

3:30 - 5:15pm, Saturday 19 January 2019, Theater tri-bühne, Eberhardstr. 61A, 70173 Stuttgart. The screening is a special program for 32. Stuttgarter Filmwinter - Festival for Expanded Media. The program is in English language.

A BROKEN LINK



For more information see <https://abrokenlinkblog.wordpress.com/>
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In collaboration with Wand 5 e.V. For accreditation and bookings please go to <http://www.filmwinter.de/>

Image: Baden Pailthorpe, *Cadence III*, 2013, HD video, duration 4:06 mins. Courtesy of the artist and Sullivan and Strumpf.



Contemporary practice in artist film and video
from Australia, Germany and the UK

A BROKEN LINK is a survey of contemporary German, UK and Australian practices in artist film and video. The program attempts to explore the similarities and differences of aesthetics and conceptual concerns of these videos from the three countries, presenting the films together in a public screening.

A BROKEN LINK reflects on how digital technologies bring people and ideas together but also reinforce the essence of distance and alienation. In presenting works from distinct geographical locations—Australia, Germany and the UK—in screenings of works back-to-back, digitality is mobilised as an antidote to physical jet lag, creating cognitive dissonance as viewers slip from one notional cultural/time zone to another.



Baden Pailthorpe's work engages with power, politics and Internet culture. In *Cadence III* (AUS 2013) the artist uses hacked settings in an Afghanistan-based video game to make avatars of opposing forces oblivious to each other's presence, transforming the usual violence of this relationship. <http://www.badenpailthorpe.com/>



Max Hattler is an animation and new media artist based in Hong Kong. In his film *Spin* (DE 2010) computer-animated toy soldiers dance and kill each other against the background of cheerful swing music. Conflict becomes a spectacle, the lines between destruction, entertainment and play get blurred. <http://www.maxhattler.com/>



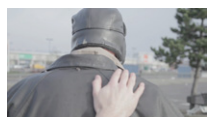
Rose Butler is interested in political narratives that surround and shape us, making works that weave political, spatial and fictional histories. *Lines of Resistance* (UK 2012) uses the narration of tour guides and visitors' comments to explore their interaction with and reactions to the Berlin wall. <http://www.rosebutler.com/>



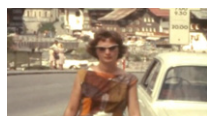
James Newitt's *Untitled* (AUS 2011) documents a performance in public space that was both a demonstration and a celebration, and represents a conjuncture of internalised experience and external circumstance, although the video refuses to reveal the specific social and political context of the event. <http://www.jnewitt.com/>



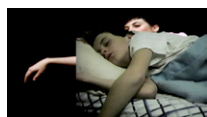
Net artist **Dennis Knopf** and artist **Sebastian Haslauer** collaborated in 2013 on a series of music shows for ARTE Creative called TRICKS. The forerunner film *Tracky's Music Lesson* (DE 2009) introduces the role of Tracky Birthday and provides us with suggestions on how pop music could be more fun. <http://www.trackybirthday.com/> <http://sebastianhaslauer.com/>



Tom Dale's *After London* (UK 2015) deals with the relationship between personal and cultural memory, taking as its found object a former London tour guide. We see how his recollection is constantly interrupted and conflicts with grander historical narratives. <http://www.daletom.com/>



In **Karsten Krause's** *You and Me* (DE 2010) a woman walks towards her husband's camera over a period of 40 years. A love poem of US American poet E.E. Cummings accompanies the amateur recordings. A love story in media from another era. <http://www.karstenkrause.de/>



nova Milne are a two-person artist. *Teleplasmic Mass* (AUS 1987/2007) is from the *Videodromes for the Alone* series, a series of inter-subjective assemblages of time-perspectives that create moments of connection or disruption, often taking the form of an encounter across the breach of time. <https://novamilne.net/>



Dominic Byrne's practice investigates the modes in which people constitute themselves and others online. In *Stacks On* (AUS 2015), the artist runs and collapses repeatedly into the centre of the green screen, rendered in an environment that is both acutely corporeal and simulated. <https://www.dominicbyrne.net/>

In the context of identities being increasingly reified online, the increasing technological mediation of our relationships and the tendency for digital cultures to project beyond physical borders, the works in the program examine tensions between individual and collective identities, and contradictory notions of place and locality. In presenting works from 2007 onwards—the year Apple launched the first iPhone—A Broken Link surveys a crucial period in the emergence of digital imaginaries.

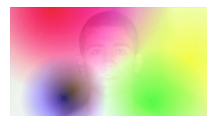
A BROKEN LINK has been co-curated by Uta Daur (DE/AUS), Samantha Ferris (AUS), Simon Hollington (UK), Andrew Marsh (UK) and Claire Taylor (AUS/UK).



Johanna Reich's work is concerned with the progression of digitalisation and increasing usurpation through media. *Black Hole* (DE 2009) plays with human perception and generates doubts regarding media-transmitted images and their truthfulness. <http://johannareich.com/>



Richard T. Walker's works explore the complexity of human relations and our relationship to landscape. *an is that isn't always* (UK 2015) plays with notions of spatial transition, emphasising the physicality of distance in both real and emotional terms. <http://www.richardtwalker.net/>



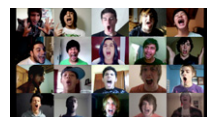
The first letter of the Greek alphabet, Alpha has come to denote "the first of anything." Animal researchers use the word to signify dominance, applying it to the leader of the pack. **Constantin Hartenstein's** *ALPHA* (DE 2015) is based on a subliminal soundtrack which has been re-enacted by three muscular men. <http://www.constantinhartenstein.com/>



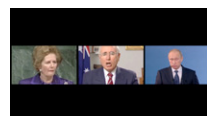
Caroline Garcia's *Primitive Nostalgia* (AUS 2014) samples dance numbers from Hollywood cinema performed by various ethnic troupes. The artist inserts herself into these dances, adopting costumes and moves to highlight colonial stereotypes and clichés of exotic femininity. <https://carolinegarcia.com.au>



Angela Goh's *Kickback Fire* (AUS 2016/17) is a video collage that explores the drone as a signifier of power in late-Capitalism. The piece juxtaposes YouTube footage of an instagram celebrity and his entourage shooting at drones with found footage of animals bringing down drones. <http://angela-goh.com/>



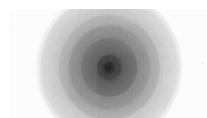
Neozoon's work focuses on the relationship between animals and humans, and how modern societies deal with both dead and living animals. The video collage, *Call of the Wild* (DE/F 2017), is made from found footage and deals with humans who practice a form of guttural singing. <http://www.neozoon.org/>



Emily Parsons-Lord's *Our Fetid Rank* (AUS 2015) is a response to political apathy towards anthropogenic climate change. This piece isolates the breaths of politicians delivering speeches, the breaths that shape their words, exhaled air 100 times richer in Carbon Dioxide. <http://www.emilyparsons-lord.com/>



Hollington & Kyprianou willfully disturb competing histories and create new narratives that are simultaneously funny and unnerving. *The Olympic Torch* (UK 2012) highlights the current cultural obsession of capturing and sharing an event with digital media over the 'in the moment' experiencing of it. <http://www.electronicunset.org/>



Sarah Sparkes' work engages with the visualisation of anomalous phenomena and liminality through the metaphor of the portal. *Siren* (UK 2014) is a short hypnotic animation designed to create a liminal experience for the spectator and slow down time to find the time they need. <http://www.sarahsparkes.com/blog/>