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HTMLLES FESTIVAL 2018

CALL FOR PROPOSALS THE HTMLLES 13: BEYOND THE HASHTAG: FAILURES AND BECOMINGS

[Facebook Event](#)

The HTMLles: Feminist Festival of Media Arts + Digital Culture
13th Edition, November 1st – 4th, 2018, Montreal

Deadline: February 5th, 2018

CALL HTMLles 2018 — Beyond the Hashtag: Failures and Becomings

"It seems to me that with a film that made her \$12 million, she doesn't have much to complain about"

In today's society, financial and professional success are what we value; this is what defines us. This version of success is very successful at concealing the contemptible aspects of our existence, and when necessary, these values are expected to mitigate or offset the impact of aggression and abuse.

And this authority—inherited by those who succeed on these terms—why would it be called into question by denouncing the abuse of power? Why cast a shadow on a dazzling career?

Easier to remain quiet in the face of manifest success.

But until when?

#metoo #moiaussi #balancetonporc #YoTambien #QuellaVoltaChe #أنا كمنه #werenotsurprised

Three years after #BeenRapedNeverReported was launched by Montreal journalist Sue Montgomery, a new wave of denunciations, this time on an international scale, swamp social media networks. The avalanche of public outings, media denunciations and publicized criminal charges, have cracked the facade of a patriarchal structure. Emblematic figures of the privileged class have suddenly lost their immunity. Powerful public figures, who embodied professional, economic and media success, have fallen, and the definition of success must be scrutinized.

Because it is not so much about the extinguishing of an individual's career which ultimately counts, but rather the larger failure of a legal, political and economic system.

The HTMLles 2018 invites you to reflect on the following notions:

- definitions of success and failure in a system based on oppression;
- the impact of networked information technologies in the emergence of new voices;
- the potential and limits of sousveillance.

SUCCESS / FAILURE

In the light of recent events, we should consider some general issues that have arisen. Who determines what is "success" or "failure"? What is the role of neoliberal values in defining success? What values are left out? Or rather, who is left out and who is sacrificed for others success? Who has the right to success and who is to fail? Is this definition of success a worthy goal? Is it possible to update the notion of success and reclaim the term to include all those who have spoken and revealed situations of abuse and oppression? Should we claim failure as a means of protest and reclaim success by re-defining it?

NETWORKS AS A SITE TO CHALLENGE

What role do communication technologies play in instances of whistle-blowing? Without advocating naive techno-enthusiasm, could the ubiquity of digital devices and social networks have a life-saving impact for marginalized and / or oppressed people? Or for all those who don't speak out because they have no confidence in the justice system? What are the limits to the legitimacy of speaking out on networks?

SOUSVEILLANCE AS RAMPART

In a broader perspective, how can we look to the future in this era of transparency and generalized sousveillance, where everyone, at any time, anywhere, can use their networked smartphones to "see everything, say everything and show everything"? How do these enormous trends change the foundations of technologically advanced societies and how is this transformation manifested? What ethical issues do the blurring of boundaries between private and public pose? Although the fear of having their intimacy compromised may slow people down in their drive to oppress others, this popular fourth power—equipped with powerful tools for collecting and distributing everyday traces—carries a high risk. How do we prevent this?

BEYOND THE HASHTAG?

What's next? Could it be that the recurrence of whistleblowing instances signals the beginning of major societal change? Could this be an indicator of a real evolution in mentalities and a catalyst for a reorganization of our societies?

WHAT WE ARE LOOKING FOR

The HTMLles 13 is looking for eccentric, critical, funny and poetic works that claim failure and redefine success according to new parameters. We are looking for progressive and transgressive alternatives that denounce the culture of success that preserves, and encourages, an obsolete system. Let's declare bankruptcy on this system and confirm its failure.

We seek critical and creative propositions inspired by (but not limited to) feminism, cyberfeminism, queer studies, critical race studies and disability studies. Let's look at how feminist, queer, anti-oppressive and anti-racist perspectives can pave the way. Let's go where we are not expected. Let's imagine constructive alternatives and propose new social organizations. Nothing less. The HTMLles 13 welcomes project proposals from self-identified women, trans and gender non-conforming artists, curators, activists, collectives, and organizations.

Examples of media/formats: net art, audio and electronic art, interactive pieces, radio art, video art, installation, local media, 3D animation, game art, augmented reality, digital storytelling, short film, bio art, public interventions, open source and community-based practices, performance and interdisciplinary practices, workshops, roundtable discussions, or something so cutting-edge we haven't even heard of it yet...

WHAT WE OFFER

The HTMLles is a non-profit festival that relies on the support of a vibrant community of artists, cultural managers, friends and volunteers and its aim is to remain accessible (with no or low entrance fees). We cannot financially contribute to production costs of artworks but can offer in-kind support, access to some equipment, and letters for participants who apply for funding.

The HTMLles offers [artist fees based on CARCC/CARFAC](#).

The HTMLles is a great opportunity to meet like-minded people through a unique series of events and a diverse set of presentations. Partners of The HTMLles 12 currently include: [article](#), [La Centrale](#), [COAM](#), [Eastern Bloc](#), [Groupe intervention vidéo \(GIV\)](#), [OBORO](#), [Perte De Signal](#), [McGill University's Institute for Gender, Sexuality and Feminist Studies \(IGSF\)](#), [Concordia University Feminist Media Studio](#), and [Technoculture, Art and Games \(TAG\)](#).

SUBMISSIONS GUIDELINES: REQUIRED INFORMATION

1. Personal information

- Name
- Email
- City of residency
- Phone
- Website

2. Project Description

- Project title
- Type of media
- Type of proposed project (exhibition, workshop, round table, performance)
- Project description (500 words max.)
- Please explain how your project is related to the theme and mandate of the festival (150 words max.)

3. Supporting documents

- Images, audio and/or video files of the proposed project as well as of recent works: up to 10 images, 3 videos or audio excerpts (3 min max.). Please include URL link(s), with password(s) if applicable.
- Description of the material including: title, location, year.

Please provide the required information in **ONE PDF file** (max. file size 5 MB) and send it to [appel\[at\]studioxx\[dot\]org](mailto:appel[at]studioxx[dot]org)

Subject line: Proposals – HTMLles 2018

Deadline for submission: February 5th, 2018 at 11:59PM (Montreal time)

Please note that incomplete submissions or submissions received after the deadline will not be considered. All applicants will receive a reception notice.

Selected participants will be notified in March 2018.

For questions and further inquiries, please contact: [info\[at\]studioxx\[dot\]org](mailto:info[at]studioxx[dot]org)

Thank you for your interest in Studio XX and The HTMLles!

Tips

Please note that Studio XX's selection committee has a limited amount of time to review each submission. Ensure that your application is complete. Present your information in a clear and organized manner.

MORE ABOUT THE HTMLLES

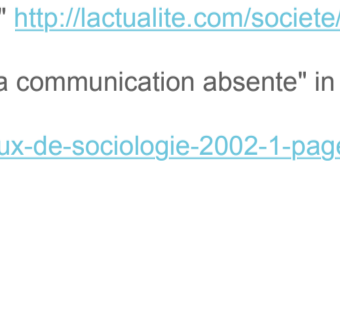
Since 1997, The HTMLles has brought together artists, scholars, and activists passionate about critically engaging new technologies from a feminist perspective. The festival takes place biannually in Montreal, and its aim is to showcase cutting-edge projects produced by local and international artists. Each edition focuses on a specific theme and addresses urgent socio-political questions by pushing the boundaries of artistic and feminist practices.

The HTMLles is produced by Studio XX, a bilingual, feminist artist-run centre for technological exploration, creation, and critique, founded in 1996. The festival began as an international platform for introducing women's web art. Nearly two decades later, The HTMLles has grown by collaborating with partner organizations and has become a multi-site festival dedicated to the presentation of women's, trans, and gender non-conforming artists' independent media artworks in a transdisciplinary environment that strives for anti-oppression.

The HTMLles' three driving forces [art + technology + feminism] have since 1997 inspired and injected life into a feminist approach reflected on the past, present and future of our tech-oriented everyday life from a feminist approach.

": David Desjardins, "La décence" in "L'actualité," <http://lactualite.com/societe/2017/11/10/la-decence>, (December 20, 2017).

": Magali Uhl, "Intimité panoptique. Internet ou la communication absente" in "Cahier international de sociologie," <https://www.caim.info/revue-cahiers-internationaux-de-sociologie-2002-1-page-151.htm> (December 20, 2017).

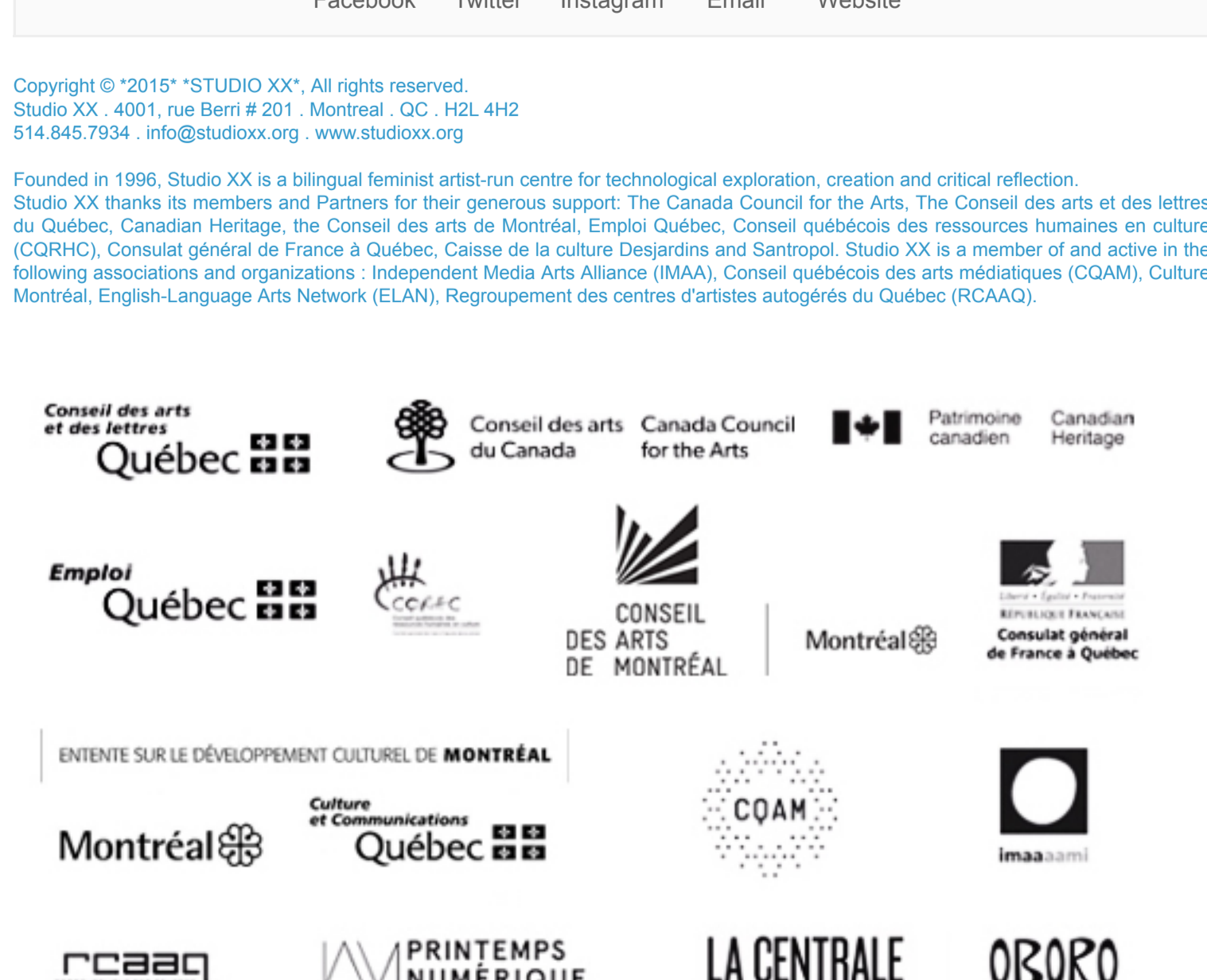


BECOME STUDIO XX MEMBER



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Founded in 1996, Studio XX is a bilingual feminist artist-run centre for technological exploration, creation and critical reflection. Studio XX thanks its members and Partners for their generous support: The Canada Council for the Arts, The Conseil des arts et des lettres du Québec, Canadian Heritage, the Conseil des arts de Montréal, Emploi Québec, Conseil québécois des ressources humaines en culture (CQRHC), Conseil général de France à Québec, Caisse de la culture Desjardins and Santropol. Studio XX is a member of and active in the following associations and organizations: Independent Media Arts Alliance (IMAA), Conseil québécois des arts médiatiques (CQAM), Culture Montréal, English-Language Arts Network (ELAN), Regroupement des centres d'artistes autochtones du Québec (RCAAQ).



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