

International Conference on the Future of Non-Commercial Television

In the Eye of Infodemic

30 – 31 March 2023, SPLACE

Hauptplatz, Kunstuniversität Linz

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https://dorftv.at/infodemie_en

In the Eye of Infodemie

International Conference with exhibition and debates on the Future of Non-Commercial Television

In the digital age, culture, politics and society are facing tremendous challenges. We have to observe extensive shifts in the global information architectures. Digitalisation and economisations are causing a warping of the existing infosphere, democracies are being undermined, disinformation and manipulation are leading to the destabilisation of societies.

As can be seen in the example of non-commercial broadcasting, media that is locally and regionally embedded has always contributed heavily to the mediatisation of important problems and topics within the immediate surroundings. The conference and its artistic program will discuss prospects for the future of non-commercial television, which also includes post-migrant and post-colonial perspectives.

The conference aims to enforce non-commercial television as an important focal point of civil society in times of crisis and to combine pre-existing knowledge and know-how and raise issues concerning future options to achieve a social, democratic, and cultural impact.

Works that relate to the topic, and are often critical of media, give a framework to the conference and offer an artistic insight into the contexts and topics of free access to media and media diversity. The positions often stem from very concrete examples, but also move freely.

Exhibition

Opening:

**Thursday,
30 March 2023, 5 PM**

OPENING HOURS:

1-7 April, Saturday & Sunday from 12 PM to 4 PM, Monday-Friday 2 PM to 6 PM.

Curated by Simone Barlian and Fina Esslinger

With artistic contributions by Hito Steyerl, S(fia Braga, FAXEN, Barbara Jazbec, Hasan Ulukisa, Kristina Tica, Anna Vasof, Kerstin Reyer & Sophie Netzer

Exhibition view: Hito Steyerl,
A Sea of Data, National Museum
of Modern and Contemporary
Art, Korea (MMCA), 2022
Image courtesy of National Mu-
seum of Modern and Contem-
porary Art, Korea (MMCA)
© The artist / VG Bild-Kunst,
Bonn 2023
Photo © Hong Cheolki

Strike
Single channel high-
definition digital
video
Courtesy the ar-
tist, Andrew Kreps
Gallery, New York
and Esther Schip-
per, Berlin/Paris/
Seoul
Duration: 28 se-
conds
2010

Hito Steyerl

Hito Steyerl (* 1966 in Munich) is a German filmmaker and author who has dealt with questions of postcolonial critique and feminist critique of representation in her essayist documentary films. Her works reside on the interfaces of film and visual art, as well as theory and practice. In the field of art she is known as a commentator, a critic, and an educator – currently as a professor for media art at the University of the Arts in Berlin. Her films are shown worldwide at various film festivals and art exhibitions, such as at the Biennale in Venice, at the Museum of Contemporary Art in Los Angeles, as well as in the Museum of Modern Art in New York.

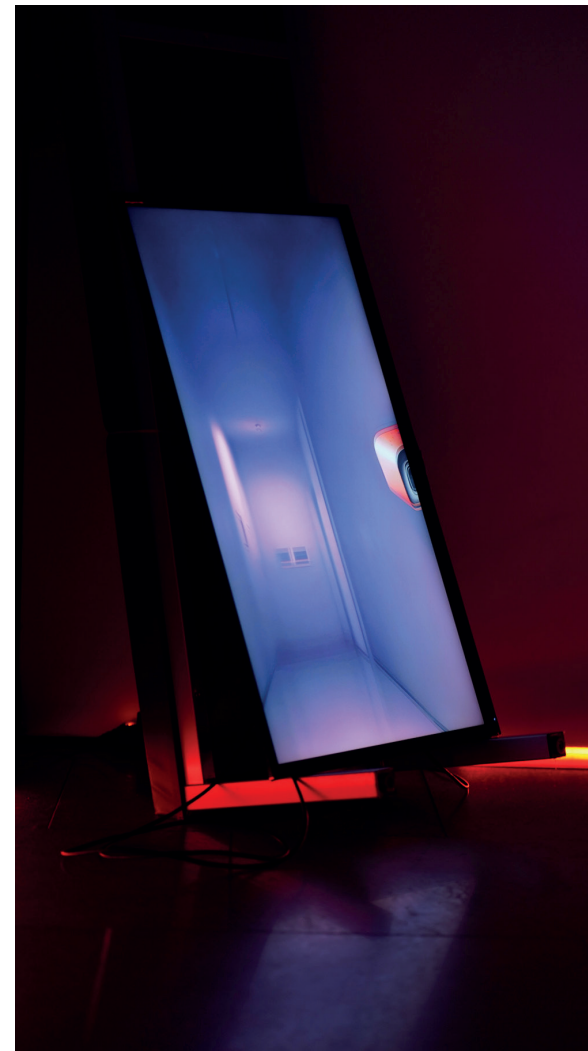
The video begins with a word “strike” written in white capital letters. The word can denote either an action of hitting somebody or something, or an action of protest by refusing to work. Once the writing fades away, the artist herself appears, holding a hammer and a chisel. She approaches a flat screen – similar to the one on which the looped video is playing – and appears to hit it once with the tools she’s holding, turning on the screen but also damaging its display and distorting the image. As other works by Hito Steyerl, Strike addresses the inherent contradiction behind image production, artistic labor and disobedience.



All watched Over by Machi-
nes of Loving Grace, Video In-
stallation, Atelierhaus Salz-
amt, Linz 2023. Photo Credit
Indiara Di Benedetto ©S()fia Braga

S()fia Braga

The Artificial
Conjuring
Circle
Videoinstalla-
tion
5:14 min
2023



S()fia Braga explores the machine gaze to create speculative fabulations while focusing on topics such as Interveillance, transhumanism and non-human agency. S()fia’s identity is constantly changing and goes hand in hand with the narratives she creates within her projects: over the last three years she has been an artist, a cyberstalker, a transhumanist entrepreneur, and has already mutated into a monstrous creature several times.

The Artificial Conjuring Circle is an AI generated short movie which explores the machine gaze and non-human agency to create speculative fabulations from the Novacene, „a new era of col-
laboration between humans and non-humans geared towards earthly survival and deceleration of the forthcoming extinction of organic life as we know it. New systems of post-scarcity based on enhancing human self-realisation, cybernetic ecologies, and many new possibilities are attainable, but on one condition: overcoming the anthropocentric vision, accepting the current human status as an evolutionary step towards a new world shaped for synthetic living forms.

Installation view, Mediterranea 18 Young Artists Biennale Tirana and Durres, 2017 ©FAXEN



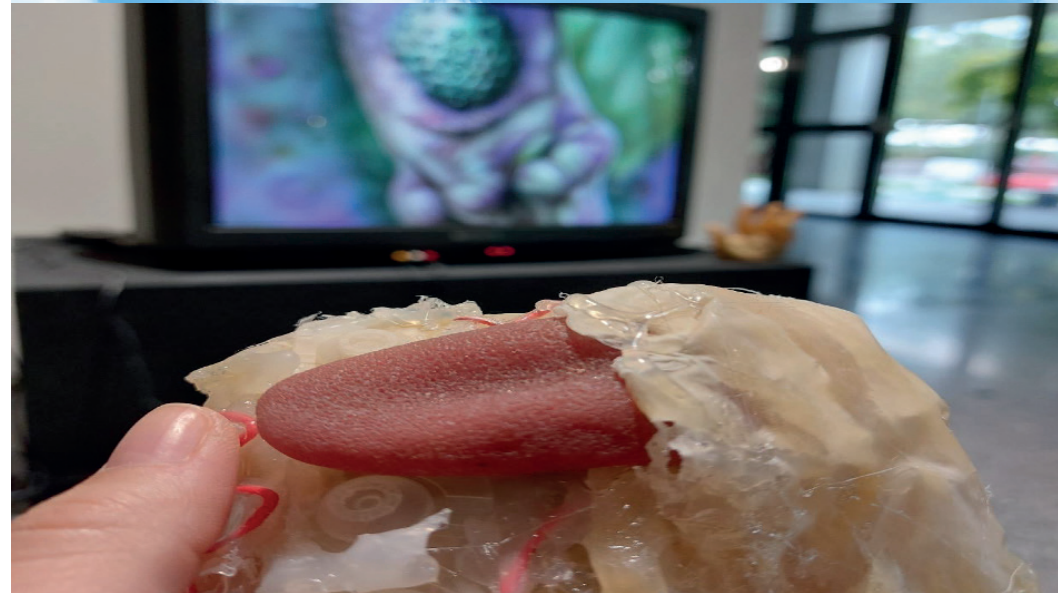
FAXEN

**Transposition (Aether)
Media installation
2017-2023**

Since 2004 Clemens Mairhofer, Lucas Norer, and Sebastian Six have been working together as the artist collective FAXEN. They combine spacial acoustic experiments with everyday objects and sculptural assemblages, or rather the physical components of sound represent the central elements for FAXEN, both on a musical level, but also as visual compositions.

Upon approaching the sound installation, visitors experience a blended soundscape of shortwave radio signals. These signals are not limited by the curvature of the Earth, as they are reflected back toward Earth from the upper atmosphere, allowing them to travel intercontinental distances and therefore making them ideal for evading censorship in times of war and oppression. A slowly rotating microphone captures this multitude of radio broadcasts as it passes, rendering each of them audible via headphones. The listener can hear a steady fading in and out, a mix of different radio programs constantly generating new and unexpected combinations.

Installation view, Ars Electronica Festival, 2022 ©Barbara Jazbec



Barbara Jazbec

**Uncanny TV
Interactive Installation with a tongue interface
2022**

Barbara Jazbec is an intermedia artist from Trbovlje, Slovenia. She completed a bachelor's degree in Media and Arts from Tampere University of Applied Sciences in Finland. She just finished the MA program Interface Cultures in Linz, Austria. Her background is mainly working with 360-degree video and video installations. Her latest research interests are mostly focused on interactive installations. In her work she merges odd personal experiences with a sci-fi futurism and a tinge of humour. She finds beauty in strange and odd things. Barbara organizes and leads different experimental video workshops and is the curator of the international video festival DigitalBigScreen360° in Trbovlje, Slovenia, which is running at the same time as Speculum Artium.

The Uncanny TV is an interactive installation whereby browsing through TV channels the spectator is invited to discover the mystery of the ghost hidden inside the uncanny imagination of electronic media. The TV channels in the installation are built from AI-generated animation and video works. They bring a deeper investigation into the world of uncanniness. As Ernst Jentsch said: 'If one wants to come closer to the essence of the uncanny, it is better not to ask what it is, but rather to investigate how the effective excitement of the uncanny arises in psychological terms, how the psychical conditions must be constituted so that the 'uncanny' sensation emerges.'

Installation view, Parallel Vienna,
2022 ©Hasan Ulukisa

Hasan
Ulukisa

rural shades – adiro verde
86 x 66 x 20cm, 3D - Installation, 2022



Hasan Ulukisa, 1994 - born in Istanbul & based in Linz. As a visual Artist he works in an interdisciplinary way and is particularly interested in analog and digital intersections. In his current series „rural shades“ the transformative process of the medium of photography and the accompanying projections/forms convey the complexity of the subject matter.

The series „rural shades“ documents the symbiosis of nature and human beings in Eastern Anatolia. Furthermore, the central subject matter is the relationship of different religious and ethnic minorities, such as Alevis, Kurds and Armenians.

A forest fire broke out in August 2021 as an immediate result of a military operation in the eastern anatolian region of Dêrsim (Tunceli). It raged for 13 days. The area was bombed three times by a drone on 16. August 2021, according to locals. Due to the lack of state intervention concerning the fire, the public outrage rose. But only after the international (media) attention the Governorate of the district finally transferred two water-extinguishing helicopters on 29th of August.

Dêrsim has been a zone of conflict for centuries, because of its semi-autonomous position and Alevi identity under the Sunni-dominated Ottoman Empire and it's Kurdish, Kirmanc and/or Zaza identity. Consequently, there have been numerous military operations in the region, conducted by the Ottoman and Turkish armies, leading to thousands of civilian deaths, forced displacements, as well as destruction mainly through the burning of forests, agricultural fields and villages.

The installation adiro verde is based on infrared pictures taken from the area, which are mapped into 3D-Models. Ultra sonic membranes are positioned underneath, which produce fog when interacting with water. Adiro verde is intended to create an arc between historic and current oppression of minorities in Turkey.



Screenshot Prompt: War Stories,
2022 ©Kristina Tica

Kristina
Tica

PROMPT:
WAR STORIES
generative two-
channel video instal-
lation
Duration [10' 21" / 09'
47"]
2022-

Kristina Tica (*1995, Belgrade) is a visual artist with her practice focused on practical and theoretical research in machine learning and critical AI. Using machine learning algorithms to create her works, she is questioning aesthetic and ethical elements of the implementation of such tools, following the current innovations in automated image-making and image-reading processes between the algorithmic syntax, representation, and image semiotics.

In the latest iteration of her project PROMPT: WAR STORIES, the content of the two video pieces is generated using text-to-text and text-to-image prompt-based tools such as GPT-3, ChatGPT, DALLÉ-2, StableDiffusion, and more - composed as video essays of simulated news reports, quasi-histories, war poems, and fantasies, synthesising the data from collective histories, cultural capital and real-life events into fiction or simulation of reality. Exploring slips into sensitive content, topics of violence, bias and compassion fatigue, these videos contemplate the problem of thoughtlessness by automation.

Blurring the threshold between the real and the virtual, as resources of information, knowledge or empathy triggers, war stories have been chosen as a prompt, as a motif that is present in both reality and in fantasy - from real-life conflicts to video games, by all means, contrasted, and incomparable, from collective tragedies and traumas to heroic conquests, flattened into generative content that in itself has no intent or personal meaning — whereas, the lack of agency in creating such content does not make the content neutral.

Screenshot, *The Other Way Around*, 2023 ©Anna Vasof



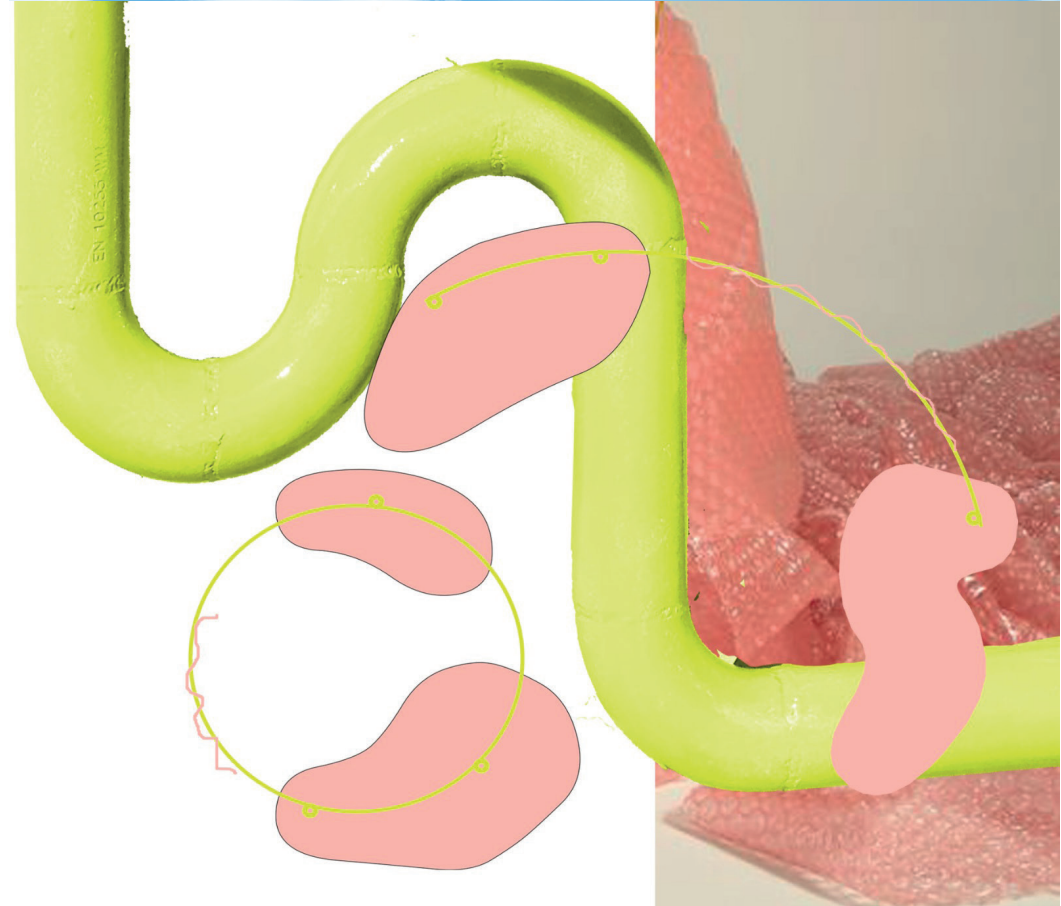
Anna Vasof

The Other Way Around
Video loops
5 min
2023

Anna Vasof is a media and time-based artist. Her work is accessible in a universal way via its wit and mischief. It is grounded in genuine experimentation of the core mechanisms of time-based art. She goes to the heart of every question and starts from zero, reinventing core premises with her own perspective.

Nothing works the way it should; everything is reversed. *The Other way Around* is a revolutionary act against everyday routines.

Design Kerstin Reyer, Studiokulisse, 2023 ©Kertin Reyer



Kerstin Reyer & Sophie Netzer

STUDIOKULISSE
Room installation,
metal pipe, wood, foil
4x4x2,5m
2023

Kertin Reyer and Sophie Netzer have been working together since 2017 and are part of the performance collective raumarbeiterinnen.

STUDIOKULISSE is a performative exhibition architecture which creates space - a fun sculpture, that invites you to use it.

Next Generation - Last Generation

Debate on the Future of Non-Commercial Television

**Thursday,
30 March 2023, 6 AM**

Non-commercial television has established itself fully by now. However, it is not really the “hot shit” (any more). The landscape has changed a lot: Streaming, social media, fake news – there are many moving parts. This raises questions. What role can non-commercial television take if everybody connected to the worldwide web has become their own media? Is television still the right channel? And do these new actors within this society with a media affinity even still see DORFTV and the like as partners? What can the future of non-commercial television look like?

Discussing this are:

Gabriele Kepplinger & Anna Friedinger
DORFTV

Alf Altendorf
FS1

Christian Jungwirth
OKTO

Doris Priesching
MEDIA EDITOR FOR DER STANDARD

Josef Seethaler
COMMUNICATION RESEARCHER

Jelena Saf
LETZTE GENERATION LINZ

Marie-Therese Jahn
YOUTH EDITOR FRF & DORFTV

Otto Tremetzberger
FRF

Henrike Brandstötter
MEDIA SPOKESPERSON NEOS (REQUESTED)

Hosted by: Christian Diabl (OÖN)

International Conference

on the Future of Non-Commercial Television

**Friday,
31 March 2023**

10 AM:

Opening by
Brigitte Hütter (Rector of the Art University Linz)

Lectures and Discussions:

Marlis Prinzing (GER)

(Communication scientist, Macromedia University of Applied Sciences in Cologne)
Public Service als Garant für Demokratie?

Fünf Wegmarken für eine Mediengesellschaft mit Zukunft

11 AM:

Sonia Nandzik-Herman (PL)

(Managing Director of ReFOCUS Media Labs Foundation)

Nothing About Us Without Us

Young refugee media creators attempt to influence the mainstream narrative

12 AM:

Lunch Break

1:30 PM:

Cissy Nalumansi (UG)

(Script Writer, Director)

The royal disease of „Did you hear about this?“

African experiences and opportunities to consider for non-commercial television to prevail amidst the storm of the infodemics

2:30 PM:

Christoph Nebel (CH/AT)

(Head of Time-Based Media, Art University Linz)

Augenbrei mit Sollbruchstellen

Ein kritischer Blick durch die Inhaltswüsten der öffentlich-rechtlichen

Fernsehanstalten

3:30 PM:

Coffee Break

4 PM:

Leonhard Dobusch (AT)

(Economist, Legal expert, ZDF Administrative Board)

Nichtkommerziell. Dezentral. Offen.

Zur Realutopie demokratisch-digitaler Medienökosysteme

Hosted by: Martin Wassermair (Political Editor DORFTV)

Short biography

Marlies Prinzing (GER)

A researcher in communication sciences and professor at the Macromedia University of Applied Sciences in Cologne; initiator of the Charta for Public Communication Sciences and the co-president of the initiative "Quality in Journalism", as well as a lecturer at the universities of Zurich and Freiburg (Switzerland); previously she has worked as a journalist and moderator; her main focus is on media quality, innovation, ethics, and digital society.

<http://marlisprinzing.de>

Sonia Nandzik-Herman (PL)

Co-founder and CEO of ReFOCUS Media Labs foundation which provides refugees in Greece and Poland with media creation skills. She earned masters degrees in Sociology from the University of Silesia and in International Relations from the Jagiellonian University. Before entering the humanitarian sector and working in Serbia and Bangladesh, Sonia worked for the European Parliament. She specializes in the refugee crisis and human rights advocacy. Sonia is a producer and a host of „Fractured” podcast and a producer of several films: „Even After Death“, „Nothing About Us without Us“, „Dancing Bells” and „Dead End“. All those productions have been created by or with persons with refugee background.

<https://refocusmedialabs.org/our-family>

Cissy Nalumansi (UG)

A multi-disciplinary, passionate story teller based in Kampala (Uganda). Her passion for storytelling through Script writing and Directing is dipped in her immeasurably, unwavering desire to tell authentic, well sculpted African stories from the African perspective. Being born and raised in the heart of Kampala, she has overtime observed and interacted with community media entities and personalities and their interactions with the local people and governments and as such, used her storytelling abilities in film to communicate to these audiences and tell stories that matter to them.

<https://cissynalumansi.com/>

Christoph Nebel (CH/AT)

He studied Visual Media Design at the Academy for Applied Arts in Vienna from 1986 to 1991; from 1993 until 2014 he was a lecturer at the Vienna Art School, as well as being in charge of the development and direction of the interdisciplinary class at the institution; from 1993 until 2022 he worked as a university assistant at the Art University in Linz; 2005 to 2022 he was co-chair of the department for Time Based Media at the Art University in Linz; started as a professor for Time Based Media at the Art University in Linz in 2022.

Leonhard Dobusch (AT)

Economist and legal expert; researches organisation openness and private regulation via standards as a professor for organisation at the University of Innsbruck; co-founder and scientific head of the Momentum Institute; member of the ZDF administrative board and regularly publishes on the blog netzpolitik.org.

Imprint

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