Imersão para desenvolvimento de projetos - Immersion into projects in development

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After Video – Video Book proposal for OHP

Our aim is to publish a video book in a form of a micro-computer, allowing for access to the 'After Video' book over HDMI (and for the advanced version over an 'after_video' WiFi SSID). The video book should be made available on an assembly-on-demand form, e.g. using the SuperGlue platform. Ideally this would become a book series titled 'After Video' overseen by the Open Humanities Press, with Prof. Gary Hall as mentor.

Theme/topic:
Re:assemblies of video (3ʳᵈ Video Vortex reader)

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OHP with e-ISBN

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Summary:

The third Video Vortex reader aims to build upon the first two readers, reflecting upon networked video, as it profoundly re-shapes medial patterns (Youtube, citizen journalism, video surveillance etc.). This volume more particularly revolves around a society whose re-assembled image sphere evokes new patterns and politics of visibility, in which networked and digital video produces novel forms of perception, publicity – and even (co-)presence. A thorough multi-faceted critique of media images that takes up perspectives from practitioners, theoreticians, sociologists, programmers, artists and political activists seems essential. The video book will enable us to go beyond the format offered by the first two volumes, presenting a unique publication which reflects upon video theoretically, but attempts to fuse form and content.

Synopsis

After video culture rose during the 1960s and 70s with portable devices like the Sony Portapak and other consumer grade video recorders it has subsequently undergone the digital shift. With this evolution the moving image inserted itself into broader, everyday use, but also extended it s patterns of effect and its aesthetical language. Movie and television alike have transformed into what is now understood as media culture. Video has become pervasive, importing the principles of "tele-" and "cine-" into the human and social realm, thereby also propelling "image culture" to new heights and intensities.[1] YouTube, emblematic of network-and online-video, marks a second transformational step in this medium's short evolutionary history. This shift was covered extensively by the first and second Video Vortex readers[2] – the question remains: what comes after YouTube? How might we understand a time when global bandwidth and multiplication of – often mobile – devices as well as moving image formats "re-assemble" both "the social"[3], as well as 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?

Given the rise of networked, viral and vernacular video, with video drones literally swarming into all pores of society[4] – video has been 'diffused' in different ways: it has become an agent of change, as well as a register of governmentality; a tool of control society, as well as a carrier of a re-invented society of the spectacle[5]; a vehicle for new knowledge practices as well as a weapon. However, it has also grown into a life – or following conference participant Andreas Treske: a sphere – of its own, a 'social beast' of ambivalent qualities, yet to be deciphered.[6] Video by now functions as a non-human 'eye', capturing reality with quadcopters or deepwater gear, adding an extra-dimension to surveillance techniques – and: it is even read by machines, discovering patterns to act upon. Video 'perspectives' now an from First Person View (FPV) inserted in a soldiers helmet or a gamers gear, to collective sights and crowd documentation, from individual views of remembrance to non-human 'views' of robots, from medical devices to military machines. This triggers a whole new wave of reflection on the role, reach and realities of the (moving) image and video. For sure: No consumer product and no online media today could function and compete without video-like mini-formats; the same is true for identity creation, political discourses, let alone news. Then, on another social plane, the infrastructures of these extended video spheres – from YouTube, Smart TV to satellite images, from fibre optic cables to 'image rights' – are currently and for some time to come feverishly contested and embattled.

In light of new questions of critical visibility – with Abu Ghraib, remote drone attacks, Wikileaks and the Snowden files bringing home the point to everyone – the impulses to become invisible or to make things socially visible has gained urgency. In a society whose image economies push forward new patterns and strong pressures of visibility (Skype Video, iris and facial recognition, apps like Vine or Snapchat[7]), a critique of media images and – now per-se political – representation practices,

1   On this see: Sean Cubitt (2004): The Cinema Effect. Cambridge; Jonathan Beller (2006) : The cinematic mode of production: attention economy and the society of the spectacle. Hanover, N.H., Tom Sherman (2008): "Vernacular Video". In: Lovink, Geert/Niederer, Sabine. Video Vortex reader : responses to Youtube. Amsterdam. (S. 161-168); u.a.
2   Geert Lovink and Sabine Niederer (2008) [eds.]: Video Vortex Reader: Responses to YouTube, Amsterdam (Institute of Network Cultures). Auch: Grainge, Paul (2011): Ephemeral Media : transitory screen culture from te-levision to Youtube. Basingstoke [u.a.].
3   Bruno Latour (2005): Reassembling the Social: An Introduction to Actor-Network Theory. Oxford.
4   see our pre-Video Vortex program for transmediale: http://www.transmediale. de/bwpwap/online-videoprogramm
5   Ralf Adelmann (2003): Visuelle Kulturen der Kontrollgesellschaft. Göttingen.
6   This was attempted by our format of global 'video correspondents': http://videovortex9.net/correspondents/
7   Verhoeff, Nanna (2012) : Mobile Screens. The Visual Regime of Navigation. Amsterdam.

is essential.[8] That is also why it becomes more and more important to look at what is (still) rendered invisible – such as working conditions in industrial and other 'zones', while in the meantime stock video footage seem to dominate the aesthetics and 'realities' seen in the visual domain; meanwhile users invent strategies to interrupt predominant moving image streams and create new visual and narrative styles and cultures (e.g. remix culture, supercuts, fake videos, etc.). New actors and formerly 'peripheral' subjects, especially the so-called 'Global South', enter this new domain of networked, flowing and moving images. This raises issues regarding the need to re-negotiate, exemplified by the discourses of 'Fourth Cinema' or image politics around indigenous cultures, as well as around activist discourses on Syntagma or Tahrir Square. This re-scoping of the topic, following the insertions and disseminations of 'video' into all cultural, social and aesthetic fields, which can also be found in first current publications, was the actual hallmark of Video Vortex #9. [9]

Context: The Video Vortex Conference Series

Video Vortex is a travelling conference series started in 2007[10], and was the first major reflective effort in dealing with the implications and contextualizations of online video culture since YouTube rose on the global cultural scene. The conference was subsequently held in Brussels, Amsterdam, Jakarta, Split, Belgrad. The 9th conference – hosted at the Center of Digital Cultures of Leuphana University and organized jointly by Post-Media Lab and Moving Image Lab in Lüneburg in March 2013 – re-engaged with a structural and contextual analysis of online video culture. To follow up the multidimensional trajectories of the "Re:assemblies of Video" within today's horizon, the conference brought together a distinct and interdisciplinary mix of video scholars, theoreticians and avantgarde practitioners.

Different panels, contributions, workshops and public events dealt with a varie ty of topics relating to the benefits and pitfalls of networked video and a "video way of looking"[11], also enquiring a series of re-map-pings and shifts (in time, space, perspective, imagination, etc.), particularly looking at the interactions with basic categories of sociality, subjectivity, experience, presence: from codecs and infrastructure to aesthetics and interfaces; from the diffusion of the social to new forms of subjectivity, from technologies emancipatory potential, terror tapes, stock video footage and video drones to its corporal as well as corporate reality (see Video Vortex program).
As main result the conference brought an insight into the fundamental need to re-trace categories across domains and beyond old disciplinary, aesthetical and academic boundaries. In this light video editing and authoring is as much a practice of compression as the one technically achieved by contested videocodecs; public squares can become social interfaces that mediate themselves tele-visually, creating a new projected, 'utopian presences' – participation is as much a question of interactive tools as it is one related to new, globally re-mediated subject- and "audience"-positions.

Book Concept

This book will be the third Video Vortex reader. The first two editions were published by the Institute of Network Cultures in Amsterdam, which supports the current initiative and where the conference series originated. In contrast to these, though, this publication will take a stronger editorial and conceptual line, reflecting the structural and qualitative re-evaluation it aims at on a design and organisational level. In accordance with the qualitatively new situation video is set in, we aim to work around a multi-dimensional matrix which constitutes the virtual logical grid of this

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8   Tom Holert (2008) : Regieren im Bildraum. b-books. Berlin.
9   Seth Keen (2014): Non . (im Erscheinen)
10   see http://networkcultures.org/ wpmu/videovortex/
11   Nishant Shah: UnKnown, keynote lecture, Video Vortex #9, Leuphana, Lüneburg, 2013

book: a matrix of 9 conceptual atoms is rendered into a multi-referential text-book that breaks with the idea of linear text. read from left to right, top to bottom, diagonal and in 'steps' :

moving	image	empire
social	after	media
world	presence	theory

Unlike previous experiments with hypertext and interactive databases, this publication attempts to translate online modes into physical matter (micro computer), thereby reflecting logics of new formats otherwise unnoticed. These 9 conceptual atoms – our matrix – are then re-combined differently throughout the book – there- by rendering a dynamic, open structure. Combinations of two center-categories will be categorizing and 'tagging' texts – replacing the traditional book "index". A combination of three center-categories/atoms will organize the texts in real as well as virtual chapters (so texts can virtually belong to many chapters). Therewith we try to avoid the hierarchical structure of standard tables of content and index.

This referential and more modular logic will – nevertheless – render into different chapters (as to be expected from a "book"). The combinatorics will finally create chapters such as: "Moving Image Empire", "Moving After Theory", "Social After Media", "World Presence Theory" – and so forth. The content of these chapters will be comprised by substantially updated, rewritten and newly rendered contributions of VV9-participants as well as additional invited writers out of the Video Vortex and other aligned networks of Leuphana's Centre for Digital Cultures. The chapters will be closely supervised and reviewed by the three editors of this publication.

Envisioned Chapters are:

"Moving Image Empire" from traditional Broadcasting Image Empires to what Hito Steyerl described as class society of low-res images and how it might re-define governmentality;
"Social After Media" from the role of social video and the shaping of a certain kind of self to protesters on Syntagma square rejecting mainstream media coverage – and, as Nicholas Mirzoeff sketches, the discovery of a new 'visual commons';
"World Presence Theory" from complex projections produced by techno-capitalism itself to a look at the very industries' sweatshops in the Global South that transform the meaning of presence in today's mode of production;
"Moving After Theory" from the philosophical necessities of written culture, to the curatorial turn as a response and to the final impossibility of theorizing video.

Preliminary List of Writers

Beth Coleman (MIT), Joshua Neves (Brown University), Andreas Treske (Izmir University), Dalida Maria Benfield (Berkman Center/Harvard University), Tara McPherson (Scalar, UC Los Angeles), Nicholas Mirzoeff (NYU), Nishant Shah (The Centre for Internet & Society, Bangalore), Peter Snowdon (PHL/ UHasselt), Seth Keen (RMIT University), Nan Haifen (Beijing), Gabriel Menotti (Universidade Federal do Espirito Santo), Robert Ochshorn (inter.numm, Interlace), Sebastian Lütgert (Pad.ma), Mosireen Collective (Cairo), Azin Feizabadi (Reloading Images – Berlin/Teheran), Hito Steyerl (UdK Berlin), Cornelia Sollfrank (artwarez, Dundee University) Lucía Egaña Rojas (Minipimer.tv, Barcelona), Katrien Jacobs (Chinese University, Hong Kong), Jamie King (VODO, London), Sascha Simons (DCRL), Jonathan Beller...