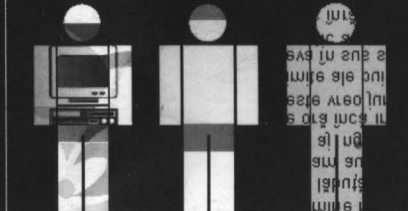
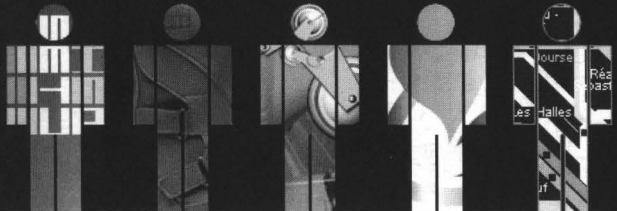
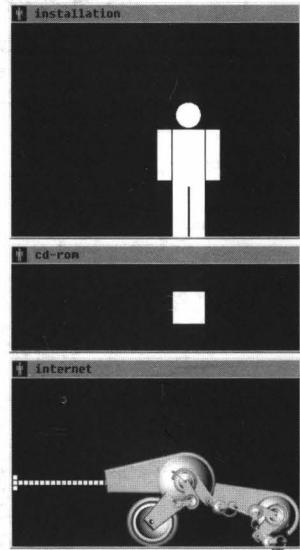
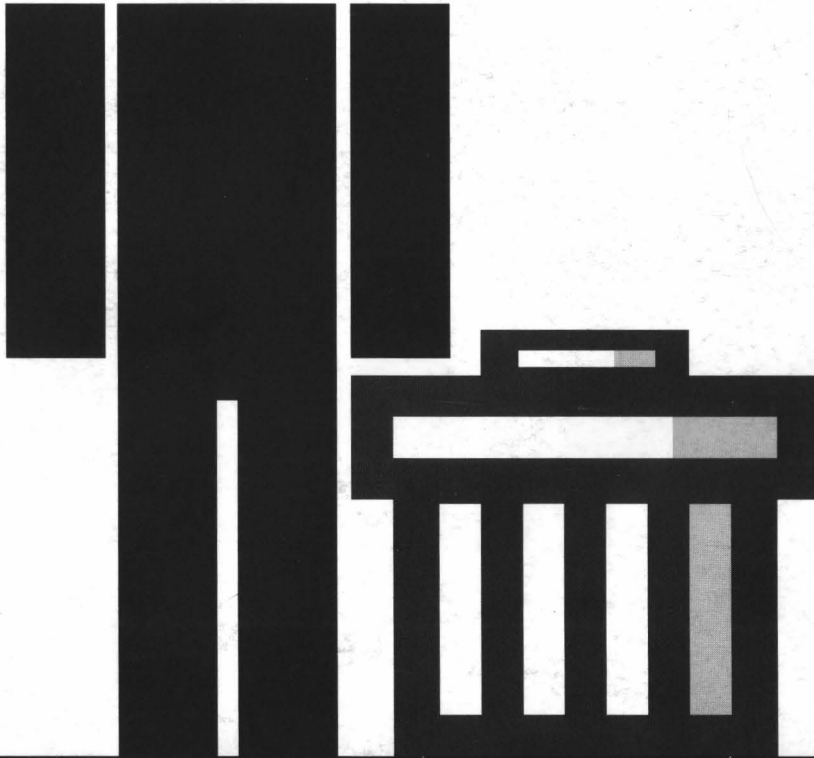


alteridem.exe



EDITORIAL staff:

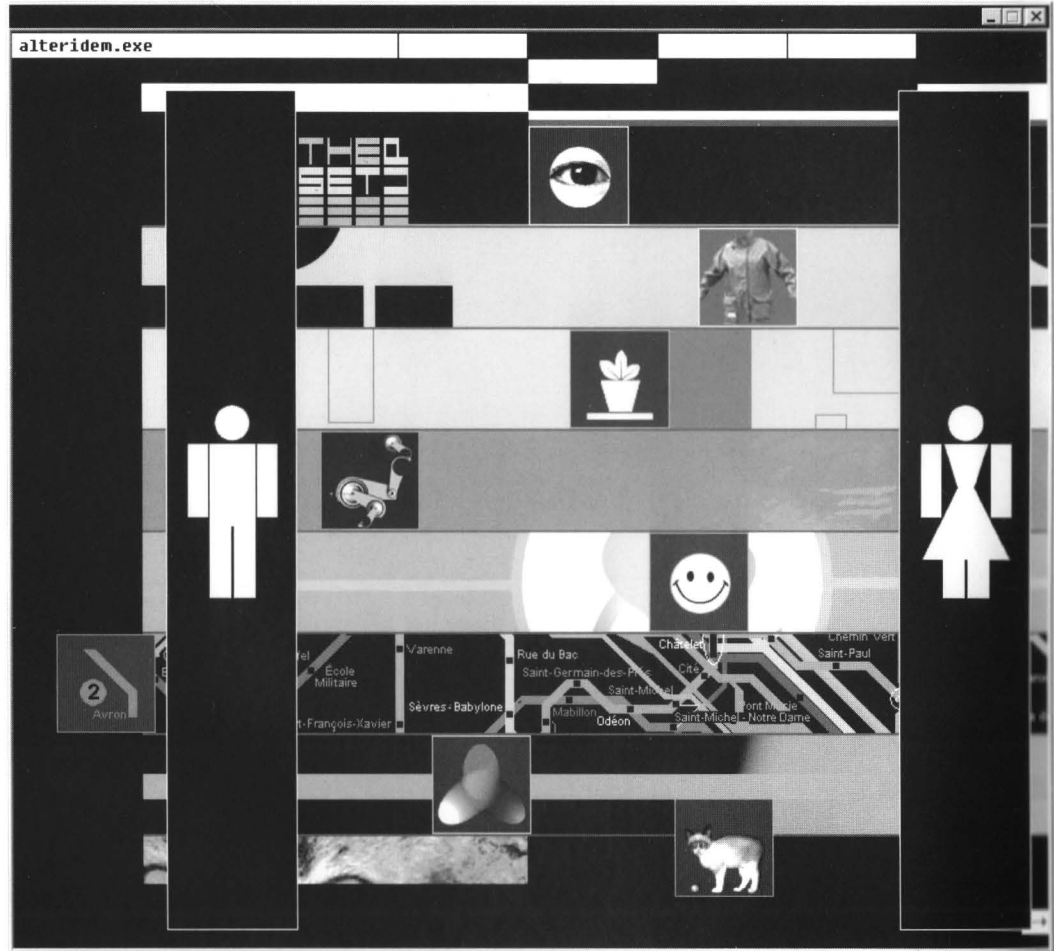
george sabau
calin man
peter hügel
caius grozav
judit angel
romulus bucur
liliana trandabur
roxana chereches

INTERMEDIA

is the magazine of
the atelier kinema ikon
editors: museum arad & ki

design: calin man
print: TRINOM srl
publicație finanțată de către
Consiliul Județean Arad
Centrul Cultural Județean Arad
Museum Arad
400 copies

address:
museum arad
kinema ikon
piata enescu 1
2900 arad romania
tel: 0257/210015
fax: 0257/280114
e-mail: kinema-ikon@inext.ro
www.v2.nl/kinema-ikon
ISSN1453-9942



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acest număr al revistei intermedia este construit ca un catalog post festum, reflectînd sintetic două evenimente multimediale care s-au petrecut la muzeul de artă din arad în zilele de 15 și 16 noiembrie 2002, organizate de către grupul kinema ikon în parteneriat cu centrul cultural județean arad:

_expunerea unei instalații digitale a grupului **kinema ikon**, intitulată **alteridem.exe**, rezultată dintr-un tratament brainstorming a opt lucrări individuale. conținutul și structura formală de funcționare a instalației este prezentată în primele pagini urmate de proiectele autorilor.

_un simpozion a cărui temă vizează condiția actuală a artei digitale la care au participat 16 critici de artă și artiști media preocupați de fenomenul respectiv, cu mențiunea că artiștii și-au susținut discursurile teoretice cu lucrări digitale proprii, astfel că în partea a doua a revistei, după o prezentare generală a temei simpozionului, sînt publicate opiniile participanților.

this issue of the intermedia is conceived as a post festum catalog, synthetically reflecting two multimedia events having taken place at the arad art museum on the 15th and 16th of november 2002, organized by the kinema ikon group in partnership with the arad cultural center:

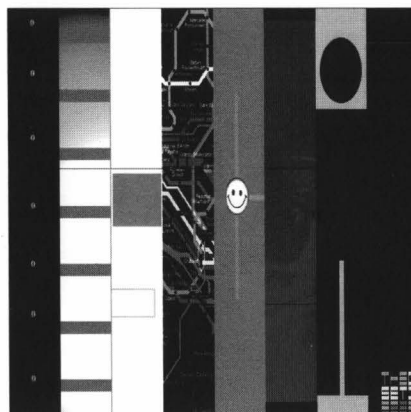
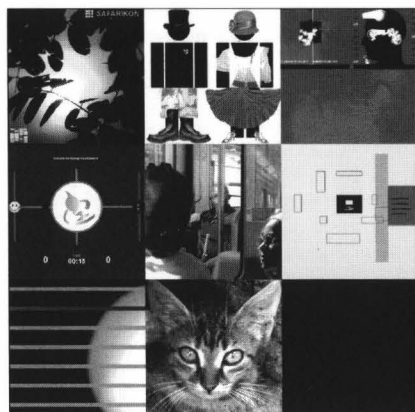
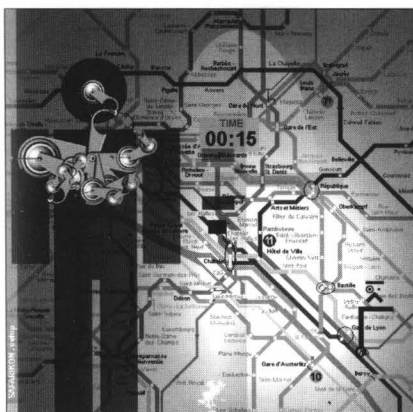
_ the exhibition of a digital installation by the **kinema ikon** group, entitled **alteridem.exe**, and the result of a brainstorming treatment of eight individual works. the installation's content and formal structure of functioning are presented in the first pages, followed by the authors' projects.

_ a symposium whose theme is aiming at the present condition of digital art, with the participation of 16 art critics and media artists, interested in the phenomenon, with the mention that the artists have sustained their theoretical discourse with digital works of their own, so that in the second part of intermedia after a general presentation of the symposium's theme the participants' opinions are expressed.

ce număr de la revue intermedia est construit comme un catalogue post festum, qui reflète synthétiquement deux événements multimédia ayant été lieu au musée d'art d'arad le 15 et le 16 novembre 2002, événements organisés par le groupe kinema ikon, avec le soutien du centre culturel d'arad:

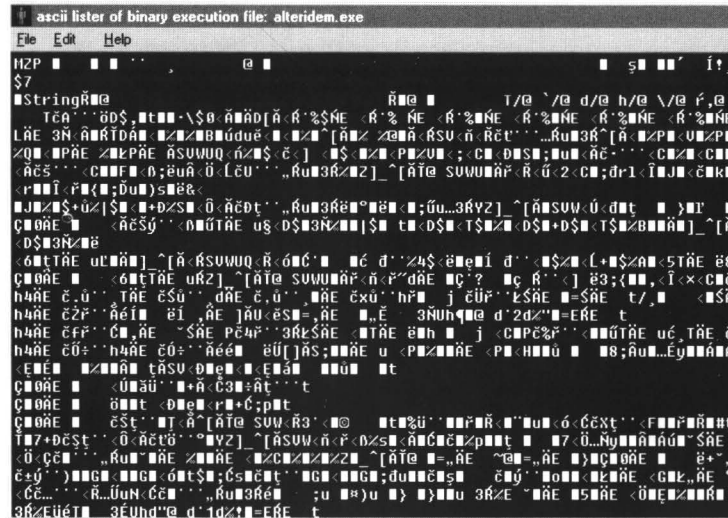
_ l'exposition d'une installation digitale du groupe **kinema ikon**, intitulée **alteridem.exe**, installation résultée d'un traitement brainstorming appliqué à huit travaux individuels. Le contenu et la structure formelle du fonctionnement de l'installation sont présentés dans les premières pages et sont suivies par les projets des auteurs.

_ un symposium dont la thème vise la condition actuelle de l'art digital auquel ont participé 16 critiques d'art et artistes média préoccupés par le phénomène en question. Il faut mentionner que les artistes ont soutenu leurs discours théoriques par leurs propres travaux digitaux, de sorte que la deuxième part de la revue contienne après une présentation générale du symposium les opinions des participants.



From the surrealistic 'cadavres exquis' to the 'ouliipo' experiments and, thence, to the alternative modalities of the old media techniques, the theme of the collective work raised inciting controversies regarding the artistic work's paternity. Recently, an increasing interest can be noticed towards this creation method, in the context of the growing impact of the new information technologies upon art. In no case do I mean here the operation of transferring an established analogical work to a digital medium, because this is a problem concerning cultural-educational information and communication. What I mean is computer as a new creative medium, or, in other words, admitting the digital system as a new means of artistic creation.

Resorting to such a medium results in producing of digital works termed interactive hypermedia, either on the physical medium of the compact disk / cd-rom /, or on the virtual one of the internet / net.art /, where the key word is interactivity. In this respect, the hypermedia configuration can grant the user the quality of co-author, by means of its specific capacity of a re-structuring an initial project, yielding another discourse, having the aspect of a variation upon a given theme. A transcending of the 'the work aperta' / open work concept can thus be experienced, because, beyond the already attested interpretative hypostases, a hypermedia work has the supplementary capacity of offering the user the chance of generating new auctorial variants, with complementary, autonomous or paradoxical significations. Anyway, we are dealing with a new type of iconic representation and with a new type of discourse, non-linear, and rhizomatically structured, operating with 'forms and substances of the expression' made up of images, movements, sounds and texts in continual metamorphosis.



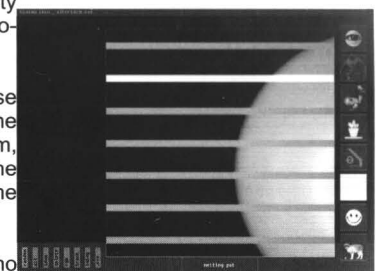
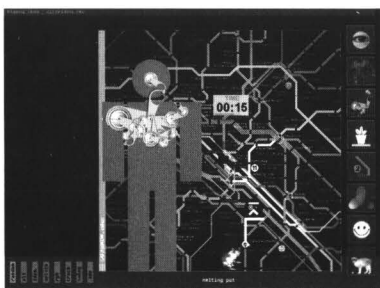
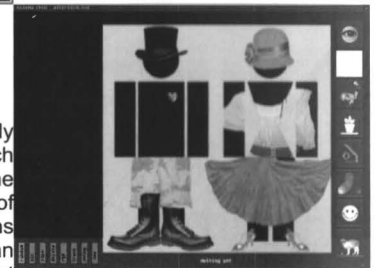
The collective work theme within the digital artistic system was exemplarily synthesized by Roy Ascott in the 'distributed authorship' expression, which implies that the artist is undertaking the role of 'context-creator', a context at the disposition of those partners willing to take part in strategic interactive game of producing a work. Analyzing the quoted expression, Annick Bureaud explains how a participative work is realized: 'an initiating artist proposes a theme to an active audience, which, in its turn, provides contents formed of independent items'. For the same theorist, collaborative art entails that both the artist and his active audience use the same computer-based instruments in order to produce a work 'à la paternité distribuée' where everybody is acting upon the other's production. I cannot conclude this introduction somehow theoretical without noticing the possibility of a confusion of meaning due to the quasi-synonymy of some terms: work / work / creation collective, participative, collaborative or by a group? Personally, I incline towards collective work, because it includes the others two, and I distinguish between two situations in the digital artistic practice, especially after the expanding of the net:

1. the situation of artists members of a group, or living in locations different, who planned to produce a collective work, of the so-called 'net.art works' or shared works type, such as those proposed by the organizers of the FILE project in Sao Paulo.
2. the situation of the initiator artist who proposes the user a project / context of work provoking him / her to resort to interactive hyper-textual strategies with a co-auctorial intention.

After several individual works, the kinema ikon group has produced in 2002 a collective digital work entitled alteridem.exe as an installation, on cd-rom and on the internet. The result is, certainly, interesting, but the model remains problematic from the methodological perspective a creation of group for a very simple reason: we forced things, resorting to both situations described above. Thus, in a first stage eight authors achieved eight individual works, and in the next stage it was continued by a sort of ars combinatoria, resorting to brainstorming tactics, which led to an eclectic work, to be registered under the first heading, that of distributed paternity. Finally, the finished work opens again as a project offered to the receivers, stimulated to resort to permutational strategies in order to build new variations, and thus the second paternity situation obtains, which, this time, is redistributed to the users, with full co-auctorial rights.

By the concept / context of alteridem.exe we conceived a digital discourse about a few din conceptual obsessions which insistently haunting the mundane space in which we happen to live. That is, about globalization, multiculturalism, nomadism, the system's pressure upon specific differences and imagology. The common denominator of all these ideological paths is represented by the binomial difference-identity, whence the alteridem.exe title.

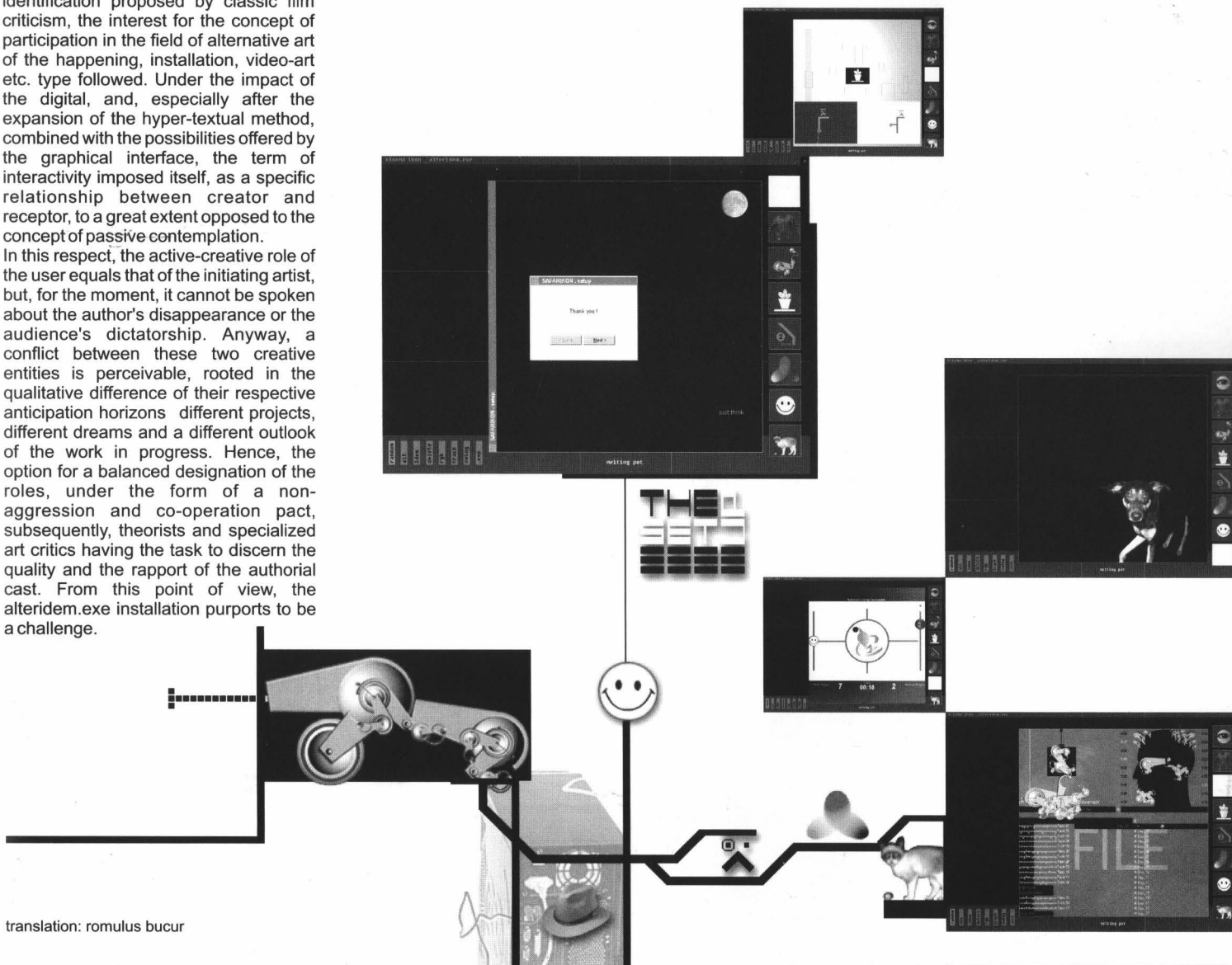
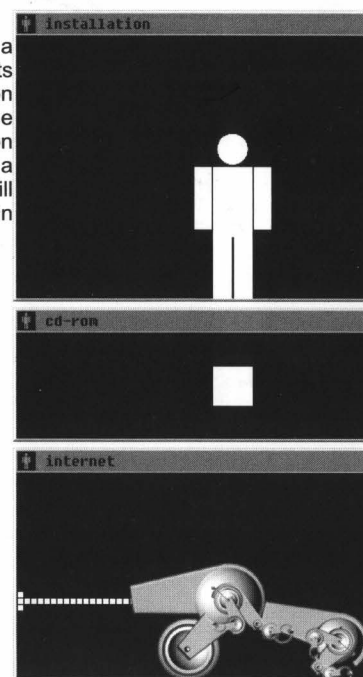
The relevance of the phrase was confirmed by our Toronto colleague, who discovered in a technical dictionary the main connotation for 'al-ter-i-dem = another exactly the same', which, says he, fits with executable / exe because it refers to 'stand alone executable' on the windows platform, that is, something compiled in 'native code' or, otherwise phrased, which flies by itself, which triggers in me the image of butterfly-pixels flying frantically in cyberspace. In conclusion, we are both etymologically and entomologically covered.



Returning to work's theme, I add the fact that the kinema ikon group members are rather retained towards the dominant trend of the last decades, that of over-sizing the social, civic, politic and ideological functions at the expense of the esthetic dimension of the art object, the digital one included. If, nevertheless, we propose the artistic treatment of an 'unaesthetic' theme, such as the difference-identity relationship, under no circumstances will we resort to a serious-grave-rigorous approach, for two reasons: in the first place, it would give the impression of a forced dramatization of para-artistic situations, and, if we proposed solutions too, a level of embarrassing sublime would be attained; in the second place, a serious approach to the theme would inevitably lead to a braking of the receptive act, diminishing the pleasure of the interactive auctorial game. Hence, our approach, in a playful, ironical and detached register towards the importance of the theme, whose solving is, anyway, beyond our powers.


N. B.
The alteridem.exe work, in its installation version was exhibited during a symposium dedicated to the present condition of digital art, at the Arad Arts Museum, on november 15th-16th 2002, under the organizing of the kinema ikon group, with the participation of 16 art critics and media artists interested in the phenomenon. The cd-rom version offers the user the possibility of interacting on the personal computer, plus the «intermedia» magazine, structured as a catalog of the event. The third version, on the internet / fully reconstructed / will lead to the to theme's exhaustion on the virtual medium too. That is, works in progress, then exit.


After the so-called process of identification proposed by classic film criticism, the interest for the concept of participation in the field of alternative art of the happening, installation, video-art etc. type followed. Under the impact of the digital, and, especially after the expansion of the hyper-textual method, combined with the possibilities offered by the graphical interface, the term of interactivity imposed itself, as a specific relationship between creator and receptor, to a great extent opposed to the concept of passive contemplation. In this respect, the active-creative role of the user equals that of the initiating artist, but, for the moment, it cannot be spoken about the author's disappearance or the audience's dictatorship. Anyway, a conflict between these two creative entities is perceivable, rooted in the qualitative difference of their respective anticipation horizons different projects, different dreams and a different outlook of the work in progress. Hence, the option for a balanced designation of the roles, under the form of a non-aggression and co-operation pact, subsequently, theorists and specialized art critics having the task to discern the quality and the rapport of the authorial cast. From this point of view, the alteridem.exe installation purports to be a challenge.





translation: romulus bucur


in full swing, Walter Ego listens to your latest track

about the cat 

and installs Safarikon.the setup 

to melting pot à porter 

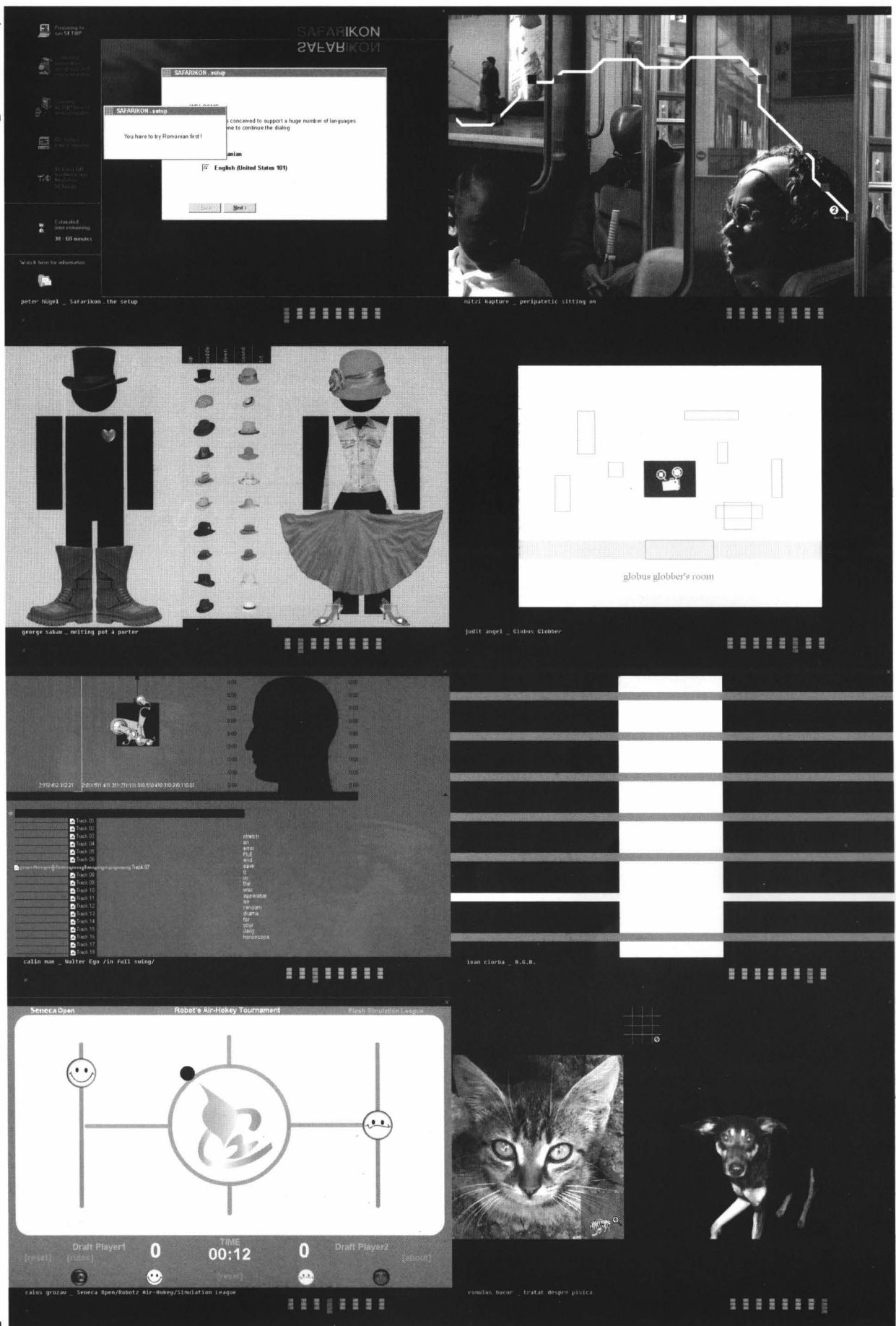
Globus Globber in
a R.G.B. 

peripatetic sitting for
Seneca Open Robotz Air-Hokey Simulation League 

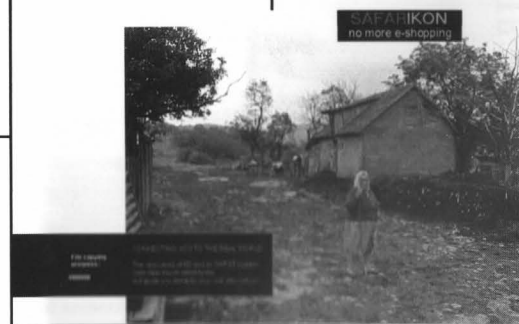
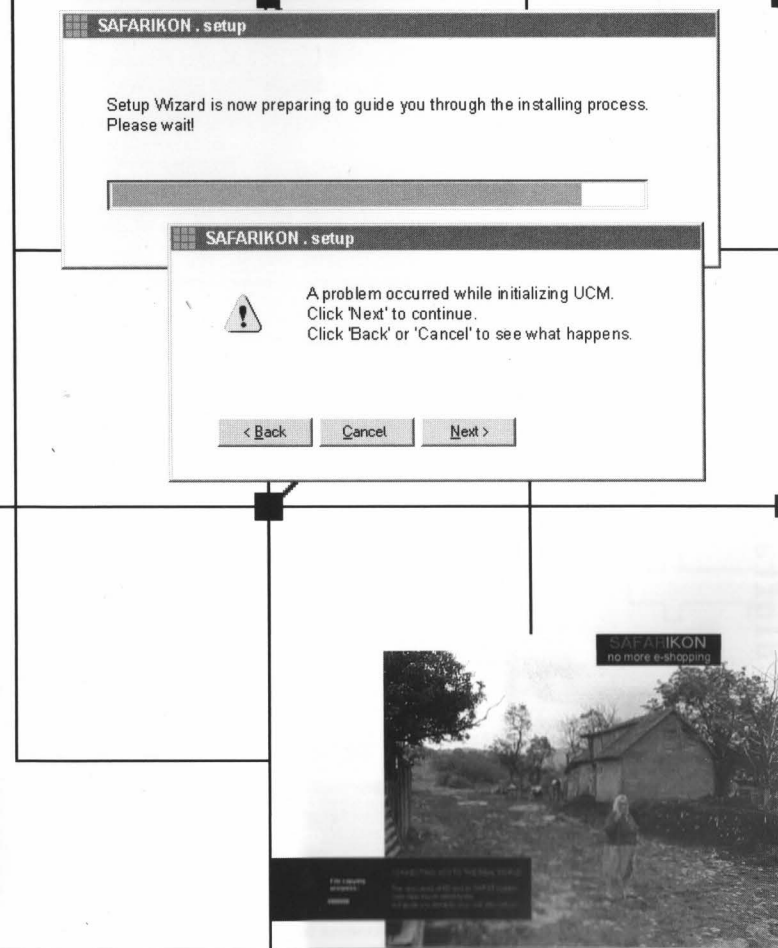
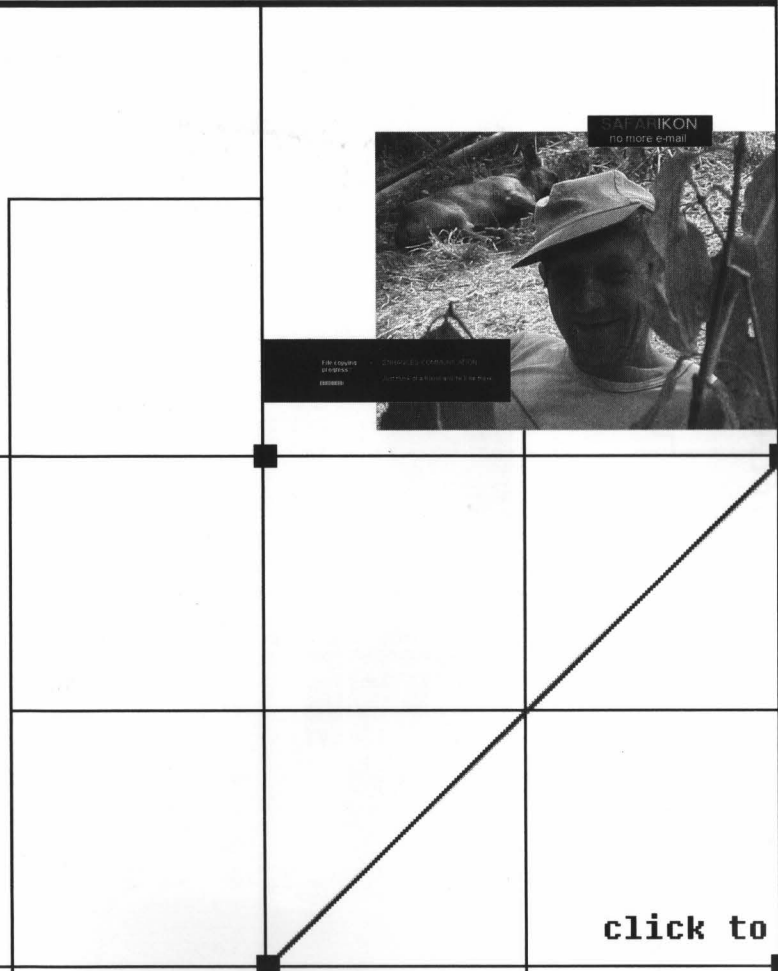
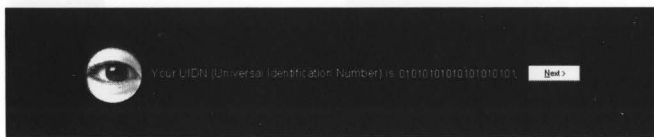
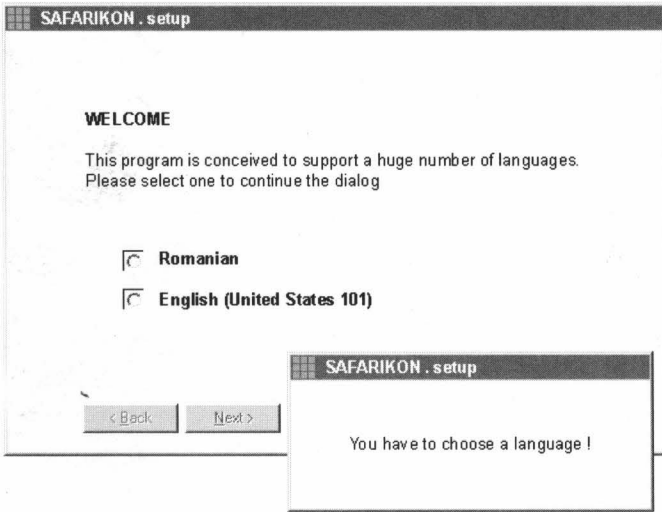
alteridem.exe

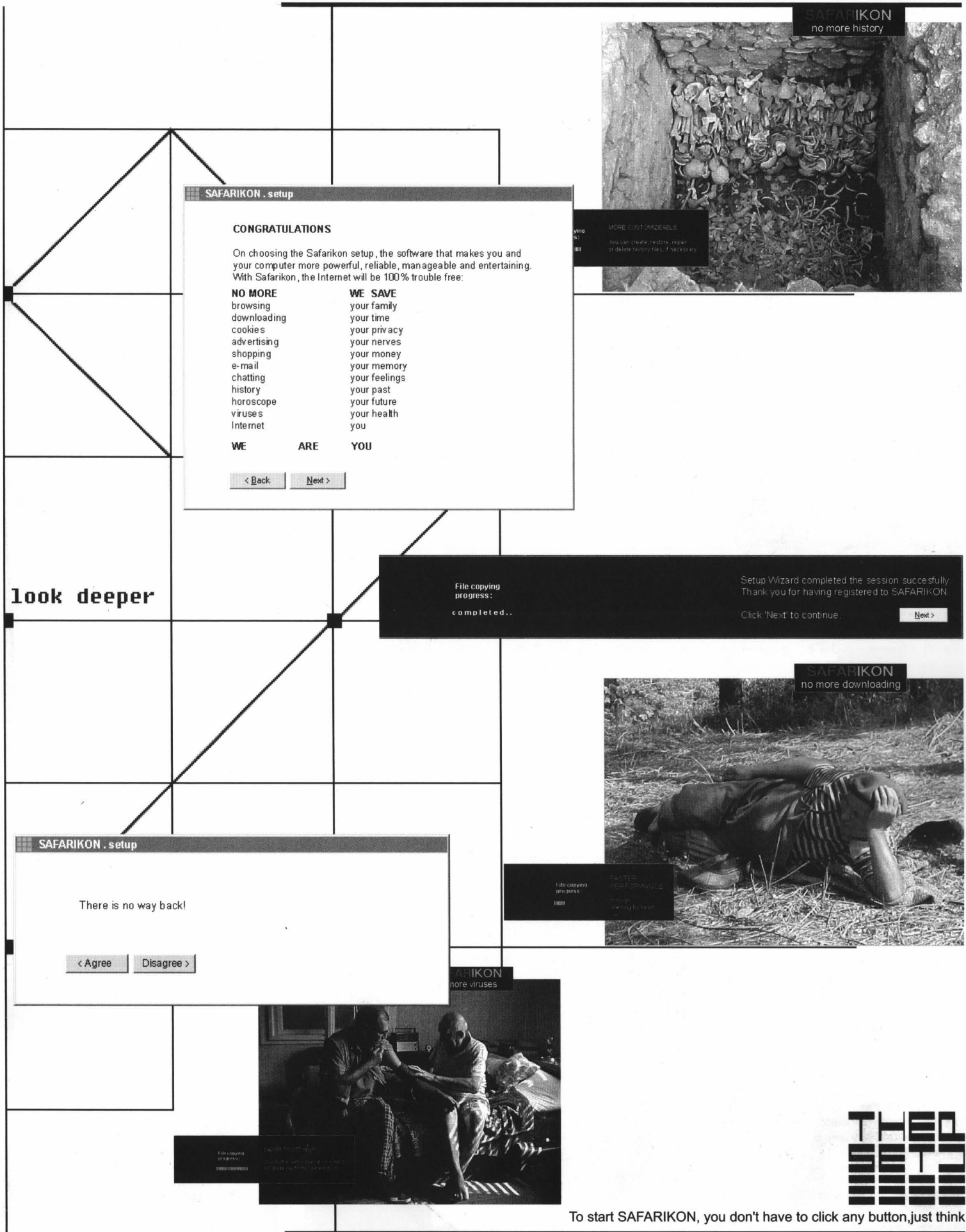
peter hügel _ safarikon.the.setup
 george sabau _ melting pot à porter
 calin man _ walter ego. in full swing
 caius grozav _ robotz air-hokey
 mitzi kapture _ peripatetic sitting on
 judit angel _ globus globber
 ioan ciorba _ r.g.b.
 romulus bucur _ tratat despre pisica

digital art in progress _ hypermedia installation/cdrom/internet



mediadesign, html: calin man
 programming: alin gherman
 flash: caius grozav, sandor bartha





look deeper

To start SAFARIKON, you don't have to click any button, just think

Imagology, a relatively new discipline, is claimed by comparative literature, ethnic psychology and the history of mentalities, as well. Recent information confirms that advocates of the theory of communication have also shown interest in imagology, especially in media perspectives and new information technologies. Considering the latter aspect, I have over-solicited terms and propounded two syntagms, digital and telematic imagology, both based on the fact that communication mediated by computers has an enormous recuperating capacity. These two syntagms were first used in an article published by Intermedia magazine (13/1998), under the generic term "imago", which, according to Jung, is understood as "an unconscious stereotype whose role is to orient selectively the way in which a Subject perceives the Other".

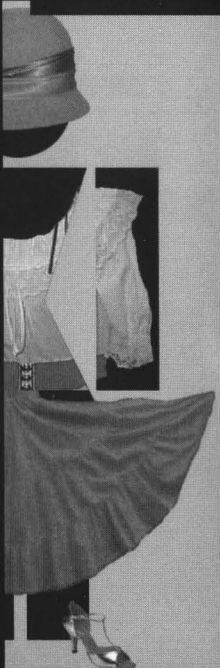
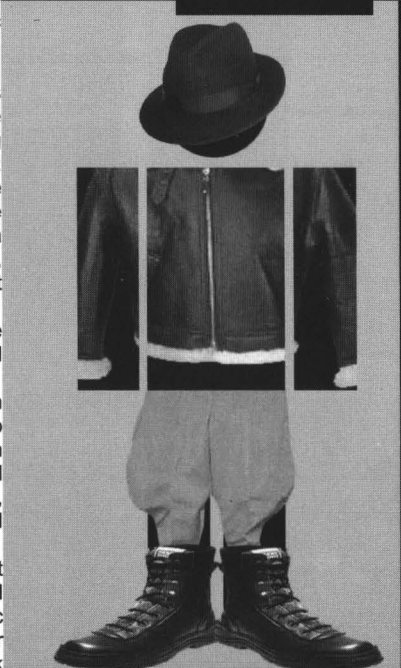
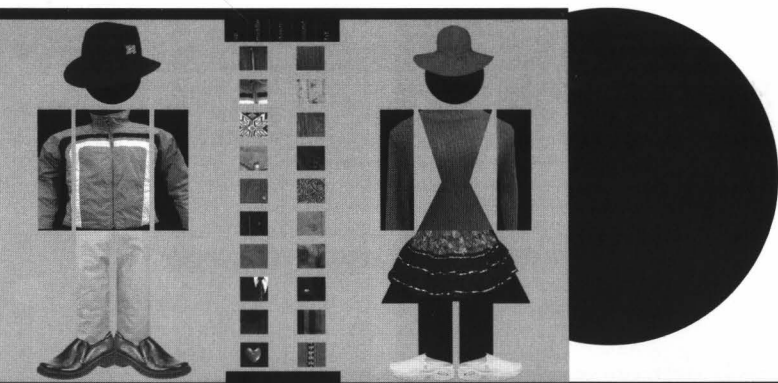
Summing up the above mentioned theoretic approach, I would like to emphasize the idea that today's world is pervaded by an obvious negative influence of the mass-media (press television, and radio) which apply persuasive strategies in the distorted representations of ethnic communities in Central and Eastern Europe, and not only. If one adds the old cliches on perceiving and understanding the Other to these media approaches one will get the general diagram of imagology relations between East-West or South-North. This diagram can partly explain why so many people are against multicultural globalization, while claiming to support, quite honorably, the preservation of specific differences. Under such circumstances we hope that the new information technologies will be objectively capable of eradicating, or at least diminishing pseudo-imagology cliches, in order to initiate a new deontology in the act of communication and awareness of the other. In this respect, interactive communication on the internet /web can bring its definite contribution to the decrease of distorting and distorted imagology stereotypes, hence the syntagm "telematic imagology", available in digital creation.

The moment the kinema ikon group members have decided to carry on with the third collective digital art work - alteridem.exe - by combining eight individual works, I also made a decision: my theme should deal with an illustration of the way classic imagology cliches function. I have selected some relevant stereotypes from a large databank, all of them related to clothing, hence the title of the present paper-melting pot a porter.

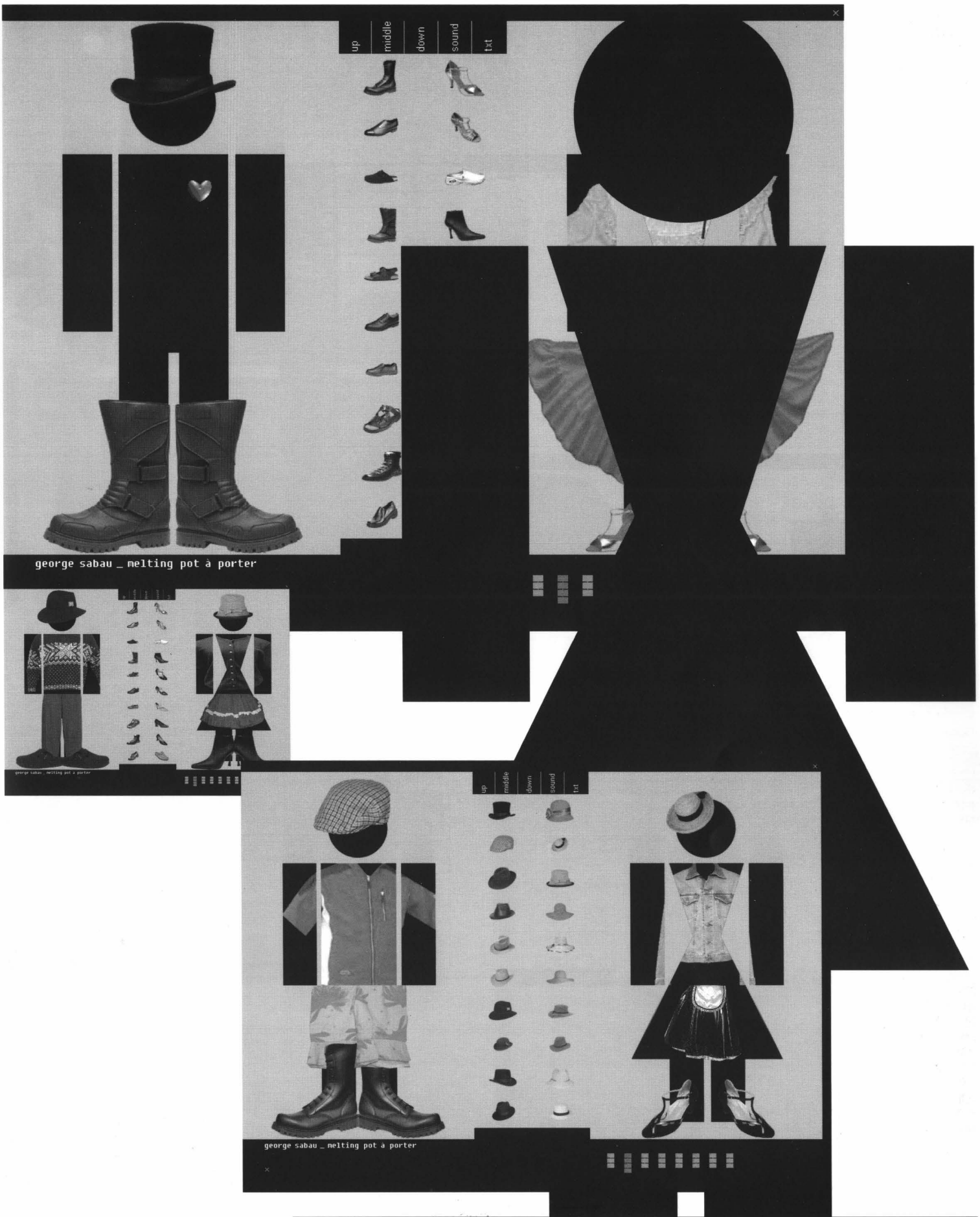
What I have in mind is a European hybrid, in the manner of Arcimboldo and of the absurd characters in Urmuz's texts.

The graphic interface suggested by calin man offers countless opportunities for the user to interactively intervene, who, in turns, can generate new stereotypes, new digital hymeras, perceived as paradoxical creatures, resulted from a mixture of body parts and fragments of objects.

From the point of view of form and content expression, I have chosen a detached approach of the theme, a ludic and ironic register which is also characteristic to our collective work; actually, this is the stylistic mark of the ki group.



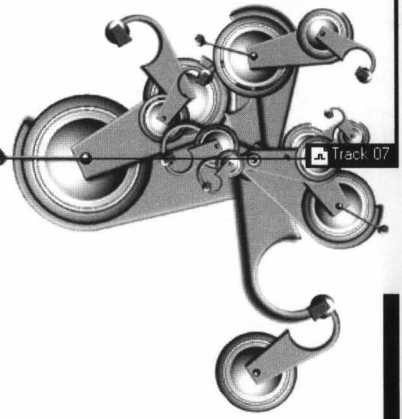
translation: Livia Marinescu



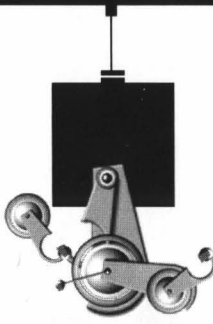
Your Latest Track

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Track 07



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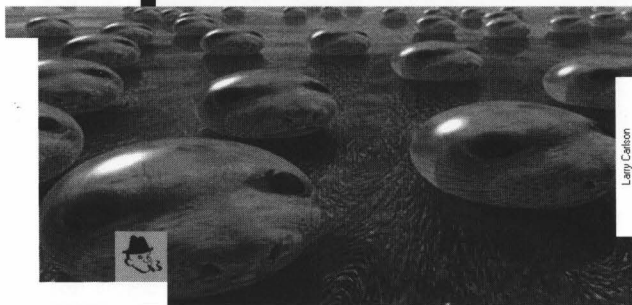
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- apparatus number bite
- as while offer sneeze
- random design hand see
- drama event at regular
- for water stage country
- your paper hanging awake
- latest true care music
- track now make letter



random lrix

Daily Horoscope /Sao Paulo remix/



Day 01 _ you may enjoy a visit to a museum.

Day 02 _ plenty of opportunities today.

Day 03 _ you're ultra convincing and a natural leader during this period.

Day 04 _ your openness to try new things may surprise you.

Day 05 _ don't sell your ideas to the wrong type of people.

Day 06 _ dreams could end up being more real than reality at this point.

Day 07 _ projects in your career may have to be put on hold for awhile.

Day 08 _ good changes are on the way.

Day 09 _ when your eyes wander, your feet may soon follow.

Day 10 _ however, the moral to the story is to work like a dog.

Day 11 _ your creative spirit sparkles with inspiration throughout the day.

Day 12 _ today your creativity is at its high point.

Day 13 _ listen to the signals, they will guide you to where you need to go.

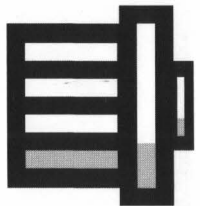
Day 14 _ there are fresh fields to explore.

Day 15 _ you get to name your price today.

Day 16 _ it's time to turn the page.

Day 17 _ (not everyone has your quicksilver mind!)

Day 18 _ spend the end of the day relaxing at home and if you like, treat yourself to some gourmet food.



I am reluctant to make predictions regarding future evolutions in computer science and new media in general... and I'll try to explain why.

In the late seventies, when the structured programming concept came out (and Nicolaus Wirth embodied it into Pascal), I was enthusiastic at the time I was doing some advanced Fortran programming under the supervision of local Fortran gurus, and their opinion was that I must cool down, because the new idea is only of "limited didactic interest": no "real programmer" will ever add hundreds of useless "begin" and "end" lines to his source code, and above of all, the model can not be applied to huge applications, where labels are so convenient.

In the late eighties, when I saw the first graphic interface, I was enthusiastic again and I was told to cool down again, because nobody will ever agree to allocate so much CPU power only to implement "bells and whistles" for dummies.

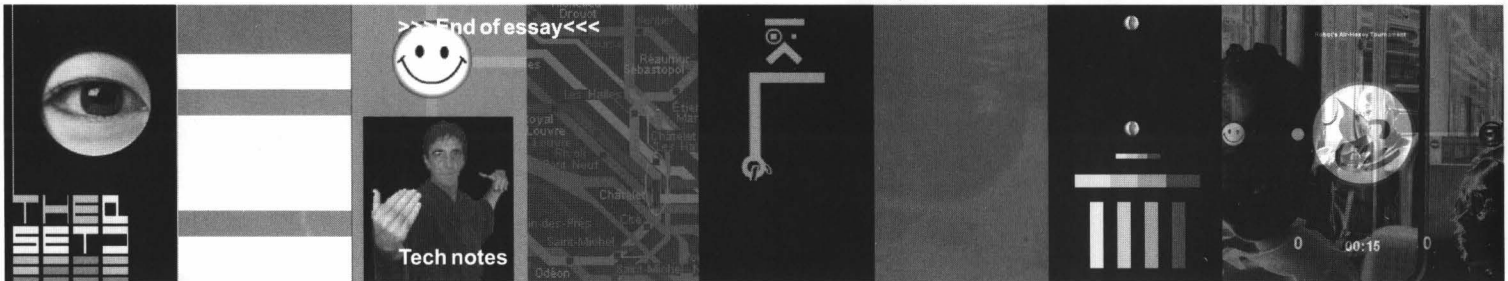
Don't think I was always right:

I could never imagine, for example, that "symphonies of human intelligence", like ADA or LISP will ever be replaced on the market by a portable assembler - I still cannot understand the logical and/or practical value of a syntactical construct like (X+-1).

I was not able to foresee that email, which started as a delight of academics all over the world, will end by haunting me as the paradise of bureaucrats.

Given the abovementioned, I'll predict nothing just try to bring to your attention a personal point of view in our new technological playground. You probably heard already how great XML (eXtensible Markup Language) is, and that XML Web Services will... rebuild the ozone layer, prevent global warming, root-out terrorism, and eventually save the world... (no comments).

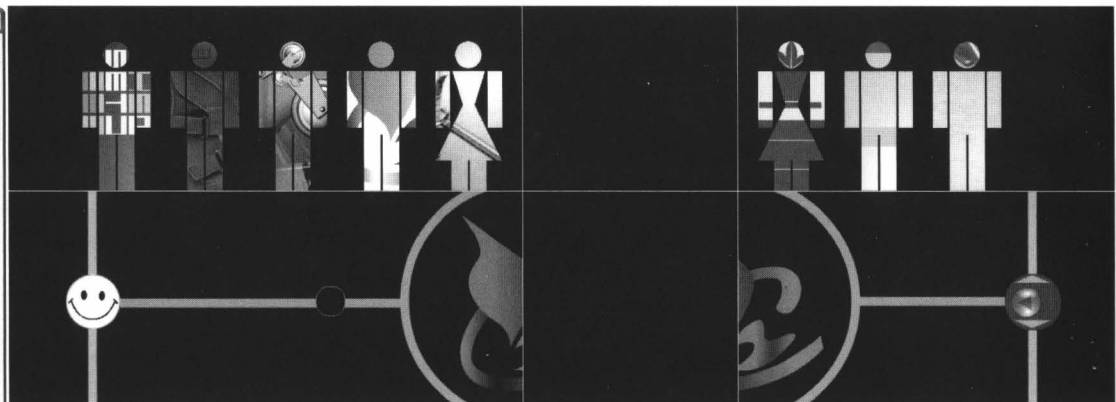
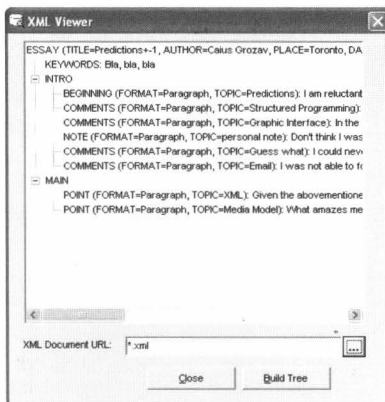
What amazes me about this technology is the fact that it tends to change the basic model of information transfer. Remember our good old schema having Emitter Media Receptor, or Emitter Mass Media Receptor(s)? What if our emitter is a web service, delivering information formatted as XML, which is supposed to be consumed by an application, not by a user directly (as HTML is today on the web). This means our model changes to Emitter Enunciation Media Presentation Media Receptor... this means that different presentation environments can consume the same information in different ways... and I am inviting you to experiment in this area.



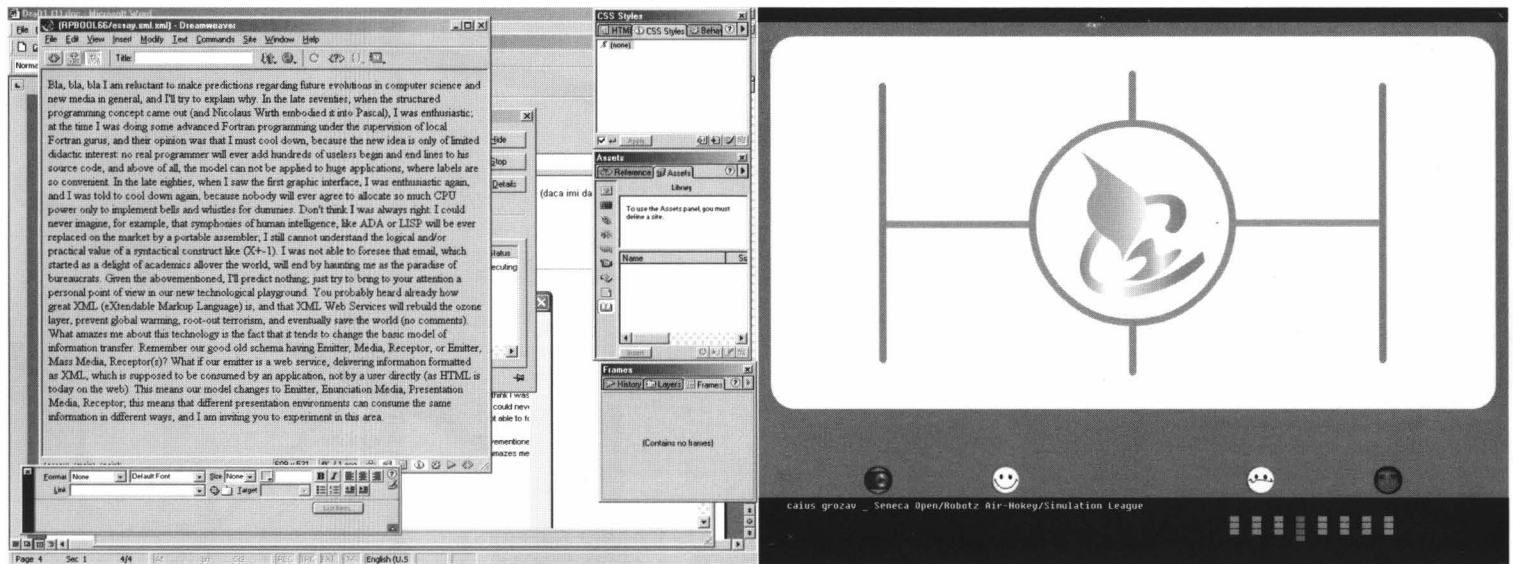
What I'll do now, is try to custom TAG my text in a possible format in which a machine will some day be able to do it, or in a way I would like to expose it, so that, through your custom consumption interface, you would be able to find your desired information without having to read all my text.

First, I've considered starting by typing my tags, as the backbone for the essay, and then add the text... later I reconsidered, and I started by typing my thoughts (not thinking about tags), because I assume it is more difficult to tag an existing text, than to design a tagged one (and we have tons of existing texts).

Now my text looks like a tree structure:



This is intended to be just a playful approach to a serious problem my XML can be parsed correctly (I've just checked), but the logic of it "stinks"... I have some formatting and some logical info about everything, but I must recognize there's place for improvements the nice thing about this is that my experiment started before you started reading this lines... my friend Calin will have to "consume" this text for a printed version... and you are just seeing the result... and you are invited to play with it too.



<essay title='Predictions+-1' author='Caius Grozav' place='Toronto' date='12/01/2002'>

<keywords>Bla, bla, bla </keywords>

<intro>

<beginning format='Paragraph' topic='Predictions'>

I am reluctant to make predictions regarding future evolutions in computer science and new media in general, and I'll try to explain why.

</beginning>

<comments format='Paragraph' topic='Structured Programming'>

In the late seventies, when the structured programming concept came out (and Nicolaus Wirth embodied it into Pascal), I was enthusiastic; at the time I was doing some advanced Fortran programming under the supervision of local Fortran gurus, and their opinion was that I must cool down, because the new idea is only of limited didactic interest: no real programmer will ever add hundreds of useless begin and end lines to his source code, and above of all, the model can not be applied to huge applications, where labels are so convenient.

</comments>

<comments format='Paragraph' topic='Graphic Interface'>

In the late eighties, when I saw the first graphic interface, I was enthusiastic again, and I was told to cool down again, because nobody will ever agree to allocate so much CPU power only to implement bells and whistles for dummies.

</comments>

<note format='Paragraph' topic='personal note'>

Don't think I was always right:

</note>

<comments format='Paragraph' topic='Guess what'>

I could never imagine, for example, that symphonies of human intelligence, like ADA or LISP will ever be replaced on the market by a portable assembler; I still cannot understand the logical and/or practical value of a syntactical construct like (X+-1).

</comments>

<comments format='Paragraph' topic='Email'>

I was not able to foresee that email, which started as a delight of academics all over the world, will end by haunting me as the paradise of bureaucrats.

</comments>

</intro>

<main>

<point format='Paragraph' topic='XML'>

Given the abovementioned, I'll predict nothing; just try to bring to your attention a personal point of view in our new technological playground. You probably heard already how great XML (eXtensible Markup Language) is, and that XML Web Services will rebuild the ozone layer, prevent global warming, root-out terrorism, and eventually save the world (no comments).

</point>

<point format='Paragraph' topic='Media Model'>

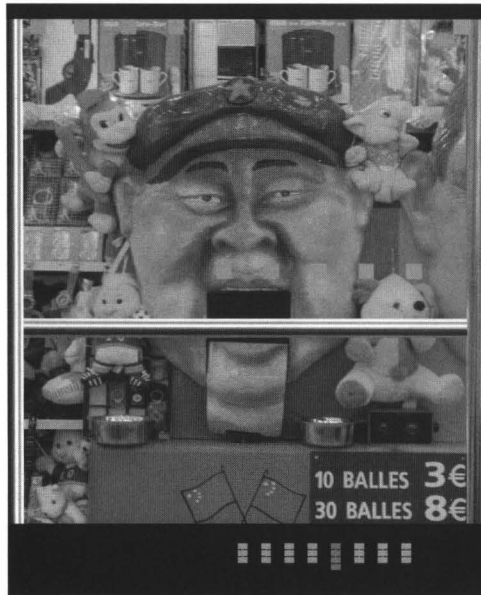
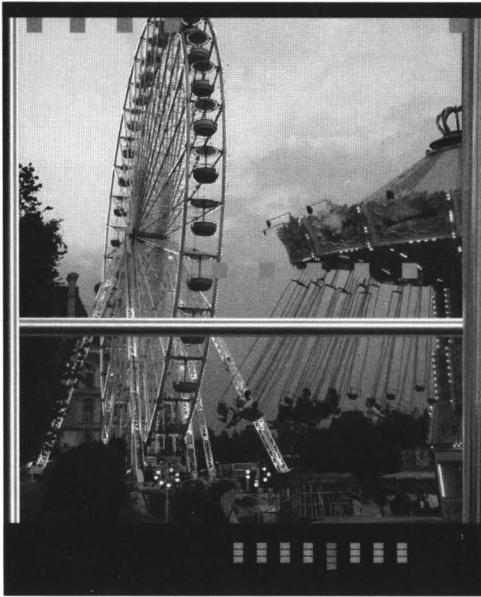
What amazes me about this technology is the fact that it tends to change the basic model of information transfer. Remember our good old schema having Emitter, Media, Receptor, or Emitter, Mass Media, Receptor(s)? What if our emitter is a web service, delivering information formatted as XML, which is supposed to be consumed by an application, not by a user directly (as HTML is today on the web). This means our model changes to Emitter, Enunciation Media, Presentation Media, Receptor; this means that different presentation environments can consume the same information in different ways, and I am inviting you to experiment in this area.

</point>

</main>

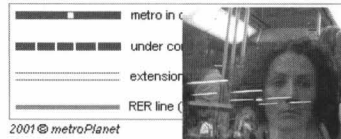
</essay>

the aerian subway gets you where you'll get _____

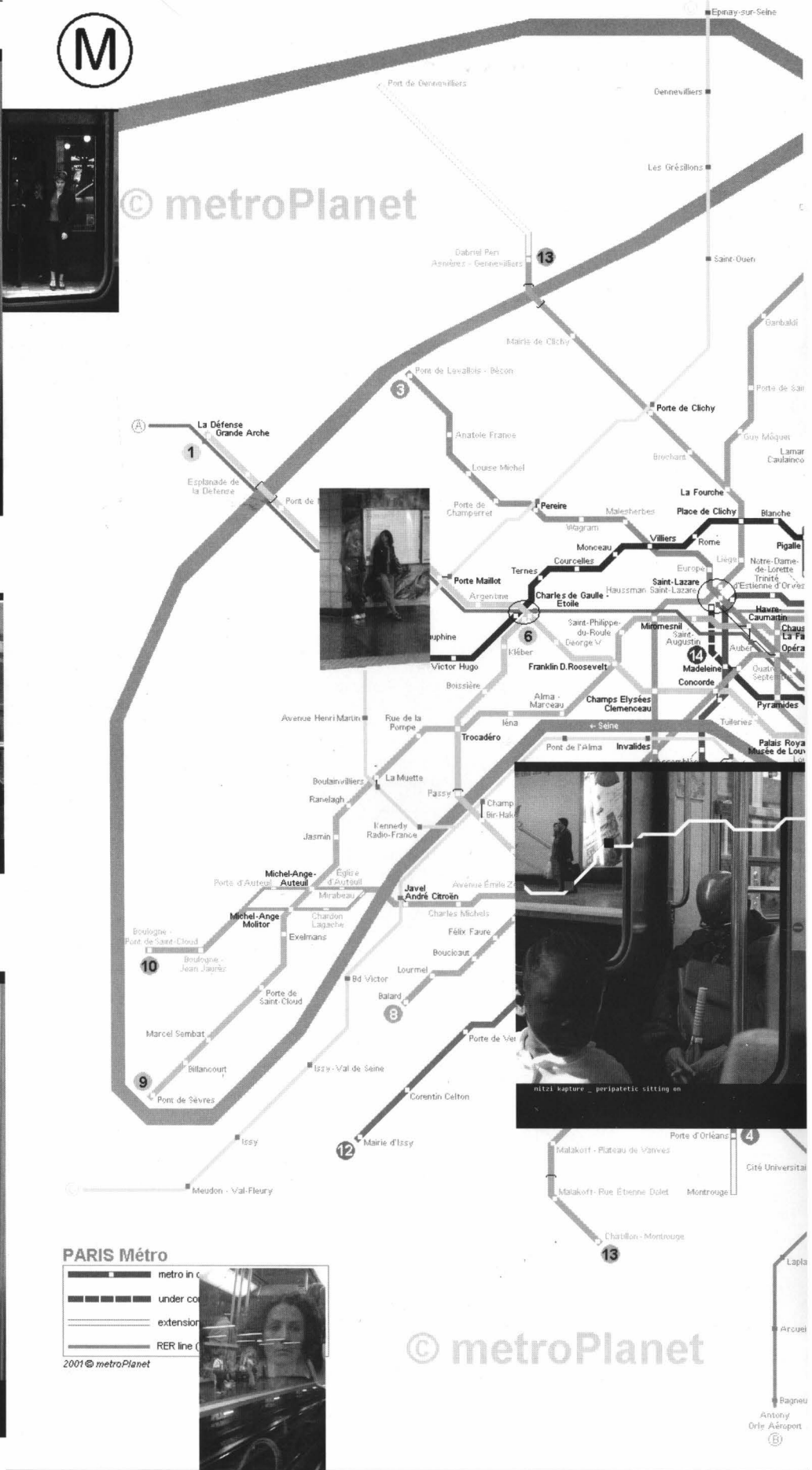


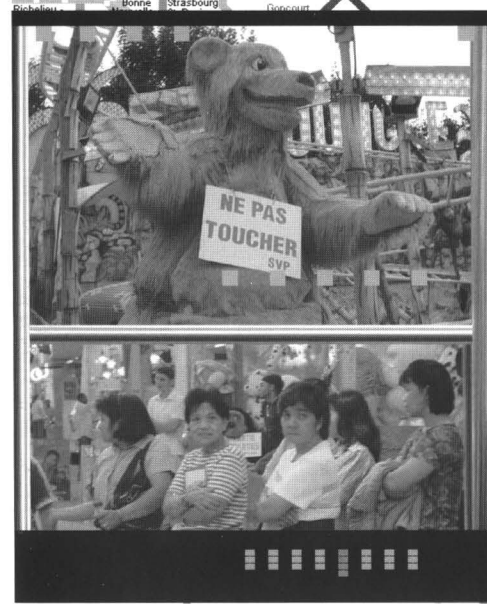
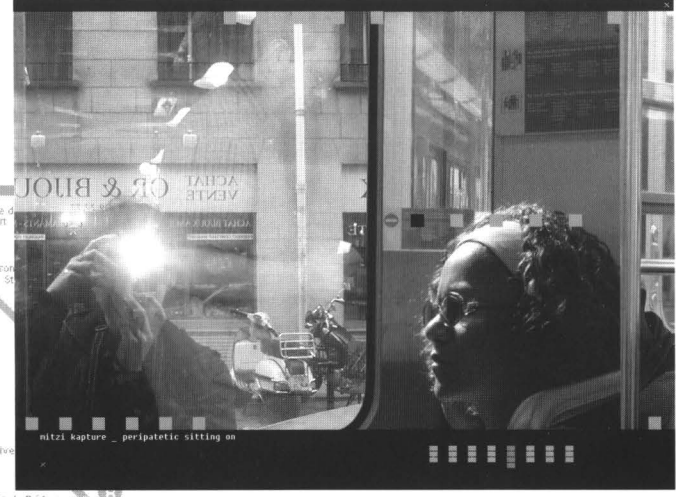
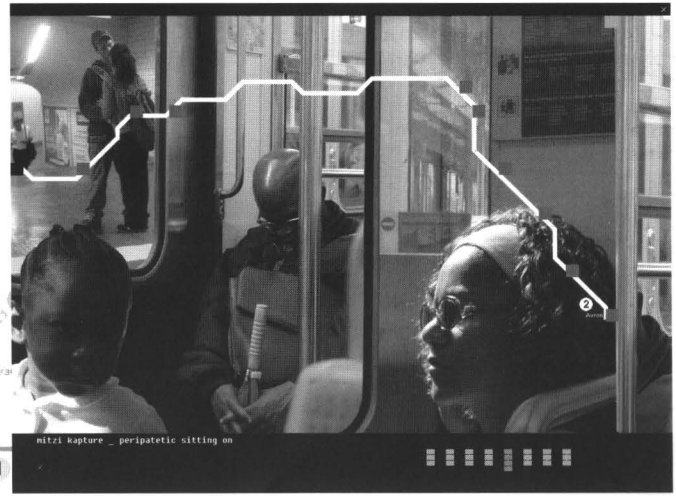
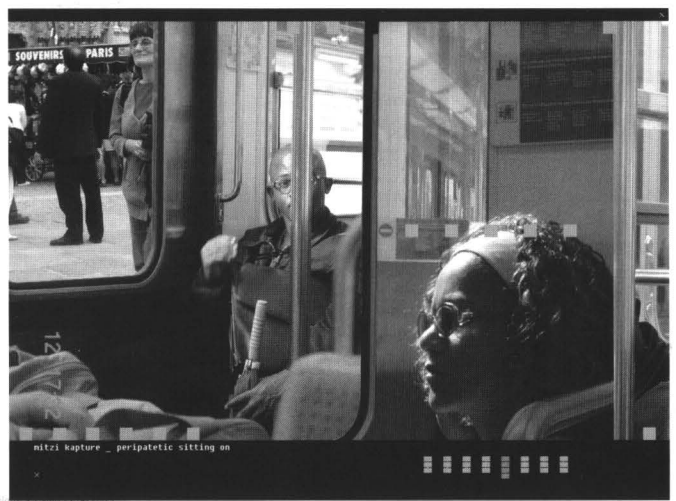
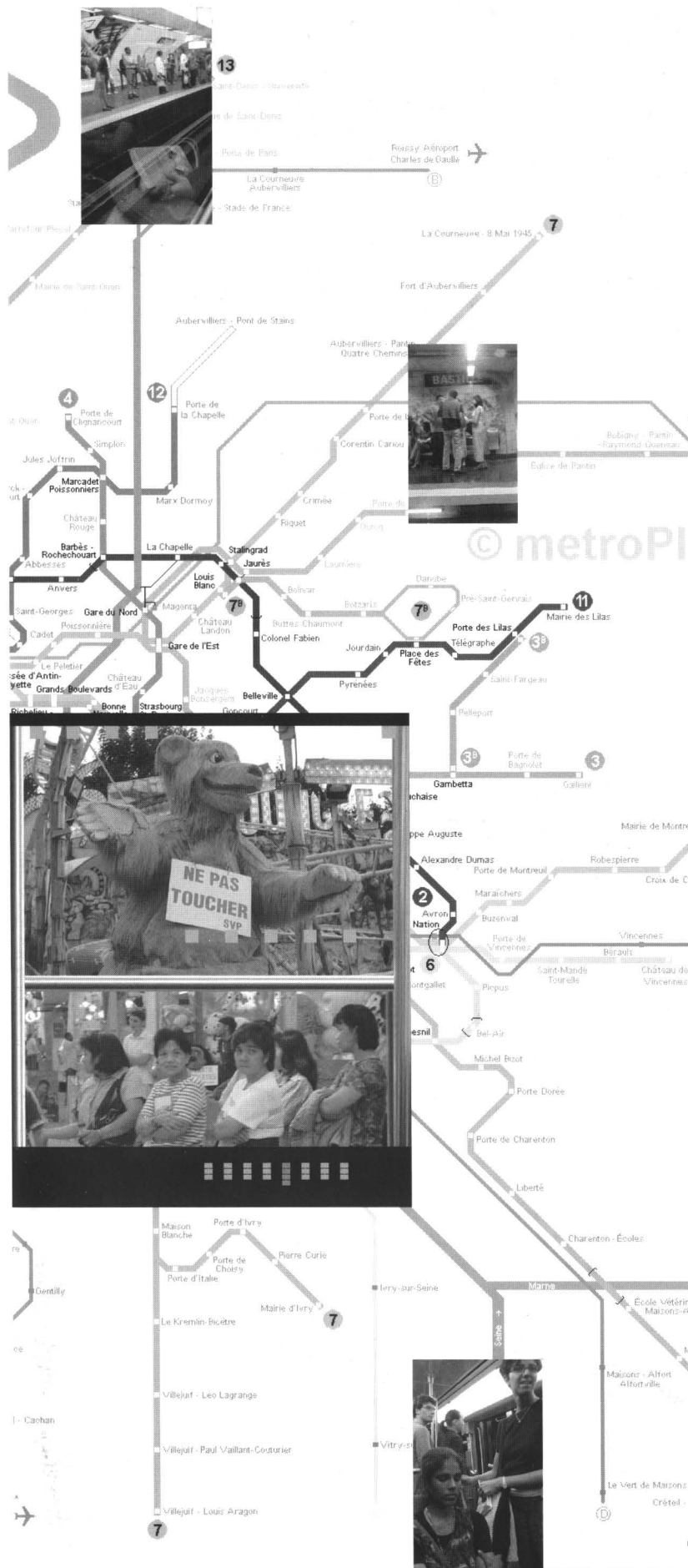
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PARIS Métro




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Globus Globber is a young man in his mid twenties. His parents participated in the '68 student movements and now are living a relaxed life in the countryside. GG was elevated by his grandfather, a wine-grower and merchant from Northern Italy. GG studied social sciences and developed some interest in art. He was a good, albeit not a particularly diligent student, did sport, went out with friends and made plans for the future. His life suddenly changed with the death of his grandfather, who left him a considerable fortune. The condition was that the inheritance could be used only for travel meant to enhance self-knowledge, i.e. for verifying the grandfather's credo: "never take anything for granted". GG has already heard a lot about globalisation, the new catchword one can find now almost in every discourse. The right criticises it from the standpoint of national interests and values, the left imputes it the harsh polarisation of wealthiness world-wide. GG could not find much positive about this phenomenon, but understood that it is an unstoppable process. Thus GG having also a vague premonition concerning his name - decided to find his own explanation and started his round-the-world journey. For sure he is not a globe-trotter, he does not consume experience for the sake of consumption, he wants to gain experience. Sometimes he returns to his room to water his plant and to commune with himself.



	Date	Hi
	1/02/02	1,0
	6/17/00	1,6
	0/26/00	1,6
	1/22/01	1,1
	1/22/01	2,0
	5/13/00	7
	6/15/00	2,2
	1/26/00	1,5
	11/26/00	3,8
	11/26/00	1,0
	11/26/00	1,1
	01/18/01	7
	01/18/01	8

globus globber's room

The Hitch Hiker's Guide to the Galaxy Trilogy	1,140,340	11/26/00	3,8
The Long Dark Tea-Time of the Soul	419,675	11/26/00	1,0
Young Zaphod Plays it Safe	23,506	11/26/00	1,1
Cracking the Movement	483,164	01/18/01	7
Hardware, Software, Wetware	18,934	01/18/01	8

thinking | associating | researching | writing | speaking | creating | organizing



tao: [site index](#) | [search tao](#)

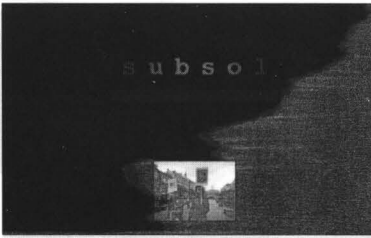
features:

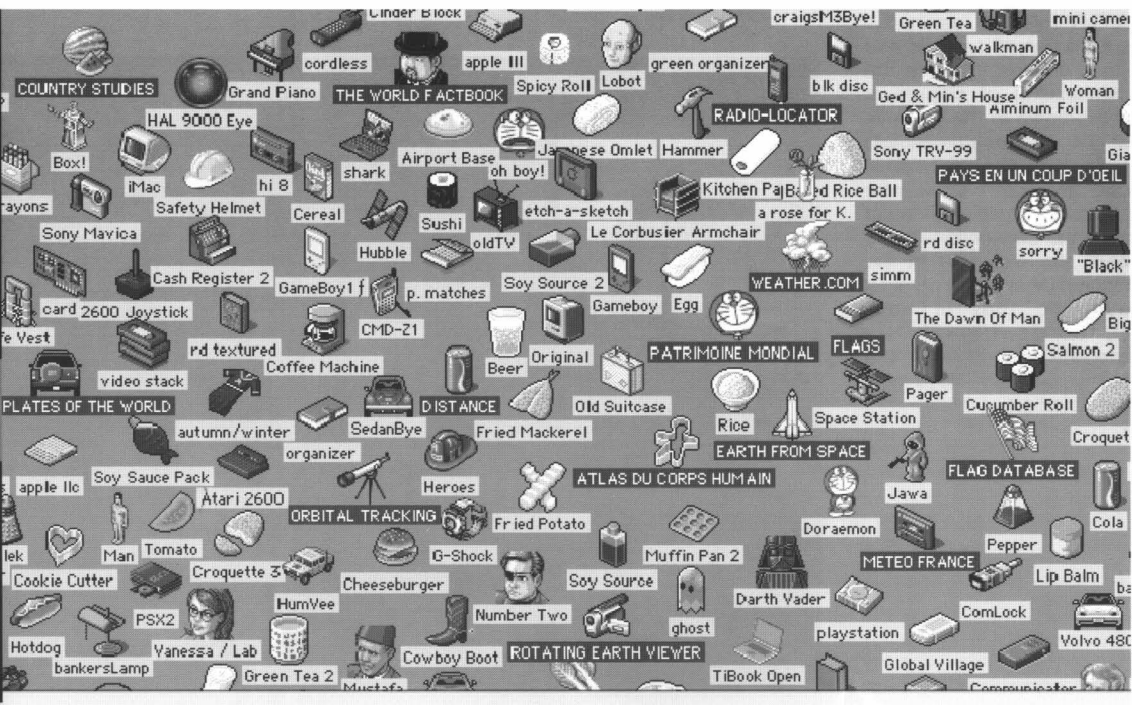
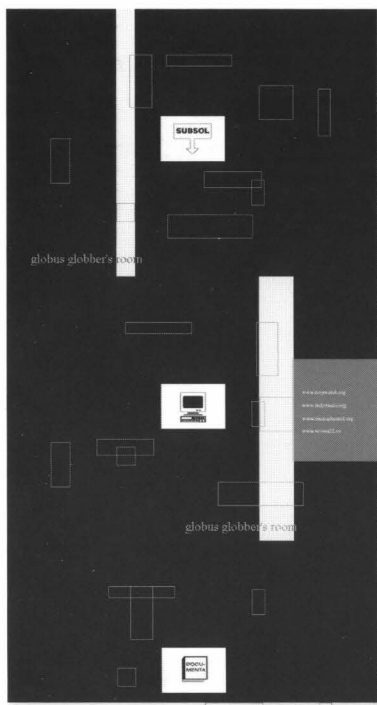
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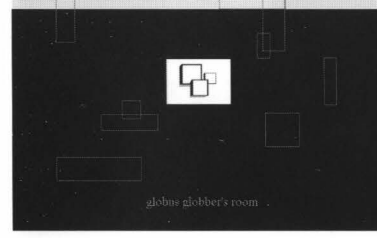
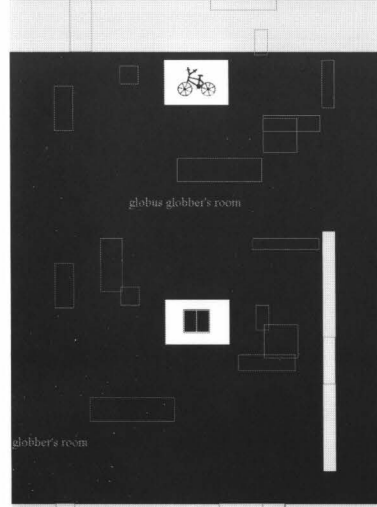
The exhibition is open every day 10.00 a.m. - 8.00 p.m.

[Today in the Documenta11 Program](#)

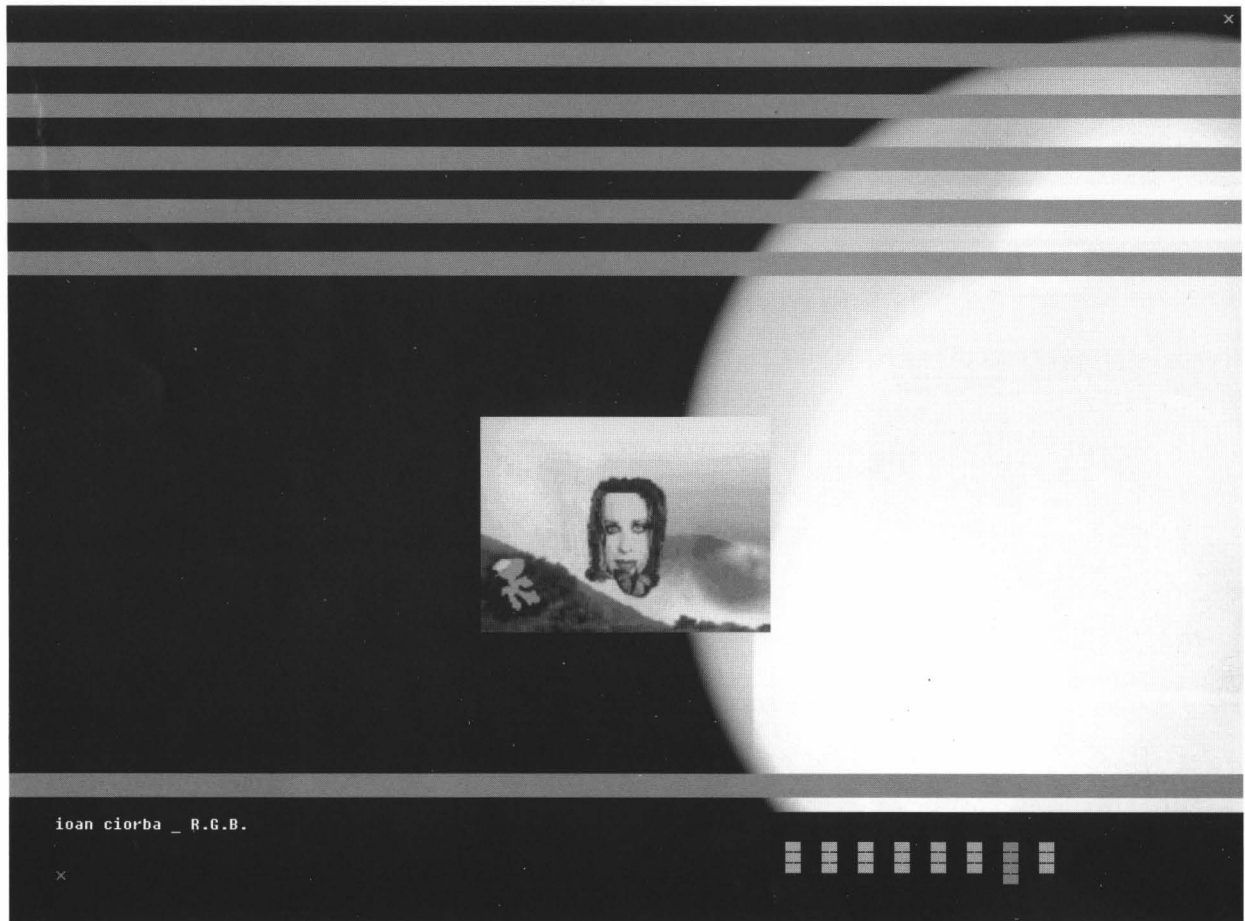
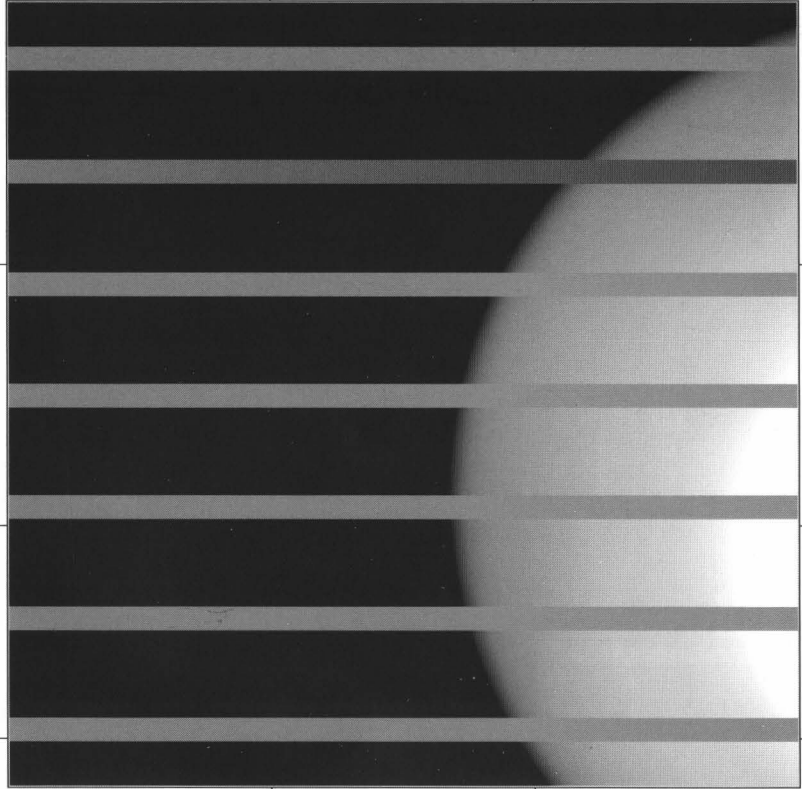
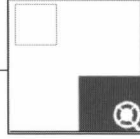
Documenta11 Discussion
As a means of activating spaces for discussion, the Documenta11 Education Project is facilitating an *on-line Discussion*.

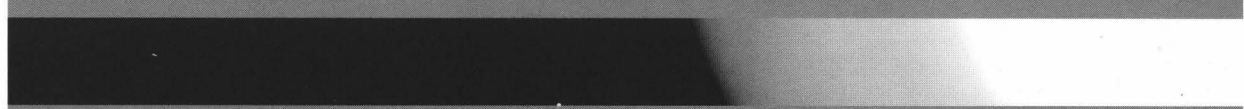
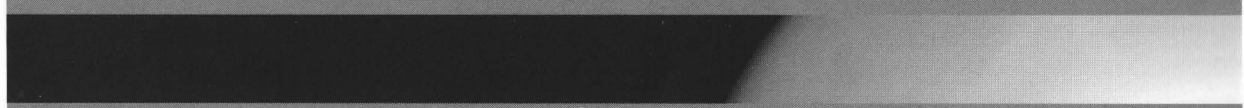
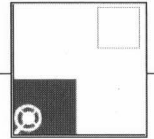
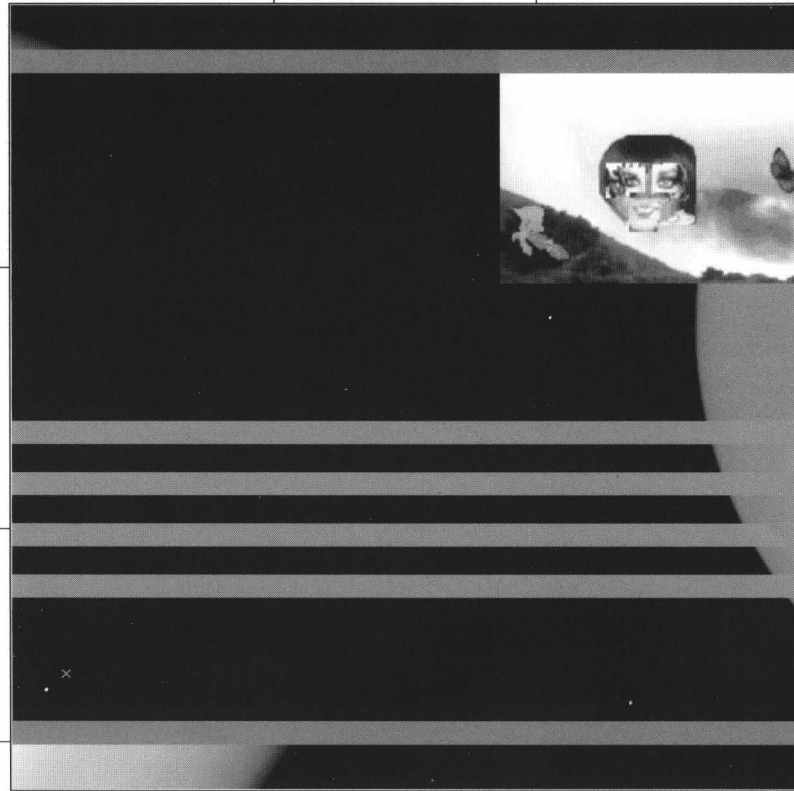
8 - September 15, 2002 Exhibition Kassel

www.documenta.de



R.G.B. project features a succession of dynamic and static images in which the combination of colours is proportional to the dynamic of the image. sometimes, the distortion of the dynamic can give birth to a new spectrum, totally different from the conventional one. thus, the distortion of the conventional can generate a dynamic that is non-concordant with the conventional reality. the colour faithfully stays with the distortion.





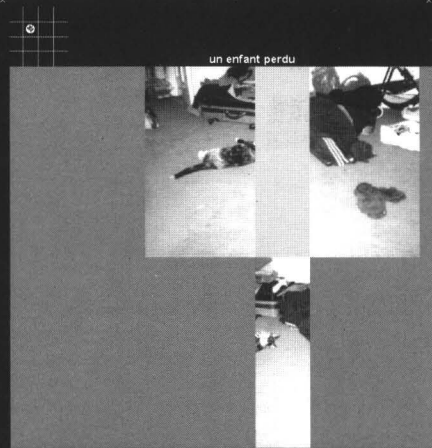
ioan ciorba _ R.G.B.

x



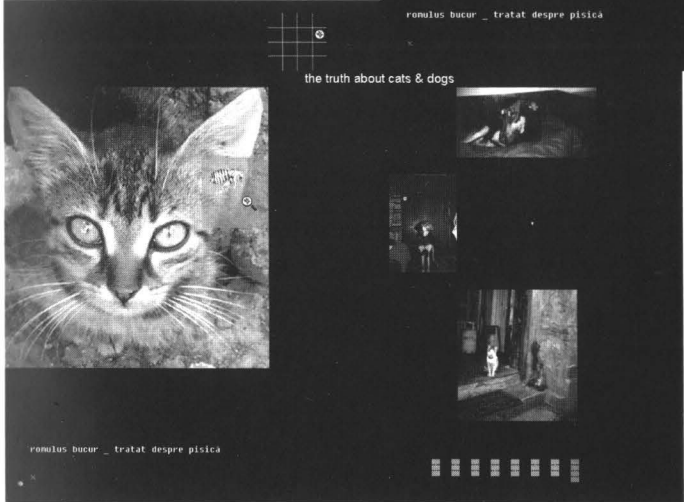


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un enfant perdu

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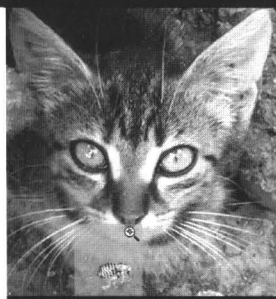
romulus bucur _ tratat despre pisica

the truth about cats & dogs



romulus bucur _ tratat despre pisica

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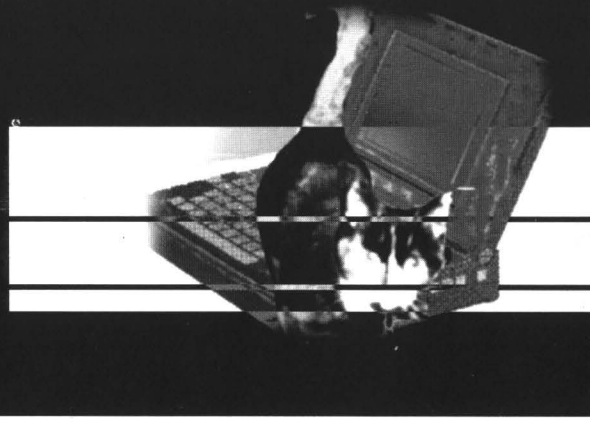
romulus bucur _ tratat despre pisica

|||||

cintecel
(de seducție)

un pisoi, beut în brațe
și mormăie
și se prind în pisica
și gândește să-l
și apropie țand țand
și se transformă în tot
și se transformă în tot
și se transformă în tot
și se transformă în tot

|||||





financial support:

PRO HELVETIA



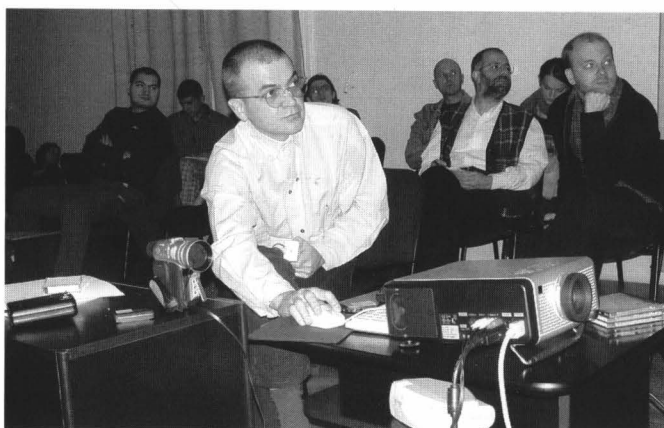
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logistic support:

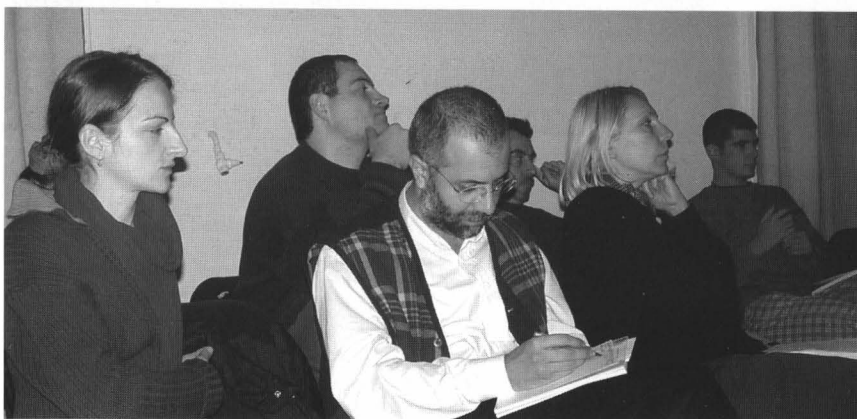
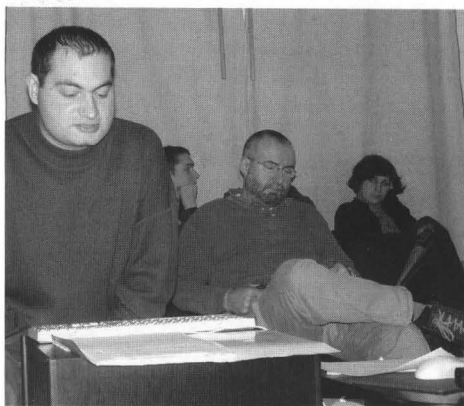


trinom print



exhibition:
alteridem.exe hypermedia installation by kinema ikon
symposium theme:
Is the digital system a new medium for artistic creation ?

participants:
Irina Cios _ International Center for Contemporary Art Bucharest
Raluca Velisar _ The National Museum of Contemporary Art Bucharest
Attila Tordai _ Balkon art magazine Cluj
Adela Văețiși _ Arhitext art magazine Bucharest
Neil Coltofeanu _ Art Academy Bucharest
Ileana Pintilie _ curator, art critic Timișoara
Alexandru Patatics _ Fundația Format Timișoara
Alexandru Antik _ media artist, Cluj
Cătălin Berescu _ Virtualia group Bucharest
Olimpiu Bandalac _ Arta magazine Bucharest
Cosmin Năsui and Mihai Țărmure _ Alpha Channel Lost Frame Surfers
Felix Drăgan _ media artist Iași
Ștefan Dragoș _ programmer Cluj
Sandor Bartha _ media artist Budapest
Călin Dan _ media artist Amsterdam
Dan Ursachi _ artist Timișoara
other participants: ki members, artists, students, mass-media etc.





pixeloclast perspective
pixelophile perspective
pragmatical perspective
theoretical perspective

old media	VERSUS	new media
pixeloclast		pixelophile
analogical		digital
hypermedia		virtual reality
net.art		art on the net
the art of cd-rom		the art on the cd-rom
on-line		off-line
representation		simulation
conversion		generation
database		recycling
rhyzomatic		arborescent
linear		non-linear
text		hypertext
contemplation		interactivity
face	interface	
author	collective work	



photo: Florin Hornoiu

// the source code and the creativity

source_code{

One already can say that a lot of digital art is controlled by the pre-packaged software which most artists feel forced to use. This paper work is going to speak about the source code (in terms of generative code and digital objects) as conceptual and aesthetic factor for those works made by using computer languages (such as C or C++), subroutines libraries (such as MFC) or software components (like COM/DCOM components). These works try to 'deconstruct' fundamental and interesting aspects of our consciousness: perception, form, the need for continuity etc.

By using various kind of terminologies, as 'digital art', '[new] media art', the perception of the public has been both focused to zeros and ones and formatted into particular visual and acoustic media, rather than structures of programming (code writing). This view is fostered by the fact that the algorithms employed to manipulate and generate computer graphics, digital text etc. are invisible to the audience. The most used approach of developing digital works is the one whose programming resides in so called, 'black boxes' or it is considered to be just a preparatory behind-the-scenes process for a finished and finite work (whose support can be CD, book or Internet).

}

digital_object{

The digital object can be described as a content-unit or content-description: midi data, text, image, texture, movement, behavior, transformation. They are displayed using various kinds of virtualization devices (displays, virtual reality hardware and other interfaces). Objects are always erased. Thus, objects only exist upon use. They are created from scratch each time. They exist at the level of the script, not the machine. Unlike the commodity and the sign, the object is independent from context.

While software, i.e. algorithmic programming code, is inevitably at work in every digital object, therefore in all art that is digitally produced and reproduced, it has a long history of being considered as a conceptual and aesthetic factor. This history is paralleled in the evolution of computing from systems that could only be used by specialists to systems like the Macintosh and Windows which, by their graphical user interface, camouflaged the mere fact that they are running on program code, regarding both their operation as well as their aesthetics.

}

generative_code{

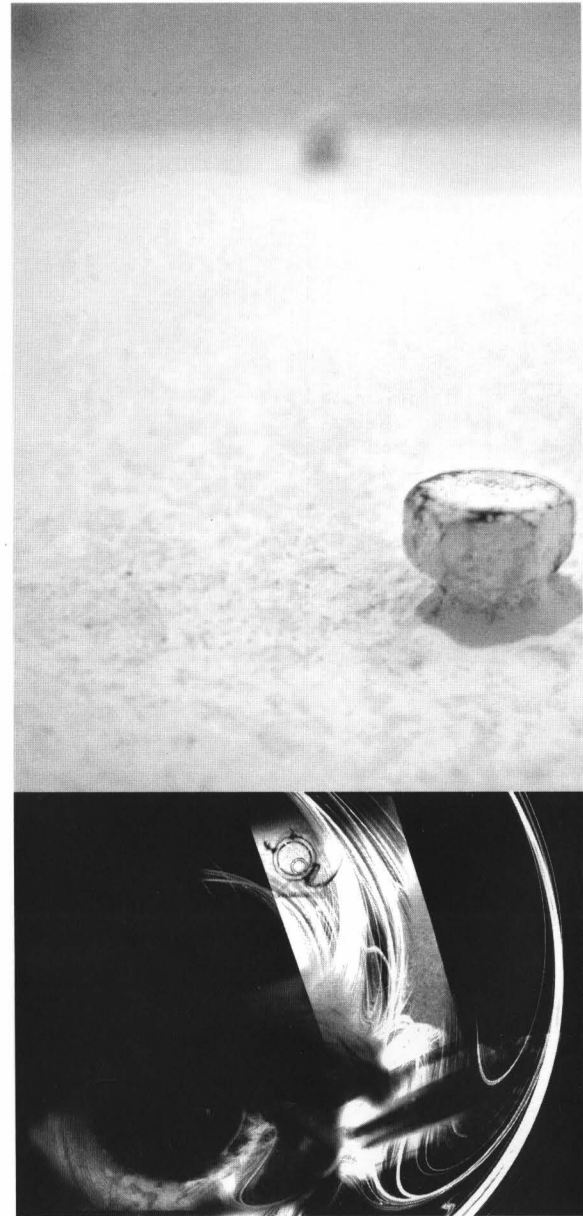
When a programmer develops a generative system, he is engaged in a creative act. Programming is no less an art form than painting is a technical process.

By analogy, the mathematical value pi can be approximated as 3.14159265, but a more accurate version can be stored as the formula used to calculate it. In the same way, it is more complete to express creativity formulated as code (algorithm), which can then be executed to produce the results we desire. The artist makes creative decisions to produce a final artwork, yet it would be fruitless if these decisions were the same every time. In this sense, the focus of creating generative art is to capture these decisions as logical structures. The computer executes these rules but never produces the same result twice. In this sense, the code could be seen to be more like the chaos mathematics used to simulate more complex systems than a mathematical formula like pi.

Creative decisions are influenced by various indeterminable factors, and in this way creativity cannot be simply reduced to a problem-solving activity or code that makes decisions. A great deal of generative art appears to focus on giving the computer some limited form of intelligence so that these decisions can be made, for instance, through the use of neural networks.

However, many creative decisions made by artists are driven by chance, or other imperceptible influences. Why attempt to capture a creative action as a formal logical procedure, when in fact a random decision is often more suitable? Throwing paint on a canvas is not governed by precise directions of where the paint will go, but simply by the decision to do so. The decision was made and the action was unpredictable. In the same way, code systems take decisions, but the actual execution is (or can appear to be) random. Creativity lies somewhere in the link between the act of representation (i.e. digital object) and conceptual clarity (i.e. the algorithms). An automated programme might use its representational strategies but it has no concept in itself. The responsibility for the concept as well as the criteria for the rules and code, are the tasks of the author.

}



How much the digital system represents or not (also) new means of artistic creation?

Even the title of the proposed debate suggests the uncertainty and hesitation concerning the matching point of Arts with Digital Technology. This is due to the fact that the artist (either Romanian or foreigner) cannot invoke any such experience that might excell (any longer experience than) the five years of professional concern in a domain that has no past but present. Therefore, nowadays Arts is obliged to evolve rapid in order to keep pace with Technology.

The acute need of initiating the first step in Technology of those who use the digital environment as means of artistic communication, operates as a delay factor concerning the adaptation to the virtuality of this world. Without doubts the Internet does not mean only the sum of all web sites. The Internet is still, on the whole, little known and used as means of artistic and aesthetic communication.

In most of the cases, the concept of *art on the net* is confounded with the design of a web page which may or may not include an interactive animation. In such situations the content does not matter for the quick viewers of the page but the entertainment form which fulfills also the artistic function.

For some, the *art on the net* means the experimental reconstruction of reality in a virtual environment, an action that may be similar to a 3D game. In other cases, the artist is mostly satisfied when his work presents itself as interactive, even for him, this way becoming a form of *nonfinito* more or less controlled by the producer-consumer himself.

In this way, the trends and the styles in digital art oscillate between a nostalgia of that human touch that won't become a cyborg by a technical addition but has the name part in enliven and inspire the technology and the virtual reality as an intermediary between the humanist culture and the technological one, as an evolving continuity between the human subject and the machine.

In digital art produced *on line* the need of displaing or plotting feelings represents a priority. It is the need of visions that cannot be sold or bought, which exists in the informational traffic of the Internet as intermissions of aesthetic contemplation, sometimes involving a different way of understanding the sensory perceptions. Not the Organics needs Electronics for survival but the Electronics longs for a human breath in order to get life.

A theoretical division of the two ways of artistic representation: analogical and digital as well as the transitional interferences of some types of analogical-digital displays, along with the specific nature of the three types of digital art support, plunges into debate a new topic: the distributed author.

The efficiency of an artistic product performance in the virtual environment imposes multi subject matters which drives to an artistic formula functioning in group. Thus, the work is divided into many parts as the conceptual part, the artistic part, the technical part etc. In this way the author is a collective one, an author that oscillates between being a poet in engineering or an engineer in poetry.

A virtual artwork must be interactive and must have a maximum intensity of message for all the sensorial consumption channels in order to operate *on line*. Thus because the encounter with the artwork may be singular and must be able through its powerful impact to store its own material straight on the memory retina letting it seed and grow. The virtual artwork must have an impact, must arouse a reaction and must speak its word from the first few seconds of its appearance on the screen or it is doomed to eternal silence.

It is no need for the image to be contemplative but it needs a *non linear story* or the consumer is stuck and cannot become part of it nor be a coauthor.

The consumer encounters many epic paths, "pre-requisites for consuming", and thus are opened many ways for different interpretations. The image wins in any way and any path that the consumer chooses. Any interpretative way that has been chosen is carrying the image towards an unplanned destination and towards a new idea. Thus the measure that it introduces for its own interpretations is random similar to a calculation that uses irrational numbers that one can never estimate proper.

The concept of *new media* is without rhyme or reason related to what it signifies for reality but it has all reasons related to the dimension of imagination and the spacing it provides, ignoring nature itself in order to re-create it in a new manner, distorted by extra-sensorial and extra-aesthetic perceptions.

1. Because it is not related with reality dimensions it can represent any nature, displaying the objects having both options alike: of existence and nonexistence, being able to signify two parallel virtual realities concomitantly.

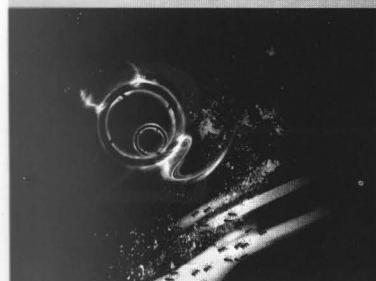
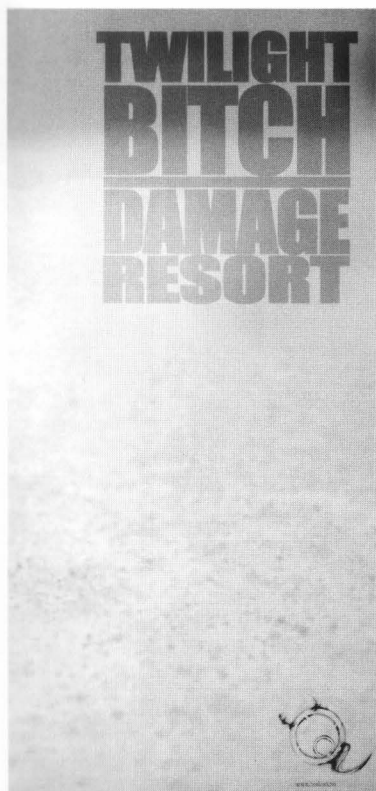
2. The artwork without a body is designed for an universe out of place, time and space.

The co-ordinates of *the lacking- body artwork* are more proper to the sensory-emotional nature operating in the presence of an immaterial form translated into psychic stimulus and nervous exciting. Moving without having a body, the images need to be stored through mimesis into an inferior world (the discovery of the virtual nature by artistic immaterial means determines the proximity of the visual artistic field with the musical ant textual ones), leading to the perfect utopia: *The Virtual Utopia*.

The virtual utopia puts forward as a close kind, a space built in the geography of the individual memory as *an imaginary museum* foreseen by Mallarmé. The lacking- body artworks exist in the ideal *imaginary museum*. The image becomes the measure for the memory. As active element it builds and populates the boundary of subconscious as a form of mapping the realities of memories, drawing "souls maps" in every directions of place, time and space.

As a personal conclusion of this symposium, in order to unveil the artistic aspect of Internet, Alpha Channel Lost Frame Surfers prepares the first public meeting of **browsing sessions** at the beginning of the next year. It will include debates and artists' presentations as well as presentations of the artistic web sites, of the most significant art-magazines on line and of the web sites close to commercial design domain.

Alpha Channel Lost Frame Surfers



Could you please add/modify something to the list? (it could be the beginning)

The majority of the Romanian artists are using the computers for their basic functions: communication and storage of old media information. An aestheticisation of technological functionality and its deployment in artistic contexts is claimed to be not acceptable. Also the critical and reflective attitude towards the ideological or epistemological potential of technology. On the other hand, particular working conditions that have particular aesthetic effects have already started to be used by the small community of media practitioners. I just want to identify here some of the causes that led to the lack (with few notable exceptions) of media art in Romania.

- The lack of media centers publicly oriented, active in commissioning and publishing, incorporating festivals, exhibitions or competitions of electronic art. The most frequent excuse for not creating such a place is the lack of money, necessary for investing in such expensive tools - digital computer technology which one can be sure that in less than four years they will not only be old, but also hopelessly obsolete. However it's not necessary to begin with a production establishment and ZKM could be a model for initiating a publishing program before the effective opening of the center. Especially thinking that we still have to fill the gap of academic studies with references to the ancient, pre-digital creative practices in the Romanian history of art. To those unspecific fields of experimentation, discourse and critique, which were aimed at initializing and reworking unexhibited processes, that now feed back into other systems. We still have to write and to publish studies about the time-based projects ranging from the early analogue to the latest digital breakthroughs. To reestablish the position of some prominent artists and to re-contextualized their work;

- The lack of models could also be a cause. We have just a few artists involved in the circuit of media festivals and exhibitions. If we could find them a place in the traditionalist/conservative art academies in order to offer the young generations not only the artistic-technological basics but also to present them their singular, irreversible (sometimes) projects exhibited unfortunately exclusively abroad. Except them, we have at the moment only some attempts of adapting artistic approaches to the new technologies, most of them falling under the dictatorship of the software, regardless of whether the system is used to functionalist or artistic ends. Maybe it is much easier for an "outsider" to "deal" with the new, without being so much indoctrinated with the materialistic ideas predicated by our famous "masters";

- Or the Romanian artist is still too bounded to the materiality of the object; being scared of the immateriality of the new media that force him/her to work with the inherent non-specificity and instability of the primary material. With time as a crucial constituent factor, with "speed as an indicator of transmission but also of aging" (Andreas Broekman). Maybe computer is still considered an uncreative medium that uses preconceived tools "not creation but selection". Or

- It's still too bounded to the idea of Authorship. The fear not necessarily about the possibility of interactivity and the dissolution of the border between artist and audience, but also about the tendency of working collectively - artists with programmers, with technicians, curators, etc. Fear of the discursive environment where it became almost impossible to lay a claim to the property of ideas. Where you could become a virtuoso (with a lucky end in the industries of the advertising, fashion, software that are still absorbing a lot of energies) or you could loose your authenticity by ignoring the possibility of being extremely local in space, but global in time with the only condition of being in real time.



images: cătălin berescu

CB&AV

distributed authors

we offer complete solutions in digital and classical aesthetics



Digital Aesthetics

Chocolate? Tangerines? Cola?

What's visual stays visual, that's why you have your Ph.D. in visual arts.

I mean... aah... is there any aesthetic discourse left if technology interposes? But why does it *interpose*? Because it is represented by a set of objects which shows off the technology in a way which doesn't leave any room for the uninitiated and which is supported by a new, artificial and unnatural language. The scanner, as opposed to the precious painting tools, is just a serial product and was not created for the artist. By using the same scanner one can do alteridem.exe, but also ordinary tables. Apparently it was the same with Eminescu or any generic romantic poet whilst he was writing with the same kind of feather as any chancellor. But the pen is a *utensil* (as Heidegger says) while the scanner, whatever the guys who believe the scanner is a pen might say, is part of a media. Unless you plug it to a PC it's worthless. Every bit&piece of software is interconnected. In the very moment you feel this ordinary evidence you understand what the digital is.



*These words are empty. Shall we go on?
Yes, I've remembered something else.*

Dematerialization, as the media theoretician says occasionally, is the loss of the object's concreteness by its melting into virtual, or, more subtly, by the interaction, by the deliberate mixture of materials/environments with different to contrasting characteristics. Here it seems to be a vague enumeration of virtual's data, that is, of the nevermaterialized.

We all feel that the digital aesthetics implies dematerialization, but this is actually the disappearance of objects and actions which have structured so far the existence of the creator.

That is, the paper and the pen are no longer around me (because I have the screen) and a piece of the up to now reality has broken and has been replaced with another one. Moreover, I no longer need all the elements of the concrete reality in order to make an artistic object. The disappearance doesn't concern the physical object (which I can find in my drawer anytime) but the need to use it, the gesture, and the relationship between the artist and its traditional instrument.

This also has grades and degrees: from the image transposed from paper to monitor, which doesn't even represent dematerialization but just the introduction of a temporal discontinuity, to 3D. This is the ultimate degree of dematerialization and paradoxically, it all turns back to reality because it is something that may/must be shared with others. The image that was only in my mind is now visible for the others, materialized to its first degree.

This is an oxymoron. And I don't even know for whom you have to write anymore.

My computer broke down! I think it's something with the video board!

The Pixelomaniac Perspective

The *PixeloMan* (see picture) is an individual capable to discern pixel by pixel no matter how fine the resolution is and also to spot any illegal move from the established offset even with a single unit. It is supposed that he is able to do this not as a consequence of an adaptation to the digital media which would certainly presume major anthropological mutations but because of his very thick lenses (apud. Prof.px. Sabau). What if this proves to be a real adaptation to the environment not just the prosthetic extension observed by our researcher? Imagine what an entangled perspective on humanity would such a fact open.

If from a pixelodule perspective "the digital environment is not (only) a new means of artistic creation but it also represents the maximum media, as it includes all the other media", thing we entirely agree to, we would go even further and suggest you the *pixelomaniac* perspective or "*Intermedia is the massage*" which is: not only that they have been included for quite a long time, but it is obvious the way in which they're regurgitated. Any object *photovideotextanimationsound-whatever* coming from its own media, being digitized and then returned to its own media is profoundly altered by this troubling contact and bears as discreetly as it may its marks.

The distribut(auth)or. [The Distributed Author Gigi & co-digitally friends]

(Distributor is a word that I learnt in Arad during my courses with the military firemen and it is an aluminium piece with taps and if you stick a thick water hose you can draw out three hoses).

Who is the author of a work in which one captures the image, one creates the program, another one adds the sound and so on? The one that puts them all together, the one who came up with the word/concept? Do you think so? No, with the distributed author is the same as with dematerialization. The information that you take is already marked by the means that were used and by the media from which it originates. A creator working on his computer is not an integral author because he shares with Photoshop, Flash, Word etc. his authorship. Eco wouldn't have written, says he, "*The Name of the Rose*", in the same way without using cut&paste. This is the lowest degree on the scale of the influence that the new environment has upon the author. It is being proved that even in the case of literature, which has manners and techniques built for millenniums, there can appear discrete influences induced by functions of new technologies. The author receives, sometimes unconsciously, a co-author next to him. Therefore, the autoreferential speech, so dear to the contemporary artist, cannot be equal anymore to the one of the modern artist (the avant-garde hero) unless it's the case of some perfectly innocent individuals. At the other end, the pressure of the digital environment grows and expresses itself by the inclusion of values shared by a group of authors, the filtration of constituted values, and their reutilization. In the case of the image, you take the filter *van Gogh* or *Seurat* and you've produced the postimpressionist painting. The background of the program includes lots of people and an entire culture, the program being actually a media itself. This is how the author is distributed he/she takes over patterns which incorporate the products of other people's minds.

That's so! Everything that I say now, I say from the bottom of my heart! This is something that I feel organically!

This is to be treated with cuticle from chicken gizzards.

Will you let me sign with you?

translation livia marin

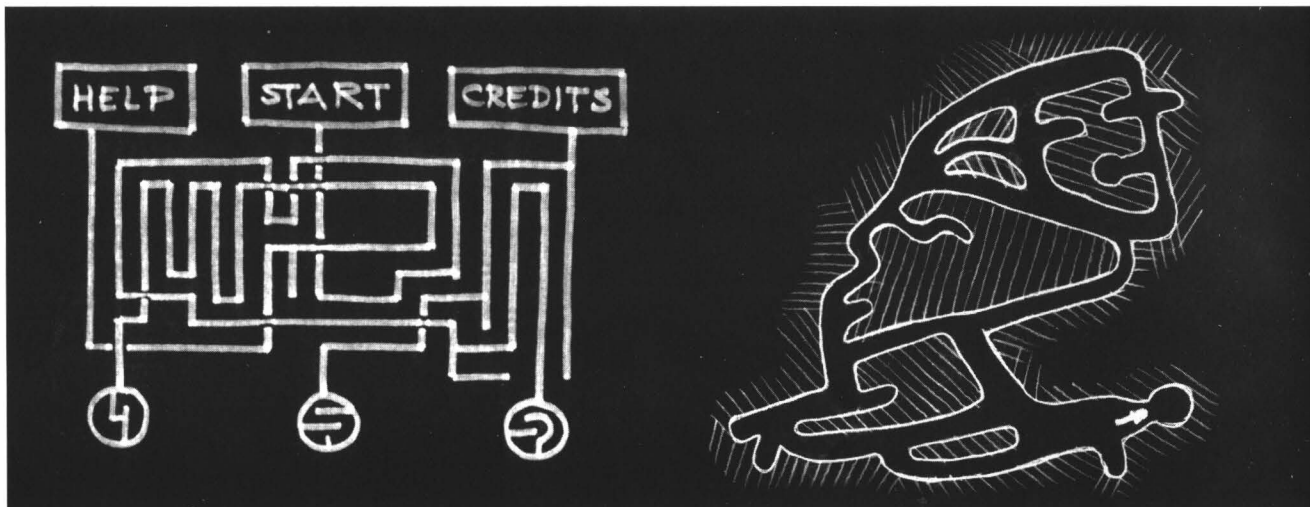
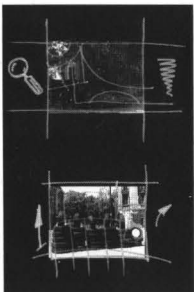
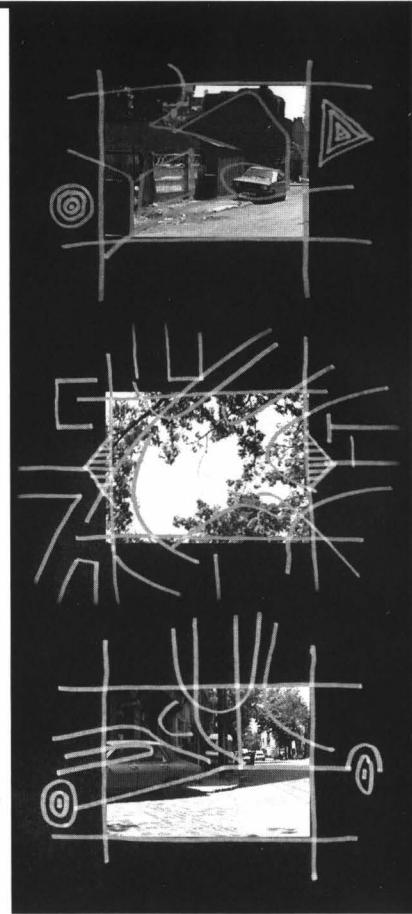
art multimedia / art by multimedia

Is interactive multimedia just another vehicle for art or can it provide more than just transmitting a message ? this question sends us back to other topics, much older than the computer age. In this respect, the relation - and the border - between art and entertainment is ranking out. One can easily notice that multimedia art products come in some pre-defined shapes: the reign of the CD is now nearly put to an end by the ever increasing internet bandwidth, whereas multimedia elements in works such as performances / installations remains but a marginal participation.

The "big difference" is interactivity. Ranging from false interactivity (none at all) in some works - one of the examples in Romania is Gaspar Csongor's "Interactive Love Story", a lineup of possibilities presented to the viewer - to the extreme case of interfaces like Adobe Photoshop who present the user with a full palette of tools and virtually no pre-defined borders to imagination.

Recognizing interactivity as the key feature of multimedia art means we must look at the content / interface balance in a given work to assess its status of "multimedia art". In this way of thinking, an interface (and navigation) system transmitting a message of artistic nature is a key feature in a true multimedia art product. Does it always happen ? Europrix, the leading multimedia competition in Europe, places the key value on content and "added value through multimedia". This reduces the importance of the media and leaves the jury with the difficult task of assessing CD-ROMs and websites together - an unfair competition when it comes to content in terms of quantity. Other competitions have less transparent selection criteria, thus being of little help in this inquiry.

All this adds up to a situation compared by Lev Manovich to the one existing at the beginning of the 20th century: there isn't any method of knowing what is art and what is not. It all depends on the author's statement and the judgement of time. But now, at the beginning of another century, we don't have the luxury of time as judge.



Neil Coltofeanu _ the 1999 Bucharest labyrinth

Interferențe mediale: performance arta în relație cu imaginea digitală

Revizuirea conceptelor artistice, la început de mileniu, dezvăluie noi perspective asupra genurilor și modalităților de expresie. Astfel performance-ul s-a constituit ca o modalitate de expresie directă, nemediată exprimând în mod spontan experiența existențială sau intelectuală a artistului actînd în fața unui public. Dar după mai bine de cîteva decenii, cînd această formă de expresie și-a epuizat aproape în întregime conținutul prin reluarea aceluiași elemente plastice, performance arta a intrat într-o nouă etapă prin utilizarea imaginii multimedia. În această perioadă, denumită în general post-happening, artistul nu mai acționează direct ci realizează o acțiune care este înregistrată pe video. Începînd cu acest moment vor apărea din ce în ce mai des experimente care combină acțiunea propriu-zisă și imaginea video sau imaginea digitală proiectată și integrată în conținutul acțiunii. Interesul artiștilor se va îndrepta tot mai frecvent spre experimente care deschid o nouă problematică: interferența mediilor artistice.

Dacă acest gen de acțiuni mediate prin imagine înregistrată au apărut în contextul românesc încă din anii '70, în 2002, în cadrul festivalului de performance *Zona 4*, ele au devenit o preocupare pentru mai mulți artiști invitați. Astfel acțiunea și video instalația lui **Jozsef Bartha** intitulată *Adi* (după numele modelului care a luat parte) a propus o interpretare a corpului uman privit din perspectiva rolului său social, situat în mediul muzeal sau al sălii de expoziție. Artistul a urmărit o raportare nemijlocită dintre prezența reală, directă și imaginea proiectată pe perete într-o succesiune de proiecții, ca și interacțiunea dintre ele. Supraveghetoarea de muzeu se afla așezată pe un scaun alături de o inscripție "Vă rugăm nu atingeți obiectele expuse!", aflată acolo în locul unui tablou. Accentul nu mai este pus pe "opera de artă", nici pe artist, ci pe o serie de fapte adiacente evenimentului artistic propriu-zis, cum ar fi supraveghetoarea sălii, vizitatorii expoziției etc.

Același raport dintre realitatea corporală și proiecție, pusă în evidență de acțiunea lui Jozsef Bartha, îl preocupă și pe **Artur Tajber**, care utilizează o imagine video pe perete ca pe un fel de "expanded cinema", în fața căreia își desfășoară acțiunea intitulată *Walk'man*. Imaginea proiectată se constituie ca un dublu care "anticipază" mișcările artistului sau interferează cu acestea producînd o relație sofisticată dintre realitatea imediată și cea virtuală. Poate tocmai de aceea acțiunea lui Tajber începe sub genericul *Physics versus Psyche*, fiind marcată de elemente vizuale: masa găurită prin care strecoară un bec suspendat de un cablu lung, făina turnată prin acest orificiu, practicat în mijlocul mesei și care se împrăștie creînd reverberații luminoase.

În timp ce pe perete apare o imagine-grilă, ea se suprapune peste imaginea artistului care duce în brațe un monitor cu aceeași proiecție pe ecran, avînd ca fundal sonor un "bruiaj" electronic. Pentru Tajber monitorul TV, imaginea video sau proiecția pe un ecran semnifică *timpul* însuși, care își împletește "secvențele" într-un tot unitar.

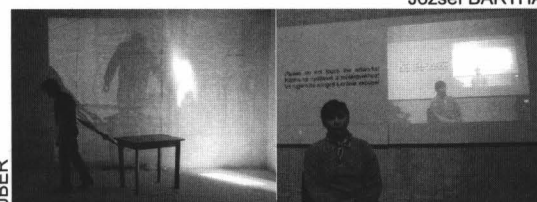
În final sensul oferit de generic, de opoziție, se transformă într-o reconciliere dintre lumea "fizicului" și cea a "psihicului". Tajber este un artist care respectă convențiile în performance: masca purtată pe față, momentele în care artistul rămîne într-o "poză" proiectată pe ecran și interferîndu-se cu imaginea video de pe perete etc. Fidelitatea sa față de performance, abordat cu oarecare teatralitate, creează o interesantă interacțiune cu modul în care folosește noile medii, în special imaginea video dar și sunetul, elaborat într-un fundal sofisticat din punct de vedere artistic.

Acțiunea susținută de **Karen Kipphoff** în colaborare cu **Ștefan Bertalan** și intitulată *Speech*, a avut ca temă comunicarea, dovedită însă ca fiind de fapt un subiect mult mai complexă. Artista a început prin a vorbi mai multe limbi subliniind ideea că, deși aparent sensul acțiunii după titlu ar fi comunicarea, nu întotdeauna ea se realizează, deoarece uneori vorbitorul nu este înțeles corect sau sensul comunicării îi scapă celui care ascultă. În același timp ea a căutat să circumscrie acestei idei și un alt tip de comunicare, prin intermediul imaginii. Cu spatele la public, Karen Kipphoff s-a așezat în fața camerei de filmat, care transmitea publicului imaginea artistei sau grimasele pe care le făcea în dreptul obiectivului aparatului; adiacent s-a derulat pe un monitor o animație pentru copii care părea să sugereze "construirea" aproape fizică a cuvintelor prin aglomerarea de litere și de silabe. Pe întreg parcursul acțiunii Bertalan a citit și "interpretat" un text sub genericul "Bericht vom deutschen Zonenrand - Lebe wild und gefaerlich"...("Raport despre zona marginală germană - trăiește sălbatic și periculos"...), care relatează despre unele experiențe-limită ale artistei. Cele trei componente ale acestei acțiuni, alcătuite din textul relatînd despre o zonă marginală, din gesturile și mimica artistei, aflată cu spatele la public și a cărei imagine a fost mediată de camera de filmat și din animația de pe monitorul TV prezentînd un fragment de desen pentru copii, au produs un efect complex asupra publicului.

Prin interferența diferitelor medii performanțelor caută și găsește noi soluții de dezvoltare a imaginii în câmpul vizual adesea din ce în ce mai sofisticat compuse și concepute.



Artur TAJBER



Jozsef BARTHA



Karen KIPPHOFF

EMOTIONAL ARCHITECTURE

- ON

ON (the acronym for On Architecture) is meant as leader for a larger project about Emotional Architecture, consisting of two documentary movies, three video installations and a web site. The project is dealing with the reality of dystopian urbanism and its implications in the 21st century Europe, as reflected in the realities of Bucharest a city positioned conveniently for the researcher at the crossing of the first, second, and third worlds on today's development scale. ON is summing the complex topics involved in the project by combining a subjective documentary approach with a symbolic narrative component.

The film is exploring the textual/human/architectural strata of the Bucharest cityscape, using as a guiding agent the post-modern impersonation of a character from an old Romanian folk tale. Sort of Tiji Uilenspiegel, he is carrying a door on his back, transforming therefore his body into a migrant architecture that wanders endlessly through the city. The character (named Pacala, "the one that fools you, the deceiver"), plays the role of a disturbing factor (the performer/the buffoon/the homeless shaman), and functions as a strange attractor for the voyeuristic inquiries of the camera, which has to deal with his presence constantly, while constantly scanning the cityscape.

The content is structured in two intersecting levels: narrative and essayistic. The narrative is based on the times old paradigm of the initiation journey. ON starts with P. finding himself with a door on his back - in the morning rush at Carrefour, a gigantic supermarket outside Bucharest. From there he hitch hikes to the city in a pick-up truck. He wanders endlessly in the streets. Goes into a cafeteria and takes a coffee. Makes a phone call to a carpentry workshop. Takes the subway. Goes to the tribunal and gets some papers legalised. Passes along the carpentry shop. Passes a luxuriant 19-century palace. Always carrying the door. Always lost in the magma of a multi-layered reality. The day ends at Brico Store, a supermarket for do-it-yourself construction supplies, also situated outside the city. In the dimming sunset light our character meets other people carrying doors on their backs, all converging towards the main entrance of the shop. They go into the doors department, take their load off, lie down and cover themselves with the doors, like with blankets or tombstones. Meanwhile a chorus line of cheesy cabaret girls is putting up an act amongst the props available in the shop.

The essayistic level is based on the random capture of streetscapes, as delivered in the wanderings of P., and works on the assumption that biology, ideology and media are the main ingredients in the chaotic models along which are operated mutations in the urban tissue, where changes are mainly about the manipulation of concepts and people. The camera captures layers of text (shop signs, shop windows, advertisement, political posters) and organic matter (people, but also stray dogs, food, flowers, garbage) which are building on top of each other just to be displaced later by new waves of hype.

The film is packaged both as a video installation and as a TV standard video clip.



The Order of Things

Shortly after digital technology had appeared it became evident that it can be profitable both culturally and economically. As photography in the past, now digital image-producing was the one of which it was expected to change the "profile of the world". And indeed, the aspect of the world has changed under the pressure of new types of images and image-producing technologies. As the appearance of photography had brought about not only new types of representation, but had also resulted social changes (I think here of the role of identity card-pictures, the spreading of the black-and-white and colour pictures in advertising and bookmaking industry), so digital technology brought about not only a new "world of images", but a different perception, decomposition of the world. Vilém Flusser in one of his essays points out that in consequence of the extension of digital technologies we perceive the world not only as a phenomenon any more, that is to say philosophically, but also technically.

When they have faced it, artists have considered digital technology both a phenomenon and a possibility. Some approached it as programmers, others as users and also others only as viewers. This time I would like to drop a few words about that kind of artist who approaches digital technology as a programmer and whose main object is to work against the program, in the flusserian sense. Why is important to work against the program? What is the meaning of this activity?

In Flusser's opinion it is important because it makes you creative and free, since the purpose is not to complete the program but to communicate in order to keep your independence and artistic creativity. So what is important for software-artists, it is not to execute as many operations (works) as possible by the help of a ready program and in this way to raise interest regarding the new types of images, but rather to take a stand against those ideologies that have appeared under the influence of new technologies. Owing to this software-artists have many works that build on an already existing program in such a way to cause disfunctionality in the system or in the logic of the system.



An example of this attitude is the work of the Swiss LAN (Local Area Network) group, entitled Tracenoizer. This is a software that resembles the search-programmes of the net, but what we obtain is not "information" about the searched person it is "dis.information". The power of the work consists in that propagates hiding away in a society where everybody tries to "sell" himself and to "spread about" information about himself. Joan Leander's work entitled retroYou r/c is built on a car race-computer game and through this on the whole computerized game industry, which is one of those branches where digital technology mingles with artistic creativity for economic causes. All the artist has done is that he has rewritten the already existing game-programm in such a way that after a while the control slips out of the user's hand. So while he plays, in a certain moment the car suddenly runs out of the motorway, the menu lines slide on each other and the composed unity of the interface breaks up in this way the game can not be continued. Meanwhile marvellous half-abstract images are generated. The program, which a few minutes earlier imitated the real world, becomes revealed and it turns out to be a mere program. The Jodies' object is to damage every e-mail. In fact they do not alter the message of the mail, they only rewrite its content in another system of signs and thus they send it on. But by this means they reveal its digital structure and points out that it functions as a code.

So with the spreading of digital media we can expect a new kind of sensibility, a different mode of thinking and perception, and a more complex consciousness. We will perceive the world of images and the real world a little differently. As our perception and visual consciousness have changed since the appearance of photography, so they will change in consequence of the digital revolution. Arts and sciences and many other things will go through new stages of evolution. This is the order of things.

TRACENOIZER
Disinformation on Demand Version 3.0

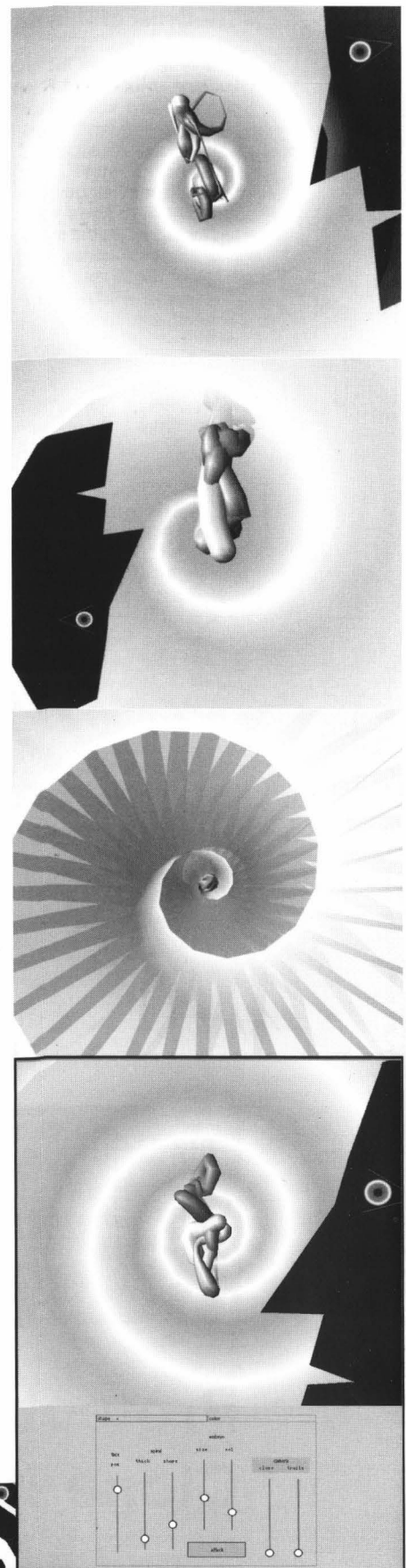
Protect Your Databody
Clone it !

Flyer Nr. 4234425543

www.tracenoizer.org

http://www.snm-hgkz.ch/LAN

O tehnologie considerată high-tech într-o perioadă sau alta, a necesitat întotdeauna un timp de acomodare, doar că acum aceasta este foarte scurtă, și poate capata o dimensiune artistică atunci cînd nu mai este doar o sculă în mîna și mintea artistului, ci e în stare să genereze o viziune specifică sieși, nu o copie a priveliștei; abia atunci putem vorbi de apariția unui stil specific și a unui limbaj cu o dimensiune interiorizată a imaginii digitale.



Zambacalamba Net v.2

Pointview

INTERVIU ARHITEXT / întrebări: alina șerban / răspunsuri: alexandru patatics

1. Se poate vorbi în România despre existența unor nuclee de arta media care au capatat un anumit statut, o anumită coerență conceptuală în contextul artistic contemporan?

AP: Depinde ce înțeles atribuim expresiei... "nuclee de arta media". Ne referim la individualități, la situații punctuale sau la forme organizatorice care pot promova programe orientate în acest sens? Evident, nu avem în România un ZKM*, Ars Electronica*, ICC* etc. și acest lucru e catalogat după părerea mea, cu superficialitate ca fiind neadecvat din punct de vedere al costurilor echipamentelor, punind sub semnul echivalenței substratul tehnologic cu însuși conținutul artistic a ceea ce denumim conventional "arta media". Revenind la subiectul întrebării din această perspectivă, dacă spunem că nu există la noi "nuclee de arta media, cu statut și coerență conceptuală" putem spune de fapt că ele lipsesc din arta vizuală românească în general în momentul actual... o afirmație extrem de gravă și discutabilă în același timp... Ceea ce există în spațiul românesc sub forma unor "nuclee" cărora le putem atribui statut organizatoric și un anumit grad de coerență conceptuală sînt în general acțiuni limitate de anumite oportunități, izolate și total dependente de programe de finanțare, fiind incapabile de a asigura o strategie sau politică culturală adecvată în acest domeniu. Nu aș vrea să fiu greșit înțeles, nu este vina acelor care dispun de aceste programe de finanțare, pentru că ele nu sînt abilitate a construi politică culturală a unei țări, într-un anumit domeniu... iar dacă acest domeniu este lăsat în voia sorții, nu înseamnă că el nu va produce nimic în acest sens ci se va manifesta pe o traiectorie aleatorie, dezorientată, cu manifestări izolate și puțin semnificative în ceea ce privește impactul acestora în afara țării.

Nu este întimplător faptul că nu avem pe plan internațional nici o acțiune majoră, cunoscută care să fi fost produsă în urma unui program mediat de aceste "nuclee" despre care vorbim, ele nu au fost create și nu sînt sustinute în acest scop. Iar în ceea ce privește succesul sau insuccesul unor participări românești la expunerile internaționale importante, ele se datorează aproape în exclusivitate individualităților artistice care sînt implicate în acțiunea respectivă, fără ca acestea să beneficieze de un suport adecvat (programatic, instituțional, managerial, financiar etc.) Pentru a corecta această situație, chiar Ministerul Culturii ar trebui să dezvolte un concept, un program, care ar putea orienta strategic aceste "nuclee" existente sau incipiente pe o direcție majoră, în care finanțarea unor acțiuni program ar putea aduce maximum de beneficii imaginii culturale a României, integrate în contextul actual artistic internațional.

2. Noile medii pun sub semnul întrebării funcționalitatea și eficiența vechilor politici tradiționale. În ce fel se instituie la noi politica media? (Apare izolată doar în contextul unor expoziții sau devine un instrument de lucru permanent al comunității artistice?)

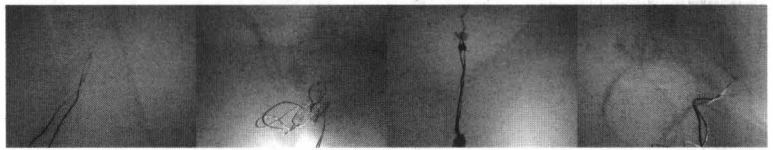
AP: Nu există în viziunea mea "arta (tradițională)" și "arta media" ci doar ARTA realizată cu diferite mijloace, pe diferite suporturi, în diferite spații, în formule conceptuale extrem de variate, adaptate sau nu unui context general sau local. "Arta media" nu este un nou gen artistic exclusiv legat de un suport tehnologic ci ea ține mai mult de evoluția naturală și globală a conceptului artistic în sine. Pentru a da doar un exemplu în privința convenționalității acestui termen (arta media), voi spune că nu există "muzica media" sau "film media" deși ambele categorii folosesc azi un maxim aport tehnologic în privința obținerii obiectului și conținutului artistic. De asemenea, nu cred că există "politici culturale tradiționale" și "politica media" politica culturală este una singură - însă pot exista strategii diferite în aplicarea ei, adecvate sau nu scopurilor pentru care aceasta este concepută. În ceea ce privește artistul care apelează sau nu la mijloace "media" sau se exprimă prin intermediul acestora; pe un suport tehnologic specific sau chiar în "spațiul virtual" aceasta opțiune/alegere trebuie să țină de conceptul sau artistic și de abilitățile sale, nu de mediul formal în sine. Dealtfel, dacă astăzi cineva "face pictură" nu înseamnă că va fi din start discreditat pentru mijloacele pe care le folosește în exprimarea conținutului artistic, însă felul în care o face ar trebui neapărat să fie inedit despre însuși conceptul de a "picta" în contextul actual. Chiar și dacă privim lucrurile dintr-o perspectivă istorică putem spune că toți cei care au "pictat" pînă acum și s-au remarcat prin aceasta, au reușit acest lucru la timpul lor... Un lucru esențial, care a depins și depinde și în continuare de personalitatea și concepția artistică a "operei" și nu de suportul sau mijloacele (tehnice) folosite pentru realizarea acesteia.

3. Unde se poate plasa artistul media venit din zona est-europeană? Poate puteți comenta acest lucru pornind de la experiența dumneavoastră de artist media participant la unele din cele mai importante manifestări actuale. Ma refer la existența unui anumit paradox: privit din prisma mediului în care operează, artistul est-european depășește opoziția centru/periferie, însă privit prin raport cu noile politici europene (integrare etc) el rămâne totuși atașat periferiei.

AP: Artistul (în general nu numai "artistul media") care aparține ca origine zonei est-europene se situează aici într-o zonă culturală influențată de anumite particularități socio-politice specifice. Specificitatea acestei zone de proveniență poate fi catalogată în anumite limite ca o constantă pe care nu mă hazardez să o descriu sau să o analizez mai profund în acest moment, însă ea determină în mare măsură traiectoria artistică individuală nu atât în privința conținutului artistic cit din punct de vedere al situației particulare cu care se confruntă fiecare dintre noi. Nu există o formulă unică care să asigure rezolvarea acestei ecuații și prin urmare nu există un rezultat unic care să ne situeze în "centru" sau în "periferie".

4. Ce lipsește la ora actuală zonei media din România: o elită profesională, idei, mijloace tehnice de ultimă oră etc.?

AP: Ceea ce cred că ne lipsește și acest lucru pare a fi mai mult sau mai puțin generalizat în cadrul est-european este suportul care poate fi oferit artistului prin dezvoltare instituțională, management artistic, strategie culturală adecvată, piața de artă, curatoriat, programe, informare, inter-comunicare, dezbateri etc. Lipsesc



"mijloacele operative" care ar putea defini o structură valorică valabilă nu numai în contextul local ci și pentru cel internațional. Dacă artistul est-european emigrează, probabil că o face în primul rînd în vederea obținerii acestui tip de suport și nu pentru a se plasa mai bine în raportul "centru/periferie" din cadrul scenei de artă... de fapt însăși șansele lui în această privință vor fi drastic diminuate, în acest caz.

5. Modul de gândire intermedial nu are o tradiție propriu-zisă în România, însă tendința globală de tehnologizare ne-a atins și pe noi. Se pot deslusi existența unor modele media ce încep să funcționeze și în arta românească? Un model extrem de coerent este FORMAT ce lansează ideea comunicării prin noile medii (internet) și a alăturării unei comunități virtuale. Cum se explică succesul/insuccesul acestor modele?

AP: FORMAT este o instituție creată de mine o fundație non-profit dedicată susținerii unor programe și/sau evenimente artistice diverse, specific, însă nu exclusiv "mediatice". O primă realizare a acestei fundații a fost înființarea unui "mailinglist" cu suportul tehnic acordat de grupul de liste europene "nettime" (www.nettime.org/nettime-ro). Lista, reprezentînd un canal deschis de comunicare interactivă, funcționează prin simpla abonare cu o adresă e-mail. Cred că această listă a reușit la un moment dat să alcatuiască substratul unei "comunități virtuale". Primul an de funcționare a acesteia a generat o arhivă care a fost "filtrată" ulterior pentru a fi transpusă prin apariția unei cărți - "nettime-ro/text book". La ora actuală pe această listă sînt înscrise în jur de 430 de adrese; anunțurile inunda lista ceea ce dovedește utilitatea ei - însă în opinia mea, nici cantitatea și nici calitatea dezbaterilor nu o echivalează pe cea din primul an de funcționare "nettime-ro". Este adevărat, în acel timp implicarea mea a fost decisivă, atît ca moderator al listei cit și ca principal "abonat" activ, dipus oricînd a începe sau a răspunde la provocările care vizau subiectele de interes ale "comunității". Acum însă, ea a devenit o listă de anunțuri și invitații, pentru că așa cum am declarat la începutul ei ea nu este lista mea personală, ci doar un canal care se va putea modela în funcție de necesitățile acelei "comunități" pe care o cuprinde la un moment dat.

6. Ce nevoie avem de proiectele contextualizate? Redefinesc ele publicul, sunt o alternativă de intergrare a artistului media, de detașare de anumite mitologizări prezente? Cum a fost gândit din acest punct de vedere proiectul Context prezentat cu ocazia Bienalei de Artă din Venetia?

AP: Proiectul CONTEXT a pornit pur conceptual de la o idee integratoare și reprezentativă pentru scena de artă românească. Este vorba în primul rînd de un proiect curatorial de altfel Ministerul Culturii a lansat în acea perioadă un concurs de proiecte curatoriale la care am participat în această calitate și nu ca artist. Din păcate juriul nu s-a putut decide asupra unui singur proiect curatorial exclusiv conceptual și a mai selectat unul de tip clasic, bazat pe relația "tradițională" - curator-artist. În proiectul CONTEXT "artistul expus" urma să fie o entitate denumită "context-network" adică un grup de artiști, al căror aport individual avea să rămână distinctiv în urma colaborării pentru realizarea lucrării finale integratoare. Nu este vorba de o lucrare de grup, ci una de concept în demers - în care se sondează posibilitățile de expunere pe un "out-put" comun, divizat în secvențe de timp și nu de spațiu, transparent; influențat; raportat prin prisma aceluiași "context" - privit ca suma tuturor determinărilor marcate de evenimentul artistic în sine. În plus, avînd în vedere că bienala este un eveniment de anvergură, care urma să se desfășure pe o perioadă de 6 luni, conceptul curatorial includea și posibilitatea de interacțiune ulterioară a artiștilor participanți asupra materialului expus, chiar de la distanță, prin rețea. Pe de altă parte, proiectul în sine nu se limita la un unic spațiu cel al pavilionului ci includea și spațiul de rețea (www.context.ro) precum și cel al catalogului, fiecare cu caracteristicile sale particulare. CONTEXT putea redefini astfel capacitatea de receptare a publicului pus în situația unei percepții posibil parțiale și în schimbare a conținutului artistic. La fel, proiectul putea redefini și artistul, pus în situația de a genera conținut multiplu și dinamic, pentru diferite medii, în cadrul aceluiași eveniment artistic. Pentru acest proiect "noile medii" nu ofera un simplu suport pentru a transpune ceva deja existent într-un alt spațiu (tehnovirtual) ci un laborator investigativ al relației artist-eveniment artistic-public, în contextul actual.

7. Care ar fi capcana acestui apetit pentru virtualitate, futurologie în contextul artei? (Arta se va transforma în știință?)

AP: Răspunsul la această întrebare poate suna oarecum filosofic... de parcă nu am putea înțelege încă diferențele între arta și știință... acum și în general... Știința încerca să impună intelectul cu natura însăși, tînzînd a elimina total subiectivitatea în timp ce arta se adresează total subiectivității chiar și în ceea ce privește realizarea acestui lucru se folosește de intelect. Prin urmare eu nu vad nici un fel de "capcană" în care arta sau știința ar putea cădea vreedată pentru a se anihila reciproc... dacă acesta ar putea fi "substratul" întrebării.

ZKM* - Zentrum für Kunst und Medientechnologie / Karlsruhe / Germania / www.zkm.de
Ars Electronica* - Ars Electronica Center / Linz / Austria / www.aec.at
ICC* - NTT InterCommunication Center / Tokyo / Japonia / www.nttic.or.jp



PERFORMING PLACES - some intentions of a project coming to life

In most cases, site-specific projects consist of interventions in existing places. "Performing Places" invites more types of approach, their common denominator being the expression in virtual space, potentially followed by expression in real space. Choosing a place built, deteriorated, or from which buildings have disappeared -, generating a virtual "place" which reconfigures elements of the physical space, or generating a space that is autonomous from the physical space but whose relation to the area is conceptually legitimate all these are possible starting points for the project. The means of expression can come from the aforementioned creative fields, provided that they cohere into a unitary multimedia approach.

In British and international multimedia art, we can trace numerous examples of similar projects. Artists express their involvement with interactive virtual experience in solutions that range from two- or three-dimensional representation, confined to the limits of the screen, to responsive environments, providing an experience in which the space of the installation reacts to the presence of the viewer-actor, and to virtual reality, in which everything is projected on the inside.

One of the challenges posed by "Performing Places" is the work in multi-/ cross-disciplinary teams. The starting point in this endeavor will be the "place", the old-new urban fragment circumscribed by the streets mentioned above. A few elements can serve to define the content:

- the history of the place (distant or very recent)
- already existent cultural and artistic strata
- social specificity
- architectural specificity
- the place held by this area in collective mentality
- the variation between day and night in the life of the area
- the relation between the private and the public sphere
- the relation between individual and institutions
- the relation with the memory of the place, its different ages
- the mysteries of the neighborhood
- religious life
- political life
- second-hand life (second-hand and antique shops)
- archeology
- garbage
- the present

The relation chosen by each artist with these or other elements that define the space can be positive or negative, it can emphasize certain traits, willfully ignore them, negate them or compete with them. The discourse can be constructive or destructive, it can be earnest, scientific, or can be playful, ironical, provocative and shocking.

The prerequisites are the innovative, cross-disciplinary approach, as well as the coherent motivation of the relationship between project and place, both on the formal level of representation and on the level of content.

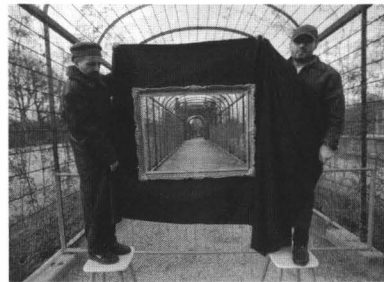
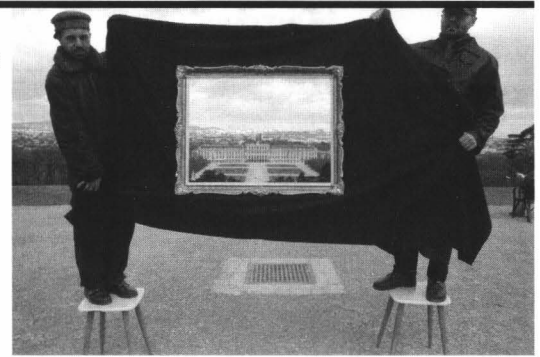
One example of involvement with urban issues is the project Interviewing the City of the group subREAL. The project is structured on three directions: 1. Framing the City, cropping frames from the urban (architectural, natural, industrial, etc.) landscape, 2. Interviewing the City, which consisted of dialogues with statues, and 3. Serving Art, which juxtaposed and confronted the actors of the cultural life and the artistic objects that represent them. The aim of the project was to extract and interpret certain elements from the life of the city, which thus acquired new identities. Another relevant practice is that of Simone Decker, an artist from Luxembourg. She places on the streets of Venice giant, brightly colored chewing gum bubbles, which thus gain a paradoxical status, of monument or oversized refuse. By contrast, the backdrop of Venice becomes more expressive and friendly.

The Dutch artist Jerooen Kojmans films the smoke coming out of an industrial furnace and plays the sequence in reverse, or populates a space by projecting an image in the direction of a street, which becomes visible thanks to passing cars and dancing characters.

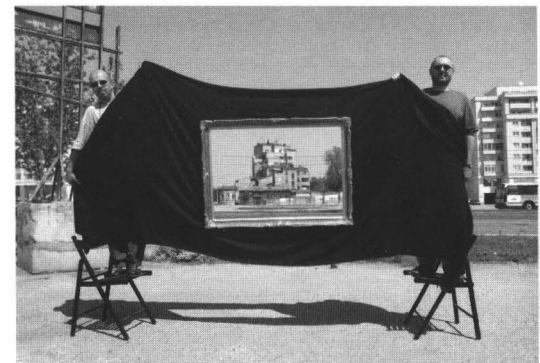
This project launches big expectations. It has been initiated by British Council Romania in partnership with the International Centre for Contemporary Arts, the MultiArtDance Centre, the Toaca Foundation, the Ion Mincu University of Architecture and Urban Planning and the Order of Romanian Architects

It is aimed at redefining the area (spatial and visual restructuring), re-mapping, filling up the space/ emptying it out, play upon form or content (symbolic, historical, connotative, etc.). The project will bring together students and young professionals from the fields of architecture, visual and performing arts interested in exploring the historic center of Bucharest from different perspectives as well as in ways and means of rehabilitating and reviving the area. (more information soon on www.britishcouncil.ro)

Translated into English by Mihnea Mircan



subREAL _ Framing the City



GALERIA MULTIMEDIA ARAD

Denumire:

Localizare: Casa Hirschl, Arad

Spațiu: birouri, expunere, depozit - arhivă, rezidență - atelier

Administratie: Funcții de conducere/decizie: prin concurs (obligativitatea prezentării unui program), mandate de 3 ani; alte funcții: prin contracte pe perioade determinate

Director managerial + board (membri permanenți, membri pt. perioade determinate)

Curator expoziții și programe

Custode - arhivar

Tehnician

Contabil

Dotare tehnica: computere, cameră digitală, video/DVD proiectoare și playere, aparatură de montaj

Profil:

Multimedia cu focus pe noile media: foto, video, C-print, cd-rom, Internet

Program

Obiective:

Promovarea "noii vizualități", a unei noi culturi a imaginii - definite în relație cu noile media, strategiile mediatică, politicile reprezentării

Srijinirea creației de artă media în România

Difuzare de informații referitoare la noi apariții, evenimente, tendințe în domeniul mediatic

Promovarea schimburilor culturale internaționale

Nivele:

Colecție de artă media: video, digital, web; colecție consultabilă și expozabilă

Producere de artă media: sistem de rezidențe artistice + atelier

Expoziții tematice (printre care și concurs curatorial) și de autor

Workshopuri (legate de rezidențe)

Simpozioane, prelegeri (legate de expoziții, colecție)

PR:

Cerc de prieteni, susținători ai galeriei

Rețea de persoane de contact din școli, instituții de învățământ superior (local mai ales, dar și din orașele învecinate, academiile de artă din țară și din străinătate)

Contacte externe (C3 și Departamentul Intermedia de la Academia de Artă Budapesta, Centrul de Artă Media din Novi Sad, Montevideo Time Based Arts Amsterdam, hartware projekte Dortmund, Medienquartier 21 și Medienkunstarchiv Viena, KHM Köln etc.)

Colaborare cu TV locală la nivelul unor apariții regulate (ex. program serial asigurat de galerie)

Proiecte în spațiul public

Programe informative, educaționale

Publicație periodică (gen newsletter)

Website

Propuneri concrete pentru 2003/2004:

Expoziție inaugurală de artă media cu artiști din România și din Europa Centrală

Expoziție Kinema Ikon

Expoziții de autor

Workshop cu elevii Liceului de Artă din Arad și studenți de la Academia de Artă din Timișoara

Serie de prelegeri

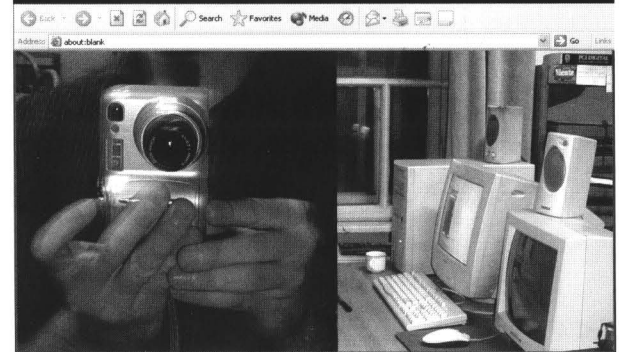
Concurs curatorial pentru programul din 2004

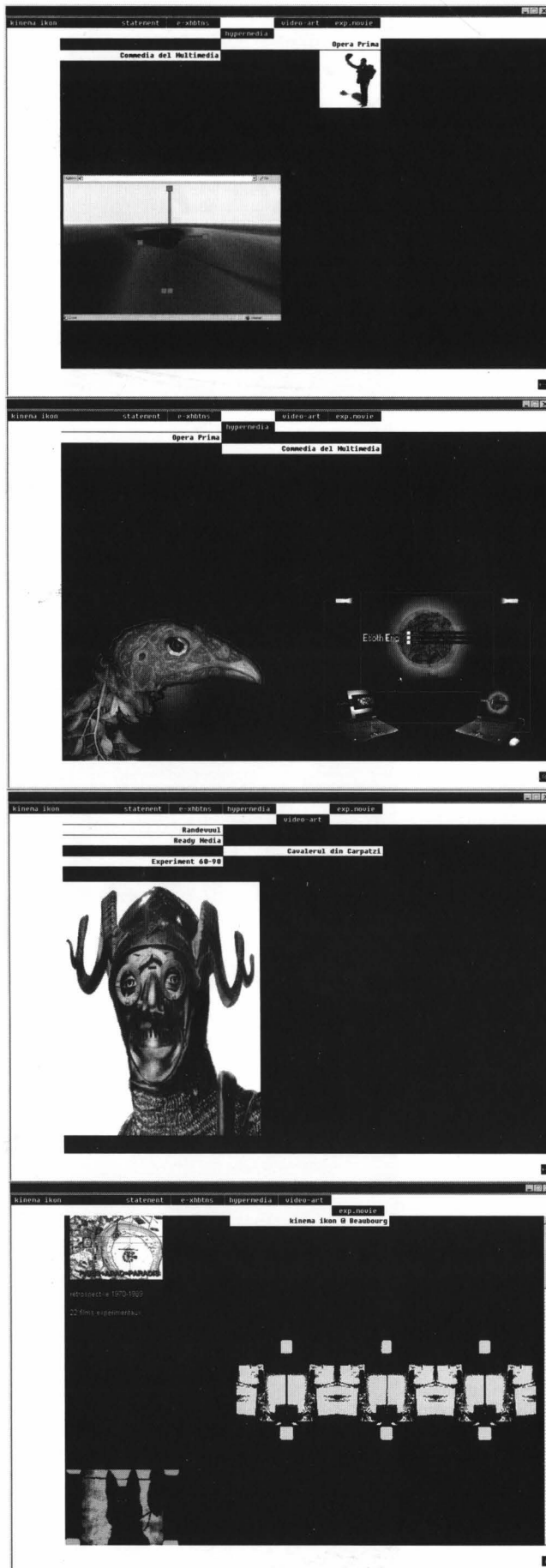
Concurs de proiecte de artiști pentru rezidențe 2004;

invitații de rezidențe pe 2004

Comisionare lucrări pe 2004 - 2005

Program general pentru 2004 - 2005





kinema ikon, atelier multimedia at the Art Museum Arad has undergone three different stages: experimental film (1970-1989), video-art (1990-1993) and, from 1994 on, exclusively hypermedia works as interactive installations, on cd-rom, and as net.art. both individual works and the three group works - *Opera Prima*, *Comedia del Multimedia* and *alteridem.exe* - are stylistically characterized by experimental, eclectic and playful expression forms. the resulting works are sensible objects, having an aspect of digital chimera, set in a non-linear fictional discourse, allowing multiple possibilities to the user's interactive approach.

the group publishes periodically the INTERMEDIA magazine, a theoretical dimension of its members' interest in this new medium of artistic creation.

members of the group: George Sabau, multimedia theorist; calin man, media artist; Alin Gherman, programmer; Judit Angel, art critic, curator; Peter Hügel, archaeologist; Caius Grozav, programmer; Romulus Bucur, poet; Roxana Chereches, philologist; Ioan Ciorba, sound engineer; Liliana Trandabur, philologist; Andreea Bencsik, designer; Paul George Bodea, programmer; Adrian Sandu, visual artist.

exhibitions

- 2003 **Workinprogressmuseummedialab (The National Museum of Contemporary Art Bucharest)**
- 2002 *alteridem.exe* exhibition (Art Museum Arad)
- 2000 ISEA 2000 revelation (Paris):
Forum des Images / Conference > George Sabau: What Are Young Pixels Dreaming Of?
Forum des Images / Bookmark > calin man: Esoth Eric
- 1999 ICCA (Bucharest)
- 1998 ISEA revolution (Liverpool)
VIPER (Lucerne)
- 1997 EMAF (Osnabrück, Germany)
OSTranenie (Bauhaus Dessau Berlin, Germany)
- 1996 Complexul Muzeal (Art Museum Arad)
Experiment 60-90 (S.C.C.A. Artexpo Bucharest)
- 1995 MEdiA CULPA (S.C.C.A. Bucharest)
Retrospect Kinema Ikon (Centre Georges Pompidou Paris)
- 1994 01010101 Exhibition (S.C.C.A. Bucharest)
- 1993 Ex Oriente Lux (Soros Center for Contemporary Art Bucharest)



