



after.video

VOLUME 1

ASSEMBLAGES



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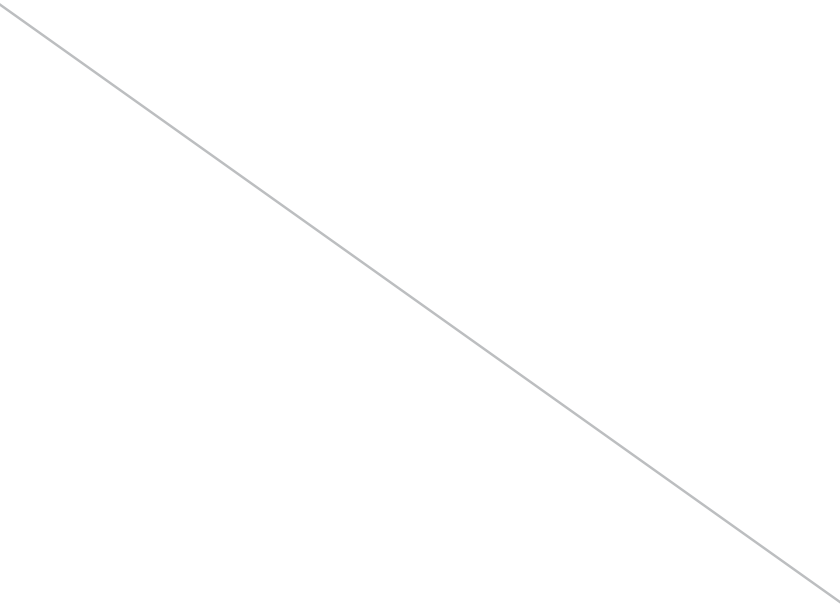


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In memory of the Video Home System (VHS)



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- 00:00:20 -

EDITORIAL

AFTER.VIDEO #01 / ASSEMBLAGES

after.video is a video book. It is a peer-produced and collectively facilitated volume of digital video edited into a physical object – a Raspberry Pi board. The theoretical aspect of this project is articulated in the scholarly gesture of making this video book, constituted as it is of digital processes and audio-visual assemblages. It is our contribution to thinking through the world after digital video. The purpose of this project is to argue that the imaginative and intellectual work undertaken by the after.video contributors and participants is, or can be, a form of research. As an area of individual, social and cultural inquiry, video as a format remains somewhat under-researched. The approach we take consists of approaching digital video and its assemblages as a mode of inquiry based on the theories, practices and contexts used by the after.video participants. The critical and creative investigations that occur in studios, galleries, on the Internet, in community spaces and in other places where makers, activists, artists, curators, organizers, editors and post-media splinter-cells gather, are forms of research based on practices of production. Rather than adopting methods of analysis adopted from the social sciences, or understanding of theory in terms of pure 'text', these research practices subscribe to the view that similar goals such as dense referencing and theoretical framing can be achieved by following different yet complementary paths (Neves et al. 2013). What they all have in common is the attention paid to quasi-systematic modes of inquiry that privilege the role of imagination, vision and multi-modal intellectual play in constructing knowledge that is not only new, but has the capacity to transform human understanding.

THEORIZING A WORLD OF VIDEO

We have all recently witnessed hitherto unseen political, cultural and technological revolutions through the privileged and animated channels of global video culture. These revolutions span vernacular video clips taken on millions of mobile phones, via online platforms circulating clips as special form of evidence, at ever faster rates through the fragmented global public, to ever more dramatic narrations of the political within the video-saturated domains of news, documentation, art and infotainment. In this, it has also become clear to us, as global collective, that there has been a further revolution of video itself. This revolution is a techno-visual revolution that is intrinsically tied up with the 'revolutionary' changes of global high-tech capitalism, as ruptured as high-tech capitalism might be. Indeed, video and its cultural formations have themselves become a site to experience these ruptures of global society in a concentrated and aesthetically concerted form.

With the ubiquity of video comes not only a need to reflect on its cultural status, beyond the online video revolution as now encapsulated by YouTube and the new players of networked capitalism, but also a need to acknowledge video itself, in its multiple new vernacular forms, as an integral part of the global cultural repertoire and horizon (Treske 2015). Video might now be an integral part of the 'collective intellect' – what some call 'cognitive capitalism' and others 'transmodernism' (Beller 2006, Stiegler 2010). There is now, alongside these global labels, a world of video to be theorized together with all its new interrelations, affordances and contradictions (Cubitt 2004, Lovink & Niederer 2008, Steyerl et al. 2014).

Video, for better or worse, has become a new format for social communication and, by extension, theoretical reflection, including all kinds of 'communities of interpretation' and social movements. Video is also now a primary tool enlisted by the structures of the new 'Societies of Control' (Adelmann 2003). Reality 'widely consists of images', and as a way to cut-up and reshape the world, video post-production has been generalized onto the whole of society (Steyerl 2013).

Video cameras are now everyday tools on our mobiles, video editing software is cheaply available, online platforms such as YouTube are plentiful, and a culture of movies and television has sunk into our collective psyche, meaning video has

become a mode of expression both produced and consumed by a wide community of reflective and critical minds. Video is now undoubtedly 'a way of seeing' (Mills 2014), and acting – some might even say it is a corporeal being (Richardson 2015, Shaviro 1993).

after.video therefore intends to develop a theoretically engaged series of video books that not only reflects on the disseminations and hybridizations of video and its intimate blending with our general cultural and social fabric (Casetti 2015), but also features video as a medial mode of seeing, referencing and expressing, including criticism and scholarship. In this respect it follows earlier projects that also attempted to engage with video as a form of theoretical reflection: *Vectors* (McPherson & Anderson 2013), *Scalar* (The Alliance for Networking Visual Culture 2011), *Liquid Theory TV* (Hall et al 2010), to name but a few. The extension of traditional textual theory into new medial modalities, particularly those concerned with the visual and video, is something that has previously been called for in several places, not least with regard to focussing on video essays as a 'stylo' (Faden 2008) of choice. In this vein, after.video partakes in 'a second-order examination of the mediation of everyday life' (McPherson & Anderson 2013), with a focus on video as a form, as well as a topical subject.

***WORLD BECOMING VIDEO – A SHORT HISTORY:
VIDEO VERNACULAR, POST-CINEMATICS AND BEYOND***

After the rise of video culture during the 1960s and 70s with the emergence of portable devices such as the Sony Portapak and other consumer grade video recorders, there has been a marked shift to digital. With this evolution, the moving image inserted itself into broader, everyday use, and also extended its patterns of effect and its aesthetic language (Cubitt 1991). Movies and television have transformed what is now understood as media culture. Video has become pervasive, importing the principles of 'tele-' and 'cine-' into the human and social realm, also propelling 'image culture' to new intensities.

Then came digital convergence and network infrastructures: given the rise of networked, viral and vernacular video (Sherman 2008), with video drones' literally

swarming into all pores of society (Schultz & Tollmann 2013), video has become both an agent of change as well as a new register of governmentality. It is a tool of the control society, as well as a bearer of a re-invented society of the spectacle (Holert 2008); a vehicle for new knowledge practices (as in tutorial culture), but also a weapon to form or channel collective visions. We see cinema exploding into a multiplicity of twisted, hybrid forms of 'cinematic experience' and 'moving image' projectiles, all participating in the re-locations that video-technology has brought about since the 1970s. And while the upscale cinematic complex usurps the new languages of media – poor video images and their glitchy traces among them – there is a multitude of new forms, cultures and systems of video populating the social sensorium (Steyerl et al. 2014).

Video by now functions as a non-human eye, capturing reality with quadcopters or deepwater gear and adding an extra-dimension to surveillance techniques. It is a product of machine recording even more so when further processed by other apparatuses, that are discovering patterns to act upon, possibly as a result of this algorithmic image-processing steering still other cameras. Video 'perspectives' now span from First Person View (FPV) inserted in an activist helmet (Suat 2013) or a gamer's gear, to collective sights and crowd documentation; from individual views of remembrance, to non-human 'views' of robots; from cars and medical devices, to military machines. Cars in wealthy countries may be completely guided by video in the near future. This triggers a new wave of reflection on the role, span and reality of the (moving) image and video, as they have augmented the social and become part of our different ecologies (Verhoeff 2012). Video now has a role that escapes the global indexes of 'text' and 'code', while at the same time being too big and transversal to be easily integrated into 'visual culture' – let alone theories of the 'image' (van den Oever 2014).

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But video – and with it the 'cinematic' as well as 'AV teasers', 'AV documentary' etc. – has fused with other media spheres under the spell of 'media convergence' and 'transmedia' remediations (Munster 2013). Certainly no consumer product and no online media could today function and compete without video-like mini-formats; the same is true for identity creation and political discourses, let alone news. On another social plane, the infrastructures of these 'extended video spheres' – from

networked video and smart TV to satellite images, from fiber optic cables to 'image rights' – are currently feverishly contested and embattled. They are part of the new enclosures, still to be cultivated for the commons. Post-cinematic and vernacular video: 'If one wishes to be part of the twenty-first century, media-saturated world and wants to communicate effectively with others or express one's position on current affairs in considerable detail, with which technology would one chose to do so, digital video or a pencil?' (Sherman 2009). With the extension of the video sphere, new actors and formerly 'peripheral' subjects, especially those in the so-called 'Global South', but also other non-traditional, non-aligned post-media operators, enter this new networked domain of flowing and moving images and the cultures virally circulated through these. This raises issues regarding the need to re-negotiate, exemplified by the discourses of 'Fourth Cinema' or image politics around indigenous cultures (Benfield 2013), as well as around activists democratic citizen discourses from Tahrir, Sol, Syntagma or Taksim Squares (Keen 2014).

Networked video, emblematic of network and online-video, thus marks the second transformational step in this medium's short evolutionary history, after video cameras and recorders (Institute for Network Cultures 2015). This shift was covered extensively by the first and second *Video Vortex* readers but the question remains: what comes after YouTube? How might we understand a time when global bandwidth and the multiplication of often mobile devices as well as moving image formats "re-assemble" both "the social" (Latour 2005) and the medium formerly-known-as video itself? What is one supposed to call these continuously re-forming assemblages? Or, how should one name the ubiquitous moving images in times when they are not identifiable any more as discrete video clips? Are we witnessing the rise of post-video? Extended video? To what extent has the old video frame been broken?

AFTER.VIDEO: VIDEO-CAPSULES FOR AUTONOMOUS AGENTS AND ISLANDS

Given the chance to publish a follow-up to *Video Vortex* #9 at *Centre of Digital Cultures*, co-curated by Oliver Lerone Schultz (at that time *Post-Media Lab* and *Common Media Lab*), we assembled a group of four series-editors, which would take the opportunity to launch a new, format-innovative series under the title *after.video*:

Oliver Lerone Schultz (Berlin), Adnan Hadzi (London/Coventry), Pablo de Soto (Rio de Janeiro), Laila Shereen Sakr / VJ Um Amel (Santa Barbara/California). In addition to the widely expressed need for scholarly efforts to theorize video, we see two features as unique to this video book series regarding the myriad aspects of a world re-modalized by vernacular video:

1) The essays in *after.video* are built around existing video-works (whether self-produced, curated, re-mixed or otherwise), which form the base units (as excerpts, clips, etc.) for further contextualizations and 'traverses' (text-commentary, supplementary authors' voices, contextual material, background information, references, resonators). The final format of these traversal video-essays are defined by the editorial team, in consultation with the format developer and under the collective guidance of *Open Humanities Press*.

2) While relating *after.video* generally to the open source project OHV, *Open Hyper Video* (Jaeger 2012), and following its formative structures, the essays are more often than not also experiments and probes into what a video essay is or can be.

after.video, besides being made available online, is also also being published in the form of a *video-book*, consisting of a micro-computer. It allows access to the *after.video* content over HDMI. The design is inspired by the *weise7* book *The Incompatible Laboratorium Archive* (Weise7 2012), to allow access to the *after.video* content over WiFi. The physical video-book is available in an assembly-on-demand form, e.g., using the *Open Hyper Video* platform (installed on a micro-computer, such as the Raspberry Pi) and is viewed off-line, off the network, thus behaving in a 'way that does not conform to the logic of the network' (Ulises 2013), which, according to Ulises, means it renders itself invisible and ceases to exist.

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The *after.video* book is a time capsule for when the network (and Netflix, Popcorn Time and others) is down and for afro-futuristic (Akomfrah 1996), satelliteless movements and other amateur space travellers. It is a historic assembly of post-cinematic media artefacts allowing future generations of media archaeologists to get a glimpse of fragments of *after.video*.

Meanwhile we would hope that different tribes – from DIY hackercamps and media-labs, to unsatisfied academic visionaries; from avantgarde-mesh-videographers and independent media collectives to iTV and home-cinema addicted sofasurfers – will cherish this contribution to an ever more fragmented, ever more colorful spectrum of video-culture, consumption and appropriation.

Video should be ours to digest, keep, use, re-assemble, enrich, share with others and enjoy!

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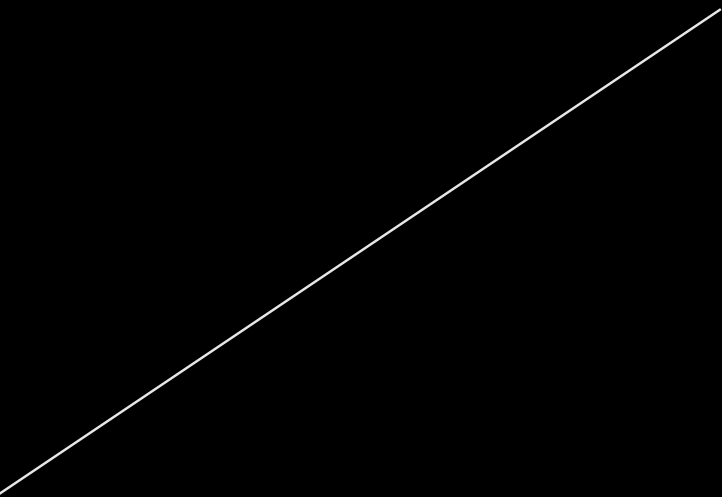
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ABSTRACTS OF CONTRIBUTIONS

AND SHORT BIOS OF CONTRIBUTORS

CONTROL SOCIETIES

This is a re-working of the video 'Deleuze's "Postscript on the Societies of Control"', which was the second episode of *Liquid Theory TV*, a series of Internet Protocol Television (IPTV) programmes experimenting with new ways of acting as a 'public intellectual' in the current media environment. 'Deleuze's "Postscript on the Societies of Control"' first appeared in *Culture Machine* 11, 2010. It is accompanied by an introductory essay:

<http://www.culturemachine.net/index.php/cm/article/view/384/407>

CLARE BIRCHALL

Clare Birchall is a Senior Lecturer at King's College London. She is the author of *Knowledge Goes Pop: From Conspiracy Theory to Gossip* (Berg, 2006) and co-editor of *New Cultural Studies: Adventures in Theory* (Edinburgh University Press, 2007). She has also edited special issues of the journals *Theory, Culture and Society* and *Cultural Studies*. Her most recent research is concerned with the relationship between secrecy and transparency in the digital age and she is part of an ESRC grant to fund a series of research seminars on such issues entitled 'DATA - PSST! Debating and Assessing Transparency Arrangements - Privacy, Security, Surveillance, Trust'.

Alongside more traditional scholarship, Birchall is involved with a number of digital projects. She is one of the editors for the online journal *Culture Machine*; an editorial board member and series co-editor for the Open Humanities Press; and part of the team behind the JISC-funded *Living Books About Life* series.

GARY HALL

Gary Hall is a media theorist working at the intersection of philosophy, art and politics. He is Professor of Media and Performing Arts in the Faculty of Arts & Humanities, and Director of the Centre for Disruptive Media at Coventry University, UK. He is author of *Culture in Bits* (Continuum, 2002) and *Digitize This Book!* (Minnesota UP, 2008), co-author of *Open Education: A Study in Disruption* (Rowman and Littlefield International, 2014), and co-editor of *New Cultural Studies: Adventures in Theory* (Edinburgh UP, 2006) and *Experimenting* (Fordham UP, 2007). He is also author/editor/curator of two more experimental books: *Digitize Me, Visualize Me, Search Me* (Open Humanities Press, 2011) and with Clare Birchall, *New Cultural Studies: The Liquid Theory Reader* (Open Humanities Press, 2009). His new monograph, *Pirate Philosophy: For a Digital Posthumanities*, is forthcoming from MIT Press in early 2016.



PETER WOODBRIDGE

Peter Woodbridge has been involved in research and practice for a wide range of companies and organisations such as the BBC, BT, HEFCE, UNDP, NHS, JISC, the FA, Sport England, Virgin Radio and the Shakespeare Birthplace Trust. This also includes a number of UK and European funded Research Council projects developing innovations in digital media.

Woodbridge's teaching experience spans a range of areas including film, video and new media practice and theory. Woodbridge taught on BA and MA courses in Digital Media, Filmmaking, Media Production and Communications and Culture, developing a practice-based interdisciplinary BA course in Digital Media exploring the intersection of media practice, digital arts, design, science and culture.

SCANNABLE IMAGES: MATERIALITIES OF POST-CINEMA AFTER VIDEO

Scannable Images invites users to engage in a material exploration of the phenomenological and post-phenomenological parameters of post-cinematic experience. The digital images we encounter on a daily basis are post-cinematic not only in terms of their post-celluloid nature, but also with regard to their being 'after video' in at least two senses: historically, they follow the electronically modulated images of analogue video technologies, but formally and materially they retain traces of the interactive potentials introduced by those technologies (including the temporal scanning of video files in fast-forward and rewind modes), while exacerbating their hyper-informatic qualities and the hyper-attentional modes of engagement they promote. Post-cinematic images often insist that we scan them actively for relevant information – a perceptual demand that 'Scannable Images' makes literal in its use of augmented reality, which requires users to scan the project's images with a smartphone or tablet in order to reveal the digital video and generative content overlaid on top of them. The project's two scenarios, 'glitchesarelikewildanimals!' and 'Participatory Poverty', each engage different facets of post-cinematic materiality and the mediality of images 'after video'.

KARIN + SHANE DENSON

Karin Denson is an artist and former teacher. She studied art and earned a masters of education in Germany, where she worked for several years as a teacher for children with special needs in emotional and social contexts. She has also worked as a systemic counselor and she holds a Montessori degree. In her art practice, she experiments with a variety of materials, media and technologies. She has collaborated with the Duke S-1 Speculative Sensation Lab and taught art workshops at the Duke University International House. Her collaborative work with Shane Denson has been exhibited at Duke University and at Rutgers University Camden. She can be found online at <http://thenewkrass.wordpress.com>.



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Shane Denson is a DAAD postdoctoral fellow in Duke University's Program in Literature, an associate of the Duke S-1 Speculative Sensation Lab, and a member of the interdisciplinary research unit Popular Seriality—Aesthetics and Practice (based at the Freie Universität Berlin). He is the author of *Postnaturalism: Frankenstein, Film, and the Anthropotechnical Interface* (Transcript-Verlag / Columbia UP, 2014) and co-editor of several collections: *Transnational Perspectives on Graphic Narratives* (Bloomsbury, 2013), *Digital Seriality* (special issue of *Eludamos: Journal for Computer Game Culture*, 2014), and *Post-Cinema: Theorizing 21st Century Film* (REFRAME Books, forthcoming). His blog can be found at: medieninitiative.wordpress.com.

ISISTANBUL

The spookily prescient artwork for the mix (montage) that forms the cover of this essay depicted a group of seditionaries dressed like Pussy Riot in brightly coloured balaclavas, raising their middle fingers and clenched fists as they cavorted across an architect's model of a monstrous new construction on Istanbul's shoreline. A bitter rage was rising, it seemed to suggest. It turned out to be a prediction: a few months later, in June 2013, with that rage already exploding, there was a real-life showdown outside the opulent new 'justice palace' when police rounded up scores of lawyers because they were supporting the Taksim Square protesters. In the days afterwards, hundreds of lawyers rallied outside the courthouse once again, chanting in unison: 'Everywhere Taksim! Everywhere resistance!' Serhat Köksal, alias 2/5BZ, a pioneer of politically-charged Turkish electro music, explained how, a few weeks earlier at the end of May 2013, riot police had staged an early morning assault on a small tent camp set up by environmentalists who were protesting against prime minister Erdoğan's plan to demolish Gezi Park, which lies adjacent to Taksim Square. In its place, the Turkish prime minister wanted to build a huge replica of a 19th century Ottoman barracks, complete with a shopping mall and a giant new mosque nearby, transforming the unruly hubbub of Taksim into a twisted capitalist-Islamic theme park that encapsulates the governing values of a man who seemed increasingly possessed by the arrogance of an emperor.

SERHAT KÖKSAL

2/5BZ, aka Serhat Köksal, has worked as a multimedia artist in video, music and literature since 1991. The work often balances on the verge of trash and continuously engages with remakes and collages of music, cinema, speech and field recordings. 2/5BZ has performed live audiovisual performances under the motto 'NO Touristik NO Exotik' in 91 cities in clubs, festivals, squats and exhibitions.



Ben

Follow 21 minutes ago via phone

near

Congrats Matt! You got what you wanted. You got what you wanted. You got what you wanted.

Like 4

THE CRYING SELFIE

This video looks at the self-publishing of pain, and at how our responses to the sadness of others are based on class, race and gender stereotypes. Looking online at the phenomenon of crying selfies and people's reactions to them is one of many possible examples of scales of access and entitlement to various emotions.

RÓZSA ZITA FARKAS

Rózsa Zita Farkas is a curator interested in networked bodies. She is based in London and is the founding director and curator of Arcadia Missa. Farkas has been invited by Galerie Andreas Huber to present a project for Vienna's city-wide Curated By (September 2015), and has co-curated independent projects including The Posthuman Era Became a Girl, South London Gallery (2014) and Re-Materialising Feminism, ICA and The Showroom (2014), amongst others. Her writing has been published in *Cura*, *Mute Magazine*, *Eros* and *DPI Studioxx* and she has presented at events for Transmediale ReSource006 and Rhizome. In 2013 she was awarded a research fellowship at Leuphana University's Post-Media Lab, and in 2015 a research fellowship at Central Saint Martins College of Arts, UAL. She is associate lecturer for MA Fine Art, Chelsea College of Art and for BA Fine Art Dissertations at Camberwell College of Arts (both UAL).



GUIDED MEDITATION

By following the voice on the sound track of this video, you will be guided in a meditation that combines breathing techniques, theoretical considerations and the imagination, with the idea of addressing issues of politics, agency and ecology. Breathing techniques borrowed from yoga are in this way interwoven with theoretical reflections.

Thoughts are rhythmically imparted by prompts to inhale and exhale, and to pay attention to one's own breathing. This approach uses the formula and mechanisms of guided meditation to navigate interdependent considerations of human and non-human lives, animate and inanimate worlds.

By so doing Guided Meditation it creates a mental and physical journey that merges corporeality and immateriality. The theoretical flow reworks passages from texts by Karen Barrad, Rosi Braidotti, Claire Colebrook, Steve Mann, Timothy Morton, Serena Cangiano with Zoe Romano, and Iris Van der Tuin. The meditation evokes mental images of environments and situations to draw attention to ecological issues. This video is not a reassuring mantra; rather it is an alert into a call for agency.

DEBORAH LIGORIO

Deborah Ligorio is an artist and the founder of [the Eponym] (<http://www.theeponym.net>), DadaAda (<http://www.dadaada.net>), and Survival Kits (<http://supervivalkit.blogspot.de>).

She is the editor of *Survival Kits* (Sternberg Press, 2013). Her work has been shown nationally and internationally and she has participated in Manifesta 7, and Sharjah Biennial 8. She was awarded the 15th Quadriennale di Roma Young Art Prize (2008), and the Special Prize GAI - Itaire Italian Studies for PS1 MoMA (2004).



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LUCIA EGAÑA ROJAS

Lucía Egaña Rojas (1979) is a Chilean artist who lives in Barcelona. She studied Fine Arts, Aesthetics and Documentary. Currently she is a PhD candidate in Media Studies. She creates installations, performances, video and collage. Her work can be defined as collaborative, residual and social.

Lucía works with wasted footage, technological and cultural residues. Her work has been presented at diverse festivals, galleries, museums and urban spaces in Chile, Uruguay, México, Spain, Italy, France, Ecuador, Norway and Germany among others.

CONTINGENT FEMINIST TACTICS FOR WORKING WITH MACHINES

An 'error' occurs when something with a specific functionality does something different to what is planned. So the error, rather than simply remaining a risk, becomes a delegitimized area, which is why it is difficult to speak and write about mistakes and errors. This difficulty allows them to eventually fall into oblivion, cloaked in silence and invisibility.

From a patriarchal perspective, machines operate as a particular symbol of human mastery over nature. Thus a hierarchy is constructed among experts who demonstrate their power by bending materiality to their will, as compared to those who seem not to have dominion over matter or never quite manage to do it 'right'. It is this hierarchy that is articulated through a series of signifying systems of domination: systems of race (in discourses about non-whites who are rendered/cast as 'primitive', unable to master the technologies that symbolize progress), systems of gender (in discourses stating women are more 'emotional' and less 'rational' than men and thus cannot master technology), systems of human abilities (the denigration of physically or cognitively 'deficient' people, such as those who are not 'productively efficient'), systems of education (meritocracies constructed via school-systems), social class, etc.

In order to create another ethics regarding the machinic and technological, it is necessary to locate the 'human' in a different position with regards to 'materiality'. A position that at its core does not strive for super-powers vis-a-vis the material, but is able to acknowledge precisely that which lies beyond our plans and expectations of efficiency. The search for failures and unsuccessful processes, when exposed as visible 'errors' and 'accidents', thus involves an opening up of production codes, so as to turn them into learning tools and positive collective knowledge.

With some irony and humor this experiment investigates the potentialities of 'error', understanding it as a means of collective learning, and aiming to utilise this understanding from the perspective of a feminist ethics on working with technology.



Eric Kluitenberg is a theorist, writer, organiser and educator on culture, politics, media and technology. He is Editor in Chief of the Tactical Media Files online documentation platform.

His publications include: *The Book of Imaginary Media* (2006); *Delusive Spaces* (2008); *Open: 'Hybrid Space'* (2006) & *'(Im)Mobility'* (2011); *Legacies of Tactical Media* (2011); *Techno Ecologies* (2012). Currently Eric is preparing an international anthology on Tactical Media co-edited with David Garcia (MIT Press in 2016).

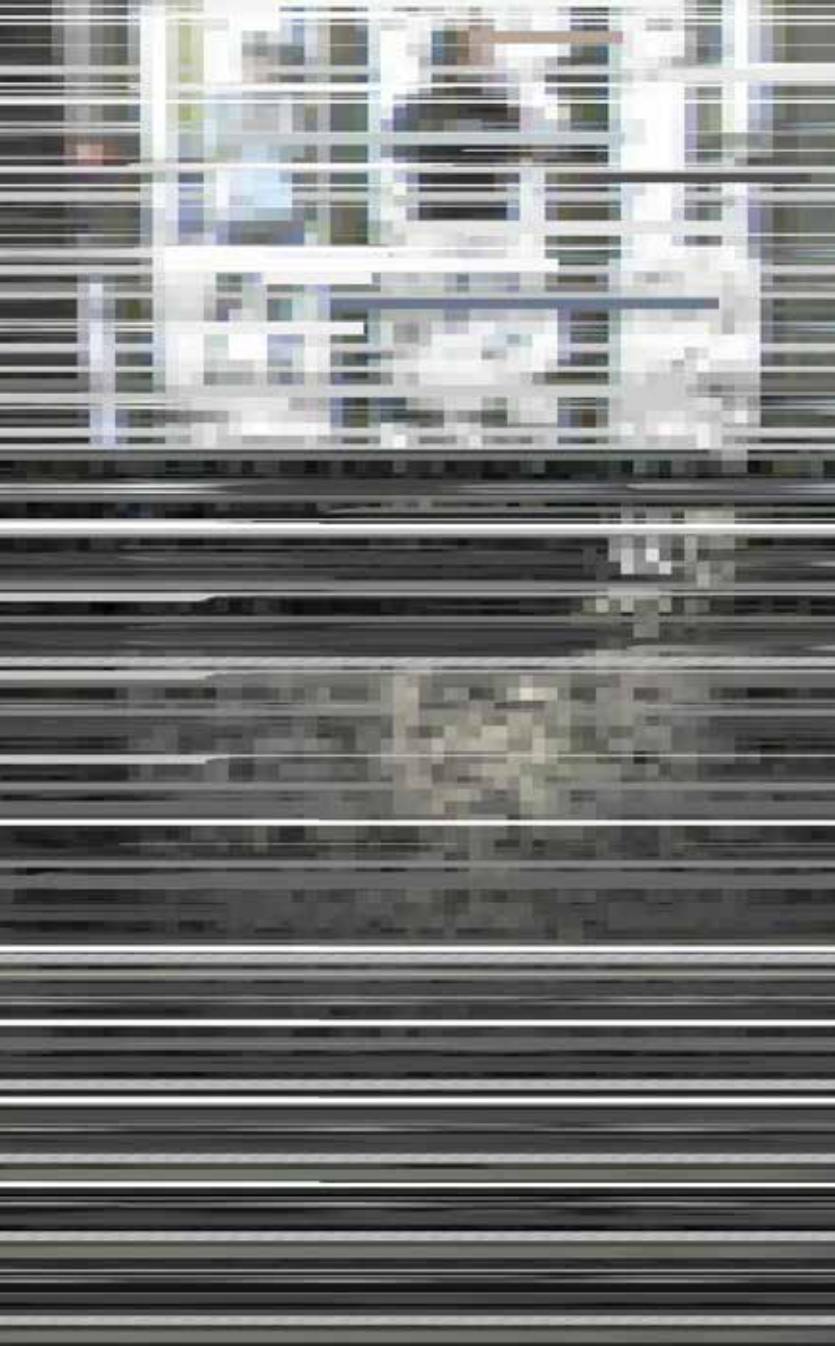
CAPTURING THE EPHEMERAL AND CONTESTATIONAL – ON THE COLLISION OF LIVING MOMENTS AND FROZEN STATEMENTS

'Tactical Media' designates a cluster of critical practices operating at the intersection of art, media, political activism and technological experimentation. Identified through the infamous Next 5 Minutes festival series in the 1990s, the 'moment' of Tactical Media prefigured a situation in which the extension of any significant political event in self-produced media expressions by non-professional media producers, has become so pervasive and seemingly self-evident that it is nearly impossible to recognise it as a distinct practice.

The problem of capturing this crucial cultural and political dynamic has not only to do with the massive participation in politicised forms of self-mediation, but above all its entrenchment in the vitality and intensity of the 'living moment'. Tactical Media are media of opposition and dissent, always defined by their participatory tactics. They thus find their vitality in moments of crisis, the participation of the body of protestor in them, and the affective resonant patterns they generate.

In its function of capturing living moments and turning them into historical events, the 'archive', as a system of rules governing the appearance of definite and clear statements, constitutes the very opposite of this dynamic. The temporality of the living moment is contained in the intensity of its immediacy. The temporality of the archive is atemporality.

Five years after consciously ending the Next 5 Minutes series we, as organisers and editors, felt it was important to make accessible the resources from the rich collection of festival materials housed at the International Institute of Social History in Amsterdam for new generations of activists, artists, designers, media makers and researchers. This 'minor project' has been in operation since late 2008 as the Tactical Media Files online documentation resource. This video essay reflects on the poisonous temporal politics of the archive our project inevitably faces.



SURVEILLANCE ASSEMBLIES

After a short introduction to *Sousveillance* (Mann 2012) and CCTV film making, participants set out on a walk through Deptford. Equipped with CCTV video signal receivers we let the incoming surveillance camera signals lead us through the city. The CCTV video signal receivers caught surveillance camera signals in public and private spaces and made them visible: surveillance became 'sousveillance'. By making images visible that normally remain hidden, we gained access to the 'surveillance from above', enabling us to use these images for a personal narrative of the city.

ADNAN HADZI

Adnan Hadzi is a UK-Swiss based researcher, filmmaker and artist. Adnan undertook his practice-based PhD on 'FLOSSTV - Free, Libre, Open Source Software (FLOSS) within participatory "TV hacking" Media and Arts Practices' at Goldsmiths, University of London. Adnan's research focuses on the influence of digitalisation in media art, as well as the author's rights in relation to collective authorship.

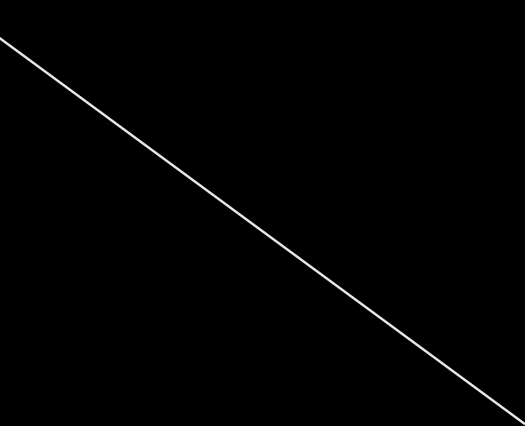


YOU SPIN ME ROUND – FULL CIRCLE

All of a sudden in the change of direction of any camera lens to the inside is the potential of a spinning selfie. In the spinning the camera seizes only the gaze of the model, it sees itself. In the stop, the change of gear, as in a frozen frame, a photograph, a portrait appears. This is the aspect, the reference of the video, its keyframe.

ANDREAS TRESKE

Andreas Treske is an author, filmmaker and media artist living in Turkey. He graduated from the University of Television and Film, Munich, where he also taught film and video post-production. He teaches visual communication and media production including new media in the Department of Communication and Design at Bilkent University, Ankara. He is a member of the video vortex network and corresponding member of CILECT, the world association of film schools.



- 99:99:99 -

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