

Monday, May 12 - Friday, May 16

Continuous screenings of von Wedemeyer's films at several campus locations, including the Student Resources Building, Kerr Hall, Davidson Library, and the UCen.

ARTIST PRESENTATION: *Video After Video in the Post-Media Age*

Jordan Crandall (Visual Arts, UCSD)

Monday, May 12 / 2:30 PM

McCune Conference Room, HSSB 6020

Jordan Crandall (<http://jordancrandall.com>) is a filmmaker, media artist and theorist. He is currently at work on a new film project that explores the boundaries of the human and the dynamic between desire and horror, and a book project that deals with the affective phenomenon of "readiness." He is also continuing to develop his multi-platform work *Showing*, which looks at erotic cultures of self-exposure and display. His most recent video installation is *Homefront*, a 3-channel work that combines live-action video, surveillance footage, and military tracking software, and which explores the effects of the new security culture on subjectivity and identity.

RECEPTION FOR CLEMENS VON WEDEMEYER (open to the public)

Monday, May 12 / 4:00 PM

MultiCultural Center Atrium

LECTURE: *Video After Video in the Post-Media Age*

Clemens von Wedemeyer

Tuesday, May 13 / 5:00 PM

Embarcadero Hall, Isla Vista

FILM SCREENING: René Daalder, *Here Is Always Somewhere Else. The Life of Bas Jan Ader (2004)*

Tuesday, May 13 / 7:30 PM

Introduction/Q&A: René Daalder

Buchanan 1940

Film about the life and work of Dutch/Californian conceptual artist Bas Jan Ader, who in 1975 disappeared under mysterious circumstances at sea in the smallest boat ever to cross the Atlantic. As seen through the eyes of fellow emigrant filmmaker Rene Daalder, the picture becomes a sweeping overview of contemporary art films as well as an epic saga of the transformative powers of the ocean.

ROUNDTABLE: *Video After Video in the Post-Media Age*

Wednesday, May 14 / 4:00 PM

McCune Conference Room, HSSB 6020

Participants: Jenny Schlenzka (MoMA); Rudolf Frieling (SFMOMA); Terrence Handscomb (Santa Barbara); Erika Suderburg (UCR); Darrin Martin (UCD); René Daalder (Los Angeles); Clemens von Wedemeyer (Berlin). Moderators: Sven Spieker (UCSB); Laurie Monahan (UCSB). Please see the IHC website for a final roundtable roster.

FILM SCREENING: Clemens von Wedemeyer, *Metropolis, Report from China* (2006)

Wednesday, May 14 / 8:00 PM

Elings Hall, Room 2611 (Experimental Visualization Lab)

In 2004 Clemens von Wedemeyer and Maya Schweizer traveled to China to prepare a re-adaptation of Fritz Lang's famous film *Metropolis* (1927). The film assembles the materials they collected during their research, including interviews and discussions with workers and architects in Chinese cities. Focusing on the architectural utopia in today's China, the film analyzes our belief in progress and its entanglement with fiction.

ARTIST PRESENTATION: *Video After Video in the Post-Media Age*

Doug Aitken (Los Angeles)

Thursday, May 15 / 5:00 PM

McCune Conference Room, HSSB 6020

Widely known for his innovative fine art installations, Doug Aitken is at the frontier of 21st century communication. Utilizing a wide array of media and artistic approaches, Aitken's eye leads us into a world where time, space, and memory are fluid concepts. Aitken's work effortlessly slips into our media-saturated cultural unconscious allowing the viewer to experience cinema in a unique way by deconstructing a connection between sound, moving images and the rhythms of our surroundings. Treating the world as his studio, he edits together frenetic and unique models of contemporary experience. Aitken's work has been exhibited at the 1999 Venice Biennale, where he won the International Prize for his acclaimed installation "electric earth," the Whitney Museum of American Art, the Museum of Modern Art and the Pompidou Center in Paris.

ARTIST PRESENTATION: *Video After Video in the Post-Media Age*

James T. Hong

Friday, May 16 / 5:00 PM

McCune Conference Room, HSSB 6020

James T. Hong has been producing thought-provoking, unconventional, and occasionally controversial films and videos for a decade in San Francisco, California. "His moving image works are a sump-hole of chilling irony in which neo-fascist pronouncements vie for primacy with proto-liberal anxieties," according to the Pacific Film Archive. In 2006, he was honored with a Goldies Award in Film from the San Francisco Bay Guardian, where Cheryl Eddy wrote: "It's rare when a filmmaker is able to match provocative themes with evocative imagery and do it consistently. Addressing race and class issues in his arrestingly photographed works, James T. Hong is one such artist."

Sponsored by the IHC's Visiting Artist Program, the Idee Levitan IHC Endowed Lecture Series, and the Comparative Literature Department, and the Department of Germanic, Slavic and Semitic Studies.