



## PLAY & PROSUME

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### schleichender Kommerz und schnelle Avantgarde

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Eröffnung, 5. März 2013, 19:00  
6. bis 17. März 2013  
Kunsthalle Wien Karlsplatz  
Treitlstraße 2, 1040 Wien

Für die Kunsthalle Wien Karlsplatz wurde ein spielerisches Format entwickelt, das es den Besucherinnen und Besuchern erlaubt, hinter die gezeigten medialen Bilder zu blicken und den erstaunlichen Beziehungen zwischen Avantgarde und Kommerz, zwischen Technologie und Überredung aktiv nachzugehen. Die Besucher werden zu „Prosumers“, sie konsumieren und produzieren zugleich.

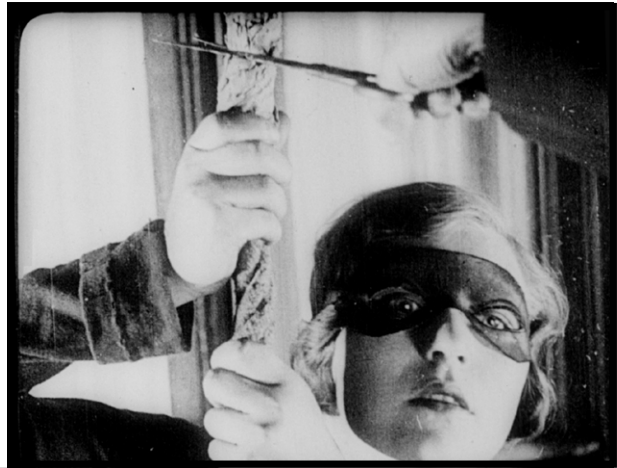
Die Ausstellung zeigt Werbung in Film und Fernsehen und sie präsentiert Experimental- und Industriefilme sowie Sammelkarten, welche die radikalen technologischen Veränderungen in der Geschichte audio-visueller Medien und ihrer kommerziellen Nutzung reflektieren. In „Play & Prosume“ geht es um die Spielregeln, auf die wir uns längst eingelassen haben, in unserem Leben mit Medien. Kommen Sie und spielen Sie *nicht* mit!

The exhibition and symposium represent a major output of the HERA funded research project “Technology Exchange and Flow: Artistic Media Practices and Commercial Application”. It brings together the key research findings of the project research teams at Plymouth University, VU University Amsterdam and the University of Applied Arts Vienna together with contributions from the EYE Film Institute, Amsterdam and the Netherlands Institute for Sound and Vision, Hilversum.

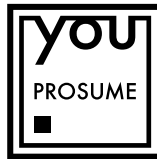
A catalogue (Verlag für moderne Kunst) will accompany the exhibition, which includes contributions by the project partners about major findings, as well as reflections about key terms such as "serious games", "interfaciality" or the "prosumer". The character of texts ranges from essays, interviews, commented images to literary reflections.

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The project “Technology, Exchange and Flow: Artistic Media Practices and Commercial Application” (TEF) has been undertaken as a three-year collaborative project led by Prof. Dr. Michael Punt at Plymouth University. The research teams comprise Dr. Martha Blassnigg, Martyn Woodward (Plymouth University), Prof. Dr. Bert Hogenkamp, Dr. Ivo Blom, Dr. Rudmer Canjels, Wilbert Schreurs (VU University Amsterdam), Dr. Margarete Jahrmann, Prof. Brigitte Felderer, Dr. Fares Kayali, (University of Applied Arts, Vienna). It gratefully acknowledges the support of Bas Agterberg at the Netherlands Institute for Sound and Vision, Hilversum and Mark-Paul Meyer at the EYE Film Institute Netherlands, Amsterdam. It is financially supported by the HERA Joint Research Programme co-funded by AHRC, AKA, DASTI, ETF, FNR, FWF, HAZU, IRCHSS, MHEST, NWO, RANNIS, RCN, VR and The European Community FP7 2007-2013, under the Socio-economic Sciences and Humanities programme.



(Der Zweigroschenzauber, Regie: Hans Richter, 1929)



## PROGRAMM

**Di, 05. März**

19:00

Opening

„Begrüßung“:

**Dr. Gerald Bast**, Rektor der Universität für angewandte Kunst Wien

„Welcome address“:

**Prof. Dr. Michael Punt** and **Dr. Martha Blassnigg**,

Transtechnology Research, University of Plymouth, TEF Project Leader

„Zur Ausstellung“:

**Margarete Jahrmann, Brigitte Felderer**

**Mi, 06. März**

18:00 – 21:00

Lecture

**Margarete Jahrmann, Brigitte Felderer:** „Exhibit Games. Crossmedial Curatorial Concepts“

Screening

**Max Moswitzer:** „From You Never Know clips to Machinimas“

*Transformator* / Analog Video, U-Matic 1991 / 3:37

*You Never Know, Clips* / 1990-1996 / 3:41

*Zero One Kill My Desire* / Analog Video, U-Matic 1988 / 3:09

*Anger is an Energy* / Gamepunk Machinima 2006 / 6:14

*I will survive* / Machinima 2006 / 3:12

*nem o6* / Nybble Engine Movie 2003 / 7:26

*Prospect Killer* / Gamepunk Machinima 2005-2007 / 7:34

*THE THIRD CAT* / with Chris Marker, Guillaume-en-Egypte Machinima 2010 / 11:15

*Zwischenlagerung einer Nulllösung* / Analog Video, U-Matic 1988 / 4:47

*Sex with Models* / FFWD 3Dprint 2012 / 3:46

Symposium

**„SHAPING NEW DYNAMICS.  
AUDIENCE AND MEDIA IN ADVERTISING AND SPONSORED FILM“**

**Ingo Zechner** (Ludwig Boltzmann Institute University of Vienna): Chair

**Lydia Nsiah** (Ludwig Boltzmann Institute University of Vienna):

*“Long live elementary Gestaltung!”\* Rhythm and its outcomes in Advertising Film.*

**Sema Colpan** (Ludwig Boltzmann Institute University of Vienna):

*Save it for later. Advertising films and the economy of scarcity in the Third Reich.*

**Wilbert Schreurs** (VU University Amsterdam):

*The role of creativity in early British and Dutch TV advertising.*

*Changing views among practitioners.*

**Joachim Schätz** (Ludwig Boltzmann Institute University of Vienna):

*The Shape of Work. On the process film as a labour of figuration.*

**Rudmer Canjels** (VU University Amsterdam / Netherlands Institute for  
Sound and Vision Hilversum):

*Cinematic X-Rays: Science and the Friction of Spectacle.*

**Bert Hogenkamp** (VU University Amsterdam / Netherlands Institute for  
Sound and Vision Hilversum):

*Art or message first? Sponsored audiovisual productions in the Netherlands  
from celluloid to video.*

Lecture

**Ivo Blom:** „Crossmedial exhibitions“

How do exhibition curators, exhibition designers, policy makers and financiers, marketing managers and the press, deal with exhibitions that clearly cross the borders of different media and arts? How do these various parties deal with this when their own backgrounds are mostly mono-medial? What about narrativity, exhibition design, the use of new media, and that of social media in modern exhibitions? And how new are these practices? In his presentation, Ivo Blom will maintain both an actual and a historical perspective, sustained by new developments in art history, media studies and museum studies.

Lecture

**Wilbert Schreurs:** „The challenge of exhibiting advertising material. Bringing nostalgia alive.“

In this session Wilbert Schreurs (VU University, Netherlands) will go deeper into the possibilities of exploring advertising material and ‘translating’ in into an appealing exhibition. He will look back on two advertising exhibitions he curated in the Netherlands in recent years. A selection of material, including commercials, from these highly successful exhibitions (*100 Years Advertising Classics* and *Happy to Drive. 125 Years Automobile Advertising*) will be shown and commented.

## Sa, 09. März

13:00 – 24:00

Game **Elaine Liu, Marie-Christin Rissinger, Florian Burger:** „Urban Scavanger Hunt“

Game **Tanja Gesell, Teresa Morandini:** „Urban Memory“

Presentation **Benjamin Weber:** „Traversal disturbance“

Presentation **Tina Muliari:** „She is not her/e“

19:00

Screening **Johann Lurf:** „combine – compare. An approach to the moving image as material“

2003 3' *(untitled)*  
2006 1' *Shortdale Operator*  
2009 3' *The Quick Brown Fox Jumps Over the Lazy Dog*  
2009 1' *ZiB2*  
2010 16' *Endeavour*  
2010 2' *Two Ideal Clips from NASA*  
2009+ 19' \* *(work in progress)*

## So, 10. März

13:00 – 24:00

Game **Elisabeth Stephan, Dieter Lang:** „Window Roulette“

Game **Tanja Gesell, Teresa Morandini:** „Urban Memory“

Game **Alessia Finckenstein, Marta Gomez:** „Infinite Game“

## Mo, 11. März

18:00 – 24:00

Game **Nisrine Boukhari:** „Recycled imaginary city“

Game **Masha Hupalo, Emer Kinsella, Frida Robles:** „Connectivity“

Lecture **Margarete Jahrmann:** „Urban Games and Alternate Reality Exhibitions“

The tactical questioning of everyday life technologies by art was already expressed in precedent forms of urban games and play, in activist art of the 20th century. In the beginning of this kind of theory, a political social utopia was outlined, in which aesthetics and arts are considered as the main vehicles of the creation of society. The newest forms of Games in Urban spaces and exhibition setups, as in my own work for example for Laboral Gijon 2007 or the Kunstmuseum Aarhus 2008 express new kinds of hybrid realities in major museums and public space.

**Di, 12. März**

18:30 – 20:00

Discussion

**„GAMES CONTENT AWARDS DER ZIT -  
DIE TECHNOLOGIEAGENTUR DER STADT WIEN“**

Ort: *Wien Museum Karlsplatz / im Rahmen der Ausstellung „Spiele der Stadt“*

mit **Broken Rules** (And yet it moves), **Ovos** (Ludwig), **Maystorm** (The Code), **Jörg Piringer** (ABCEDEFG...XYZ), **Sproing** (Skyrama), **Socialspiel** (Tight Lines Fishing), **cuteacute** (Data Dealer), **cybertime** (Crazy Hedgy), **Jogi Neufeld** (Subotron), **Robert Glashüttner** (ORF / FM4) (Moderation), **Claus Hofer** (ZIT) / **Margarete Jahrmann** (Ludic Society).

**Mi, 13. März**

19:00 – 24:00

Game

**Stephan Trimmel, Julian Verocai: „Die StädterIn“**

**Do, 14. März**

19:00 – 20:00

Lecture

**Fares Kayali: „What do the movie Inception and Alternate Reality Games have in common?“**

**Fr, 15. März**

17:00 – 21:00

Symposium

**“Collecting, Advertising and the Public: In Search of the Sublime”**

Introducing the HERA Knowledge Transfer project *“Advertising the Sublime”*

This series of presentations, films and performance will examine evidence of the aspiration to the sublime in audio-visual media from 1900 to the present day. It will present the materials and framework for the HERA Knowledge Transfer project “Advertising the Sublime” (“Reclameker-mis”) to be led by Plymouth University in Hilversum and Amsterdam on 19/20 April 2013.

**Michael Punt:** *Introduction to the HERA/TEF Knowledge Transfer project  
“Advertising the Sublime”*

**Martha Blassnigg:** *Advertising, Science, Collecting and the Sublime*

**Marleen de Witte:** *Selling the Spirit: Advertising and Religion*

**Claudy Op den Kamp and Leenke Ripmeester:** *Mid-way to the Sublime Island*

**Phil Ellis:** *Re Enact TV: 30 lines / 30 seconds* (live performance)

Sa, 16. März

14:00 – 17:00

Symposium

**„TECHNOLOGY, ADVERTISING AND THE AVANT-GARDE“**

This series of presentations drawing on the research by the HERA/TEF team at Plymouth University, and digital artist Phil Ellis will consider the role of performance and repetition in the history of persuasion and formalism in audio visual media.

**Phil Ellis:** *The History of Television in 30 lines: Reenactment, Performance, Technology and Play*

**Martyn Woodward:** *The Expression of Smoke: Selling Perception*

**Michael Punt:** *The Avant-garde leaving the factory: early cinema and persuasion*

**Martha Blassnigg:** *The Remembrance of Things Present: Projection, Recollection and Seriality*

So, 17. März

10:00 – 12:00 u. 14:00 – 17:00

Workshop &

**„ARES UND AGON. VOM KRIEG IM SPIEL“**

Round-table

Diskussion und Präsentationen zur Geschichte des Verhältnisses von Krieg und Spiel.

u. a. mit:

**Gejus van Diggele** (Sammler, Hazerswoude / NL)

**Ulrich Schädler** (Direktor des Schweizer Spielemuseums, La Tour-de-Peilz / CH)

Organisation: **Ernst Strouhal** (Universität für angewandte Kunst Wien)

im Anschluss

Buchpräsentation

**PLAY & PROSUME – schleichende Werbung und schnelle Avantgarde**  
(VERLAG für MODERNE KUNST)

20:30 – 22:00

Screening

**„WIR HABEN HERZ“ AUFTRAGSWERKE: WERBUNG ALS AVANTGARDE**

Ort: Österreichisches Filmmuseum, Augustinerstraße 1, 1010 Wien

In Zusammenarbeit mit **Mark-Paul Meyer** (EYE Film Institute Netherlands)  
und **Lydia Nsiah** (Ludwig Boltzmann Institut für Geschichte und Gesellschaft Wien).

Das Filmprogramm macht den Austausch zwischen schleichender Kommerzialisierung und voranschreitender Avantgarde, zwischen Programmen der Moderne und Grenzen der Wahrnehmung sichtbar – von Philips bis Humanic, von Joris Ivens und Len Lye bis Peter Kubelka und Peter Weibel.

[www.filmmuseum.at](http://www.filmmuseum.at)

Ausklang mit **DJ Vodnyansky**

Ort: Filmbar im Filmmuseum