and medium. Jane has performed at festivals in Denmark, South Korea, Indonesia, China, and Hong Kong. She has given a number of talks, lectures and writings on Trans Identity and Trans localities. She is co-curator of "International Adoptee Gathering Exhibition" in Seoul 2004, member of FAST video, co-founder of UFOlab (Unidentified Foreign Object Laboratory). Selected shows and projects: TV-TV television productions, Rethinking Nordic Colonialism, Connection Barents, Orientity Exhibition (Hong Kong Fringe Club & Kyoto Art Center) AMBULANCE Performance Art Festival, (Jakarta, Indonesia), Hit the North, Bandits-Mages, (Bourges), Hong Kong & Intl. Malmö Film Festival, Skin Deep, UCLA & Galapagos, NYC.



Khaled D. Ramadan is a curator, interdisciplinary media producer and art documentarist. He is PhD Cand. at the Institute for Art and Culture studies, University of Copenhagen, and associated guest Professor at the Royal Danish Academy of Fine Arts. He has curated and coordinated several projects and conferences for the Nordic Institute for Contemporary Art (NIFCA), and is co-founder of Chamber for Interventional Media, a new Institute for electronic, didactic and analytical art, Copenhagen – Beirut. He is also founder of Amman Videographer Festival, 2007. He is the editor of the anthology *Peripheral Insider*, published by Museum Tusulanum, and has published and edited several articles in international art magazines such as ATLANTICA, NIFCA info and the Finnish Art Council magazine. He has curated *Coding De-Coding*, an international video program about the Middle East at Nikolaj, Copenhagen Contemporary Art Centre, and Museum of Contemporary Art, Roskilde 2006.



Thanks to

MADE IN VIDEO would not have been possible without the help and assistance received from many different individuals involved throughout the process.

We would especially like to thank *Barry Wickenden*, *Susanne Hau* and *Ula Wozniak* for all your help prior to and during the festival in assisting with registration, catalogue, proof reading, PR, as well as organizing venues. We also warmly thank: *Julie Bezerra Madsen* and *Anna Jin Hwa Borstam* for assisting and documenting the festival, *Tone Mygind Rostbøll* and *Naja Nielsen* for assisting during the festival days, *Brennan Young* for proof reading, *FAST* video for lending us equipment, *Tias Thomassen* for making the Made in Video Animation spot, and *Emil Svendsen* for graphic design. A great thanks to *Suada Demirovic*, *Sara Lærke Jensen*, *Elisabeth Cecilia Dorn*, *Nelle Renberg Andersen*, and *Trine Meesook Gleeurp* for organizing party and catering, and assisting with venues, logistics, and the program.

Most importantly, thanks to all the artists who have submitted work and thereby made this festival possible in the first place.

We greatly thank the writers for the catalogue, the judges, the panel speakers, art critic *Nat Müller* and media theorist *Franco "bifo" Berardi* and the speakers at the seminar for broadening the perspectives of the festival.

Also thanks to all of you offering your help and assistance after this catalogue has gone to print.

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WINNERS AND SPECIAL MENTIONS

A special supplement with elaborated comments from the judges and the four Made in Video winners can be picked up at the Award Party the 9th of September in Folkets Hus and at the seminar the 10th of September in Overgaden – Institute of Contemporary Art.

See program for further information.