



# VIDEO DIGEST

A RESEARCH AND EXHIBITION PROJECT  
PRESENTED BY VIDEONALE BONN AND  
IMAI – INTER MEDIA ART INSTITUTE DÜSSELDORF

# PROGRAM

6pm – 10pm 8pm	<b>Friday, 24.11.2023</b> Opening Video Digest Performance by Becket MWN
5pm 6:30pm	<b>Saturday, 25.11.2023</b> Commented screening of Zapp Magazine with Corinne Groot and Rob van de Ven Reading and talk by and with Leyla Yenirce and Mazlum Nergiz, with texts by Ilse Aichinger
7pm 9pm	<b>Thursday, 30.11.2023</b> VIDEONALE.scope #10 – Open Your Scope – Counter Narratives, Venue: Turistarama Cologne  <i>Theo Cuthand</i> Program curated by Vika Kirchenbauer <i>Language beyond language. Language inspite of language.</i> Program curated by Ayesha Hameed with a performance by Jota Mombaça
6pm 9pm	<b>Friday, 01.12.2023</b> VIDEONALE.scope #10 – Open Your Scope – Counter Narratives, Venue: Turistarama Cologne  <i>The Ruin That Has Become Our Collective Home</i> Program curated by Eli Cortiñas with a performance by donna Kukama <i>Identities and Recipes</i> Episode 2 Program curated by Ji Su Kang-Gatto with a culinary intervention by Paula Erstmann
4pm – 11pm	<b>Saturday, 09.12.2023</b> Binge Watching Infermental #4 joint screening with snacks and drinks
3pm – 7pm	<b>Sunday, 10.12.2023</b> Finissage

Duration: 25.11. – 10.12.2023  
Opening hours: Thu – Sun, 3 – 7pm  
and by appointment  
(videodigest@videonale.org)

Moltkerei Werkstatt Köln  
Moltkestraße 8  
50674 Köln

Video Digest #1 with all its contributions can be found at  
[www.videonale.org](http://www.videonale.org)  
[www.stiftung-imai.de](http://www.stiftung-imai.de)

1.	INTRODUCTION	5
2.	HISTORICAL VIDEO MAGAZINES	
	INFERMENTAL	8
	SCHAUINSLAND / VIDEO CONGRESS	14
	ZAPP MAGAZINE	18
3.	VIDEO DIGEST #1	22
	BECKET MWN	23
	AYESHA HAMEED	23
	JI SU KANG-GATTO	24
	RRANGWANE	24
	LEYLA YENIRCE	25

# 1. INTRODUCTION

With *Video Digest*, the Videonale Bonn and the IMAI – Inter Media Art Institute Düsseldorf present an online video art magazine and an associated research and exhibition project at the Moltkerei Werkstatt, Cologne, complemented by the concurrent program series VIDEON-ALE.scope.

The *Video Digest* project began with an interest in video magazine *Schauinsland*, founded by *Video Congress*, a loose association of video artists who came together in the wake of documenta 7 in Kassel in 1982. Located in the archives of the IMAI – Inter Media Art Institute, issues of the magazine were also shown at Videonale, the biennial festival for video and time-based arts, from 1984 onwards. The artists in *Video Congress* sought to work collaboratively and to establish infrastructures for the still-young medium of video, while simultaneously initiating a self-determined system of distribution for their works. They worked collectively with VHS tapes, each comprising several video contributions, which could then be independently circulated, presented and shared.

The group was inspired by the first video art magazine *Infermental*, which had been developed just a few years earlier by Hungarian filmmakers Gábor and Vera Bódy and was published entirely on video cassettes. Between 1980 and 1991, ten issues of *Infermental* were published by changing editors featuring contemporary video art from across the world. While *Schauinsland* was more linked to youth culture, punk and new wave aesthetics, with the contributions of the various collectives at times intertwined, *Infermental* strengthened the idea of an encyclopedia<sup>1</sup>, seeking to portray current video experiments in all their diversity.

The third video magazine included in *Video Digest* is the Amsterdam-based *Zapp Magazine* with 'branches' in New York, Paris, London, and Copenhagen. It operated a decade later than *Schauinsland*

and *Infermental* and succeeded in once again redefining the format of the video magazine as an independent space of art, critique and documentation. The issues published from 1993 to 1999 not only presented video art but also featured recordings of exhibitions, lectures and performances, which in their relaxed DIY aesthetics conveyed a polyphonic picture of the international art scene.

Despite structural and formal differences, these three video magazines share a particular political awareness, revealed both in their themes and the self-organization and distribution of the work. *Video Congress* notably chose to caption their first issue with the motto: “Für eine aktive Art Video” (“For an active art video”)<sup>2</sup>, while the editors of *Infermental* adopted a directly political tone as they addressed the simmering Cold-War tensions between East and West.

*Video Digest* takes up these incendiary impulses in the present-day to examine the subversive potential of moving image through a series of contemporary works. The newly commissioned videos, performances and zines by Ji Su Kang-Gatto, Ayesha Hameed, Becket MWN, Rangwane and Leyla Yenirce (in collaboration with Mazlum Nergiz) make use of diverse languages and strategies of protest and mobilization (but also of apathy and resignation) and reflect a current video landscape shaped by on-demand smart TVs, YouTube/Youku, TikTok and Instagram.

Alongside new productions, the *Video Digest* exhibition presents the fourth issue of *Infermental*, edited by FRIGO (Gérard Couty, Mike Hentz, Christian Vanderborght) with 102 contributions; issue one of *Schauinsland* (titled *Erotik*), with contributions by Gruppe A & A, Fun & Art and Norbert Meissner; and issue six of *Zapp Magazine*, produced and curated by Corinne Groot, Jack Jaeger, Arnold Mosselman and Rob van de Ven. They are set in an exhibition architecture by Lennart Wolff and accompanied by a program of screenings and performances.

With the first issue of the new video magazine *Video Digest*, this project joins a series of previous exhibitions that recognize in historical video magazines a special relevance for current media discourses and video productions. These include the exhibition *A Detour Around Infermental* curated by George Clark, Dan Kidner, and James Richards at

Focal Point Gallery in Southend-on-Sea in 2010 and the presentations of *Zapp Magazine* at the Kunstverein Amsterdam and KW Institute for Contemporary Art, Berlin, in 2019. The *1st International Videozine Screening* in 1995 forms another important reference, a major survey show which featured twelve international video magazines, curated by Jack Jaeger at Arcadia, Cologne, and Air de Paris, Paris.

Curators: Miriam Hausner, Nele Kaczmarek, Tasja Langenbach  
Concept: Tasja Langenbach, Linnea Semmerling

We would like to thank Ulrich Leistner, Axel Wirths, Rob van de Ven, Corinne Groot, Mike Hentz, Astrid Heibach, Hartmut Jörg and Christian Merscheid as well as all participating *Video Digest #1* artists for their generous support in research and realization.

1 Cf. poster inscription *Infermental*, in: *A Detour Around Infermental*. Southend-on-Sea 2012, p. 18 onwards.  
2 Cf. Renate Buschmann: *Video Congress. Ein Kollektiv und Magazin künstlerischer Videoaktivist\*innen*, in: *Video Visionen. Die Medienkunstagentur 235 Media als Alternative im Kunstmarkt*. Bielefeld 2020, p. 104.

## 2. HISTORICAL VIDEO MAGAZINES INFERMENTAL

*Infermental* was founded in 1980 by Gábor and Vera Bódy as the first international magazine published on videocassettes. Its aim was '[...] to collect and reorganize all the new movements in electronic art'<sup>1</sup> on U-matic tapes, once a year. With the ambition of creating an 'encyclopedia' of current artistic tendencies in the field of new media,<sup>2</sup> each issue was compiled by a new team of editors in order to illustrate the great diversity of videographic work from different perspectives. It was up to the editors to define their own approach to the artistic material for each issue. While the editors of the first issue, Gábor Bódy and Astrid Heibach, presented each piece full length, FRIGO, the editors of the fourth issue, decided to include a maximum of a three-minute clip from each work.

What all editions had in common, however, was that they consisted of up to seven one-hour U-matic cassettes, whose compositions were attributed to certain thematic chapters, which – according to Bódy's wish – were to be shown in chronological order. Due to the required replay technology, presentation venues were often limited to festivals or art institutions. While the aim to establish a new form of independent distribution of contemporary media art on video tapes beyond galleries and art institutions could not always be met in this way, the claim to give this art form visibility beyond exhibitions at all, however.<sup>3</sup> Another shared feature of all editions was the desire to unite within the conceptual and technical framework of *Infermental*, as many different forms of artistic expression as possible in one medium – from 8mm or 35mm film and performances to music videos and documentary and activist video clips.

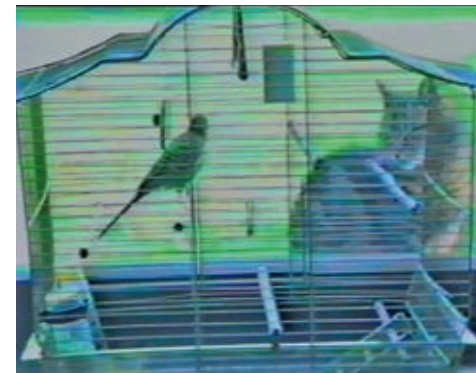
From the very beginning Bódy's ambition was also political. He understood *Infermental* as a 'non-geographical Bauhaus' that



Volker Anding, *Ever'nd Salad*, 1984



Bostich / Dieter Meyer, *Yello Music*, 1984



Dieter Daniels, *Trilogie zur Erotik Part 3 - Carmen*, 1984

would bring together artistic positions from East and West.<sup>4</sup> Thus, the idea for *Infermental* emerged in 1980 during a festival in Poland in discussions among Hungarian and Polish filmmakers. It was envisaged as a network that would bring filmmakers in Eastern Europe and beyond into a dialogue about experimental (video) techniques.<sup>5</sup> However, the first edition was subsequently produced in Germany as part of Gábor Bódy's DAAD scholarship in Berlin. It celebrated its premiere at the Berlinale in 1982. Even here, though, the relationship between East and West remained the guiding principle for the selection of the works. Gábor Bódy and Marcel Odenbach's 1978 video performance *Gespräch zwischen Ost und West (Conversation between East and West)* is emblematic of this and has lost nothing of its topicality.

The fourth issue of *Infermental* – edited by the collective FRIGO (Gérard Couty, Mike Hentz, Christian Vanderborcht), and supervised by Astrid Heibach – is shown as part of the *Video Digest* exhibition. Compared to the three previous editions, FRIGO took a new and daring approach. A large part of the 102 videos grouped in seven thematic chapters were shortened by the editors and interlinked by jingles, creating an endless flow of images<sup>6</sup>. The magazine character and the overall concept were foregrounded in this issue, replacing the idea of the encyclopedia that characterized the first three issues. The themes of the seven chapters were defined beforehand and videos could be submitted for a particular section; these covered a broad but thoroughly zeitgeist-led spectrum: *Ethno-Mondiale, Ethno-Occidentale, Logique Emotionnelle, Narcisse, Media Mystic, Simulacre, Societé*.

On Saturday, Dec 9, the entire fourth edition of *Infermental* will be presented during a collective screening session with snacks, drinks, and talks.

*Infermental 4*, 1985  
7 hours, U-Matic Color  
Editors: FRIGO  
Supervisor: Astrid Heibach  
Coordinator: Veruschka Bódy  
Artists (in chronological order):

Cassette 1: *Ethno-Mondiale*

Graham Young, *Accidents in the Home - 17 - Gasfires*, London 1984, 2:03 min.  
Beni Efrat, *I Heard the Underground Calling my Name: 2031*, New York City 1983, 1:45 min.  
Kim-Pape, *On a Gagné* (excerpt), Infermental-Service, Marseille 1984, 2:16 min.  
Herrmann Nitsch, *68. Aktion*, Florence 1982, 4:02 min.  
Tra, *La Fura dels Baus*, Barcelona 1983, 5:29 min.  
Gérard Couty, *Echange Culturel*, Lyon 1984, 5:05 min.  
Radio Bigleux, *Boxons*, Lyon 1985, 3:07 min.  
Ute Meta Bauer, *Paris Ruft*, Hamburg 1984, 3:06 min.  
O. Masson, *A Piece of Blue Sky*, Paris 1984, 5:55 min.  
Ute Dimkitsch, *Wild Rose*, Berlin 1984, 2:53 min.  
Wolfgang Hoffmann, *Pure Water*, Bombay 1984, 4:16 min.  
Ebba Jahn, Anke Oehme, *Free Music* (excerpt), Berlin 1984, 4:50 min.

Cassette 2: *Ethno-Occidentale*

Daniel Poensgen, *All Abendlich* (excerpt), Düsseldorf 1984, 4:40 min.  
Hans Peter Boeffgen, *Hammer Schützen* (excerpt), Frankfurt 1984, 5:41 min.  
Joanna Jones, *Body Maze* (excerpt), Cologne 1984, 5:50 min.  
Kristine Kirkorian, Marlotte Daniel, *Un moment d'égarement*, Lyon 1984, 3:06 min.  
P.S. Ortiger, *Course Automobile*, Lyon, 1:52 min.  
Axel Klepsch, *Wo?... Da!*, Düsseldorf 1984, 5:00 min.  
Anna Müller, *Queen of Porno: Annie Sprinkles*, Cologne 1983, 5:30 min.  
J. Scarlett Davis, *A Trip through Wardrobes of the GB Mind*, London 1984, 5:07 min.  
Laibach Kunst, *The Debate over Man*, Yugoslavia 1983, 6:22 min.  
Volker Anding, *Ever'nd Salad*, Wuppertal 1984, 7:47 min.  
Sam Yada Canarozzi, *Indian Stories*, USA-France 1985, 8:00 min.

- 1 Vera Bódy, in: *Infermental*. The First International Magazine on Videocassettes 1980 – 1986. Köln 1986, p. 79.
- 2 See George Clark, in: *A Detour Around Infermental*, p. 23.
- 3 'For him (Bódy) it was about building a network and a community through what he conceived as a 'magazine'. So what you got from watching an edition of *Infermental* was a flavor of what was going on, rather than a series of tightly conceived conceptual artworks – it was open to a cultural moment.' (Dan Kidner, in: *A Detour Around Infermental*, p. 34)
- 4 See Dan Kidner, in: *A Detour Around Infermental*, p. 29.
- 5 Eastern European perspectives were represented in the individual editions from the beginning; the third edition was then eventually edited by the Hungarian filmmaker and artist Péter Forgács and the art historian and curator László Beke, financed by the Béla Balázs film studio in Budapest. It showed the largest selection of Eastern European video and artistic film perspectives to date on an international level. See also *Infermental* 1980 – 1986, p. 36 onwards.
- 6 'Just as Frigo as an institution brings together various areas of work and fields of activity under a common concept, this issue of *Infermental* also attempts to bring the diverse under a common denominator, and to separate overarching aspects from the diversity of video and film productions.' Dieter Daniels, in: *Infermental* 1980-1986, p. 54.

Cassette 3: *Logique Emotionnelle*

Lisl Ponger, *An Exercice in Illusion - 2*, Vienna 1983, 4:36 min.  
Birgit Antonin, *Scheinbar*, Cologne 1984, 4:17 min.  
Nina Sobel, *Electro-Encephalographic*, Houston USA 1978-83, 3:49 min.  
Club Morale, *Pigeonarya*, Antwerpen 1983, 2:46 min.  
M. Denne, C Schenk, *Die Engelmacher*, Cologne 1984, 5:24 min.  
Claude Gacon, *Zahnzeit*, Basel 1984, 5:15 min.  
23 Skidoo, *Coup*, London 1983, 5:37 min.  
Stiletto, *Über Nacht berühmt?*, Berlin 1982, 2:04 min.  
A. Brand, M. Frank, *Reality Substitution Service*, Cologne 1984, 3:35 min.  
Kees Mol, *Without Title*, Amsterdam 1984, 4:52 min.  
Bob Lawrie, *Blink, Bad Breath*, London 1983, 2:50 min.  
Frad, *Daxtine Mbeup* (excerpt), London 1984, 3:10 min.  
Bertolt Hering, *Kartoffeln*, Hamburg 1984, 2:50 min.  
Péter Forgács, *Black Hole*, Budapest 1984, 5:49 min.

Cassette 4: *Narcisse*

Judith L. Goddard, *Lyrical Doubt* (excerpt), London 1984, 1:00 min.  
Alexander Dill, *Practical Philosophy*, Berlin 1984, 4:13 min.  
Wieland Speck, *West of the Wall* (excerpt), Berlin 1984, 4:57 min.  
Andrea Jaenicke, *Un-Gerade* (excerpt), Berlin 1984, 3:54 min.  
Valium Production, *Sous le Ponton*, Lyon 1984, 3:12 min.  
Orestes Lara, *Final del acto*, Barcelona 1983, 3:10 min.  
Charles Kissing, *Radio Kiss*, Hamburg 1984, 3:53 min.  
Elise Cabanne, *Combat* (excerpt), Montpellier 1980, 1:33 min.  
Jean Louis Merlet, *Les Maitres*, Souvenirs, Paris 1984, 4:47 min.  
Inka Gecco, Petra Pade, *Funk Freund 1 - Tote Materie*, Frankfurt-Lyon 1985, 5:44 min.  
Georges Barber, *Tilt* (excerpt), London 1984, 3:03 min.  
Leonie Bodeving, *Get It* (excerpt), Amsterdam 1984, 4:0 min.  
Rolf Wolkenstein-Voov, *Racines ... Les Loes?*, Berlin 1984, 5:08 min.  
Steve Jones, *Rockabilly Guy*, London 1984, 2:50 min.  
Sean Fitzgerald, *Suck-Gun-Crimson*, London 1984, 2:00 min.

Cassette 5: *Media Mystic*

Zoltán Bonta, *Walk*, Budapest 1984, 1:52 min.  
Jean François Bergez, *Remplissage James Parano* (excerpt), Paris 1984, 3:00 min.  
Jeremy Welsh, *In re Don Giovanni*, London 1983, 2:52 min.  
Nigel Rolfe, *The Rope that Binds us Makes them Free*, Dublin 1984, 4:25 min.  
János Vetó-Zuzu, Tibeti Osz, *Autumn in Tibet*, Budapest 1981, 2:47 min.  
Ellen El Malki, Christof Dreher, *On Location: ABC City* (Trailer), Berlin 1984, 5:24 min.  
Gábor Altörjay, *Pankow 95* (Trailer), Hamburg 1984, 2:04 min.  
Potocka, Robakowski, *Justice 82* (excerpt), Lodz 1983, 3:30 min.  
Pascal Boyer, *Ragna Rok* (excerpt), Lyon 1985, 1:30 min.  
György Durst, *Gyémanttengely* (Diamant-Axis) (excerpt), Budapest 1984, 2:29 min.  
Katodic Boum Boum, *Ollie* (excerpt), Paris 1984, 4:42 min.  
Soun Gin Kim, *Ten Thousands Ugly Ink Dots*, Marseille 1984, 5:27 min.  
Babeth Mondini, *Einstürzende Neubauten at the Documenta 7* (excerpt), Amsterdam 1983, 6:06 min.

Cassette 6: *Simulacre*

Monica Vogel, *Geschwindigkeit*, Berlin 1983, 3:47 min.  
Der Ground Feat Velvet, *N'tal avat na'ta*, Berlin 1984, 3:59 min.  
Niels Lomholt, Gerd Kaa, *Fine Hour for Jokers*, Odder DK 1984, 6:36 min.  
Thomas Busch, *Original Identification*, Kassel 1983, 2:48 min.  
Kirsten Johannsen, *The Mask of the Red Death* (excerpt), Berlin 1983, 3:25 min.  
Julian Wastall, Nicolas Turvey, *Newsreal* (excerpt), London 1984, 3:48 min.  
Marty St. James, Anne Wilson, *Beatnick - Visual Art Songs for the 80's*, London 1984, 3:25 min.  
Llurex, *Kein Eingang*, Berlin 1984, 2:25 min.  
Ute Auran, Ulrike Preifer, *Das Herz im Ohr*, Berlin 1984, 2:12 min.  
Steve Jones, *Ziggurath*, England 1984, 0:55 min.  
Infermental Service Caspar & Daniel Body, *Interview with Abdullah Fufu*, Gymnich 1984, 2:30 min.  
Joan Coca, Joan Batista, *Tito Purefaction y Moda*, Barcelona 1984, 5:50 min.  
Anthony Luzi, *Leger demain*, Oakland USA 1983, 2:22 min.  
János Tóth, *Shines*, Budapest 1974-82, 3:15 min.  
Yello Music, *Bostich / Dieter Meyer*, Zurich 1984, 3:14 min.

Cassette 7: *Société*

Büro Claire de Nuit, *Ohne Titel*, Zurich 1983, 2:00 min.  
Gusztáv Hámos, *The Last Day*, Lyon 1985, 5:08 min.  
Bi-Tong, Boeffgen, *Kalte Schnauze*, Frankfurt 1983, 4:10 min.  
Randy and Berenicc, *Once Upon a Time* (excerpt), Toronto 1984, 3:00 min.  
Martin l'Abbe, *Spaghetti: Une Obsession*, Montreal 1984, 4:57 min.  
Les Maitres du Monde, *Axolotl*, Paris 1984, 3:28 min.  
Steve Littmann, *Margo Random*, The Opposition, London 1984, 3:10 min.  
Bender und Nern, *Firma Bender und Nern*, Düsseldorf 1984, 6:44 min.  
Mannamaschine, Karl Huth, *Surjel*, Berlin 1984, 5:42 min.  
Lélegzet, Indigo, *Carnival* (excerpt), Budapest 1984, 2:54 min.  
Dieter Daniels, *Trilogie zur Erotik Part 3 - Carmen*, Bonn 1984, 3:58 min.  
Bernhard Skuppin, *4 Times, 4 AM*, Hamburg 1984, 1:57 min.  
Davy-Rinaldo, Del Bene, *Rocking beaux yeux*, Paris 1984, 1:57 min.



Intro, 1983



Fun & Art, 1983



Bildschön Video, 1983

## SCHAUINSLAND / VIDEO CONGRESS

For documenta 7, artists established an off-space in the city center of Kassel to make their works publicly available to an international audience. It was here that, in September 1982, *Video Congress* was founded as an association of individual video artists and video groups.<sup>1</sup> Influenced by the subcultural impulse of subversion and 'analytical deconstruction of mass media'<sup>2</sup> through art, this association was formed to contrast with established contemporary formats from film, radio and television. The aim was to develop video programs of social relevance and to share them in popular places frequented by local scenes, such as clubs and cafés, independently of established structures. Unlike comparable formats, such as *Infermental*, which is also shown in the exhibition, the thematic focus of the video magazine, first called *Schauinsland* and later simply *Video Congress*, was jointly determined in advance. All aspects of the process – from coordination to the presentation of an issue – remained entirely within the remit of a single member. At *Video Congress*, the focus was not on monetary aspects, but on the collective spirit, the desire for joint production, and self-administration.<sup>3</sup>

The issue of *Schauinsland / Video Congress* can therefore be read both as media-reflective and critical contributions to a profit-oriented media landscape, but also as historical testimonies that tell of the alternative lifestyle of a generation of committed video activists<sup>4</sup>.

The first issue, entitled *Schauinsland No. 0 – Prologue*, appeared shortly after the creation of *Video Congress* in 1982 and was available from the Art Now gallery in Mannheim. The VHS tape contained eleven contributions that stood out formally and aesthetically from comparable formats (music videos, advertising jingles, television). Intensive visual effects, distortions and image disruptions characterized this edition, which was stylistically modeled on examples from punk, new wave and electronic music of the time.



In 1984, after two years of self-organization, the production and marketing of *Schauinsland* was handed over to the media agency 235 Media in Cologne with the hope of making the format accessible to a wider television audience. The original title *Schauinsland* was abandoned but the editions published to date were included in 235 Media's distribution program. *Schauinsland / Video Congress* was initially created as a non-profit magazine for networking media artists. In an effort to further professionalize the magazine and open up new target groups as part of the collaboration with 235 Media, an international expansion of the magazine was sought in issues eight and nine. With the 10th issue, *Schauinsland / Video Congress* was discontinued.<sup>5</sup>

*Erotik*, the first issue shown in the *Video Digest* exhibition, begins with a short intro by *Schauinsland*, which is also repeatedly inserted between the works. This jingle blends into an appeal to the viewers to critically question sociopolitical events conveyed by the media. The figure of Robin Hood, who leafs through the 'Blind-Zeitung' (blind newspaper, a wordplay of the title of the German yellow press newspaper 'Bild Zeitung') appears as an alter ego of the artists.

*Eroticism doesn't go through electronics (...)* – the first clip of the group A & A deals with the discrepancy between sensual perception and the exclusively medially transmitted image worlds, a theme which sets the tone for the entire issue. A total of eight contributions use image collages, documented performative actions and off-camera commentaries to address the connection between moving images, sexuality, and violence, the standardization of eroticism as well as possibilities for artistic intervention. The issue can therefore also be seen as a critical-experimental commentary on the porn video industry, which was flourishing at the time, with a particularly strong sales market in private households.



*Fun & Art*, 1983

*Schauinsland, Erotik (No. 1)*, 1983

59:26 min., VHS

Artists (in chronological order):

A & A Video (Axel Brand, Annette Maschmann), West Berlin  
 Bildschön Video (Rudi Frings, Rosi Jahnke, Gigi Knäpper), Cologne  
 Stöhr Film (Christian Cult, Rudolf Rudolf)  
 Les Immer Essen, Cologne  
 Fun & Art (Andy Hinz, Sascha A Ehrlich a.o.), Munich  
 Iron Curtain (Georg Hampton), Kassel  
 Nachts in den Städten (Werner Schmiedel), Hamburg  
 Propaganda Video (Norbert Meissner), Hanover

- 1 A & A Video (Axel Brand, Annette Maschmann); Art Now (Fritz Stier); Bildschön, later Ausstrahlung (Rudi Frings, Rosi Jahnke, Gigi Knäpper); Fun & Art (Andy Hinz, Sascha A Ehrlich et al.); Iron Curtain (Georg Hampton); Propaganda Video (Norbert Meissner and E.E. Kähne); *Nachts in den Städten* (Werner Schmiedel) and Walter Gramming.
- 2 The post-utopian strategies of the 1960/70 are: 1) analytical de-construction of the mass medium with the means of art; 2) approaching television while partially renouncing the exclusivity of artistic purism; 3) subversive strategy of artistic occupation of niches in the expanding media landscape and direct collaboration with television to develop innovative media techniques. See Dieter Daniels: *Fernsehen-Kunst oder Antikunst?*, [http://www.medienkunstnetz.de/themen/medienkunst\\_im\\_ueberblick/massenmedien/1/](http://www.medienkunstnetz.de/themen/medienkunst_im_ueberblick/massenmedien/1/) (last accessed 4.10.2023).
- 2 *Video Congress* formulated their idea in a self-authored promotional brochure as follows: 'For an active kind of video: video activists have joined forces and are compiling an overview of their own output here in the catalog. In addition, they are working on a first joint production under the title *Schauinsland*. Up to ten different groups participate with 5-minute clips each, so that a comprehensive documentation of their various ways of working can be shown. The 5-minute clips also deal with a common theme. For each new *Schauinsland* production, the theme is agreed upon in video congress meetings. *Schauinsland* is published every two months.'
- 4 See Renate Buschmann: *Video Congress. Ein Kollektiv und Magazin künstlerischer Videoaktivist\*innen*, in: *Video Visionen. The Medienkunstagentur 235 Media als Alternative im Kunstmarkt*. Bielefeld 2020, p. 103 – 105.
- 5 The reasons given for the discontinuation of *Schauinsland / Video Congress* included the heterogeneity of the video art scene and a lack of a market for sophisticated artistic content. See *ibid.* p. 105 – 107.

# ZAPP MAGAZINE

Almost a decade after the editors of *Infermental* and *Schauinsland*, the artists and curators Corinne Groot, Jack Jaeger, Arnold Mosselman and Rob van de Ven began their work on *Zapp Magazine* in the 1990s in collaboration with numerous 'international correspondents'. The focus was placed less on the sharing and distribution of contemporary video works. More important was the documentation of current events – exhibitions, openings, performances, talks, concerts and the accompanying gossip – from the art scenes in Amsterdam, New York, London or Paris as unfiltered as possible.

The creators consciously decided against any additional commentary on the self-made video material. Their ambition was to establish the format of the video zine as a place for alternative art criticism, but free of critics and their subjective assessments. Largely filmed in a DIY aesthetic, the result is a unique portrait of a generation of artists around figures such as Mike Kelly, Constance DeJong, Julia Scher, Lily van der Stokker, Paul Thek, Dan Graham, Dominique Gonzalez-Foerster, Cosima von Bonin, Kai Althof, and many others. A selection of this much larger collection of video recordings – which still needs further exploration – was brought together in ten issues of *Zapp Magazine* on VHS tapes from 1993 to 1999, each with a cover designed by different artists specifically for the publication. The issues of *Zapp Magazine* did not have an overarching thematic arrangement. The only decisive factors were the topicality of the artistic productions and the personal interest of those involved.

The first issue of *Zapp Magazine*, featuring an interview with Mike Kelly, excerpts of his video work *Heidi*, the video work *Snaking* by Pierre Joseph and Philippe Parreno, along with a short documentation of Gregory Green's *Work Table* (1993), an installation from the Villa Arson in Nice and other contributions, were circulated privately in 1993 among those involved. An official launch of *Zapp Magazine*



Pipilotti Rist, *Wild Walls*, Stedelijk Museum Amsterdam, 1995



Alex Bag, *Björk / Doppelgänger*, 1995



Matthew Barney, *Pace Car for the Hubrispill*, Museum Boijmans van Beuningen, 1995

followed in 1994 with the presentation of the second issue; staged in the recently-opened Stedelijk Museum Bureau Amsterdam (SMBA), this venue would become an important space for experimental projects in the city in the following years.

Featuring a cover artwork designed by Lily van der Stoker, the second issue showcased footage of Vito Acconci and Steven Holl's sculptural window display in New York, the artist video *Erik* by Georgina Starr, followed by the work *Jenny* by Carsten Höller, and the group exhibition *Please Don't Hurt Me* in Rotterdam curated by Jack Jaeger. Shortly afterwards, this issue was shown at the Musée d'Art Moderne de la Ville de Paris. John Armleder also provided his booth at the Art Basel for a small presentation the same year. In the following years, the regular distribution of *Zapp Magazines* took place primarily through a network of (art) bookstores, museums and galleries. Further screenings of the issues followed at the Grazer Kunstverein or at Air de Paris, Paris, both in 1995, as well as at the Künstlerhaus Stuttgart or at Greene Naftali Gallery New York, both in 1998.<sup>1</sup>

The sixth issue of *Zapp Magazine*, shown as part of the *Video Digest* exhibition, was published in December 1995. The magazine begins with a media-reflexive voice in Alex Bag's *Björk / Doppelgänger* (1995). Bag tackles the phenomenon of TV in one of her legendary video performances based on *Björk Explaining Television* (1988). In addition to documenting Nicole Eisenmann's solo exhibition at the Utrecht Museum and Matthew Barney's exhibition *Pace Car for the Hubrispill* at the Museum Boijmans van Beuningen, Rotterdam, the magazine also shows excerpts from the performance *Fantastic Prayers* by Dan Graham (in collaboration with Constance DeJong), and Tony Oursler and Stephen Vitiello on the roof of the DIA Center for the Arts, New York. *Zapp Magazine #6* closes with Lothar Hempel's *Lotusclub* at the Kölischer Kunstverein (1995), who hosted seven DJs over seven nights to present new experimental electronic music.

<sup>1</sup> After a transitional conclusion to the magazine's work, presentations followed at Kunstverein Amsterdam, Kunstverein Milano and KW Institute for Contemporary Art, Berlin - all in 2019 and at Buzzer Reeves, Berlin, 2023.

*Zapp Magazine #6*, 1995

01:28:30 min.

Editors: Corinne Groot, Jack Jaeger, Arnold Mosselman and Rob van de Ven  
Contributions (in chronological order):

Alex Bag, *Björk / Doppelgänger*, video, 303 Gallery, New York 1995

*Wild Walls*, group exhibition with Pipilotti Rist, Georgina Starr, Gary Hume, Douglas Gordon, Kai Althof, Jane & Louise Wilson, John Currin, Matt Collishaw, Lara Schnittger, Anne Decock, Benoit Hermans, Aernout Mik, MALienz, and Manfred duSchu. Stedelijk Museum, Amsterdam 1995.

Roberto Bagatti, Marco Boggio Sella & Francesco Toreno, *Powerrangers*, Performance, Galerie Analix, Geneva 1995.

Nicole Eisenman, *Wall painting and drawings*, Centraal Museum, Utrecht 1995.

Dike Blair, *exhibition Vanitas*, Galerie Hubert Winter, Vienna 1995.

*Selfmade*, group exhibition with Diller & Scofidio, Veronique Ellena, Rachel Evans, Reinhard Kropf, Mariko Mori, Steven Pippin, Jason Rhoades, Edda Strobl, Barbara Visser and Filip Turek, Grazer Kunstverein, Graz 1995.

Matthew Barney, *Pace Car for the Hubrispill*, Museum Boijmans van Beuningen, Rotterdam 1995.

Laura Stein, *Searching for Snoopy Tomato*, video, 1995.

Dan Graham, *lecture at the EA-Generali Foundation*, Vienna 1995.

*Fantastic Prayers*, excerpt of Dan Graham's performance on the roof of the DIA Center for the Arts, New York, in collaboration with Constance Dejong, Tony Oursler and Stephen Vitiello, New York 1995.

Alex Bag, *6th semester Artstudent*, video, 303 Gallery, New York 1995.

Toland Grinnell, *Booty*, installation, Stefan Basilico Fine Arts, New York 1995.

Kenji Yanobe, *Sweet Harmoniser 2*, exhibition, Galerie Emmanuel Perrotin, Paris 1995.

Laura Ruggeri, *Messingkauf*, installation, Emi Fontana Gallery, Milan 1995.

Henrik Hakansson, *Frog for E.S.T. (eterna sonic trance)*, Tre Gallery, Stockholm 1995.

Matthew McCaslin, *Bloomer*, installation, Michael Klein Gallery, New York 1995.

Steven Parrino, *Guitargrind*, video excerpt, 1995.

Viktor & Rolf, *L'Apparence du Vide' collection no. 5 (p/e ,96)*, Galerie Patricia Dorfmann, Paris 1995.

Johan Grimontprez & Herman Asselberghs, *Space Alien Delegation meets G-7*, installation, Hotel du Rhone, Geneva, 6th International Videoweeek Saint Gervais, Geneva 1995.

Marijke van Warmerdam, *La Fille aux Crepes*, exhibition, Galerie van Gelder, Amsterdam 1995.

Lothar Hempel, *Lotusclub*, Kölischer Kunstverein, Cologne 1995.

### 3. VIDEO DIGEST #1

Almost 40 years of media history and production lie between the first issues of the historical video art magazines shown in this exhibition and the new works created within the framework of *Video Digest*. Together with the five invited artists, the exhibition examines the relevance of the video magazine format against the backdrop of a substantially changed media landscape. The video and audio contributions, performances, and texts, which have been specially produced or re-contextualised for the exhibition, deal in different ways with the potential of time-based media art for resistance in a present characterized by image wars, marketing campaigns and media self-representation.

*Video Digest* #1 will also be published online and can be viewed permanently on our websites:

[www.videonale.org](http://www.videonale.org)  
[www.stiftung-imai.de](http://www.stiftung-imai.de)

#### BECKET MWN

*Presence*, 2023  
Zine



Lindsay Lohan in *The Parent Trap*, 1998

A new work by the artist Becket MWN has been created especially for *Video Digest* #1. He has chosen the format of the booklet that often accompanied historic video magazines as the formal starting point for a zine designed by David Bennewith. The chapters of the text, which are addressed to editors who remain undefined, emphasize the powerful position of editors in the conception of the historic video magazines and beyond. The essay is set in a near future and takes film editing as a departure point to reflect on the construction of subjects in film and the moment of the uncanny in media-mediated communication. Special attention is paid here to the so-called 'twinning' as an editing technique that enables actors to take on the roles of a pair of twins within a production.

In working on the text, Becket MWN was guided by other collectives from the archives of IMAI – Inter Media Art Institute, including Minus Delta T. and their media criticism. A media critique, or rather a particular affinity with media, can also be found in the exhibition history of the Moltkerei Werkstatt as a place of presentation, which showed early interactive media works with exhibition projects such as *Piazza Virtuale* by the collective Van Gogh TV, which was later shown as part of documenta 9.

Becket MWN's zine is displayed in a sculptural holder that corresponds with the exhibition design.

Based on the letters collected in the booklet, Becket MWN developed a new performance that will be realized during the opening of *Video Digest* on Friday, Nov 24.

#### AYESHA HAMEED

*Ilemūria*, 2023  
Video

*Ilemūria* is a Tamil-isation of Lemuria, a Mesozoic land corridor imagined by 19th century paleoscientists to have subsequently sunk under the sea, to explain the geological similarities between Madagascar and India. Taken up by Tamil revivalists in the 19th and 20th centuries, Lemuria was absorbed into ancient poetic imagery of kaṭalkōl, great floods that sunk coastal towns, and reimagined as Kumari Kandam, a lost Tamil continent that was the cradle of all human civilisation. A Dravidian rather than an Aryan origin story, whose dispersal was precipitated by the catastrophic floods of kaṭalkōl. An Atlantis before Atlantis.

Set in Kozikhode (formerly Calicut), once an ancient port in the Indian Ocean world, through fieldwork in its coastal mangroves and the Malabar Institute of Plant Sciences, *Ilemūria* explores personal and environmental trauma and the possibility of survival with and through other species and adjacent worlds.

## JI SU KANG-GATTO

screenshots\_final\_korrigiert\_final\_letzte version\_final, 2023  
HD Video, 9:09 min.



'Don't you know. They're talking about a revolution? It sounds like a whisper [...].'

In her newly created video piece, Ji Su Kang-Gatto takes Tracy Chapman's song *Talkin' Bout a Revolution* and applies the message of the song, which was composed and written before she was born, by transferring the key words 'whisper' and 'revolution' to her artistic approach.

In her work, Kang-Gatto is interested in the potential immediacy of the medium of video in a social media-driven sphere of influence. In doing so, she uses a simple, intimate language. With questions such as 'What is worth holding on to?' or 'What is worth remembering?', which deliberately suggest uncertainty and ambiguity, Kang-Gatto responds to the current abundance of circulating images and video footage. She underscores the assumption that it is precisely the seemingly incidental memories that constitute our identity.

By articulating her vulnerability with radical gentleness, she challenges stereotypes and expectations. Echoing Chantal Akerman's commentary on art and gender debates, Kang-Gatto addresses current challenges she faces as a female-read artist in 2023.

## RRANGWANE

*Pulayakgojana TV*, 2023  
HD Video, 4:23 min.



A glossary of Rrangwane's work *Pulayakgojana TV*

*Pulayakgojana*: In Setswana (the first official language of Botswana), 'Pulayakgojana' describes the rain that falls in a village after it has been requested through ritual acts. Rrangwane references the forgotten indigenous practice of 'asking for rain' in its title, which, through colonial mistranslation and distortion, became known as 'rainmaking'. The grey rain cloud, which is superimposed at the beginning of the video work and, as it progresses, in the form of a logo, seems to stand admonishingly over the contributions and narratives of *Pulayakgojana TV*. The aesthetic and style of *Pulayakgojana TV* was inspired by *Bob TV*, a TV station of the *Bophuthatswana Broadcasting Corporation* in the former Republic of Bophuthatswana (1977–1994), which was available in Botswana.

*Pula*: 'Pula' means rain and is also the name for the national currency of Botswana.

*Team Sisiboy*: 'Sisiboy' is the name for the current President of Botswana Mokgweetsi Eric Keabetswe Masisi (since 2018).

*Team SKI*: 'SKI' is the name for the incumbent president's predecessor, Seretse Khama Ian Khama.

## LEYLA YENIRCE

*Being Strong Is Hard*, 2021  
HD Video, 4:13 min.



Since Masisi took office, Khama and Masisi have been publicly expressing their disagreements over the effectiveness of different policies. According to a survey, the majority of the population in Botswana believes that this conflict is now having a negative impact on the stability of the economy and politics.

*National Arts Council of Botswana (NACB)*: The *National Arts Council of Botswana* was launched on 27 May 2023 with a formal ceremony attended by President Masisi and aims to pioneer change in the creative sector in Botswana.

Rrangwane's videos, which they produce entirely on their smartphone, explore the persistence of colonial narratives and power structures, alongside a return to the indigenous knowledge and cultural practices of their ancestors.

The video magazines *Infermental*, *Schau-insland* and *Zapp Magazine* each thrive on the sheer volume of diverse image and video material, which, partly edited, is timed in quick succession. With *Being Strong Is Hard*, artist Leyla Yenirce has developed an audiovisual work against the backdrop of a generally accelerated consumption of video and news across the different (social media) platforms, in which the speed of the material shown increases significantly. The material, which the artist recorded herself – or found online, revising it together with Kuno Seltman – shows Kurdish activists, journalists, and fighters in their commitment to political self-determination. Underpinned by an electronic beat, which also bears witness to Yenirce's work as a musician and sound artist, the work finds a convincing form for the media-mediated simultaneity and the overlapping of news and music clips, political activation, and entertainment. In doing so, Yenirce cites the format of the image carousel as an important historical reference for her work and an early example of image overload.

In addition to the video, Leyla Yenirce and writer Mazlum Nergiz will engage in a reading and conversation on their mutual admiration of Austrian writer Ilse Aichinger (1921–2016). Alongside excerpts of *Die größere Hoffnung* (1948), *Unglaubliche Reisen* (2005), and *Die Gefesselte* (1953), Yenirce and Nergiz will also read from their own work on Saturday, Nov 25.