

Experimental Cinema: Oppositional Practices

Experimental film is a form of art that distances itself from commercial media while providing a critical reflection on them. Despite overlapping with video art and media art, experimental cinema has become established as a historically, aesthetically, institutionally, and discursively independent field. Analogue and digital experimental films introduce specific forms of thought and experience in cinema, visual art, and artistic research. These include areas such as the critique of representational systems and the politics of representation, the emancipation from standardized media formats (appropriation and modification of existing technology, do-it-yourself techniques), the use and revitalization of obsolete technology, issues of democratic access to media, and interventions in the discourse on materiality and ecology.

By introducing alternative forms of perception and experience, experimental cinema engenders new visions and oppositional voices. Research in these areas has shifted from a marginal position to become a central area of discussion in recent years. It touches on critical topics such as media ontology and media specifics, the future of cinema, and changes in exhibition practices, as well as the interrelations among technology, aesthetics, discourse, and institutions.

Montage AV is looking for submissions dealing with these ‘new’ theoretical approaches, revisions in media history, and interdisciplinary perspectives in regard to all the conflicting areas of oppositional cinematic practices. Possible topics might include:

- aesthetic strategies and materiality (analogue/digital, found footage, glitches),
- the politics of visibility and representation,
- exhibition practices, expanded cinema, installations, und performative formats,
- research-based and essayistic approaches,
- experimental eco-cinema
- curational and institutional contexts (festivals, exhibitions, online),
- historiographic issues and methods
- theoretical perspectives: media aesthetics, *post medium condition*, critique of infrastructures.

We welcome submissions in German or English with a length of up to 35,000 characters (approx. 5800 words), as well as shorter forms. Information for authors and our style sheet can be found at <https://montage-av.de/autorenhinweise/>. Articles accepted for publication will appear in October 2027 in German. Henning Engelke (henning.engelke@kunstuni-linz.at) and Evelyn Echle (evelyn.echle@hs-pforzheim.de). will be glad to answer any questions or provide additional information. Please send your submissions to montage@snafu.de by 31 December 2026.