

5TH VARIANTOLOGY WORKSHOP

Neapolitan Media – International Workshop

Naples, 5.-8. November 2008
Biblioteca Nazionale „Vittorio Emanuele III“

Chair: Siegfried Zielinski and Eckhard Furlus
Organisation: Franziska Latell

Hans Belting

art historian, has taught at the Universities of Hamburg, Heidelberg and Munich, before joining the founders of the new Media School, the Hochschule for Gestaltung, at Karlsruhe, in 1992, where he was professor for Art History and Media Studies. Subsequently, he acted for three years, until 2007, as Director of the International Research Center for Cultural Science (IFK) at Vienna. In 2003, he held the European Chair at the College de France at Paris, where he lectured on the history of the gaze. As visiting professor, he taught at Harvard, Columbia University, Chicago/Northwestern, Washington and the Ecole des Hautes Etudes at Paris. He is member of a number of German and International Societies including the American Philosophical Society, the American Academy of Arts and Sciences, the Academia Europea and the Ateneo at Venice. His books were translated into nine European languages and into Japanese. Among his more recent books are *Likeness and Presence. A History of the Image Before the Era of Art* (1997), *The invention of Easel Painting* (1995: in German), *The Invisible Masterpiece* (2001), *Bild-Anthropologie* (2001), *Art History after Modernism* (2003), *Bosch's Garden of Earthly Delights* (2003), *The True Image* (2005). In 2008, he will publish a book on image and gaze, and there will treat the relation of Islamic Science and Renaissance pictorial Perspective.

[http://hosting.zkm.de/icon/stories/storyReader\\$76](http://hosting.zkm.de/icon/stories/storyReader$76)

Peter Blegvad

is an American musician, singer-songwriter, and cartoonist. He was a founding member of the avant-rock band Slapp Happy, which later merged briefly with Henry Cow, and has released many solo and collaborative albums since Slapp Happy split up.

Blegvad collaborated with bassist John Greaves (recording *Kew. Rhone.* with Greaves in 1977) and a much later collection of spoken word pieces set to Greaves' music, *Unearthed*. In the 1980s, he released a number of albums on the Virgin Records label, including *The Naked Shakespeare* and *Knights Like This*, both of which show the influence of external producers. By contrast, *Downtime*, an independent release in the late 1980s features mainly very simple demos, often recorded cheaply in professional studios' "downtime". *King Strut and Other Stories* (Virgin, 1990) is a collection of short stories set to simply arranged, professionally produced music played in many cases by noted session musicians.

From 1992 to 1999, The Independent ran Blegvad's strangely surreal, comic strip, *Leviathan*, which received much critical praise for blending some of the most interesting elements of Krazy Kat with a coming-of-age-esque story akin to Calvin and Hobbes. Some of the strips have been collected in the 2001 volume *The Book of Leviathan*. Other comics and illustrations by Blegvad have appeared in *The Ganzfeld* and Ben Katchor's *Picture Story 2*.

He has also conducted two- and three-week writing courses at Warwick University, England, in association with the National Academy for Gifted and Talented Youth (NAGTY), and the new University of Warwick venture for gifted and creative children, the International Gateway for Gifted Youth (IGGY).

<http://www.leviathan.co.uk>

Arianna Borrelli

was born in Rome, Italy. After taking a degree in physics at Rome University (1988), she did research in theoretical high energy physics in Italy, England, and Switzerland. She then went

on to study philosophy and history at the Technical University of Braunschweig (Germany), taking an MA in philosophy (2002) and a PhD in the history of science and technology (2006) with a thesis on medieval mathematical natural philosophy. In 2005, she was granted a two-year post-doc fellowship at the Max Planck Institute (MPI) for the History of Science (Berlin) for a project on heat, cold, and their degree of temperature. At present, she is post-doc fellow at the Fritz Haber Institute (FHI) of the Max Planck Society (Berlin), participating in a joint project of the FHI and MPI on the history of quantum mechanics. She is currently finishing a book on astrolabes and mathematical communication in high Medieval Latin Europe, to be published in 2008.

<http://www.mpiwg-berlin.mpg.de/en/staff/members/aborrelli>

Luciano Canfora

born in Bari, is professor at Bari University for ancient Greek and Latin philology. He is member of the committee of the „Society of Classical Tradition“ in Boston, of the „Istituto Gramsci Foundation“, Rome, of the „Association pour l’encouragement des Etudes Grecques“ in Paris, and of the magazines *Historia y critica* (Santiago, Spain), *Limes* (Rom) and *Filosofia dei diritti umani*. He is publisher in chief of the scientific magazines *La città antica* of Sellerio and *Paradosis* of Dedalo.

Canfora has published many contributions in the field of ancient history, of post-reformation and modern times. As an intellectual critical thinker Canfora is engaged in the Italian left wing. Recent works published in German are *Die verschwundene Bibliothek. Das Wissen der Welt und der Brand von Alexandria*, Berlin 1990.; *Politische Philologie. Altertumswissenschaften und moderne Staatsideologien*, Stuttgart 1995; *Deutsche Geschichtsschreibung zwischen Dummheit und Demagogie - Antwort an meine Kritiker*, Hamburg 2006; *L’occhio di Zeus. Disavventure della Democrazia*, Laterza, 2006; *Su Gramsci*, Datanews, 2007; *Il papiro di Artemidoro*, Laterza, 2008; *Filologia e libertà*; Mondadori, 2008; *1956. L’anno spartiacque*, Sellerio, 2008.

Chen [Joseph] Cheng-Yih

born in Nanjing, China, received his PhD in Physical Chemistry from Notre Dame University in 1961. He did research at the Brookhaven National Laboratory and was elected as a fellow of the American Physical Society in 1965. In 1966, he joined University of California at San Diego as Professor of Physics. His research interest has been in atomic and molecular physics. He did pioneer work in vibrational excitations of molecules and in applying the Faddeev Equations to three-body atomic systems. He has been a visiting lecturer at Manchester University, England, a JILA Visiting Fellow at Joint Institute for Laboratory Astrophysics, a Nordita Visiting Professor at the Oslo University and the Nordisk Institute for Teoretisk Atomfysik, an OAS Visiting Scientist for the Multinational Project on Physics at the Centro Atomico Bariloche, Argentina. Chen’s other research interest includes the history and philosophy of science. He is the editor of the Wéi-Kung 為公 book series on the History of Science and Technology in East Asia and a faculty member of the UCSD Program in Chinese Studies. He was the 1988 Foundation Lecturer of the East Asian History of Science Foundation, Hong Kong. He was the Chairman of the International Conference on the History of Science in China (5th, 1988, San Diego, USA; 9th, 2001, Hong Kong), and the Vice Chairman of the International Conference on the History of Science and Technology of the Chinese Minorities held in China (1990, 1994). He served on the International Advisory Board for the International Conference on the History of Science in East Asia, ICHSEA (1993, Kyoto, Japan; 1996, Seoul, Korea; 1999, Singapore; 2007, Nanning, China); for the International Conference on the History of Science in China, ICHSC (1996, Shenzhen, China; 1998, Berlin, Germany), and on the Board of Directors for the International Colloquium on Mathematics (1998, Wuhan, China).

Eckhard Fülus

born in Jever, Friesland. Studied philosophy and theology in Berlin at the Freie Universität, Technische Universität, and Kirchliche Hochschule (Divinity School). MA thesis in ecclesiastical history on Sol invictus. Assistant at the Staatliche Museen Preußischer

Kulturbesitz SMPK; Deutscher Akademischer Austauschdienst DAAD; Akademie der Künste; and Landesmuseum Berlinische Galerie. 1993–2001 research assistant at the Berlinische Galerie for the archives of the estate of the artist Hannah Höch. Since 2001 editor of the online magazine Tuxamoon. Publications and lectures on fine arts, music, and literature. In 2006 artistic and scholarly research assistant at the Academy of Media Arts Cologne for archaeology and variantology of the media; since 2007 research assistant at the Berlin University of the Arts (UdK), Institute for Time-based Media.

http://entropie.digital.udk-berlin.de/wiki/Eckhard_Fürlus

Baruch „Bruce“ Gottlieb

is a Montreal, Canada-born media artist exploring navigable fiction and documentary. Originally trained as a filmmaker, Gottlieb's practice has always involved the concurrency of sound. Gottlieb produced and hosted over 7 years of experimental radio on CKUT-FM in Montreal, presented radio art, sound art, and has performed as a composer, and musician around the world.

Gottlieb is today mostly active as an exhibiting artist producing immersive sound- and computer-based media art for the artspace. However, his work also expands to stage performance and public art and net-based art.

From 2005-2008, Gottlieb was assistant professor in Media Art at Yonsei University Graduate School of Communication and Arts. In Korea he founded and directed the first comprehensive Sound Art Festival, SFX Seoul which, in 2007, featured artists from 12 countries and produced the book *Sound + Art*, the first major publication on Sound Art in Korea. In 2008, SFX Seoul focussed on Radio, and, according to Tetsuo Kogawa, was the first Radio Art festival in Asia.

Gottlieb has written on urbanism, media art, sound and sound art for a variety of publications. He is currently working on navigation strategies for artistic databases, and on 3-d documentary media sculpting techniques.

<http://www.vociferous.org>

Yasmin Haskell

is Cassamarca Foundation Chair in Latin Humanism at the University of Western Australia, Perth. She studied Latin at the University of Sydney (PhD 1996), beginning her research career with a study of Giordano Bruno's use of Lucretius. Before returning to Australia in 2003 she held research fellowships at Newnham College, Cambridge, and from the British Academy. She works at the interface of humanism, religion and science, and her book *Loyola's Bees* (Oxford, 2003) explored Latin poetry on the sciences and arts by early modern Jesuits. Two current projects funded by the Australian Research Council are "Psychosomatic Illness in Early Modern Italy" (in collaboration with Professor of Neuropsychiatry, Sergio Starkstein) and "Mapping the Latin Enlightenment" (in collaboration with a team of Italian researchers). Yasmin Haskell is also leader of an international research cluster in "Latin's Long Histories and Interdisciplinary Applications" for the Australian Research Council's "Network for Early European Research".

<http://www.classics.uwa.edu.au/about/staff/haskell>

Sebastian Klotz

is Professor of Systematic Musicology at Leipzig University. He received his PhD and Habilitation from Humboldt-Universität zu Berlin and was Visiting Associate Professor of Music and Bosch Fellow at the University of Chicago (2001). His areas of interest include the role of music in the articulation of early modern subjectivity, the interplay of social and sonic orders, music & urbanism and musical knowledge concepts. He published articles in *Shakespeare-Jahrbuch*, *Beiträge zur Musikwissenschaft*, *Muziek & Wetenschap*, *Weimarer Beiträge*, *Neue Zeitschrift für Musik*, *Lab. Jahrbuch für Künste und Apparate*, *Musiktheorie*, to the quick. His third book will be about musical combinatorics and late-Baroque writings systems.

[http://www.uni-](http://www.uni-leipzig.de/~musik/web/index.php?main=institut&sub=mitarbeiter&content_sub=klotz)

[leipzig.de/~musik/web/index.php?main=institut&sub=mitarbeiter&content_sub=klotz](http://www.uni-leipzig.de/~musik/web/index.php?main=institut&sub=mitarbeiter&content_sub=klotz)

Franziska Latell

since 2004 student at the Berlin University of the Arts (UdK). 2004–2006 student assistant at the Film-Institute/UdK, involved in making the *Metropolis* DVD study edition, curated by Enno Patalas. In 2005 she gave a lecture on this reconstruction of Fritz Langs *Metropolis* at the International Filmfestival Berlin. In 2007 Latell wrote the application book for the UNESCO-Award "City of Cinema" for the City of Berlin. 2007–2008 teaching assistant for mediathory with Siegfried Zielinski (UdK). Since 2008 tutor for Variantology/Archaeology of Media. Since 2008 Latell is working at the Deutsche Kinemathek, restoring Bertolt Brecht's footage of the Academy of Arts Berlin. Currently she is finishing her video-work directed in Auschwitz-Birkenau in March 2008 about the "Muselmänner von Auschwitz", based on Giorgio Agambens "Remnants of Auschwitz: The Witness and the Archive".

David Link

Computer theorist, artist and programmer based in Cologne. In 2004, he took his PhD in philosophy at Humboldt-University, Berlin, and the Academy of Media Arts Cologne, with a thesis on text generating algorithms in the early years of computer development ("Poetry Machines / Machine Poetry"). His current research focuses on the convergence of mathematics and engineering in the early 20th century. Since 1997, his media art installations („Memory“, „Sphere“) have been exhibited at numerous international festivals. His work „Poetry Machine“ (2001), an interactive text generator based on semantic networks, is part of the permanent collection at the Center for Art and Media Technology ZKM, Karlsruhe. Latest projects include „ECHOHCE“ (a rock concert together with FM Einheit and Jamie Lidell) and „Chorus“.

<http://alpha60.de>

Anthony Moore

born in London, composer, media artist, and professor at the Academy of Arts and the Media Cologne in the Department of Art and Media Studies where he works on the theory and history of sound. Numerous music pieces, songs, sound installations, and film compositions, which have received international prizes; 1972 founder of the band *Slapp Happy*; co-writer with the music group Pink Floyd during the recording of two albums working on concepts, sounds and lyrics; composer of the television opera *Camera*, a commissioned work from Channel 4; Polygram recorded three albums of his work, *Pieces from the Cloudland Ballroom*, *Secrets of the Blue Bag*, and *Reed, Whistle & Sticks*, for voices, strings, woodwind, and percussion. 2000–2004 he was elected Principal of the Academy in Cologne. Initiator and art director of sound events, *per->SON*. Besides lecturing he continues to write and compose. Moore lives in Arles (France).

http://en.wikipedia.org/wiki/Anthony_Moore

Miklós Peternák

born in Esztrgom, Hungary, lives in Budapest. Studied History and History of Art, PhD 1994: New Media Art and Science. He was a member of the Béla-Balász-Studio and the INDIGO Group, made films and videos in the 1980's, published on photography, experimental film, video and contemporary art.

Since 1990 founding Head of the Intermedia Dept. at the Hungarian Academy of Fine Arts, since 1997 director of C3: Center for Culture and Communication Foundation.

During the last ten years courated several exhibitions (incl. The Butterfly Effect, 1996, Perspective, 1999, Media Model, 2000, Vision, 2002). Main research field: media arts and media archeology.

<http://framework.v2.nl/archive/archive/node/actor/.xslt/nodenr-66281>

Quay Brothers

The extraordinary Quay Brothers are two of the world's most original filmmakers. Identical twins who were born in Pennsylvania in 1947, Stephen and Timothy Quay studied illustration in Philadelphia before going on to the Royal College of Art in London, where they started to

make animated shorts in the 1970s. They have lived in London ever since, making their unique and innovative films under the aegis of Koninck Studios. The Quay Brothers find their inspiration in Eastern European literature and classical music and art, their work distinguished by its dark humor and an uncanny feeling for color and texture. Masters of miniaturization, they turn their tiny sets into unforgettable worlds suggestive of long-repressed childhood dreams. Their films, several of them in new 35mm prints, includes weird architecture, living skulls and found-object robots; a porcelain doll's explorations of a dreamer's imagination in *The Comb* (1991; "most beautiful of their recent films" – *The New Yorker*); ping-pong balls battling a bunny in *Are We Still Married?* (1992; "among the most sophisticated and hauntingly enigmatic music videos ever created" – *New York Times*); a pair of severed hands in *Tales From The Vienna Woods* (1992; "suggests the monochromatic mildew of *Eraserhead*" – *Film Comment*); broken pencils and lead shavings in *In Absentia* (2000; "a dazzling piece of work" – *The Guardian*); the nightmarish netherworld of *Street Of Crocodiles* (1986; "their crowning achievement" – *Film Comment*), and more.

<http://www.zeitgeistfilms.com/film.php?directoryname=quayretrospective&mode=filmaker>

Dhruv Raina

is a faculty member at the School of Social Sciences, Jawaharlal Nehru University, New Delhi. His areas of research interest include the social history of science with special reference to modern South Asia, the historiography of sciences and particularly of mathematics, and the new social movements of science. With S. Irfan Habib he has co-edited books on the social history and historiography of sciences. Additionally, he has authored *Images and Contexts. The Historiography of Science and Modernity in India* (Oxford University Press, 2003), and co-authored *Domesticating Modern Science* (Tulika, 2004). He is currently working on the changing representations of non-European mathematics in the disciplinary histories of science.

<http://portal.unesco.org/en/ev.php->

[URL_ID=30403&URL_DO=DO_TOPIC&URL_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=30403&URL_DO=DO_TOPIC&URL_SECTION=201.html)

Otto E. Rössler

is a German biochemist. Born in Berlin, he became an amateur radio operator (DR 9KF). Rössler chose to major in medicine, with a speciality in immunology, for ethical reasons. He was awarded his MD in 1966. Rössler then began his post doc at the Max Planck Institute for Behavioral Psychology, in Bavaria. In 1969, he started a visiting appointment at the Center for Theoretical Biology at SUNY-Buffalo and became Professor for Theoretical Biochemistry at the University of Tübingen.

Rössler has held visiting positions at the University of Guelph (Mathematics) in Canada, the Center for Nonlinear Studies of the University of California at Los Alamos, the University of Virginia (Chemical Engineering), the Technical University of Denmark (Theoretical Physics), and the Santa Fe Institute (Complexity Research) in New Mexico.

In June 2008 Rössler emerged in the public eye with an open letter as one of the strongest critics of the Large Hadron Collider (LHC) proton collision experiment supervised by the European Organization for Nuclear Research in Geneva, trying to raise awareness of the possibility of creating human-made uncontrollable mini black holes with assumed exponential growth which might get trapped in Earth's gravity due to their slowness of movement compared to the natural phenomenon of proton collisions with cosmic rays.

Rössler has authored around 300 scientific papers in fields as wide-ranging as biogenesis, the origin of language, differentiable automata, chaotic attractors, endophysics, micro relativity, artificial universes, the hypertext encyclopedia, and world-changing technology.

<http://www.uni-tuebingen.de/Chemie/Chemie/PC/Profs/roessler.html>

George Saliba

is Professor of Arabic and Islamic science, Columbia University. He obtained a B.S. (1963) in mathematics from the American University of Beirut and M.A. (1965) from the same institution, and then obtained another M.A. (1970) and Ph.D. from the University of California - Berkeley (1974). In addition to his teaching positions at New York University (1976-1979),

and Columbia University, he held the following appointments: Fellow, Institute for Advanced Study (Princeton), member 1982-83, and named O. Neugebauer Fellow at the same Institute for Advanced Study (Princeton), 1988-89; Fellow, National Humanities Center, 1997-98. He is the recipient of the following honors: Kluge Distinguished Chair at the Library of Congress; History of Science Prize, Third World Academy of Science; Chair of Islamic Science at Institut du Monde Arabe (IMA Paris 2004); History of Astronomy Prize, Kuwait Foundation for the Advancement of Science; Distinguished Visiting Professor at the American University of Cairo.

George Saliba is the author of some eight books and more than ninety articles including: His most recent book is *Islamic Science and the Making of the European Renaissance* MIT Press, (2007); *Rethinking the Roots of Modern Science: The Role of Arabic Manuscripts in European Libraries* (1999); *The Origins and Development of Arabic Scientific Thought (Arabic)* (1998); *A History of Arabic Astronomy: Planetary Theories During the Golden Age of Islam* (NYU Press, 1994); *The Astronomical Works of Mu'ayyad al-Din al-'Urdu: A Thirteenth Century Reform of Ptolemaic Astronomy* (1990, 2nd ed. 2001); and "Arabic Planetary Theories After the Eleventh Century AD" in *Encyclopedia of the History of Arabic Science*; "Greek Astronomy and the Arabic Scientific Tradition" in *American Scientist* (July-August 2002) translated into Spanish and German; "The World of Islam and Renaissance Science and Technology," in *The Arts of Fire: Islamic Influence on Glass and Ceramic of the Italian Renaissance* and "Mediterranean Crossings: Arabic Science and Renaissance Europe," translated into Chinese.

<http://www.columbia.edu/~gas1/saliba.html>

Elisabeth von Samsonow

is a philosopher, artist and curator. Since 1996 she is holding a chair of Philosophical and Historical Anthropology of Art at the Academy of Fine Arts in Vienna (formerly Chair of Sacred Art). Her artistic works comprise mainly painted wooden figurative sculptures she embeds in an investigation of cultural memory. Her endeavour in art is to understand how and by which means an object of art may direct the attention of groups and thus become an object of social and political importance or change. Making a wooden sculpture for her is performing a bio-technical operation not so different from biotechnical experiments exerted on human beings, but in an essential way more "humanistic". Sculpture is a biotechnical experiment because wood is an equivalent to flesh, and like flesh deeply rooted in the logic of the earth system.

Her work is shown in Austria, Germany, France and Italy. Paralleled by her artistic work she published widely on questions of memory, space, performance, psychoanalysis, feminism and contemporary art. She is preparing a translation of her latest book about the role of the girl in myth, history and psychoanalysis (*Anti-Elektra. Totemismus und Schizogamie*. Zürich; Berlin: 2007) in English and Portuguese.

<http://pages.akbild.ac.at/anthropologie/samsonow.html>

Wilhelm Schmidt-Biggemann

is a professor at the Institute for Philosophy of the Free University of Berlin, and a founding member of the International Society for Intellectual History. His many publications include *Topica universalis* (Meiner, 1983); *Theodizee und Tatsachen* (Suhrkamp, 1988); *Geschichte als absoluter Begriff* (Suhrkamp, 1991); *Blaise Pascal* (C.H. Beck, 1999); *Sinn-Welten, Welten-Sinn* (Suhrkamp, 1992); *Philosophia perennis* (Suhrkamp 1998; English version Kluever/Springer, 2004); and *Politische Theologie der Gegenaufklärung* (Akademie-Verlag, 2004).

<http://personal.geisteswissenschaften.fu-berlin.de/schmidtbiggemann>

Amador Vega Esquerra

born in Barcelona, Amador Vega studied philosophy, theology, and history of religion. He got his Ph.D. at the Albert-Ludwigs-University of Freiburg im Breisgau, Germany. He is professor for aesthetics at the University Pompeu Fabra (Barcelona) and member of Collège International de Philosophie (Paris).

Main published books: Maestro Eckhart. El fruto de la nada, Ediciones Siruela, Madrid, 2003 (4th ed.); Zen, Mística y Abstracción, Madrid: Editorial Trotta, 2002; Ramon Llull and the Secret of Life, New York: Herder & Herder, 2002 (Madrid: Siruela, 2001); El bambú y el olivo, Barcelona: Herder, 2004; Arte y Santidad. Cuatro lecciones de Estética apofática, Pamplona: Cuadernos del Cátedra Jorge Oteiza, 2005, Tratado de los cuatro modos del espíritu, Barcelona: AlphaDecay, 2005.

<http://www.upf.edu/iuc/vega/vega2.htm>

Lioudmila Voropai

philosopher, art theorist and artist. Master's degree in philosophy 1997 from the Russian State University for the Humanities RGGU in Moscow; diploma in audiovisual media 2004 from the Academy of Media Arts KHM in Cologne. Author of Introduction to Video Art Critique: Crash Course for Beginners, 2002, the Lying-Down-Trilogy comprising Lying Down Art: From Lying Down in Art to the Art of Lying Down, 2003, Liegetherapie – Psychotherapeutic Treatment of Art Traumata, 2003, and The Art of Lying Down: Towards a Cultural Iconography of Thought, 2005, and the forthcoming Partisan Curating, 2006. Her current research interest focuses on the mechanisms of art system functioning along with the related issues of cultural policy and the sociology of art.

http://www.mediaarthistory.org/replace/replacearchives/voropai_bio.htm

Siegfried Zielinski

holds the chair for media theory/focus: archaeology and variantology of the media at the Berlin University of Arts. He finished his dissertation on the history of the audiovisual time machine Videorecorder in 1984, and gave his inaugural lecture as a professor on high definition television in 1989, both at the Technische Universität Berlin. From 1990–1993 he was professor for audiovisual studies at the University of Salzburg (Austria), where he developed the teaching and research department “Audiovisionen”. From 1994-2000 he was Founding Rector of the Academy of Arts and the Media in Cologne, and held its chair for media and communication studies (1993-2006). At the European Graduate School in Saas Fee he fulfils the Michel Foucault Professorship for media archaeology and techno-culture. He published numerous books and essays mainly with focus on the archaeology of the media. His most recent monograph in English is Deep Time of the Media (Cambridge MA, 2006), which also has been published in Chinese (Beijing, 2006) and Portuguese (Sao Paulo, 2006) and is currently being translated into Spanish and Russian. In 2004 he founded the research unit Variantology — On Deep Time Relations between the Arts, Sciences and Technologies, which includes the publication of a five-volume book series under the same title. Zielinski is a member of the Academy of Arts Berlin, the European Film Academy, and the Magic Lantern Society of Great Britain.

http://entropie.digital.udk-berlin.de/wiki/Siegfried_Zielinski