

XIV Media Forum
in the frameworks of
the 35th Moscow International Film Festival



presents

Lecture programme:
Mocumentary: Reality Is Not Enough

The event is organized by "Mediafest", Cultural and Research Centre "MediaArtLab", Moscow Museum of Contemporary Art.

Co-Organizer: Museum Exhibition Complex "Manege".

Lecture Programme Venue: Open School "Manege/MediaArtLab" in Central Exhibition Hall Manege (Manezhnaya square, 1)

Lecture Programme Dates: 21 — 26 June 2013.

Lecture Programme includes *open lections and workshops by the following artists: Omer Fast (Israel), Milica Tomić (Serbia), Monica Studer and Christoph van den Berg (Switzerland), Nonny de la Peña and Peggy Weil (the USA), Manuela Morgaine (France) and Janez Janša (Slovenia).*

Partners of the project: Goethe-Institut in Moscow, The Embassy of Israel in Moscow, "PRO HELVETIA" Foundation, The Embassy of France in Moscow, Triumph Gallery.

Media Forum curator: Olga Shishko. Media Forum producer: Elena Rumyantseva.

Media Forum in the frameworks of Moscow International Film Festival once again presents the newest achievements in the field of media art and contemporary screen culture and prepares a special lecture programme. During the first days of the exhibition *Mocumentary: Reality Is Not Enough* the audience will have an opportunity to attend to seminars and workshops by exhibition participants who will discuss their latest work, meet young artists, and express their own opinion on modern tendencies in contemporary arts. This year the guests of the exhibition will be able to make sense of the interrelations of reality and fiction, immerse into the experience of historical fakes and art manipulations alongside with following media artists — Omer Fast, Milica Tomić, Monica Studer and Christoph van den Berg, Nonny de la Peña and Peggy Weil, and Janez Janša. The movie program of the Media Forum includes the following films: *Lightning* by Manuela Morgaine, *My name is Janez Janša* by Janez Janša, *The Falls* by Peter Greenaway, and *Lessons of Darkness* by Werner Herzog.

Attention! To attend lectures and master classes by *Media Forum* pre-registration is required <http://mediaartlab.timepad.ru/events/>

Omer Fast, Israel

Video artist Omer Fast was born in 1972 in Jerusalem, studied and exhibited in Israel and in the USA. Since last 90s he has created multiple video installations devoted to the substitution of the history with fiction and fault memories based on his own material as well as on found footage and audio fragments. Omer Fast is one of the brightest video artists of the Middle East whose works were exhibited in the Venice Biennale 2011 and in Kassel's dOCUMENTA (13) – the main and the most prestigious contemporary art exhibition.

During the seminars and workshops in Moscow Fast will present his work *Continuity* shown in dOCUMENTA exhibition. Forty-minute video work was recognized for its ingenious pictorialism and deep psychologism — it tells the story about how people try to cope with the bereavement. The narration is constructed around the story about parents whose adult son died in the war and they invite young actors-prostitutes to replay the scene of happy dinner after their son's return, trying to recover from their grief. In the meeting with the audience Omer Fast will discuss how to dwell the boundary between history and feature narrative, in what degree fiction is able to console someone and help to get over from past troubles, and whether art is able to replace memories.

Milica Tomić, Serbia

The works of Serbian video artist Milica Tomić, who was born in former Yugoslavia and now represents Serbia, are fraught with the motive of painful breakup of Yugoslavia and contains the search of identity in Balkan culture. Keeping memories about dramatic wars and armed conflicts between the parts of previously united country Milica Tomić bravely deconstructs and exposes traumatic memories, forgotten stories of war crimes and civil wars "all against all". Her video works are permanently invited to be shown in the frameworks of international exhibitions from Venice and San-Paulo biennales to the main european venues of contemporary art.

In one of her main projects since early 00s named *Container* Milica Tomić based on the evidence of military offence of the USA in Afghanistan creates real evidence of the violence which has been intentionally forgotten as if it were casualties of war. Crime scenes are a repeating motive in contemporary arts, but Milica Tomić applies this method to introduce the scene of real tragedy — Taliban massacre at a rate of more than a thousand in container in 2001. Reconstruction of this war crime took place in different countries according to their historical peculiarities.

In the frameworks of lecture programme by *Media Forum* Milica Tomić is conducting a workshop for students from *Open School Manege/MediaArtLab* with whom she will reconstruct the scene of this war crime in Russia just a few day

before opening *Media Forum*. A container will be shot at close range and the documentation of the action will be edited by students especially for the exhibition *Mocumentary: Reality Is Not Enough*. Video film, archive documentation and the container itself will be presented during the exhibition in Moscow Museum of Contemporary art.

Monica Studer and Christoph van den Berg, Switzerland

Swiss artistic duo of Monica Studer and Christoph van den Berg carries ordinary reality into the agiotage of virtual space. In their web projects of 90s they designed online earthquake, displayed photos of boats in Helsinki harbor in the web gallery or generated an individual still life made from commonplace everyday objects.

In their work *Mountain Top* the artists design an ideal non-existing viewpoint surrounded by a fantastic 3D landscape assembled according to stereotyped images of Swiss comfort and leisure activities: from snowcapped mountings and chalet to remote glades and quiet springs. In Moscow Monica and Christoph will tell the guests of their artist talk about teamwork, banality of the environment which can be the source of inspiration and their discourse on how the internet-simulacra embody and reveal consumer behavior and capitalistic relations.

Nonny de la Peña and Peggy Weil, the USA

American internet artists Nonny de la Peña and Peggy Weil work as a team and separately: Nonny is art theoretic, researcher, and founder of the base of Immersive Journalism; Peggy is an artist and interactive designer focusing on interactive and immersive design. Nonny de la Peña invited Peggy Weil to collaborate on the adaptation of her film, *Unconstitutional*, for the creation of the collective project *Gone Gitmo*, an online environmental design equal to the experience in Guantanamo prison in *Second Life*. For this exhibit, De la Peña and Weil have recreated the 2007 original *Second Life* installation using the game engine Unity3D.

The project *Gone Gitmo* investigates immersion in the atmosphere of the legendary prison by common users of *Second Life*, who participate guided by personal curiosity and intentions of virtual tourism. They explore the stories of real prisoners not through the mass media, but by means of game reality. All that is happening in the Guantanamo space, designed by artists, is confirmed by the imprisonment data and ex-prisoners' stories. During the seminar in Moscow the artists will tell how to synthesize virtual reality with the help of internet media and how virtual reality can create distance or approach painful experience and history.

Screenings programme Mocumentary: Reality Is Not Enough

Lecture programme *Mocumentary: Reality Is Not Enough* will include a cycle of screenings that present classical and new experiments of combining documentary tradition and postmodern simulation. Four experimental films genred as mocumentaries will be shown during the only special screening in Moscow.

Lightning, 2012
Film director — Manuela Morgaine

The special feature of the screening programme is a premiere of *Lightning* by rising star of European cinema Manuela Morgaine (France). This film was discovered as a total experiment of past Rotterdam Film Festival. Manuela Morgaine (born in 1962) is preparing an epic film consisting of four chapters about interrelations of natural elements, unique transcendent experience, and resurgent mythology of countries, époques and people. The artist of Mediterranean and Middle East origins calls this work herself “a legend of four seasons”. Through the complex narrative, combinations of illusory history and unreal myths Manuela Morgaine creates a new mythology of relations between people over space and time, and getting over tensions of forms and reality. Morgaine synthesizes different fields of science to generate a universal story about the place of the humans in the world of collective fantasy and illusive facts.

The narrative of *Lightning* glides from one part to another which symbolizes metaphorical season change. The first fantasy *Baal (Alchemy, Autumn)* is devoted to the Ancient Syrian God of Thunder — five people who survived from a stroke of lightning come back and try to repeat their unique experience of meeting the natural force. The second novel *Pathos Mathos (Anthropology, Winter)* describes a story told to a psychiatrist by his five patients about their journeys in time and space. The latter are searching the way for recovery, meanwhile their guide is drifting through the countries and époques reproducing the scenes of incredible unity of man and nature and the search of inner harmony. The third season *The Legend of Symeon (Archeology, Spring)* tells the story about a character of one of the ancient popular beliefs — religious fanatic who was stroke by the lightning on the top of a column in Palmira in Syria. Last season *Atoms (Biology, Summer)* retells the plot by baroque dramatist Marivaux who was one of the first writers who started to play with allegory and metaphors in literature. This plot is focused on meeting and fatal passion of the two main characters — this passion will make them plunge into obscureness and oblivion.

My Name Is Janez Janša, 2012
Director — Janez Janša

New Media artist and film director Janez Janša is going to visit Moscow in the frameworks of lecture programme *Mocumentary: Reality Is Not Enough* to premiere in Russia his documentary *My name is Janez Janša* and discuss it with the audience.

In 2007, three artists joined the conservative Slovenian Democratic Party (SDS) and officially changed their names to that of the leader of the party, the Prime Minister of Slovenia, Janez Janša. This act blurred the boundaries between their lives and art in numerous and unforeseen ways, and provoked a variety of interpretations among the general public and in art circles in Slovenia and beyond.

My name is Janez Janša is a parcours through different stages and aspects of the act of name changing and its consequences, including public, relational and intimate ones; it is an investigation of how, in western society, the concept of personal name coincides with (or differs from) the question of personal identity.

The Falls, 1980 **Film director — Peter Greenaway**

Fakes and playing with canonical methods of documentary became the subject of debut feature film by famous British film director and experimental artist Peter Greenaway. His documentary *The Falls* with witty borrowings, black humor and critical reflection on documentary as echo of the reality was chosen by the festival curators for the programme in *Media Forum*.

92 characters of *The Falls* are considered to be witnesses and victims of the world-wide accident — Violent Unknown Event which stroke dead and injured several millions of people. The film consists of dozens of cuts about panic attacks, visions and nightmares of the victims; their opinions made in experimental forms turn into outline of classical documentary based on historical events. Greenaway deconstructs human need for analyzing and interpretation the history as well as for emphasizing the past or apocalyptic accidents. His film consists of hundreds of views on the same non-happened event — never coincidenting fragments in the pattern of collective fraud and fiction.

Lessons of Darkness, 1992 **Film director — Werner Herzog**

A mixture of reality and documentary evidence typical for documentary frequently occurs in the works of the classic of European cinematography — Werner Herzog. His one-hour film *Lessons of Darkness* is a piercing meditation on the subject of catastrophes and damages and examination of the nature of destructive human behavior.

Documentary scenes of ecological catastrophe in Kuwait after the war with the USA shot at a height go along simultaneously with the monolog of the film director about a fictional global cataclysm. The spectator may catch the author's connotations — screenshots at a height are analogous to the panoramas from strike aircraft windows, and the reflection on apocalyptic nature catastrophe coincides with the author's doubts in humanity and rationality of human beings. Instead of creating poster statements and straightforward critics, Herzog unites

nature and human aspects: without mercy and sympathy human days are not going to last as like the days of a spring poisoned with oil fuel.

More information on the festival:
<http://mediaforum.mediaartlab.ru/>

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