



Time Out!

Edwin Carels

Within a festival context, it sounds like a fantastic experience to be able to do without sleep for a couple of days, still feel lucid and enjoy every moment to the fullest. This is in fact exactly what scientists are currently trying to achieve. But they are doing it for the US Army, and predictably this will also become applied in commercial situations. In the mid-twentieth century, that was exactly how amphetamines came into circulation, first among soldiers, then in wider circles. The impetus behind the current top-level research is strictly business. Longer waking hours equals more time for consumption. Longer working hours implies fewer workers are needed. Most of us know from daily experience that the 9-to-5 model is already suffering from erosion.



As cultural historian Jonathan Crary reminds us in his recent book, *24/7: Late Capitalism and the Ends of Sleep*, our need for a prolonged time-out every day is considered one of the biggest obstacles to expanding capitalism further. It is passive behaviour that hinders profit-making. However, the author proclaims that in our non-stop, always-on lives, driven by digital media and a restless 'just-in-time' economy, sleep is the last safe, unexploited realm, which urgently deserves revalorization.

Our experience of time is mutating at the speed of light, in particular due to the optical fibre and wireless networks that keep us interconnected. We are working, communicating or consuming whenever we want to and wherever we happen to be in the world. Divisions between night and day and between rest and work are gradually disappearing.

'That books written on "new media" only five years ago are already outdated is particularly telling, and anything written with the same goal today will become dated in far less time,' says Crary. 'At present, the particular operation and effects of specific new machines or networks are less important than how the rhythms, speeds and formats of accelerated and intensified consumption are reshaping experience and perception.'

The mass introduction of the personal computer, just over two decades ago, was a major turning point with a global impact, allowing software applications to pervade our lives to the most intimate level. According to Crary, 'One of the goals of Google, Facebook and other enterprises (five years from now the names may be different) is to normalize and make indispensable the idea of a continuous interface – not literally seamless, but a relatively unbroken engagement with illuminated screens of diverse kinds that unremittingly demand interest or response.'



In the late 1990s, when Google was barely a one-year-old privately held company, its future CEO was already articulating the context in which such a venture would flourish. Dr Eric Schmidt declared that the twenty-first century would be synonymous with what he called the 'attention economy', and that the dominant global corporations would be those that succeed in maximizing the number of 'eyeballs' they could consistently engage and control. In 2001, Davenport & Beck successfully published a new bible for managers and entrepreneurs, *The Attention Economy: Understanding the New Currency of Business*.

24/7 is the third and most straightforward publication with which Crary has studied the cultural history of our attention span. His *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (1990) is an exemplary demonstration of media archaeology, tracing the origins of a radical shift in our visual culture back to the 1830s. He continued this research with *Suspensions of Perception: Attention, Spectacle and Modern Culture* (2000), which focuses on the modernist fixation on control over attention. In *24/7*, he examines how our idea of the world is affected by the the operations of global information and communication networks, how this incessant stream of data sends the economy in hyperdrive, with a destructive impact worldwide due to the imposed patterns of growth and accumulation.

Crary examines how this incessant solicitation of our attention also blurs any separation between the public and the private sphere, and between consumptive behaviour and emerging strategies of control and surveillance. These new types of enterprises not only monitor but also steer our attention, with one major motif: to reduce decision-making time, and eliminate useless periods of reflection and contemplation. Crary describes this relentless seizure of control over time and experience as 'the intensifying integration of one's time and activity into the parameters of electronic exchange.'



Pushing us into continuous activity is damaging the fabric of everyday life. A denial of sleep is a condition that typically leads to a burnout or depression. Statistically, the average North American adult now sleeps approximately six and a half hours a night, a serious erosion from eight hours a generation ago, and ten hours in the early twentieth century. On the other hand, there are cultural historians who proclaim that our normative, monolithic eight-hour sleep pattern is a direct result of the Industrial Revolution. Now that computers constitute a global nervous system and the global economy is organized through high-speed trading and transactions in milliseconds, the pressure to keep up with the race is becoming extremely hard. Today's motto is that sleep is for losers, and power naps are for those who want success. Sleeping has also become a taboo in the public sphere, where public benches are now specifically designed to prevent anyone from lying on them. And, like the sleep mode of a computer, our own sleep is transforming more and more into a form of dormant alertness, rather than a restorative withdrawal.



As an invention from the industrial era, film already offered a mass synchronisation of the senses, offering entertainment while subjecting audiences to a mechanical time regime in their leisure hours similar to when they were working at a machine. This paradox has only become more complex in the post-industrial digital era. In order to raise questions about the attention economy, our daily consumption of data and the mass synchronization of working and leisure rhythms, the 24/7 programme takes a variety of approaches. This hybridity challenges traditional notions of film, both in terms of its duration and presentation. Cinema can now be enjoyed everywhere and at every instant. At one end of the spectrum, new ultra-short formats such as animated GIFs and Vine are being celebrated with their own competitions and festivals; at the other end, there is the popularity of gallery installations that invite the public to linger for hours and hours with emblematic works such as Douglas Gordon's *24 Hour Psycho* (1993) and Christian Marclay's *The Clock* (2010).



Over recent years, cultural initiatives that problematize the increasing manipulation of our personal sense of time have often reverted to slowness as a direct response. The 24/7 programme does not simply celebrate the monumentality of such alternative time-consuming formats, however, nor does it want to cultivate any naive fascination for technological innovations. Above all, 24/7 points up our sense of rhythm and biorhythms, the erasure of time zones and geographical borders, the interweaving of production time and leisure time, the changing patterns in our working modes and sleeping habits, and, as Crary so strongly recommends, a reappraisal of dreaming and daydreaming.

Leaving the disciplining context of the cinema largely behind, the 24/7 programme is predominantly situated in the context of three hotels, from the lobby via the conference room to the bedroom. After all, a hotel is just like a cinema – a place where one checks in to step out of the daily routine. Only, a hotel is more closely associated with our actual need for sleep, rather than with dreaming while awake. And hotels are open 24/7.

Visitors can come any time that suits them, step out of their normal routine and engage with installations, film compilations, a performance or some very short as well as longer works. The selected works address notions of sleep, travel, work, attention, duration. Each day there is one event that requires the audience to be there on time, but the rest of the programme is flexible and adapts itself as much as possible to the visitor's own time schedule.



WORLD PREMIERE
USA, 2015 | colour, video,
480 min, no dialogue

Prod: Madeleine Molyneaux, Kevin Jerome Everson | **Prod Comp:** Picture Palace Pictures, Trilobite-Arts-DAC | **Sc:** Kevin Jerome Everson | **Cam:** Kevin Jerome Everson, Michelle Lee, Kahlil Pedizaisi, Rachel Lane, Jack Doerner, Nicole Chakeris | **Ed:** Kevin Jerome Everson | **Prod Des:** Kevin Jerome Everson | **Sound Des:** Nicole Chakeris, Rachel Lane | **Print/Sales:** Picture Palace Pictures | www.people.virginia.edu/~ke5d

Public SCREENINGS

Sat	24-1	09:00	LantarenVenster 4
Mon	26-1	09:00	LantarenVenster 4
Wed	28-1	09:00	LantarenVenster 4
Fri	30-1	09:00	LantarenVenster 4

Park Lanes

Kevin Jerome Everson

By inviting his audience to spend much more time with his subject than the comfortable duration of a fixed film format, or a furtive visit to an installation, Everson directly solicits our sense of time management. But beyond that, the rethoric of his meditation on history, economy and the place of the individual avoids the manipulative. Without any comment or contextualization, and with no clear sense of what type of objects are being produced, the working performance gains a sculptural quality all of its own. The title refers to the name of a bowling alley in Everson's hometown, Mansfield Ohio. This film about a full day's work in a factory that produces bowling alley supplies, requires an eight-hour experience in real time. It is above all a reflection on the relentlessness, but also the dignity, of everyday working life.

Day for Night

Time zones are no longer relevant when communicating at the speed of light. But as long as the earth rotates, cyclic rhythms will prevail. In this programme: The Second of August (Jonathan van Essche), A Living Being (Emmanuel Gras), Night Noon (Shambhavi Kaul). Black Rain White Scars (Lukas Marxt).

From Thu 22 to Wed 28-1, 11:00-23:00, hotel room Hilton Hotel, free admission

The Second of August

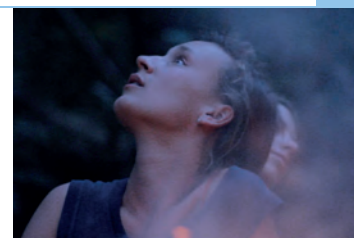
Jonathan van Essche

Two girls and a boy make a road trip to the woods, where they set up camp and spend the night. A speechless paean to slowness, quiet and intimacy. It remains unclear whether the film is improvised or not. The story reads like a page from a diary, about an empty day, that could have taken place any time.

WORLD PREMIERE

Belgium, 2015 | colour, video, 19 min

Prod: Greet Busselot | **Prod Comp:** LUCA School of Arts and Design | **Sc:** Jonathan van Essche | **Cam:** Alice Demasure, Jonathan van Essche | **Ed:** Liyo Gong | **Prod Des:** Jonathan van Essche | **Sound Des:** Aida Merghoub | **With:** Quinten van Essche, Marie-Charlot Vleminckx, Maud Van Haegenborgh | **Print/Sales:** Jonathan van Essche



Être vivant A Living Being

Emmanuel Gras

With painful precision, a male voice describes how fast things can go downhill when you become homeless, without a safe place to sleep. The face of the empathic voice-over remains invisible. The image shows a gloomy, indifferent Paris, full of dark corners and hidey-holes for the night.

France, 2013 | colour, video, 17 min, French

Prod: Nicolas Anthomé | **Prod Comp:** Bathysphere Productions | **Sc:** Emmanuel Gras | **Cam:** Benjamin Fatras | **Ed:** Karen Benainous | **Sound Des:** Manuel Vidal | **Music:** Michel Nassif | **Print/Sales:** Bathysphere Productions | www.bathysphere.fr/en/films/a-living-being



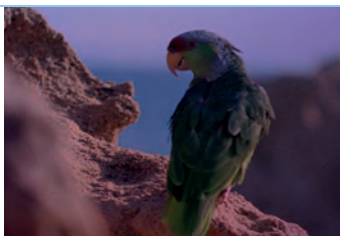
Night Noon

Shambhavi Kaul

Amidst desert landscapes and splendid ocean views, a dog and a parrot appear. They emphasise the cosmic rhythm of day and night. Departing from Zabriskie Point, the film surreptitiously crosses over into Mexico, its creative geography never far from our cinematic memory.

USA, 2014 | colour, video, 11 min, no dialogue

Prod: Shambhavi Kaul | **Sc:** Shambhavi Kaul | **Cam:** Shambhavi Kaul | **Ed:** Shambhavi Kaul | **Sound Des:** Shambhavi Kaul | **Print/Sales:** Shambhavi Kaul



Black Rain White Scars

Lukas Marxt

An unprepossessing cityscape is recorded in one long, uninterrupted take. Nothing happens, yet so much happens. The sky becomes dark, with a sense of menace.

Avoiding grandiose gestures, Marxt creates his own version of Land Art, by focusing on the evanescent manifestations of the course of time.

WORLD PREMIERE

Austria, 2014 | colour, video, 9 min

Prod: Lukas Marxt | **Sc:** Lukas Marxt | **Cam:** Lukas Marxt | **Ed:** Lukas Marxt | **Prod Des:** Lukas Marxt | **Sound Des:** Jung an Tagen | **Music:** Jung an Tagen | **Print/Sales:** Lukas Marxt | www.lukasmarxt.com



Dream On

All the audio visual media in the world cannot replace our need to dream. And if we allow ourselves the time, we can even imagine time machines. In this programme: **City Rising (Metahaven)**, **Aparitions (Maria Luz Olivares Capelle)**, **The Port (Gavin Hipkins)**.

From Thu 22 to Wed 28-1, 11:00-23:00, ongoing, hotel room Hotel Central, free admission

City Rising

Metahaven

The idea of an urban development project based on a fully automated society in which human labour has become unnecessary no longer sounds utopian. *City Rising* is a meditation on life, love, work and privacy in neo-liberal times. The starting points are Constant Nieuwenhuys' architectural maquettes for his 'New Babylon'.

Netherlands, 2014 | colour, video, 10 min, English

Prod: Metahaven | **Sc:** Brian Kuan Wood | **Cam:** Metahaven | **Print/Sales:** Metahaven | www.metahaven.net



Apariciones Aparitions

Maria Luz Olivares Capelle

For Capelle, trying to grasp the concept of film is like chasing a rainbow. With a colourful collage of poetic images she evokes all sorts of mental apparitions. By visualising her own thought processes, Capelle aims to capture some traces of what is unfathomable, invisible, metaphysical or beyond definition.

INTERNATIONAL PREMIERE

Austria, 2014 | colour/b&w, video, 23 min, Spanish

Prod: Maria Luz Olivares Capelle | **Prod Comp:** Freunde der Filmakademie Wien | **Sc:** Maria Luz Olivares Capelle | **Cam:** Maria Luz Olivares Capelle, Almut Schilling, Lucia Hoffer, Serafin Spitzer | **Ed:** Svenja Plaas | **Prod Des:** David Eisl, Maria Luz Olivares, Saleh Rosatti | **Sound Des:** Lenja Gahtman | **With:** Susana Ines Capelle, Saha Gregorchuck, Luis Cassanocva Sorolla, Julian Oroz | **Print/Sales:** Maria Luz Olivares Capelle | www.luzolivarescapelle.com/apariciones



The Port

Gavin Hipkins

Hipkins combines quotes from H.G. Wells's science fiction novel *The Time Machine* (1895) with images from Indian astronomic temples and landscapes from New Zealand.

The title *The Port* alludes to the film itself as a vehicle for visiting, and revisiting, familiar and unfamiliar places and astronomical times.

INTERNATIONAL PREMIERE

New Zealand, 2014 | colour/b&w, video, 17 min, English

Prod: Gavin Hipkins | **Sc:** Gavin Hipkins | **Cam:** Gavin Hipkins | **Ed:** Gavin Hipkins | **Prod Des:** Gavin Hipkins | **With:** Voice of Mia Blake | **Print/Sales:** Circuit



Where Was I

Thanks to the global network, our minds are constantly roaming the planet, yet our senses still need boundaries. In this programme: **Unmanned Distances** (Bertrand Flanet), **The Visitor** (Rachel Monosov), **Second Sighted** (Deborah Stratman), **Pan** (Anton Ginzburg), **Philosopher's Walk on the Sublime** (Leslie Thornton).

From Thu to 22 Wed 28-1, 11:00-23:00, ongoing, hotel room nhow Rotterdam, free admission

Unmanned Distances

Bertrand Flanet

While keeping in touch by phone, two protagonists live in a visually completely distinct universe. One is a drone pilot, the other works in an office. Flanet illustrates how technological progress changes the perspectives of human beings: people can share the same reality and still have totally different perceptions.

Canada, 2014 | colour/b&w, video, 9 min, French

Prod: Bertrand Flanet | **Sc:** Bertrand Flanet | **Ed:** Bertrand Flanet | **Prod Des:** Bertrand Flanet | **Sound Des:** Bertrand Flanet | **Music:** Bertrand Flanet | **With:** Sara Létourneau, Alexandra Cunningham | **Print/Sales:** Bertrand Flanet



The Visitor

Rachel Monosov

Exploring the timeless landscape of the Judean desert like a lost space traveller, a woman examines plants and animals. Synthetic sounds defy all logic. Through the representation of the self out of place in her own body and environment, the visitor collects information. A rootless individual hunting for her own social history.

WORLD PREMIERE

Belgium/Israel, 2015 | colour/b&w, video, 15 min, English

Prod: Rachel Monosov | **Sc:** Rachel Monosov | **Cam:** Udi Katzmann, Rachel Monosov | **Ed:** Rachel Monosov | **Prod Des:** Rachel Monosov | **Sound Des:** Rachel Monosov, Elias Heuninck | **Music:** Hilla Tubi | **With:** Rachel monosov, Udi Katzmann | **Print/Sales:** Rachel Monosov | www.rachelmonosov.com



Second Sighted

Deborah Stratman

Stratman selected a pretty random set of documentary images from the vaults of the Chicago Film Archives to combine them into a suggestive landscape. Combining the new and the old, the artist constructs a surreal stratification of material, ranging from computer-generated images to archive footage of satellites.

INTERNATIONAL PREMIERE

USA, 2014 | colour/b&w, video, 5 min, Nahuatl

Prod: Deborah Stratman | **Ed:** Deborah Stratman | **Sound Des:** Olivia Block | **Music:** Olivia Block | **Print/Sales:** Deborah Stratman | www.pythagorasfilm.com/second-sighted.html



Pan

Anton Ginzburg

A beautiful Islamic location with typical mosaics is the starting point for a muted investigation of the materiality of film versus video images. Born in St. Petersburg and now based in New York, Anton Ginzburg bases his work on the travels he undertakes, aiming to reach mythical places or lost horizons.

USA/Uzbekistan, 2014 | colour/b&w, 6 min

Prod: Anton Ginzburg | **Sc:** Anton Ginzburg | **Cam:** Anton Ginzburg, Dave Seoane | **Ed:** Anton Ginzburg | **Print/Sales:** Anton Ginzburg | www.antonginzburg.com



Philosopher's Walk on the Sublime

Leslie Thornton

During a serious mountain hike, a group of intellectuals debate the concept of the sublime. When words fail, the camera comes to the rescue. Coming from a pioneer of video and digital aesthetics and their semantics, this appears a deceptively simple diary film; however, all sublimation comes through the camera lens.

EUROPEAN PREMIERE

USA, 2014 | colour, video, 16 min, English

Prod: Leslie Thornton | **Sc:** Leslie Thornton | **Cam:** Leslie Thornton | **Ed:** Leslie Thornton | **Prod Des:** Leslie Thornton | **Sound Des:** Leslie Thornton | **Music:** Tim Garza, Alan Sondheim | **With:** Ellen Zweig, Livia Polanyi, Tom Zummer, Leslie Thornton | **Print/Sales:** Electronic Arts Intermix (EAI)



24/7 Performances and Installations

I Feel Love

Anna Barham

A reading group interprets the lyrics of Donna Summer's disco hit in this interactive performance. A speech-recognition programme serves them up a different variation every time: a semantic remix. From her background in metaphysics and maths, in her art Anna Barham systematically explores the transformation of language and the migration of meaning. *Wed 28-1, 15:00, Hotel Central, free admission*

United Kingdom, 2014 | approx. 45 min | www.annabarham.net

feel love
feel like
feel that

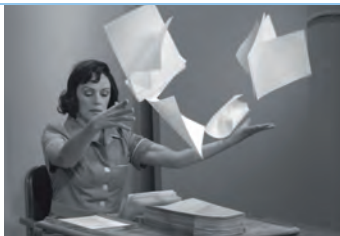


The Infernal Dream of Mutt and Jeff

Zoe Beloff

A video projection/installation presents a lesson in efficiency, a case of contagious paranoia and an instruction film in which objects take on a life of their own. Two cartoon figures from the 1930s physically endure social progress and industrial management. A reflection on the eternal problem of work pressure. *From Thu 22 to Wed 28-1, 11:00-23:00, Maaskantzaal Hilton Hotel, free admission*

USA, 2011 | video, graphic prints, photographs, objects |
9 min | Cam: Eric Muzzy | With: Kate Valk | www.zobeloff.com

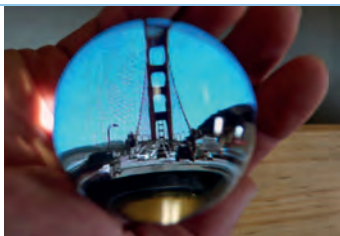


The Cinema Snowglobe

JD Beltran, Scott Minneman

In recent years, the grammar of film has acquired several new ultra-short formats (GIF, Vine...) and the evolution of the electronic screen is clearly not at an end yet either. The inspiration for this innovative interface for watching short films clearly comes from the traditional snowglobe, revamped as an interactive sculpture. *From Thu 22 to Wed 28-1, 11:00-23:00, lobby nhow Rotterdam, free admission*

USA, 2014 | www.cinemasnowglobes.com



Departure of All

Martin John Callanan

Every few seconds, several hundred people switch off their electronic devices for takeoff. This routine act involves the coordinated work of hundreds of people in a complex system. A vertical screen announces in real time all departure times and destinations from international airports around the world. *From Thu 22 to Wed 28-1, ongoing, lobby Hilton Hotel, free admission*

United Kingdom, 2013 | www.greyisgood.eu/departure



Text Trends

Martin John Callanan

Applying simple search terms in Google data, Callanan brings to the surface the simplifications that underlie most statistical graphs. With all the passion of a market index, *Text Trends* explores our perception of words through topics such as time and politics, questioning the spectacle value of information. *From Thu 22 to Wed 28-1, ongoing, Politiegalerie, free admission*

United Kingdom, 2008 | www.greyisgood.eu/texttrends



[Working Title]

Agnese Cornelio

Our bodies are conditioned by repeated work actions. Cornelio showcases herself at work, while organising and cataloguing her film archive. In a temporary editing room, the director attempts to present the importance of work for the individual, through the constant repetition of actions. *From Thu 22 to Wed 28-1, 13:00-21:00, hotel room Hotel Central, free admission*

Netherlands, 2014 | Prod Comp: Dutch Mountain Film



Flipped Clock

Alison Craighead, Jon Thomson

The artists duo Thomson & Craighead subvert our viewing habits by flipping the numerals on a digital clock by 180 degrees on a computer screen. Time still moves as precisely as ever. The simple vertical inversion of numbers reminds us of the artifice behind this taskmaster of modern life; the regulator we obey almost every minute of every day. *From Thu 22 to Wed 28-1, ongoing, lobby Hilton Hotel, free admission*

United Kingdom, 2008 | www.thomson-craighead.net/docs/flippedclock.html



Narbe Deutschland Scar Germany

Burkhard von Harder

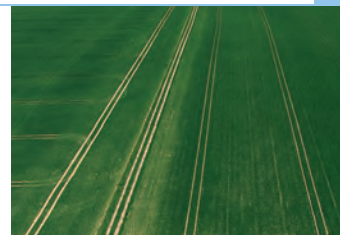
A hallucinatory, sixteen-hour flight above the zone that for decades bisected the world: the entire length of the Iron Curtain. 1,378 kilometers. Gradually, the journey over the German landscape reads like a painting in motion. The soundtrack is a sixteen-hour composition by Klaus Wiese (1942-2009).

From Thu 22 to Wed 28-1, 11:00-23:00, hotel room nhow Rotterdam, free admission

EUROPEAN PREMIERE

Germany, 2014 | colour/b&w, video, 967 min, German

Prod: Burkhard von Harder | **Prod Comp:** BVH Pictures GmbH | **Cam:** Stefan Urmann, Evert Cloetens, Tom de Maeyer, Bart van Aart | **Ed:** Francis Gomila, Stefanie Reuter | **Sound Des:** Burkhard von Harder | **Music:** Klaus Wiese | **Print/Sales:** BVH Pictures GmbH | www.die-narbe.de



Die Narbe Berlin

The Scar Berlin

Burkhard von Harder

Uninterrupted aerial views of the snow-covered city on a grey day in January 2009 follow the path of the Berlin wall, twenty years after it fell. The bird's eye view reveals that a scar remained visible. The haunting soundtrack by FM Einheit makes the city speak and come alive.

Germany, 2009 | colour, video, 78 min, German

Prod: Burkhard von Harder | **Prod Comp:** BVH Pictures GmbH | **Sc:** Stefan Urmann, Evert Cloetens, Tom de Maeyer, Bart van Aart | **Ed:** Francis Gomila, Stefanie Reuter | **Sound Des:** Burkhard von Harder | **Music:** Klaus Wiese, FM Einheit | **Print/Sales:** BVH Pictures GmbH | www.die-narbe.de

Public SCREENING

Fri 23-1 14:00 LantarenVenster 6



Mother Earth Breathing: The Garden

Sara van der Heide

The artist speaks to our biological clocks by showing a rhythmic montage of images of growth and decomposition she filmed in her garden during one year. The laws of nature offer a model for a reconsideration of time and value; a model that also considers decay, death and stillness – processes beyond growth.

Netherlands, 2014 | video, 56 min

Prod: Sara van der Heide | **Cam:** Sara van der Heide | **Ed:** Sara van der Heide | **Print/Sales:** Sara van der Heide | www.saravanderheide.nl

Public SCREENING

Sat 24-1 19:15 LantarenVenster 6



If the bed were water, you could sleep on a wave

Emi Kodama

Take off your shoes and close the curtains in your hotel room. Imagine the city around you. It is in motion. A bedtime story will guide you into the night. The blue hour is a moment of transition from day to night – an ending and a beginning. Blue light stands for the sky, but also for water, turning the room into an aquarium. Performance.

From Thu 22 to Wed 28-1, 14:00-17:00 and 19:00-22:00, hotel room Hilton Hotel, free admission

Canada, 2014 | www.emikodama.com



Always Here

Steffen Köhn

Sexcam couples often spend a large part of the day online soliciting customers. Ordinary conversations or even political debates unwittingly permeate their scripts. Köhn found the subjects of his post-cinema documentary on adult webcam performers were usually Romanian or Ukrainian-speaking couples. *From Thu 22 to Wed 28-1, 11:00-23:00, lobby Hotel Central, free admission*

WORLD PREMIERE

Germany, 2015 | colour, video, 11 min, Romanian/Russian

Prod: Steffen Köhn | **Cam:** Steffen Köhn | **Ed:** Steffen Köhn | **Print/Sales:** Steffen Köhn



SLEEP

Juha Lilja

Fifty years since Andy Warhol made his famous film debut, a Swedish artist films eight instead of five hours of solid sleep for this video remake. As contemporary audiovisual technology allows anyone to make such monumental works, it is the notion of sleep itself that has become the topic of debate. *Thu 22-1, 11:00-19:00, Van Capellen Zaal de Doelen*

Sweden, 2013 | video, 480 min

Prod: Juha Lilja | **Sc:** Juha Lilja | **Cam:** Juha Lilja | **Ed:** Juha Lilja |

Music: Juha Lilja | **Print/Sales:** Juha Lilja



Relief

Julien Maire

For this unique variation on 3D-cinema, the artist made his images using a 3D-printer. Like so many prototypes from early cinema, the piece consists of just a short loop. The stereolithographic projector offers a conceptual play on 3D-cinema, what the French used to call 'cinéma en relief' (as in 'bas-relief'). *From Mon 26 to Fri 30-1, 11:00-28:00, V2, free admission*

Belgium, 2014 | installation, mixed media, no sound

Prod Comp: iMAL Brussel | **Prod Des:** Paul Jadoul | www.imal.org/nl/relief



Model for the Apocalypse

Julien Maire

A man shapes amorphous little heaps of 'slow motion material.' Maire distills the 'essences' of cinema from the medium itself, and applies it to other materials. A camera records the 'action' in detail and this live transmission is projected on a screen, thus conflating real time perception with mediated vision. *See also Relief. Sun 25-1, 14:00-18:00, V2, free admission*

240 min, performance | www.julienmaire.ideenshop.net

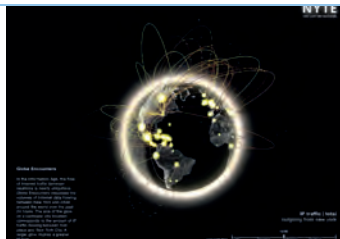


Senseable City Laboratory

Massachusetts Institute of Technology

A project group from Harvard University investigates how to improve urban life by capturing data and visualizing this in efficient graphics. The widespread use of sensors and hand-held electronics allows a dynamic new approach to urbanism and the study of the built environment, in real time. *From Thu 22 to Wed 28-1, ongoing, Politiegalerie, free admission*

USA, 2014 | senseable.mit.edu/nyte/visuals.html



Heraclitus (Installation)

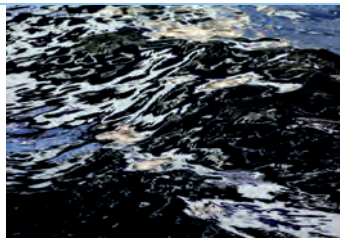
Lenny Oosterwijk

A river is a symbol of eternal motion. For years, Oosterwijk has been collecting almost abstract recordings of rivers. The music by Artvark SQ adds more layers. 'No man can ever step into the same river twice,' as the famous dictum says. So Oosterwijk logically took the step from photography to moving images. *From Thu 22 to Wed 28-1, 11:00-23:00, lobby nhov Rotterdam, free admission. Artvark SQ performs a unique live improvisation on Tue 27-1, 21:45, LantarenVenster 6.*

WORLD PREMIERE

Netherlands, 2015 | colour, video, 50 min, no dialogue

Prod: Lenny Oosterwijk | Sc: Lenny Oosterwijk | Cam: Lenny Oosterwijk | Ed: Remon Claassen | Music: Artvark SQ | Print/Sales: Lenny Oosterwijk | www.lennyoosterwijk.nl



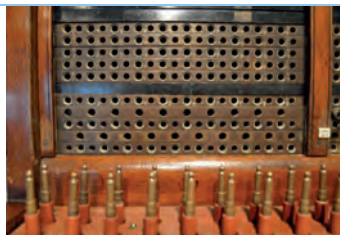
Dial Tone Drone

Aura Satz

Approaching the typical dial tone of a telephone as a form of drone music, Aura Satz invests a moment of non-communication with new meaning. This work also features excerpts from an accordion score by Pauline Oliveros and a computerised composition by Laurie Spiegel – two pioneers of electronic music. Commissioned by Measure. *From Thu 22 to Wed 28-1, 11:00-23:00, lobby Hotel Central, free admission*

United Kingdom, 2014 | sound and object | no dialogue | Ed: Aura

Satz | Music: Laurie Spiegel, Pauline Oliveros | www.iamanagram.com

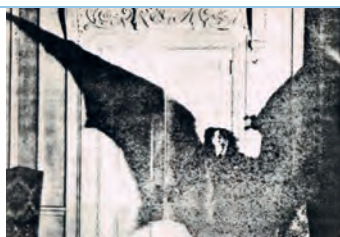


Bela Lugosi's Dead

Slow Motion Radio

Digital technology speeds up our daily lives, but also allows us to slow down images or sounds to the extreme. Relaxing music, just not as sweet muzak or ambient sound. Classic homage to one of the most famous horror actors by New Wave band Bauhaus, lovingly stretched to no less than nine haunting, Gothic hours. *From Thu 22 to Wed 28-1, 11:00-23:00, lobby Hotel Central, free admission*

United Kingdom, 2013 | sound file



See You Later/Au revoir

Michael Snow

A boss says goodbye to his secretary and leaves the office: what normally takes only a few seconds, is slowed down to a play lasting more than fifteen minutes. Recording with a Super Slo-Mo video camera (used for sports broadcasting), time becomes almost palpable. The initial tension gives way to sheer fascination for the choreography.

From Thu 22 to Wed 28-1, 11:00-23:00, hallway nhov Rotterdam, free admission

Canada, 1990 | colour, video, 18 min, no dialogue

Prod: Michael Snow | Print/Sales: Michael Snow



Hotel Red Shoes

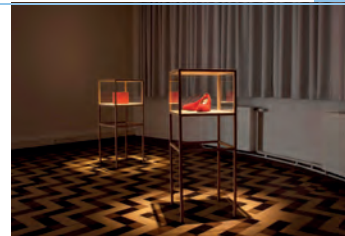
Lisa Spilliaert, Clara Spilliaert

A traditional Japanese song and the Tokyo love hotel 'Red Shoes' inspired the artist duo to make a performance video on ritualised desire. This project consists of the artists' personal archives on this hotel, the film representing a new interpretation of a song that dates back to 1922.

From Thu 22 to 28-1, 11:00-23:00, hotel room nhov Rotterdam, free admission

Belgium, 2013 | colour, video and various objects, 15 min |

Sc: Lisa Spilliaert, Clara Spilliaert | Music: Nagayo Mootori



Sleep Concert

Steve Stapleton

One of the pioneers of the British industrial music scene manipulates and re-animates his recordings. A somniloquy to shape and colour your dreams. Throughout the night, Nurse With Wound frontman Stapleton performs a DJ set to an audience on camping beds. A bed-and-breakfast concert. *Thu 29-1, 22:00-08:00, in cooperation with Roodkapje*

United Kingdom, 2014 | video and live music, 600 min

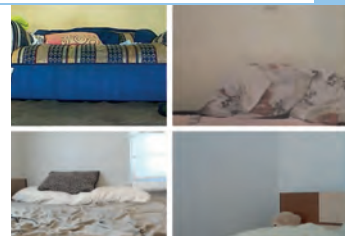


brbxxo

Addie Wagenknecht, Pablo Garcia

Exploiters or exploited? When bedroom activity becomes a workspace, it is the ambiguities within our surveillance society that reach a climax. Special software allows us to peep into the world of sexcams, but only when the performers are not present. The emphasis is on the empty beds and often cramped cubicles. *From Thu 22 to Wed 28-1, 11:00-23:00, lobby Hotel Central, free admission*

USA, 2013 | www.brbxxo.com



World Brain – Prologue

Gwenola Wagon, Stéphane Degoutin

This installation is a precursor to a feature film project that describes the planetary network surrounding us and considers the perverse side-effects of this. *World Brain – Prologue* is a cautionary tale about collective intelligence created mostly from found materials: YouTube videos, images, scientific reports and news feeds.

daily, 17:15-19:00, Videowall Rotterdamse Schouwburg

WORLD PREMIERE

France, 2015 | colour/b&w, video, 10 min, French

Prod: Lissandra Haulica | **Prod Comp:** Irrverence Films |

Print/Sales: Stéphane Degoutin | worldbrain.artetv



The Laughter of Things – Piet Zwart Symposium

This day of lectures and presentations will focus on old and recent technologies of time-control and how they animate human life. Central guest is Zoe Beloff. Further speakers that will expand on this topic of pervasive instrumentalisation include Aura Satz, Julien Maire and Martin John Callanan. Symposium in co-operation with the Piet Zwart Institute for Post-Graduate Studies & Research.

Mon 26-1, 10:00-17:30, Piet Zwart Institute, free admission

Netherlands, 2015



SIGNALS EVERYDAY PROPAGANDA