calin man | kinema ikon

alteridem.exe _ 2
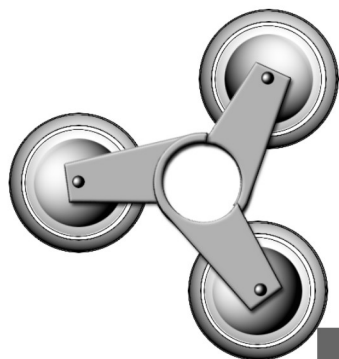
calin man │ kinema ikon

alteridem.exe_2

ROMANIAN PAVILION

15th of june _ 2nd of november 2003

commissioner/curator: **calin man**
assistants to the curator: **raluca velisar, adela văetiși**
title of the project: **alteridem.exe_2**
author: **calin man** │ **kinema ikon**

organiser: The National Museum of Contemporary Art Bucharest
The Romanian Ministry of Culture and Religious Communities
with the support of: The Romanian Government,
The Romanian Ministry of Foreign Affairs

special thanks: Mihai Oroveanu, Ruxandra Balaci

La Biennale di Venezia
50. ESPOSIZIONE INTERNAZIONALE D'ARTE

Sogni e conflitti *La dittatura dello spettatore*
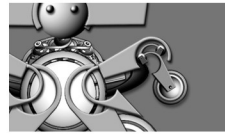Dreams and Conflicts *The Viewer's Dictatorship*

Director: Francesco Bonami

50ESIMA
ESPOSIZIONE
INTERNAZIONALE
D'ARTE

la Biennale di Venezia

module_1 calin man
Esoth Eric

module_2 kinema ikon
alteridem.exe

module_3 calin man
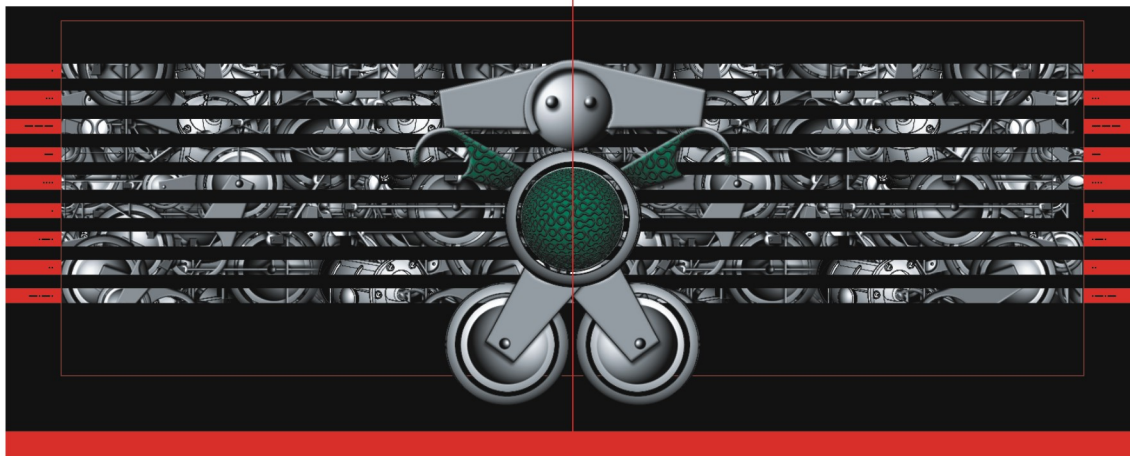net.art_kit

alteridem.exe_2

module_1   calin man
                                   Esoth Eric

hypermedia application | 2 computers, 2 monitors, 2 multimedia projectors
concept, media design, txt, imgz, avi, sound, html: calin man
programming: alin gherman

Esoth Eric and *antiEsoth Eric* compose the hypermedia application **Esoth Eric**, developed on the same given equation that has 1, 0 or -1 as a result. the two projects can be accessed independently from two computers. the projected images are overlapping on the screen which plays the role of a melting pot from where the alternative results of the equation emerge.

Esoth Eric _ the elements of equation correspond to the biographemes of the character and can be combined according to the preferences of the user or can be accessed chronologically. the result revealed by the melting pot will always be different.

antiEsoth Eric _ such as the minimal difference between matter & anti-matter makes possible the existence of the world we think to know, any pixel has its anti-pixel. therefore, antiEsoth Eric's existence cannot be overlooked.

according to the convention, everything put in the melting pot will be perceived as an element of the equation. the chosen result will be the logical one or the one given by the computer.

if x = 0, any affirmation loses its sense. in reality zero is the golden number of hypermedia works.

if x = -1, singularities and limits are abandoned and one can speak of the imaginary time where everything is possible.

if x = 1, a numeric object is shown, as an effect of organizing, tuning or intentionally covering a sonorous or graphic space. this object, with no precise meaning, is named krestanatz.
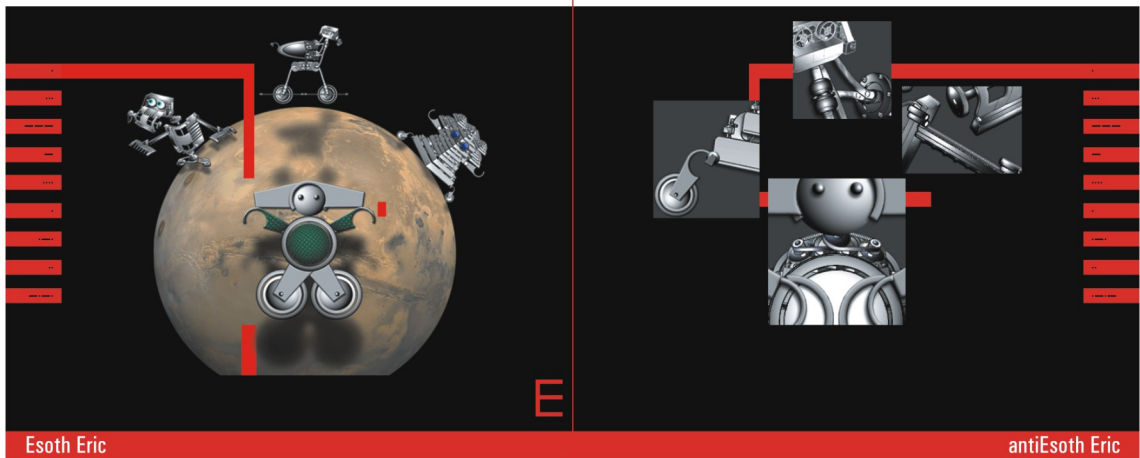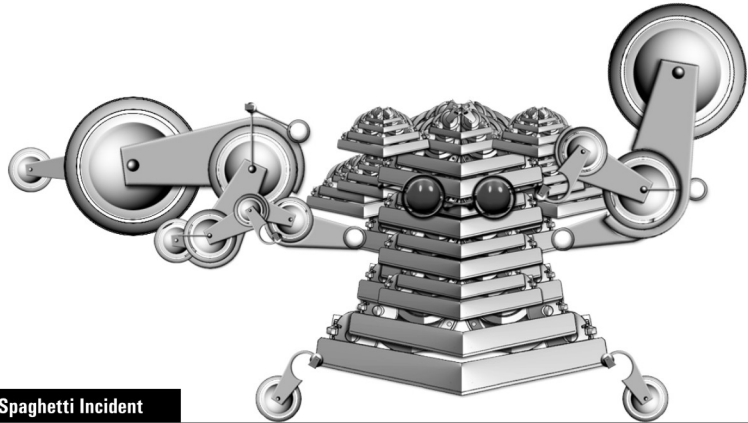
Esoth Eric

E1. Biographème Zadarnique

Esoth Eric was born in Zadar. in 1967, Jocelyn Bell, sustained by her professor, Anthony Hewish, declared that the radio waves, coming to her from space, were emitted with a certain purpose by intelligent beings, which have to be denominated, by the number of emission sources, The 4 Little Green Men. approaching the situation more realistic, the involved researchers discovered, not without rejoice, that the signals are the product of some celestial bodies which themselves couldn't escape baptizing. as things seemed to be clear, nobody observed that reality was different: what has been catalogued as a delicate pulsar wasn't, in fact, more than the effect of the timeless projection of the 4 dwarf's image, having Esoth Eric in front, who's father, established somewhere between Tlaxcala and Cacaxtla, wrote in his personal diary: "if light needs 0,000000003335640952 seconds to travel a meter, I have to necessarily find out in how much time I will get to the natural state of things, which, by Aristoteles, is the repose. then, not without candor, I would have to accept that I'm wrong. just like the inhabitants of these places were wrong as, in front with Xicoténcatle Axayacatin The Youth, they welcomed the adventurer Hernán Cortéz with wide opened arms. to its apparition the tlaxcalteca culture developed and then parted into four principal kingdoms: Tepetipac, Quiahuixtlan, Ocotelulco and Tizatlán. if Tlaxcala can be reached only by car, coming from Mexico City, Cacaxtla is at a stone's throw, which means that the xicalanca-olmecs, proceeding from the races náhuatl, mixteco and chochopopoloca, they decided to stay here as long as possible, in the place where the rain dies in the earth, Cacaxtla." meanwhile, Esoth Eric's mother was waiting in Zadar.

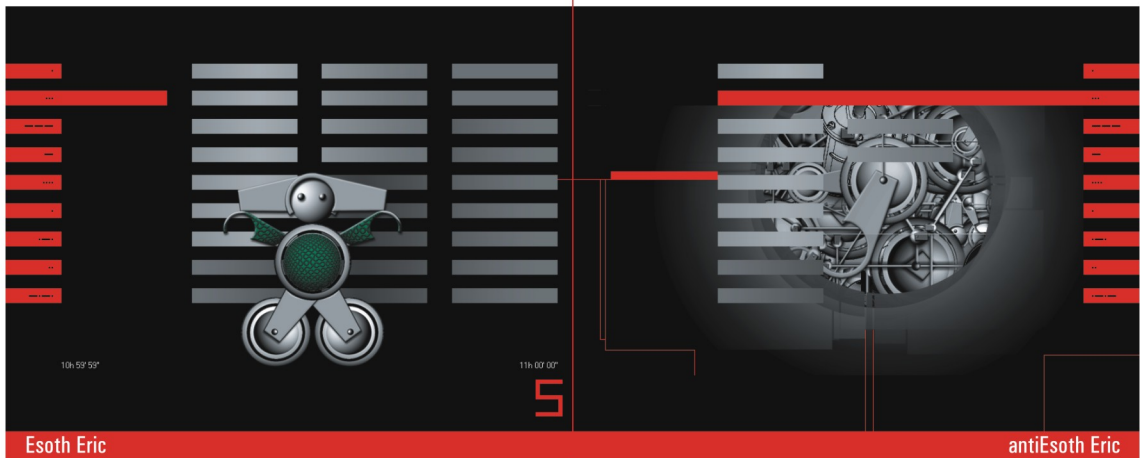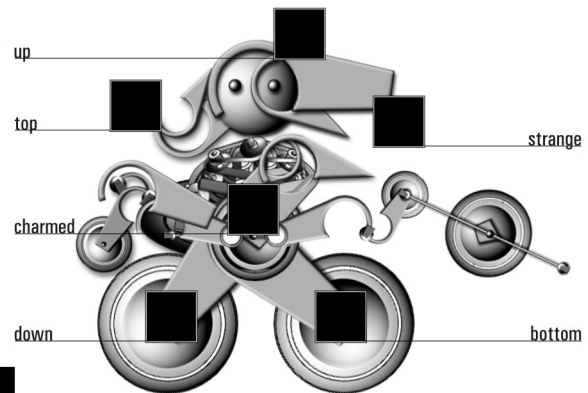$$x = \frac{(x-4)[(x-4)^2 + 12x]-(x-1)(x^2+x)+63}{x+1} + 1$$

Esoth Eric

antiEsoth Eric

E

Esoth Eric

S2. Spaghetti Incident

seeing that the timeless projection of his own image isn't received correctly, Esoth Eric sends a signal for 11h00'00'', ignoring the fact that the moment between 10h59'59'' and 11h00'00'' would last for an eternity because of the simple reason that this is the time at which a black hole was getting into shape. because of this and of being in the middle of the event, Esoth Eric is transformed into a consistent portion of spaghetti, which doesn't stop him to calculate, according to the Doppler effect, his own cruising speed towards red. finding out that he is in fact on the trajectory of the expansion of the universe, Esoth Eric gets bored pretty quickly and suddenly changes his direction to blue, which means that he has the chance to see The Big Bang as a transparent layer overlapped on the absolute and, eventually, the absurd, overlapping another transparent layer known under the name of The Big Crunch. In the general mess the LGM doesn't know if in the sky he sees, just like until now, the past and the photons emitted by his magic lamp belong to the future. still, it is his impression that the operation succeeded completely because, becoming himself a living thermic machine, he transformed the warmth of his glowing cheeks into mechanical work, without any problems. in his smile one could read the formula on the basis of which the given output is maximum: the temperature of the warm spring minus the temperature of the cold spring, divided with temperature of the warm spring. beyond the primary soup one could hear the murmur of the mineral water spring Lipova Băi.

$$x = \frac{(x-4)[(x-4)^2 + 12x]-(x-1)(x^2+x)+63}{x+1} + \frac{x+1}{x+1}$$

Esoth Eric

antiEsoth Eric

10h 59' 53"

11h 00' 00"

Esoth Eric

up

top

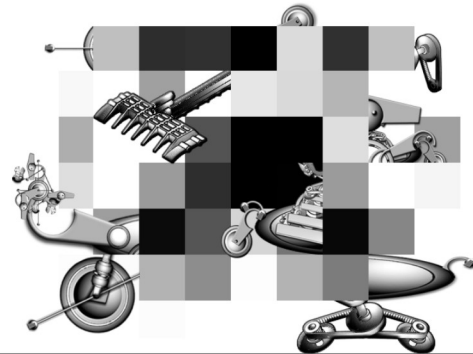strange

charmed

down

bottom

03. Matrix Mechanix

nobody could say if because of any postulate of thermodynamics or theory of relativity everything, y compris Esoth Eric, have the outstanding pleasure to experience the privileged state of repose, a good occasion for lazyness and then analysis for taking the next step. as the expansion can not be doubted anymore, there is nothing more to proove than her form: a baloon or a sponge cake? for the first time Ockham's razor is used to cut the sponged cake or to sting the swelling baloon. the raisin that got under the incident of the razor as well as the rather thin rubber, besides producing a sonic boom, scattered instantly quadrillions of particles which would have stayed without name if in that moment of grace Murray Gell-Mann from Caltech wouldn't have risen his eyes from the joycean txt which states plainly: " 3 quarks for Mr. Mark." and because the raisins from the sponge cake spread aromas along with the particles, it has been established that every quark had it's own flavour: up, down, strange. charmed. bottom & top. Furthermore, every flavour has three colours: R,G,B, and the possible resulting combinations that could form a matrix, the more so, as mr. Werner Heisenberg elaborated the principle of uncertainty according to which: if you take a quark at random, Esoth Eric for an example, you can precisely calculate his position without knowing the moment he conquered the named position and vice versa. so one can explain why the image of the 4LGM isn't received correctly, though Planck's constant could have been applied without any doubts. but, as any quark has it's anti-quark, which he's dating, Esoth Eric had the curiosity to shake hands with anti-Esoth Eric. only because of the difference of one thousand millionth, anihilating themselves has been avoided. so, after cooling, the life and work of the most sagacious feature of reVoltaire's archive can be accessed on cd-rom and on the internet.

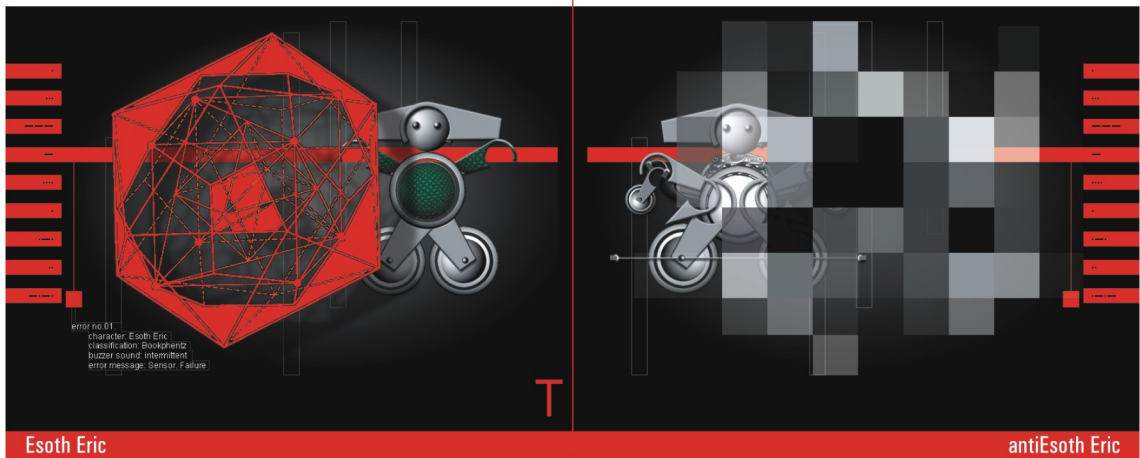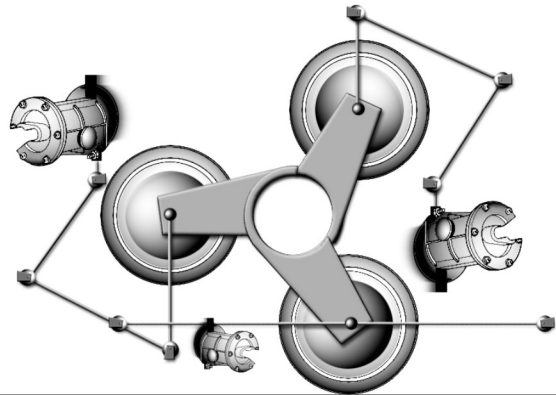$$x = \frac{(x-4)[(x-4)^2 + 12x] - (x-1)(x^2+x) + 63 + x + 1}{x+1}$$

Esoth Eric
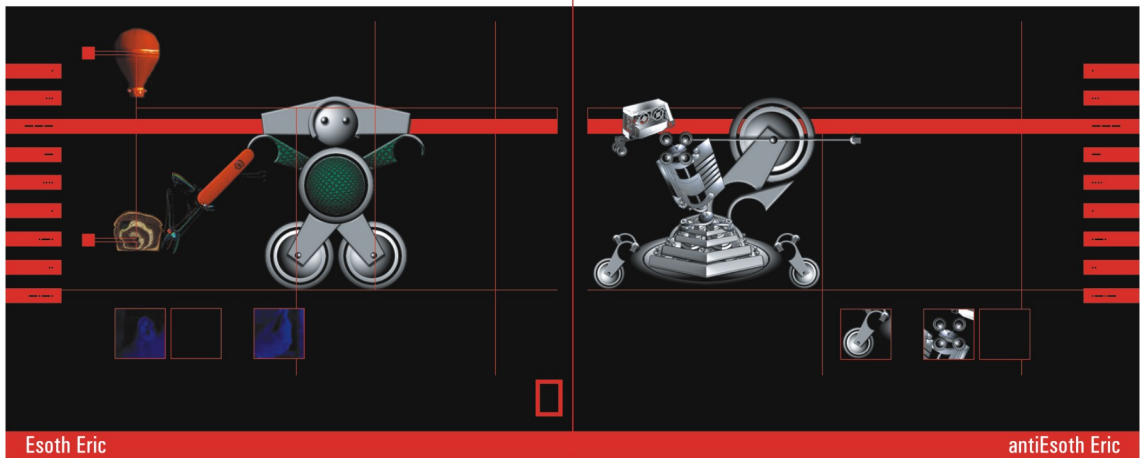
antiEsoth Eric

Esoth Eric

T4. Error Remedy Chart

$$x = \frac{(x-4)(x^2-8x+16+12x)-(x^3+x^2-x^2-x)+63+x+1}{x+1}$$

the superficial observation of the 4LGM provoked confusion in scientific environment, as any attempt to get an objective point of view failed lamentably. to save the situation an error remedy table has been elaborated. so, every Little Green Man could be analyzed in particular, which brought a supplementary amount of coherence. error no. 1 > character: Esoth Eric > classification: Bookphentz > buzzer sound: intermittent > error message: Sensor. Failure > remedy: gravity is to be applied, every particle experiencing it due to its own energy. Esoth Eric has a potential energy greater than that of the stretched bow in which Zenon's arrow lies. as the arrow will always be in the same place and the bow will be forever stretched, the energy of Esoth Eric is everlasting. error no. 2 > character: Le Piquamerder > classification: Qyzz > buzzer sound: continuos > error message: Temperature. Abnormal > remedy: electromagnetic force is to be applied. this force interacts just with the electrical charged particles, positive or negative, which attract or reject each other, but because of respecting no logic and random changing their electric charge, they leave Le Piquamerder the freedom of being always manifest in an unclassifiable way. error no. 3. > character: Rupert Zidu > classification: Pikless > buzzer sound: intermittent > error message: Replenisher Level Too Low > remedy: because Rupert Zidu is not in the center of attention, though the weak nuclear interaction could prolong the life of the revelator and hereby the sense of the character could emerge. error no. 4 > character: Rhea K. Mons > classification: unknown > buzzer sound: silence > error message: no problem > remedy: the strong nuclear interaction gathers quark by quark in protons and neutrons and these in the nucleus of the atom, animated by the hope that this force is circulated by another particle named gluon, which interacts with itself. according to the advanced studies, the interaction is a bit different but the above stated version is convenient to the demonstration.

error no.01
character: Esoth Eric
classification: Bookphentz
buzzer sound: intermittent
error message: Sensor Failure

Esoth Eric

antiEsoth Eric

T

Esoth Eric

H5. Demo Beta and Alfa txt

the most important new feature is the clear difference which has to be made between the demo version of the project and the final one, in which the txt can be accessed in english, morse or in the üzül dialekt.

$$x = \frac{(x-4)(x^2+4x+16)-(x^3-x)+63+x+1}{x+1}$$

14

Demo Beta and Alfa txt

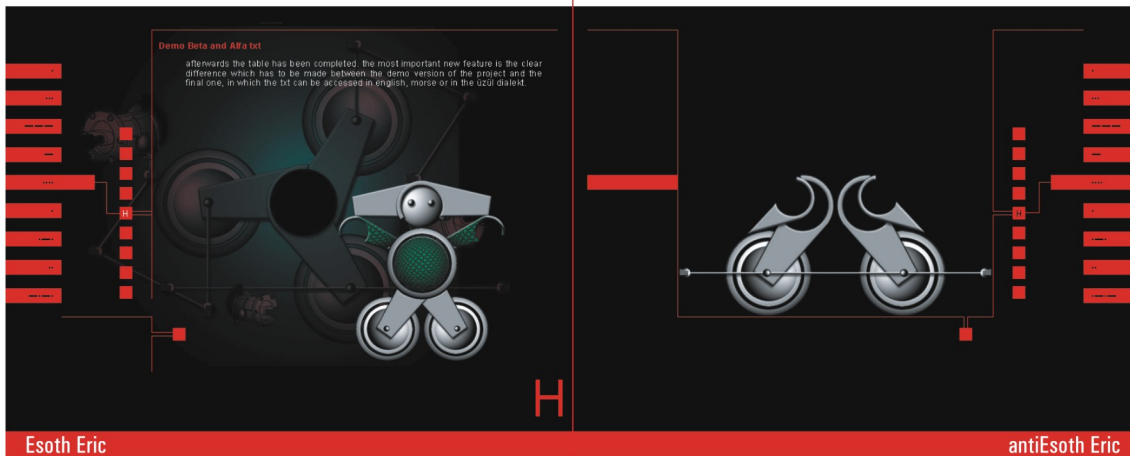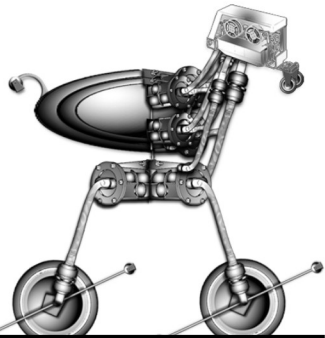afterwards the table has been completed. the most important new feature is the clear difference which has to be made between the demo version of the project and the final one, in which the txt can be accessed in english, morse or in the üzül dialekt.

H

Esoth Eric

antiEsoth Eric

Esoth Eric

E6. Mikalaka Aesotherics and Second Administration

to escape bankruptcy, the board of the Afilon Detergent Fabrik took drastical recovering measures and registered a cultural society, dealing with space flights, at the Arad Court. so, the show room of Afilon, situated in the basement of block 108B is transformed in the quarters of the new agency, which has been named MASA (Mikalaka Aesotherics and Second Administration). for the start, the employees of the agency offer to the interested the main questionnaire according to which the astronauts will be selected: 1. how long does a galactic year last? 2. what are the cannibal galaxies and what do they eat? 3. does the primary soup link to the former question? 4. what is the remanence of a supernova and is the explosion of a small star a little wind? 5. if no object is definitively and inexorably linked to a place, the number of stars within a galaxy is to be pointed out. 6. what is a dwarf? 7. what would be the reaction of Stephen Hawking if he read this txt? 8. how many tles does it need to be subtle? 9. construct a perpetual-motion-machine-of-the-first-kind. accidentally Esoth Eric got in hand of the questionnaire and complacently filled it out. that is why he has been chosen for the first mission, which consists of a one light second short expedition. the movie that has to be shot by this occasion will feature mitzi on the moon as a special guest star. "Houston, we have a problem: Elvis left the building." "Thank you very much."

$$x = \frac{(x^3 + 4x^2 + 16x\text{-}4x^2\text{-}16x\text{-}64)\text{-}(x^3\text{-}x) + 63 + x}{x + 1}$$

Esoth Eric

antiEsoth Eric
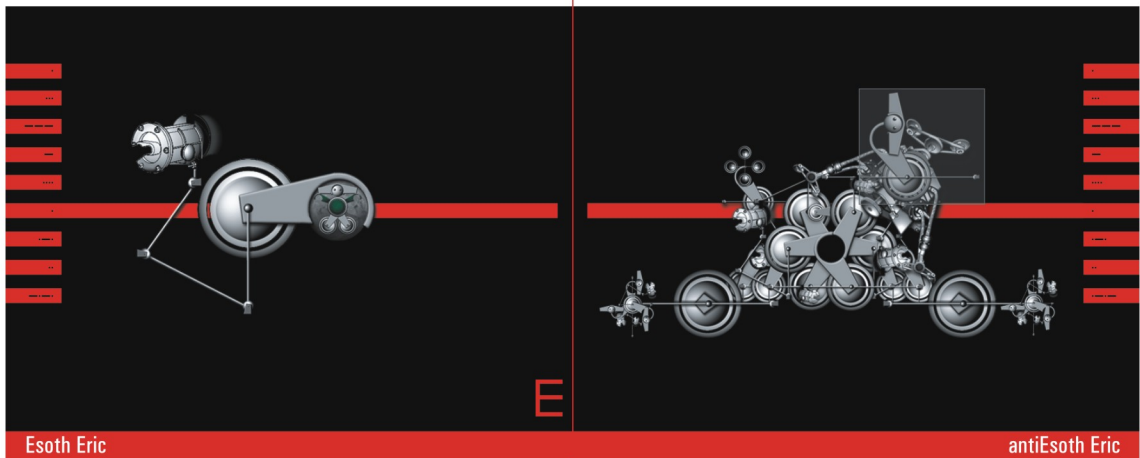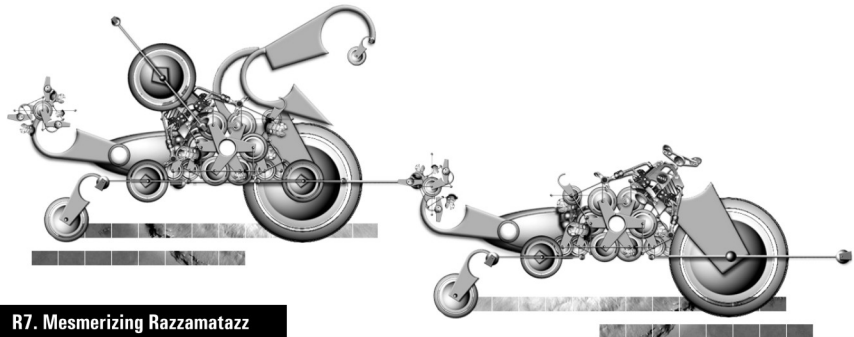
Esoth Eric

R7. Mesmerizing Razzamatazz

a bit disappointed, Esoth Eric withdraws in the lap of a quasar, where he polishes his scales, as Rhea K. Mons would say. in reality he tries to put the elements he is composed of in some logic order. hélas, the energy used for this action, dissipates in the shape of heat and amplifies the already existing quantity of disorder in such a way that the already shaped system gets into a balance, state in which a perpetual-motion-machine-of-the-second-kind is parked, getting the name of Carra Vella, but being usually called Cara Mella as it came out that entropy can offer hidden delights. it was the second phase. the quanta were magnetizing the left alone pixels and there was no distinction between past and future. if space would have made any sense, hence the shape of a puzzle, Esoth Eric, based on his well known intuition, would have known to solve the problem occurred, but in a lapse of inspiration he took the Cara Mella and delivered a futile speech on symmetries: he randomly replaces colours with anti-colours, uses mirror images of the existing forms and changes the direction of the machinery itself. the obtained result was below expectations, more than this, he saw himself forced to leave the quasar instantly because of the smell of altered eggs, which tends to spread all over. there is no other chance left to Esoth Eric than to convert the sulfured hydrogen into alternative energy and to leave into the unknown.

$$x = \frac{x^3 - 64 - x^3 + x + 64 + x}{x + 1}$$

Esoth Eric
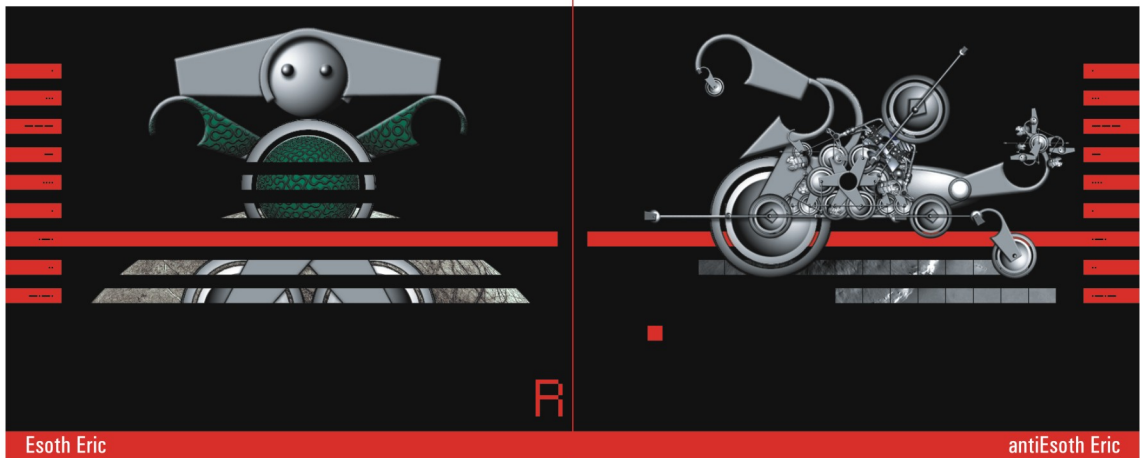
antiEsoth Eric
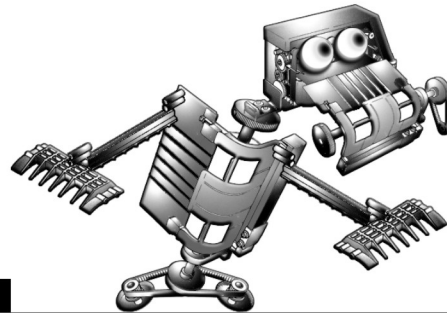
Esoth Eric

18. Blind Date

the meeting, which awaited Esoth Eric at the end of the journey, made him to exclaim inside that the krestanatz é una cosa mentale. but to there it is a long and hard way and, to mend his errors, he took up Zenon's arrow, which, due to its direction of motion, he transformed into a hour hand. when entropy rises, the dial aboard of the Carra Mella will display the thermodynamic coordinates of time. the psychological ones, just for fun, he will stray in the future, while the cosmological ones, though proving the expansion of the universe, will be considered a simple game of strategy, good for losing time. a wrong command was sufficient to take Esoth Eric's space ship into a black hole, where everything goes on very fast: the expansion of the universe reaches its apogee and starts contraction, the future is past and gemini wave their hands from paradox, happy of being again of the same age. the other Little Green Men, Le Piquamerder, Rupert Zidu & Rhea K. Mons, do joyfully wait for Esoth Eric to tell them how to know everything after you idly passed the farest point a person can clearly visualize - punctum remotum.

$$x = \frac{2x}{x+1}$$
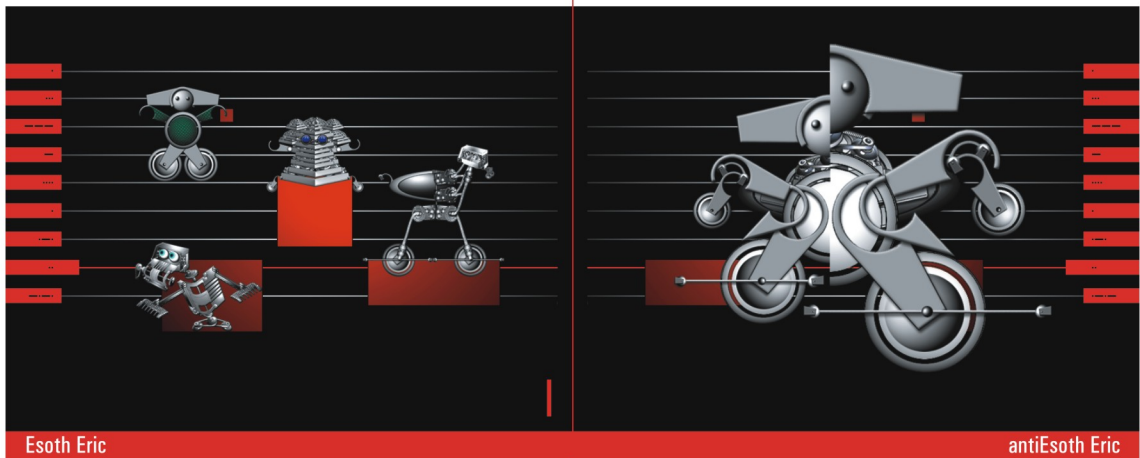
Esoth Eric

antiEsoth Eric

Esoth Eric
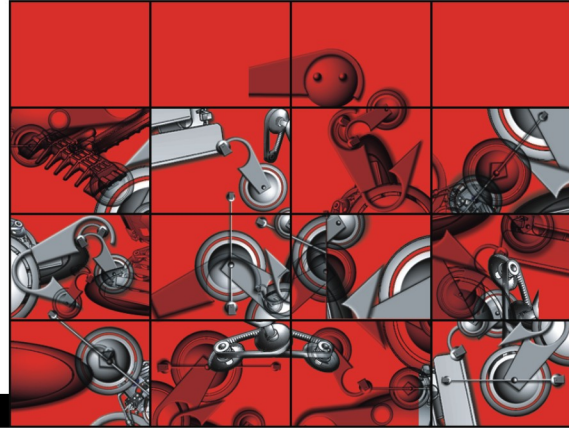
C9. Le dossier Üzül

ad usum üzüli: the right granted to the üzüli, üsers of the üzül dialect, to üsually üse goods, fully and till üselessness, which are their own, but which they are not permitted to sell, to üsürp or eat, named üsüfrukt.

x =

Esoth Eric

antiEsoth Eric
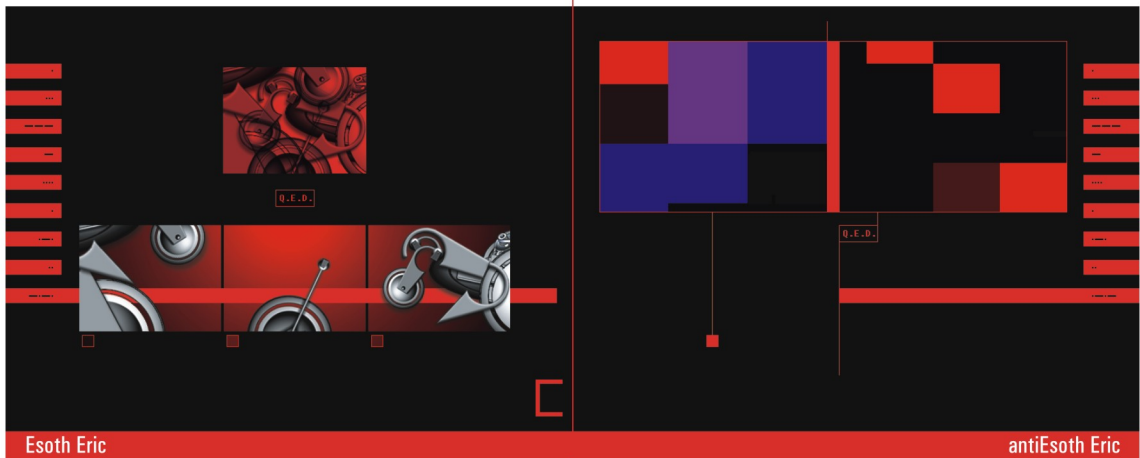
module_3   calin man
            net.art_kit

cd-rom_internet | 2 computers, 1 monitor, 1 multimedia projector
concept, media design, txt, imgz, sound, html: calin man

www.v2.nl/revoltaire/venietzsche

reVoltaire archive
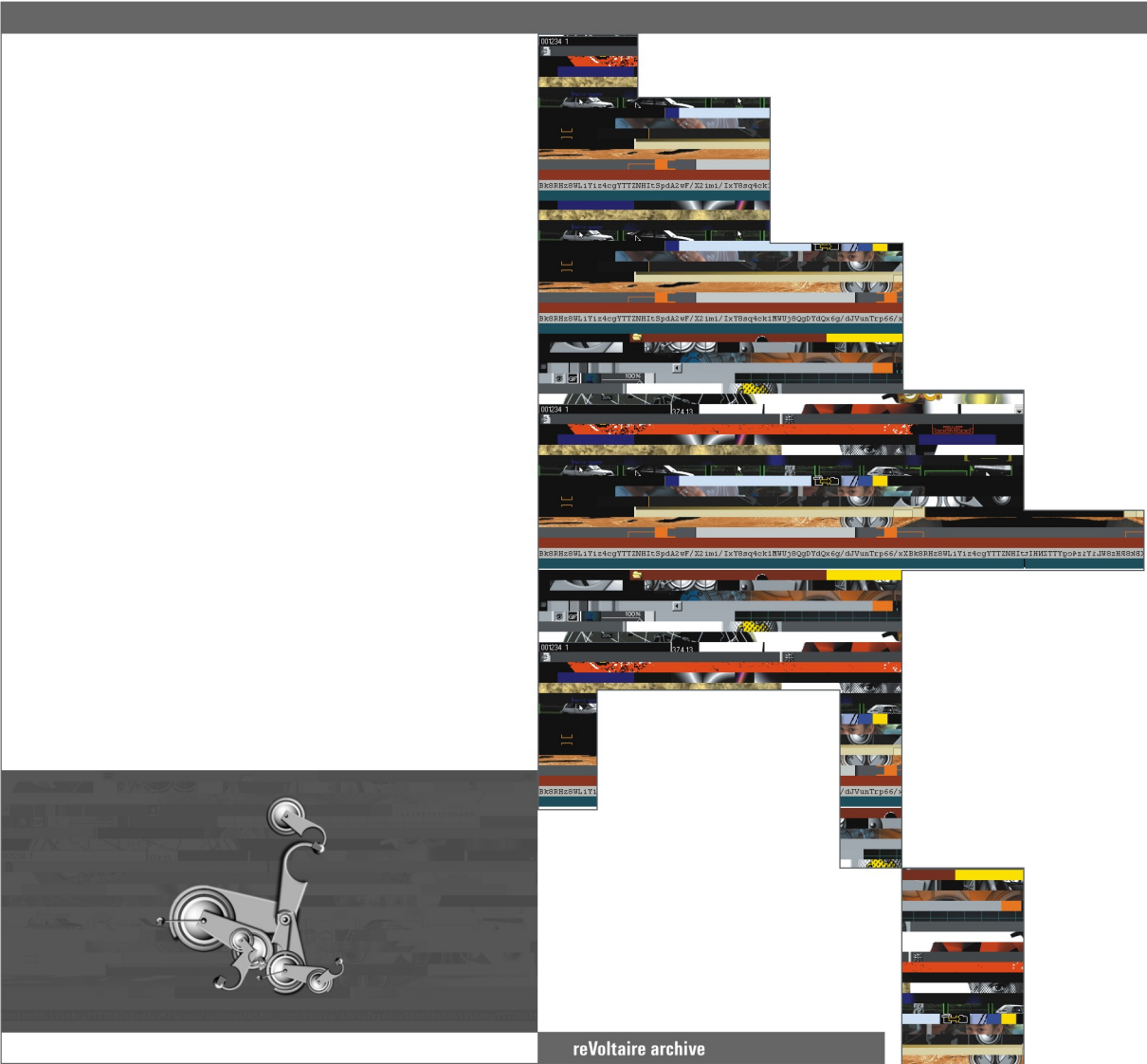
as part of reVoltaire archive, the project **net.art_kit** contains the sum of the hypermedia works in html format. from the main menu various web site stories are accesed off-line. the on-line link, **reVoltaire at Venietzsche**, is a work in progress made during the biennial.

reVoltaire's archive features a number of characters with no spectacular biography and lazy above, who motivate their existence only through their name. rarely one of these characters undertakes anything and then the importance of the action can be ignored without any fear.
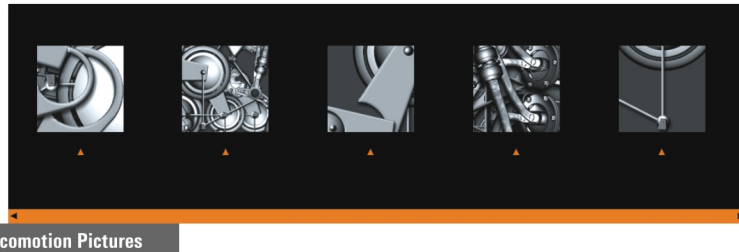
Locomotion Pictures
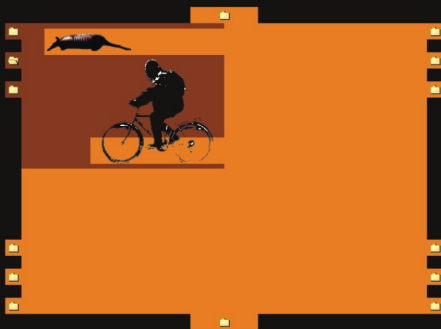
"That what moves doesn't move wether in the place it is nor in the place it isn't." Zeno of Elea. "No matter how fast you are, someone is always faster." Billy the Kid. the arguments: the Achilles: never something that moves slower won't be caught be the one moving faster, because it is necessary for something following something else to first reach the point from which the one started to move, so The Bavnic will always reach the goal before Achilles. the half: a thing can not move because first it has to be at half of the distance, after it was at half of half, of half the half of the distance and so on. this series being infinite it can not be ended in finite time. the arrow: thrown it will not move. everything that is moving is always in a moment and every moment is equal to itself so the arrow is in a state of non-movement. the stadium: equal quantities moving in contrary on a stadium, reporting to equal qunatities, some starting from the end of the stadium and some from the middle of it with equal speed, in which half-time is equal with its double. antiZeno: if the millet bushel makes noise then noise will be made by a single grain too or by the tenthousands part of a grain. (Z of E)

but: every sound, how little it may be, is the result of motion. acording to the paradox of the half, the millet bushel stays still, so it is in the impossibility of making any noise. therefore sound doesn't exist and the ears are nothing but an anatomic decor.

Zeno lived by the time of the LXXVIII Olympiad (468-465 b.C.). he was busy with the tyrant Nearchos (some think it was Diomedon), whose ear he did bite of, being thrown afterwards into a fulling mill and trashed. or he did bite of his own tongue spiting it into the tyrant's face. or he really escaped ordeals after biting the tyrants ear of. the idea is that philosophy helped him to scorn death and y compris pain. antiZeno lives by the time of the turn of the millennium (Y2K bug) he was busy with the krestanatz (some think it was wrong), whose pixels he did bite of, being thrown afterwards into a scanner and trashed. or he did bite of his own bytes spiting it into the krestanatz's face. or he really escaped ordeals after biting the krestanatz pixels of. the idea is that hypermedia helped him to scorn death and y compris luxury.
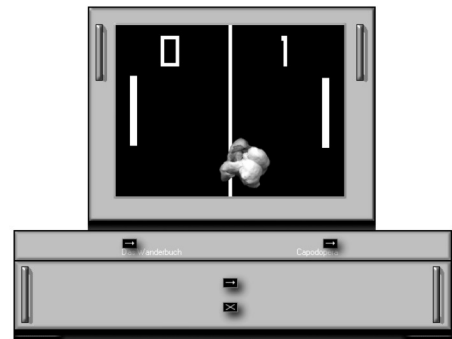
inspired from the guild Wandering Books of the 19th century, Das Wanderbuch is a road-hypermedia through an invented Europe. the result is a demonstration of pataphysical imagology. the main character of this e-story is Anghemacht Frei, a notorious member of reVoltaire's archive.

[diploma] we, the superior master of the honorable guild of scanarators from the privileged town of Arad, document & acknowledge by the power of the hereby letter, that the young Anghemacht Frei appeared in front of us, soliciting on this occasion a credible patent incurring from the learning of the trade of scanarator. we grant this certificate without any reservation. Acknowledging his solicitation as rightful, we certify that the named person was an apprentice, then an intermediate apprentice at our Beloved Lord and Master Francisc Dittiger. and by consequence of achieving of the masterpiece entitled a device for preparing popcorn rations for the happy endings of american films, we declare him a master, observing that all along his apprenticeship and, also, all along his wandering trip, according to the enclosed book, Anghemacht Frei was a respectful man, honest and industrious, which enjoys us and thus we apply the great seal of our honorable guild.

the superior master of the honorable guild of scanarators: Toomnail Pop
the members of the masterpiece's accrediting commission:
Anton Finster & John Cartridge & Edmund Kolb.

27

net.art_kit

I am The Golden Virus
says The Golden Virus
don't worry
je suis un virus calin
I will grant you three wishes
only if you really want to get rid of me

make a wish

connect the pc to the internet &

send it to The Golden Virus Residence

Your computer is infected with the following viruses:

The Golden Virus

Your computer is infected by a special virus

The Golden Virus Monthly Report

Virus Name:
Aliases:
Infects:
Likelihood: Rare
Length: 1403 bytes
Characteristics
✔ Memory Resident   ◯ Triggered Event
◯ Size Stealth   ✔ Encrypting
◯ Full Stealth   ◯ Polymorphic
Comments
No additional information.

Advice
This item may still be infected for one of the following reasons:
1. It is on a write-protected disk.
2. don't worry, je suis un virus câlin and I will grant you three wishes
3. but first use real time scan disk button

Spatziergang auf dem Corso

The Golden Virus

the main story contains 8 off-line screens: Aradin Eclipsovici meets The Golden Virus [un virus câlin which instead of causing digital damage, grants the user three wishes]. the characters of the reVoltaire archive witness various events having taken place in Arad along time. these characters, although inactive and apathetic, are once again successful in giving history a pataphysical perspective.

The Eclipse

Micalaca sky

what a glorious day

Time

13: 56: 42

Date

August   1999

L	M	M	J	V	S	D
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

1   2   3   4   5   6   7   8   1   2   3   4   5   6   7   8

one accomplished deed

Aradin Eclipsovici

"a place, a certain day & one accomplished deed" Boileau - l'Art Poétique. 11th of august 1999, 11:32:09 h Aradin Eclipsovici, divist, is carrying out his daily routine in the olimpik pool from Micalaca. his task consists of collecting the change lost by the springboard jumpers during their training. with the sum thus gathered, at 13:55:35 h Aradin Eclipsovici buys a botlle of Tzuica by Turtz two times rotated and due to an inexplicable urge climbs on the top of an eight storey scraper, from where, at 13:56:42 h his head covers the sun, causing a total eclipse. he achieves the performance of repeating the phenomenon at 13:57:49 h [because he was slighthy rocking] 15:19:13 h catches a dreamy Aradin, with the power inside him and the stary sky above our swimming pool.

29
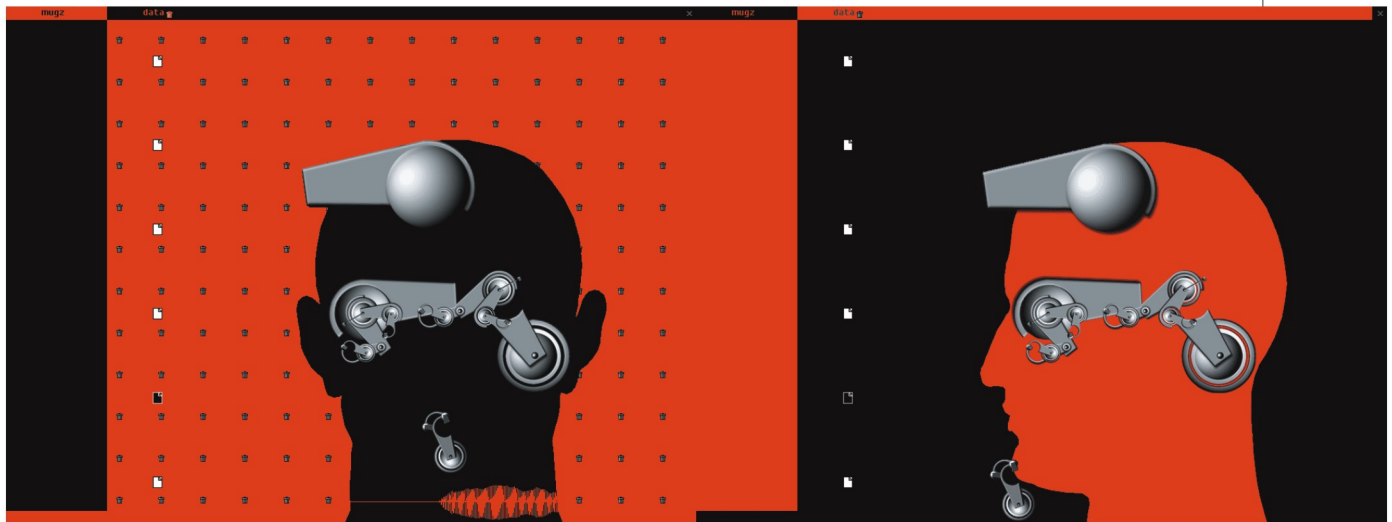
The Boujacques Malefactors

in the Boujacques suburb, unknown malefactors took to the habit that, on the inhabitants' day-names, to burst in the middle of the party, under the pretext of being sent by a person dear to the celebrated one, retained, that person, I wouldn't mention his/her name, by a business which allows no delay. only in the morning, with sluggish movements, the malefactors have the pity to leave. because the total lack of manners drifting for a while above Boujacques should be crushed, Cornel Dro conceived a program to help him sketch the malefactors' mugs. maybe someone someday will hack them.

The Last Man Standing

Tim Hallwood, spokesman for the Catholic Press Office, declared that, finally, the net will have a patron. cybernauts will be able to invoke the protection of Saint Isidore of Seville, the author of the first database. dissatisfied, the characters of the reVoltaire archive propose unanimously the candidature of Isidore Isou, the Pope of Lettrism. Author of movie pictures of variable length, and of exhaustive philosophical treaties, printed in three copies [one for the French Academy, one for his friends, and one for himself]. Isidore of Seville and Isidore Isou are measuring, man to man, their forces, in single-handed combat, in the cyberspace: Netscape Communicator vs. Internet Explorer. in the end there will be only one.

31

net.art_kit
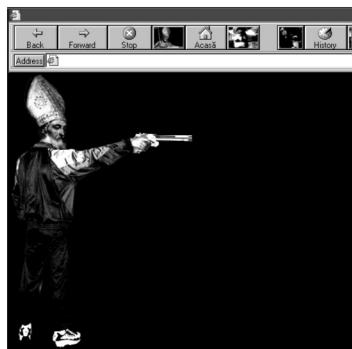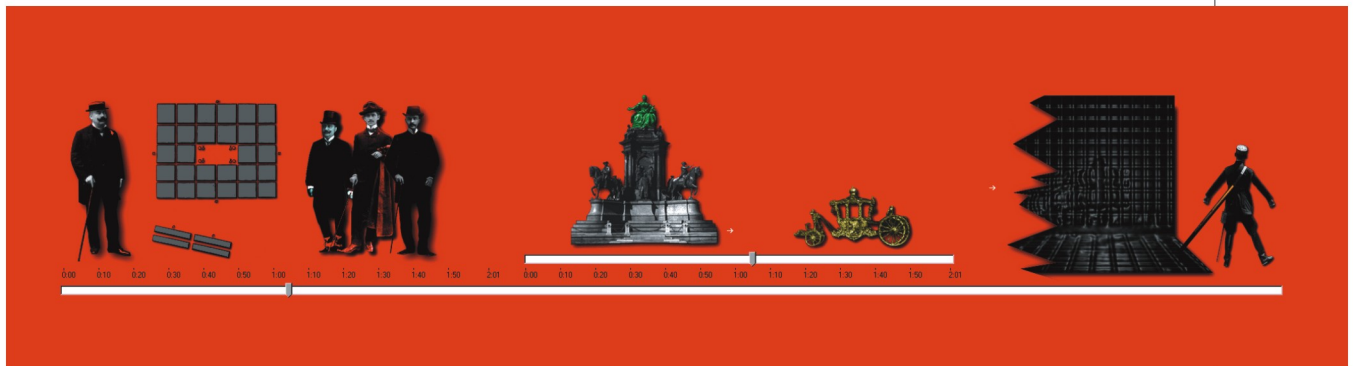
PataPhisika du Fish

in the year 1750, because of the floods and the building of the new fortress, Maria Theresa decided to relocate Arad. the land for the new town was bought from graf Bohus. the demolition begins. in 1778 the austro-hungarian engineers do the survey presenting a clear and simple plan. only the empress's passing away and Anghemacht Frei's pataphysic solution stopped the plan from being carried out.
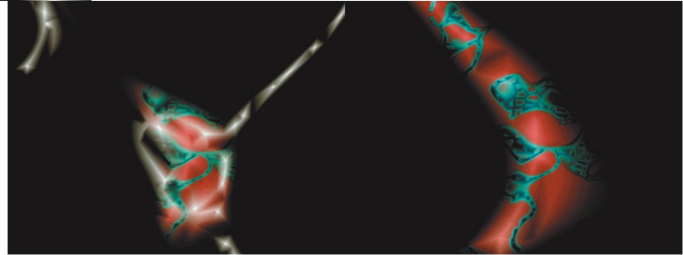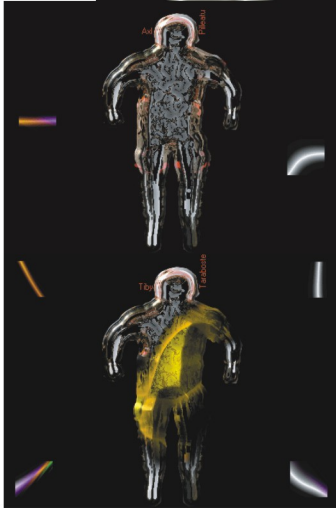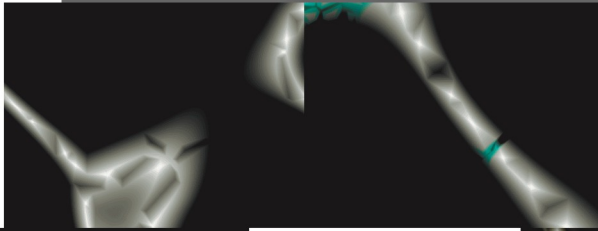
Six Hunters Street Enigma

in 1919, when French troops, lead by General de Goudrencourt occupied the city of Arad, Limerique Stampilierul was expecting things to take their normal course: the street whence the liberating Romanian army might have come, to bear the name of Six Hunters Regiment, and at the end of the street, in the wheat field, Axl Pilleatu and Tiby Taraboste, aliens, would have made the now famous circles, by means of a string and a lineman shovel this last thing of the course turned to normal is told apart by Tiby Taraboste [blue] by Axl Pilleatu [teal]. Camay Pecican makes a statement to the authorities, by which he acknowledges the way Axl Pilleatu and Tiby Taraboste, aliens, by means of a string and a lineman shovel trace an enigmatic circle in the wheat field. Titza o'Zurgălău addresses to the Arad Museum, in the hope of getting some explanations concerning the strange luminescent shapes which, passing above her house, caused anxiety among the animals in the yard. Written Report: we the undersigned Axl Pilleatu and Tiby Taraboste, aliens, by way of intergalactic cultural exchanges, have produced in the wheat field at the end of Six Hunters Street a work of art of an alien character. we mention that we were met with distrust by the natives, which visibly harmed to the artistic message. we suggest a re-enacting of the action, with the possibility of making appeal to other techniques, more sophisticated and spectacular.
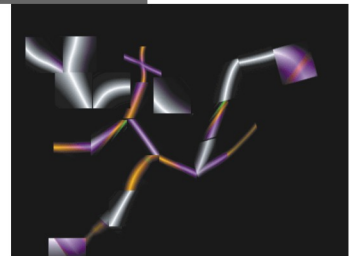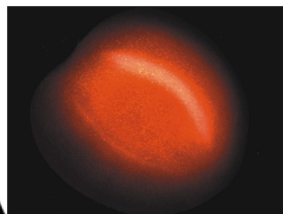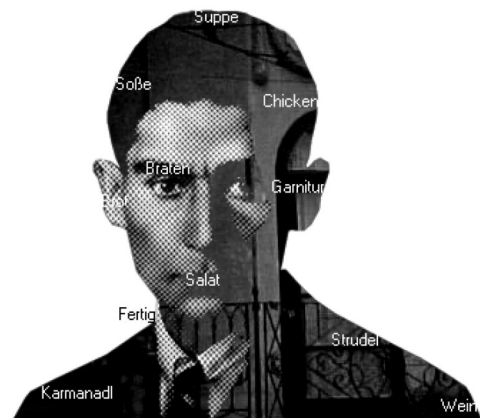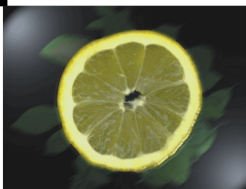
K.A.F.K.A. [Kinetic Area For Kitchen Art]

the cries of joy heard in the silence of the summer evening in Asztalos utca number 2 were caused by the joy of meeting again the Bauer sisters. Elsa, the house mistress, was convinced that this unexpected visit would bring a moment of peace in his marriage with. Felice, in her turn, was convinced that this journey would save her engagement with Franz, who hardly let himself convinced to accompany her to Arad. but Albert Braun gave no sign of willingness to temporarily stop arguments. one day Franz asked the nervous husband why did he argue so frequently with his wife. the answer came promptly: because she didn't speak Hungarian. if she did, I'd argue with the servant. that day, although the menu proved copious, both in the Braun household, and in the Weiß Kreuz restaurant, Franz was already convinced he would have to go home to Prague all by himself. Suppe: in the chicken soup, as generally in any soup, noodles are to be added in at the end, during the boiling phase; Soße: in order to be perfect, it is imperatively necessary to be prepared cold; Chicken: the light chicken meat is served with tomato sauce and natur potatoes; Braten: the pan-fried fish is drowned in moozhday, made from three garlic cloves; Karmanadl: fried golden in butter, combined with green pepper slices, coriander and pepper, it offers the most pleasant aroma ever; Garnitur: to be preferred green peas, carrot and onion, submitted to distinguished simmering; Salat: straight from the bear's garden; Brot: never too few; Strudel: if filled with pumpkin, it bears the name of laid pumpkin pie. if not, it doesn't; Wein: straight from the vineyard, from the vineyard.
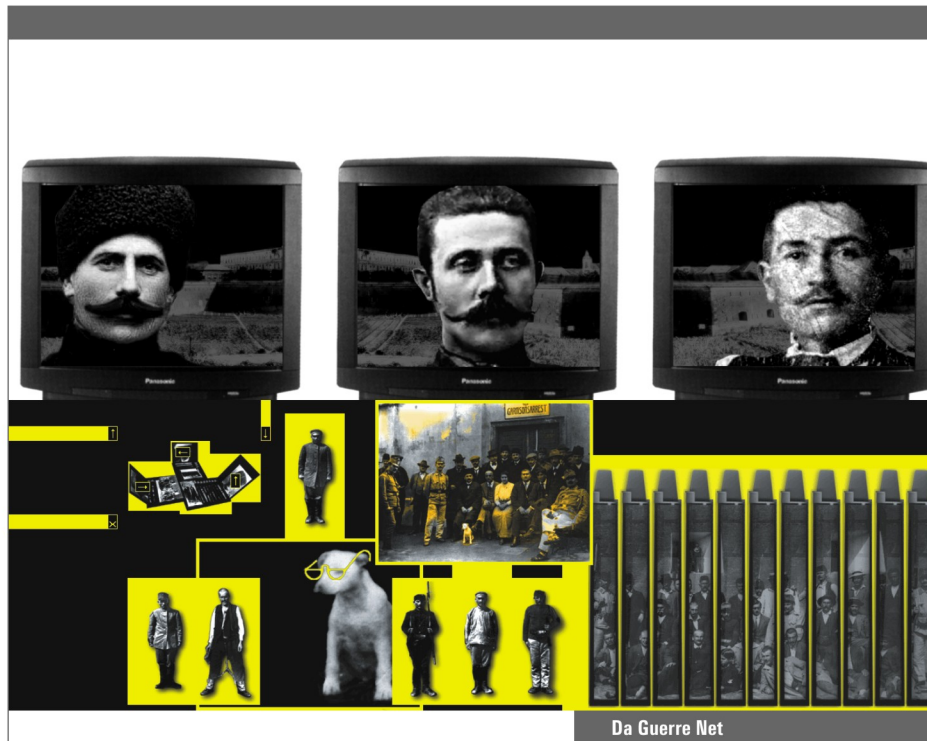
Da Guerre Net

recalls an episode of the history of the Balkans by means of photographs. is the recycled variant of the works dedicated to the moment sarajevo 1914 & to my grandparents + an archive & a silly game in which the user can group the characters as he likes to and can even delete them. After Franz Ferdinand had been killed in Sarajevo, a lot of people from the region were imprisoned in the garrison of Transylvania. Those imprisoned in Arad suffered from severe hunger and disease brought on miserable conditions. The military authorities took group photographs of the prisoners when they were brought in. After their release, due to the efforts of a Romanian MP in Budapest, the prisoners asked to have pictures taken of them, but this time in separate groups: Serbs, Croats, Muslims. It was in 1914. My grandfathers were witnesses of these events: My grandfather on my father's side was in Sarajevo, where as sergeant had to present arm to the heir of the throne, Archduke Franz Ferdinand who came to visit. The archduke complemented him and offered a two weeks furlough. My grandfather had no idea that instead going home, in his village in the heart of Transylvania, he will end on the front line. It was a day before the heir was shot to death. Gavrilo Princip was working out the last details. The Grandfather on my mother's side was quartered in a bosnian garrison, as soldier. He took part in combats in Galitia and on the Italian front, where he was taken prisoner. At the end of the war he had to choose between going to America to make a fortune and coming back home, to his sweetheart. He decides for the second option, but didn't come back empty handed: in Vienna he filled his kit bag with lump sugar. Later on, my mother will go as teacher in the village in the heart of Transylvania where she will meet my father. A year later they settled in Arad. The rest is literature.
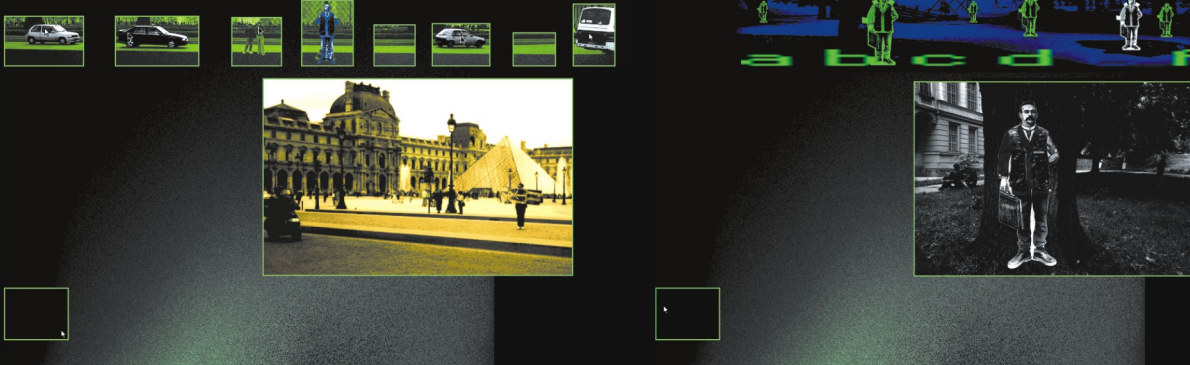
Paris+Arad=Paradis

in 1994, when Limerique Shtampilierul went to see in the field the circles made by aliens at the end of Six Hunters Street, he hadn't found out yet that the street's name bears a connection to the year 1919, when French troops, lead by General de Goudrencourt occupied the city of Arad. map of Arad. the romanian army entering the city. newspaper. there still time. liaisons téléphonique/secteur d'Arad/cavalerie. French Army Parade in front of the City Hall. Arad by night. Limerique Shtamplierul in Paris . Limerique Shtamplierul in Arad . lens flare . The Mother of Limerique Shtamplierul. Le Général Berthelot dans le hall de l'Opéra. starving soldier. baloon. map de Paris. Aradin Eclipsovici. Paradis. Martha Cars Arad. 1999 feast. Limerique Shtamplierul. airplane. Museum Arad. home page.
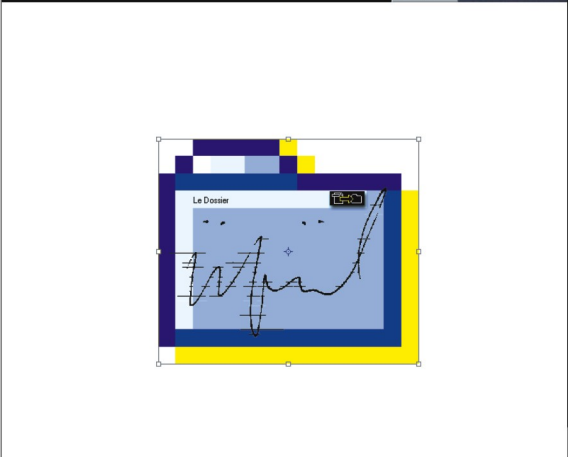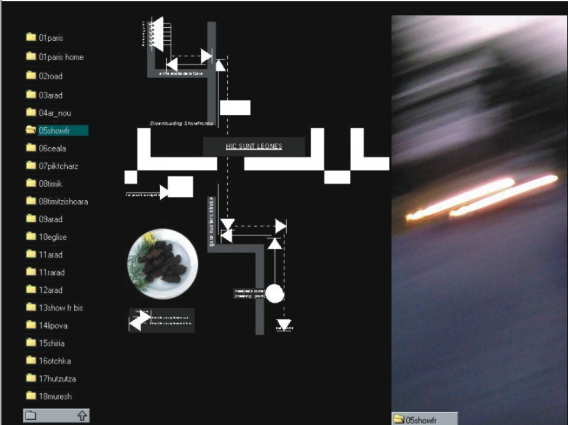
Le dossier Üzül

kontent: 1482.jpgs réalizés par mitzi K. & kà since 30/06/2000, 14:19h until 17/08/2000, 06:06h lorsque, fatal hour, 3 malfeteurs jugoslaves, hotzi de grand chemin, attakent Mitzi in the train, arrêté à quai, in gare of budapest & volent le kodak [marka: kodak tip: DC240 pretz: 3.500 de franci. n° de serie: perdutt. data kumperarii: 30/06/2000, orele 14:19. n°de faktura: 00182 01376 magazin: FNAC, Forum des Halles]. toute photo made after est déklarée nulle. during the mentioned period, the authors of the dossier appealed to specific methods to find out as much as possible on the existence of Esoth Eric.
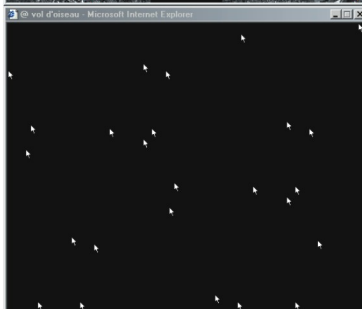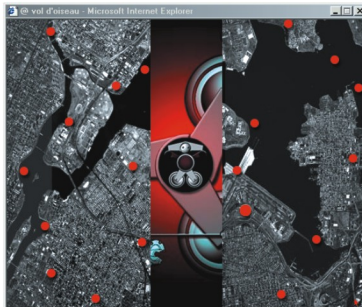
@ vol d'oiseau

from reVoltaire archive, Esoth Eric jams a photo shot in arad_ transylvania, before
it is send to new york @ vol d'oiseau.

Help Topics

Error display message
Error display message
Error display message
Error display message
Error display message
Error display message
Error display message

Esoth Eric   Close

press the OK button and go further. it's only a pataphisical error

OK

MMSYSTEM265

MMSYSTEM265 This alias is already in use by this program. Use a unique alias rather than the device name.

OK

21 degrees

89 degrees

0'-3 1/2"

0'-1 1/2"

0'-3 "

0'-4 1/4"

0'-1 1/2"

65 degrees

69 degrees

Randomdrama

02.01 _ Robin E.T.	02.11 _ Walter Ego	02.02 _ Poo Peach
error	random	different
even		discovery
event		discussion
ever		drama
every		east
example		edge
expert eye		forward
		frame

strucure: overture, 3 acts, epilogue. types of point of view: computer point of view: linear, randomdemo, play randomloop. user point of view: rhizomatic, restrictedrandom, interactive interface. container: folders: 01. characters from reVoltaire archive: [*.bmp series]: Robin E.T., Poo Peach, Ma ~ , Chewchew Laetae, Lee Q. Rich, Baise Méthiquette, Shoo Heida, Fraktal Betwixt, Kangaroo Kerub, Woody Sharptongued, Walter Ego [bete comme un peintre] 02. txt: [*.wav]: the alphabetized list of the 852 words of Basic English. 03. theme. finding the theme: overture. exposition: a place. cd-rom. net. time: variable. one accomplished deed. 04. setting/stage: 04.01. Act I. conflict: possible conflicts: linear/rhizomatic: controlled/undisciplined. conservative/experimental. self-sufficient/user dependent. 04.02. Act II. climax. the turning point that occurs when characters try to solve the complication. 04.03. Act III. resolution [high/low]: how would you solve the conflict. epilogue. The Map of the Mind of the Author.

40

the alphabetized list of the 852 words of Basic English: a able about account acid across act addition adjustment
advertisement after again against agreement air all almost among amount amusement and angle angry animal answer
ant any apparatus apple approval arch argument arm army art as at attack attempt attention attraction authority
automatic awake baby back bad bag balance ball band base basin basket bath be beautiful because bed bee before
behaviour belief bell bent berry between bird birth bit bite bitter black blade blood blow blue board boat body boiling bone
book boot bottle box boy brain brake branch brass bread breath brick bridge bright broken brother brown brush bucket
building bulb burn burst business but butter button by cake camera canvas card care carriage cart cat cause certain
chain chalk chance change cheap cheese chemical chest chief chin church circle clean clear clock cloth cloud coal coat
cold collar colour comb come comfort committee common company comparison competition complete complex
condition connection conscious control cook copper copy cord cork cotton cough country cover cow crack credit crime
cruel crush cry cup current curtain curve cushion damage danger dark daughter day dead dear death debt decision deep
degree delicate dependent design desire destruction detail development different digestion direction dirty discovery
discussion disease disgust distance distribution division do dog door doubt down drain **drama** drawer dress drink driving
drop dry dust ear early earth east edge education effect egg elastic electric end engine enough equal error even event
ever every example exchange existence expansion experience expert eye face fact fall false family far farm fat father
fear feather feeble feeling female fertile fiction field fight finger fire first fish fixed flag flame flat flight floor flower fly
fold food foolish foot for force fork form forward fowl frame free frequent friend from front fruit full future garden
general get girl give glass glove go goat gold good government grain grass great green grey grip group growth guide gun
hair hammer hand hanging happy harbour hard harmony hat hate have he head hearing heart heat help high
history hole hollow hook hope horn horse hospital hour house how humour I ice idea if ill important impulse in increase
industry ink insect instrument insurance interest invention iron island jelly jewel join journey judge jump keep kettle key
kick kind kiss knee knife knot knowledge land language last late laugh law lead leaf learning leather left leg let letter
level library lift light like limit line linen lip liquid list little living lock long look loose loss loud love low machine make male
man manager map mark market married mass match material may meal measure meat medical meeting memory metal
middle military milk mind mine minute mist mixed money monkey month moon morning mother motion mountain mouth
move much muscle music nail name narrow nation natural near necessary neck need needle nerve net new news night no
noise normal north nose not note now number nut observation of off offer office oil old on only open operation opinion
opposite or orange order organization ornament other out oven over owner page pain paint paper parallel parcel part past
paste payment peace pen pencil person physical picture pig pin pipe place plane plant plate play please pleasure plough
pocket point poison polish political poor porter position possible pot potato powder power present price print prison
private probable process produce profit property prose protest public pull pump punishment purpose push put quality
question quick quiet quite rail rain **random** range rat rate ray reaction reading ready reason receipt record red regret
regular relation religion representative request respect responsible rest reward rhythm rice right ring river road rod roll
roof room root rough round rub rule run sad safe sail salt same sand say scale school science scissors screw sea seat
second secret secretary see seed seem selection self send sense separate serious servant sex shade shake shame sharp
sheep shelf ship shirt shock shoe short shut side sign silk silver simple sister size skin skirt sky sleep slip slope slow small
smash smell smile smoke smooth snake sneeze snow so soap society sock soft solid some son song sort sound soup
south space spade special sponge spoon spring square stage stamp star start statement station steam steel stem step
stick sticky stiff still stitch stocking stomach stone stop store story straight strange street stretch strong structure
substance such sudden sugar suggestion summer sun support surprise sweet swim system table tail take talk tall taste
tax teaching tendency test than that the then theory there thick thin thing this thought thread through thumb
thumb thunder ticket tight till time tin tired to toe together tomorrow tongue tooth top touch town trade train transport
tray tree trick trouble trousers true turn twist umbrella under unit up use value verse very vessel view violent voice
waiting walk wall war warm wash waste watch water wave wax way weather week weight well west wet wheel when
where while whip whistle white who why wide will wind window wine wing winter wire wise with woman wood wool
word work worm wound writing wrong year yellow yes yesterday you young

fgeK5PHSPip+a4/Nk9NiRj6b4+Vzkyc2IT+A/IwpHf8ABUQszv8AL/CxB8wtOSUmlGOHYVhGsU3K
XM1vqfmPm/T/AD2PAyHSQNj3yRxiOrUjdwptVqUktPSu/hlWgud/9k9XZ97l/wChj6Wpcq1ovorT
dUj0lKv6qdtAb+ankyXqHEy/wB44mEFvTl1XEaVXJUbiy9v4JQ0S5t1eg0bB/jYOOJFyZB9nHRYo
...

https://biblioteca-digitala.ro

net.art_kit

Timeline

```
<title>nak2</title>
</head>

<body bgcolor="#000000
topmargin="0" leftmarg
<div align="center"><d

<table border="0" cell
  <tr>
    <td valign="top" c
  </tr>
  <tr>
    <td valign="top"
    href="anak2.htm" target="_top"><img src="../images/tit2.
    HEIGHT="17"></a><img src="../images/tit3.gif" WIDTH="147
  </tr>
</table>
</center></div>
</body>
</html>
```
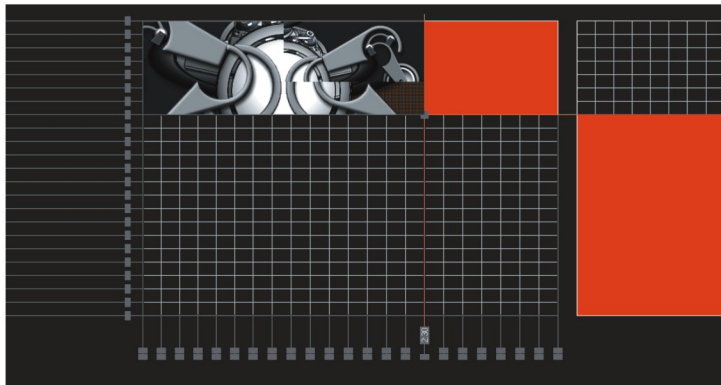
reVoltaire archive is a work in progress developed on a given equation that will have 0, -1 or 1 as a result. the reVoltaire archive files are perceived as elements of the equation. seen as a time line, the equation is not complete so far. for this reason parts of the archive can be accessed off-line or on-line as independent works.

[Venice] warned by a gondolier, Anghemacht Frei observes through windowing and ogives the escutcheon of the Vaporettes. then the house in which numerous apprentices became accustomed to a skill which is of great demand all over the world. after a long lasting haggle he paid for the ride so that now in-between him and the venerable Vaporetto Papavero there is nothing but a massive wooden door. at the shy ringing of the bell a brisk old lady appears as if she knew of the journeyman's arrival. just like she was continuing a discussion, the old lady told Anghemacht Frei that Roberto, Vaporetto's only son, one day signed a four year contract with a serie A footballteam. "So, after centuries through which our family gave great navigators and mapdrawers to Venice everything crumbles due to a moment of confusion of a fastidious child" a barytonal voice said from the library, while outside it started raining in plastic buckets. [excerpts from Das Wanderbuch]

la Biennale di Venezia

module_2   MZP ▮▮▮▮▮▮   kinema ikon
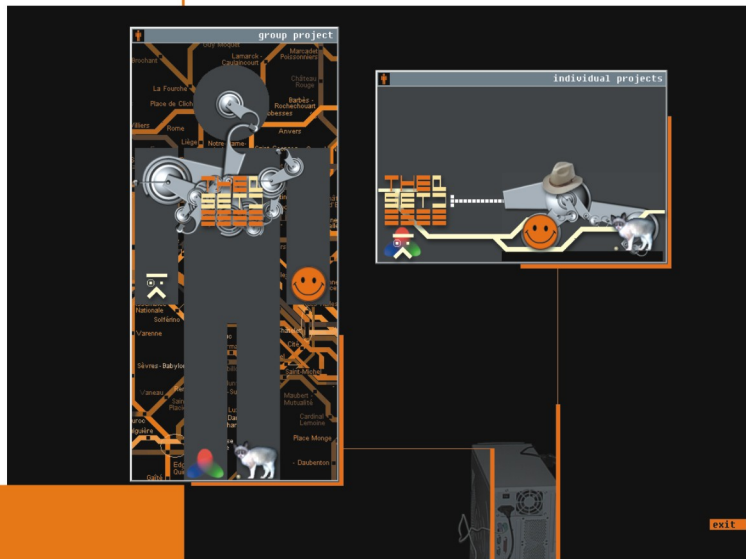
alteridem.exe

hypermedia application │ 2 computers, 2 multimedia projectors
media design, html: calin man
flash: caius grozav, sandor bartha
programming: alin gherman

individual projects:
peter hügel _ Safarikon.the setup
george sabau _ melting pot à porter
calin man _ Walter Ego. in full swing
caius grozav _ Robotz Air Hokey
roxana chereches _ peripatetic sitting on
judit angel _ Globus Globber
ioan ciorba _ R.G.B.
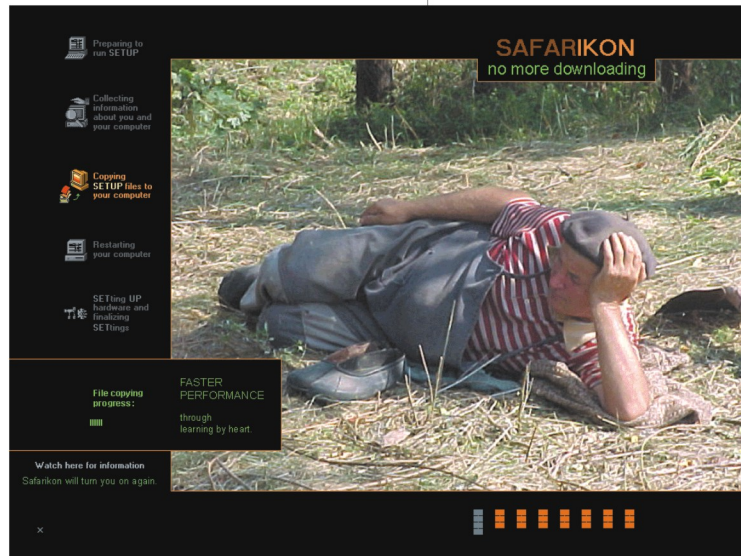**romulus bucur** _ a treat of cat

group project:
kinema ikon

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
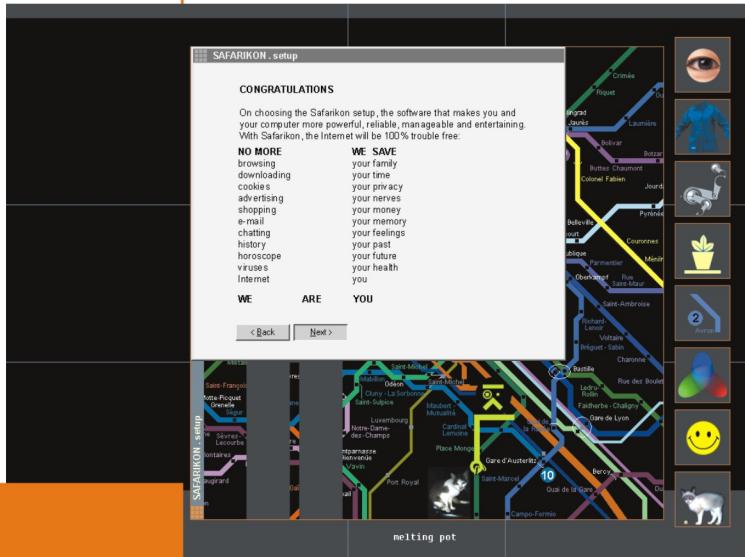Seneca Open Robotz Air-Hokey
Simulation League.
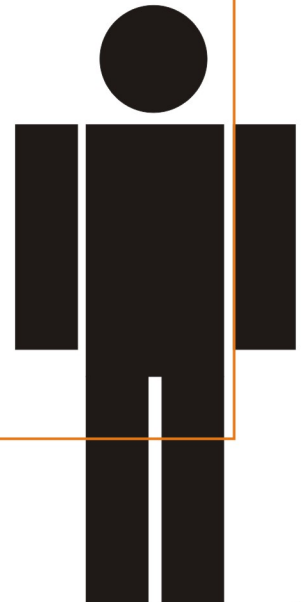
alteridem.exe

peter hügel
Safarikon.the setup

after the breakdown of the ceausescu regime, people involved in the field of visual arts found romania as an inspiring destination for image hunting. it was the beginning of what we felt to be safarikon®.

the new setup is designed to make safarikon® work properly with most screenagers. it is all about using and being used, thinking and sinking, about them and us. and it is all in your brain. just think.
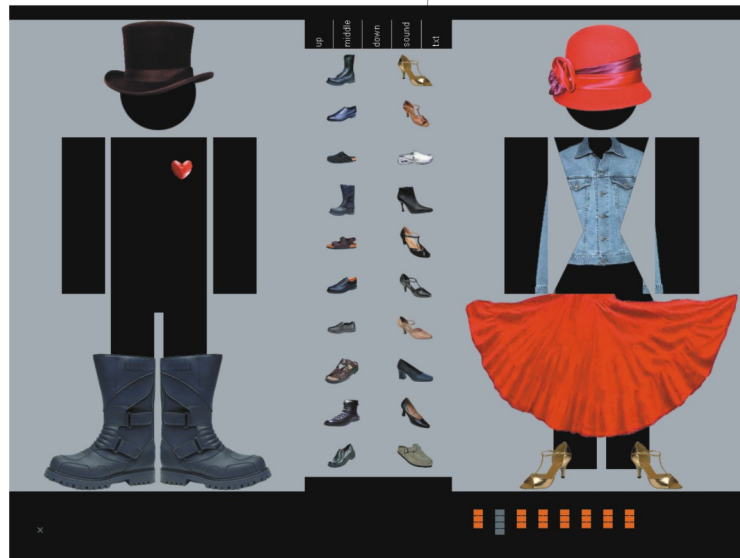
individual projects

CONGRATULATIONS

On choosing the Safarikon setup, the software that makes you and
your computer more powerful, reliable, manageable and entertaining.
With Safarikon, the Internet will be 100% trouble free:

NO MORE	WE SAVE
browsing	your family
downloading	your time
cookies	your privacy
advertising	your nerves
shopping	your money
e-mail	your memory
chatting	your feelings
history	your past
horoscope	your future
viruses	your health
Internet	you

WE   ARE   YOU

random
alt
idem
delete
rgb
track
swing
.exe

group project
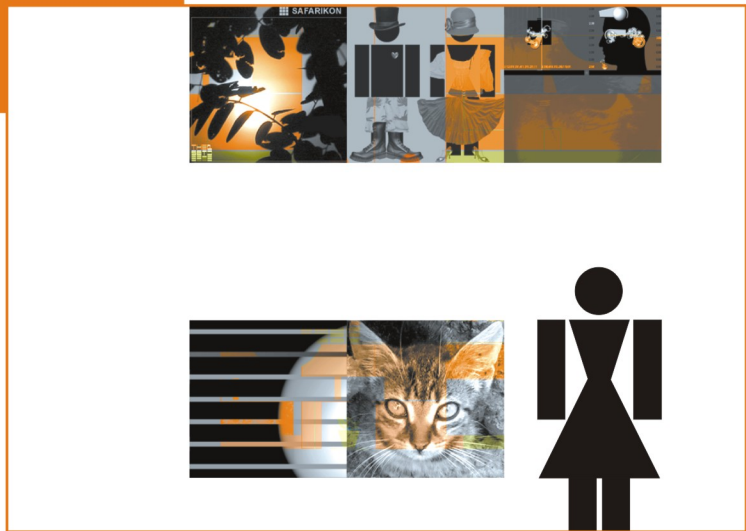
alteridem.exe

george sabau
melting pot à porter

The interpretation of an imagologic model in a ludic register: a mixture of clichés from the world of fashion which can induce the idea of globalization through the extinction of the specific stylistic marks.

individual projects

random
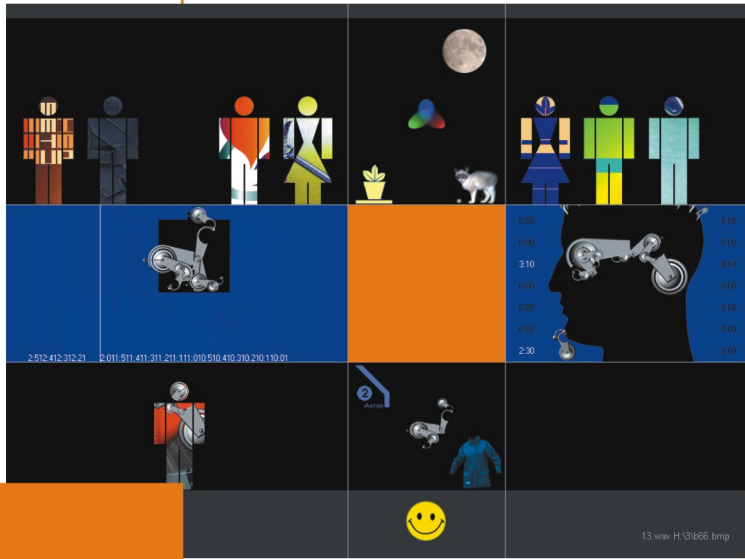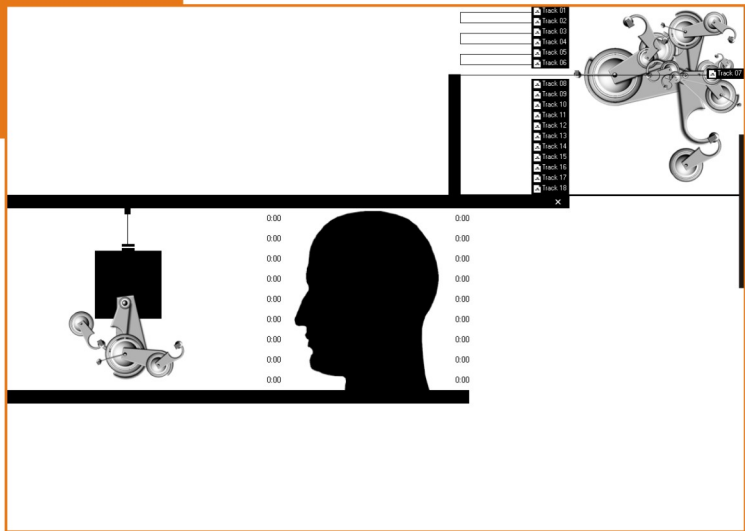alt
idem
delete
rgb
track
swing
.exe

group project

alteridem.exe

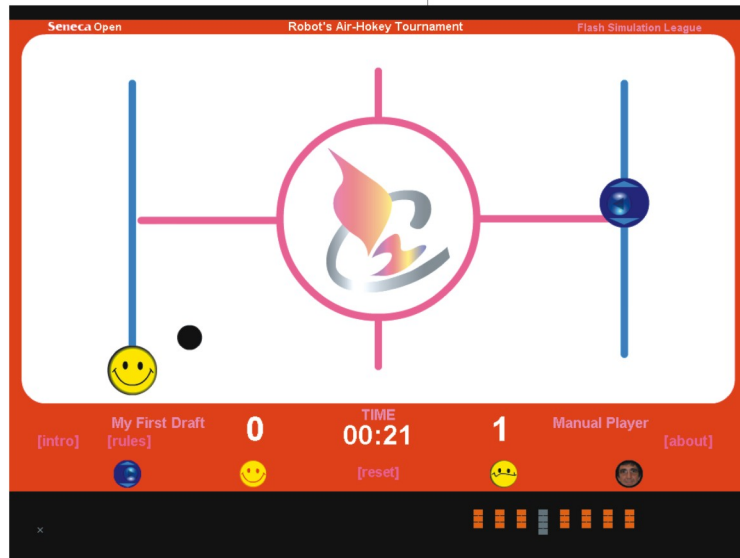### calin man
Walter Ego. in full swing

stretch
an
error
file
and
save
it
in
the
wax
apparatus
as
random
drama
for
your
latest
track

individual projects

random
alt
idem
delete
rgb
track
swing
.exe

group project

alteridem.exe

caius grozav
Robotz Air Hokey

My Open Air-Hokey Tournament is intended to be a playful approach to serious programming problems.

It started as a school project, where an open source computer game was provided, having some basic game logic and robotic behavior implemented, inviting to explore the highly addictive worlds of game and robots programming later I decided to expose the project to a much broader audience over the web, hoping for connected intelligence breakthroughs.

It is still work-in-progress because original solutions are just beginning to show-up. In addition to the fun of the competition, assembling the different players in the arena, playing the game, discussing the results and the possible improvements developed into nice extreme-programming experiments.

individual projects

https://biblioteca-digitala.ro

random
alt
idem
delete
rgb
track
swing
.exe

group project

alteridem.exe
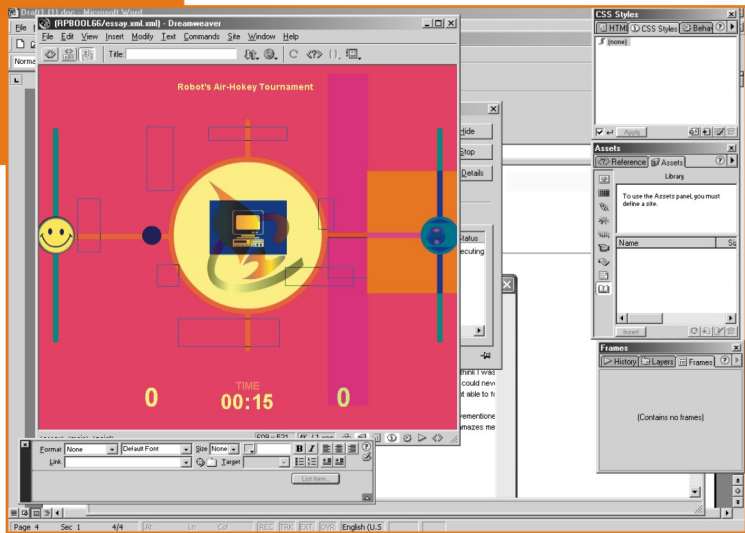
roxana chereches
peripatetic sitting on

Annexe

Il s'agit d'un projet né du hasard des déplacements urbains quotidiens.
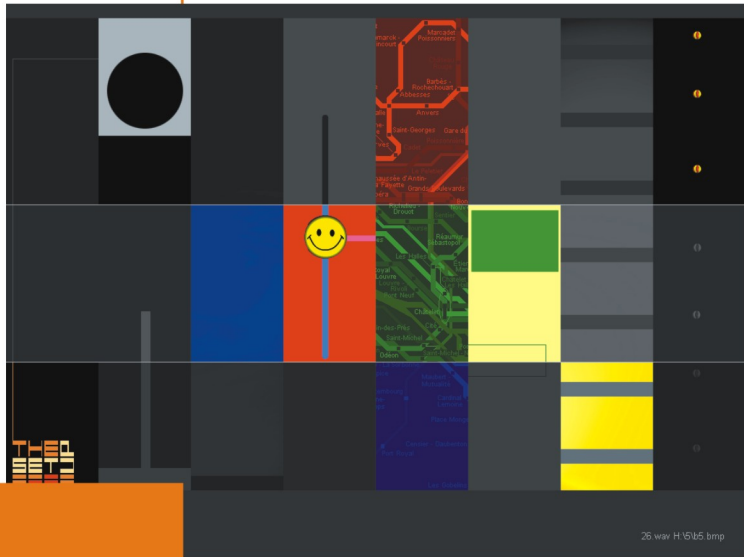Lieu témoin : le métro aérien.
Lorsque vous vous y rendez, sans plus d'intention, un appareil photo à la main,
l'évidence du sens caché vous saute au visage. Voilà ce qui est à saisir.

roxana chereches aka mitzi kapture®

individual projects

26.wav H:\5\b5.bmp

random
alt
idem
delete
rgb
track
swing
.exe

© metroPlanet

group project

alteridem.exe

### judit angel
Globus Globber*

Having all the attributes of an e-travelogue, this work is structured around the round-the-world journey of the main and unique character, Globus Globber, a young man in his mid-twenties, who set forth to find out the essence of this unstoppable process that is globalisation. As he is always on the move, we can never see him, however we can inspect his room from where he has just left. From here several links open to diverse alternative media, art sites and servers, bibliography and last but not least, a short movie points to the moral of the story. The cd-rom is an adapted version of the on-line project.

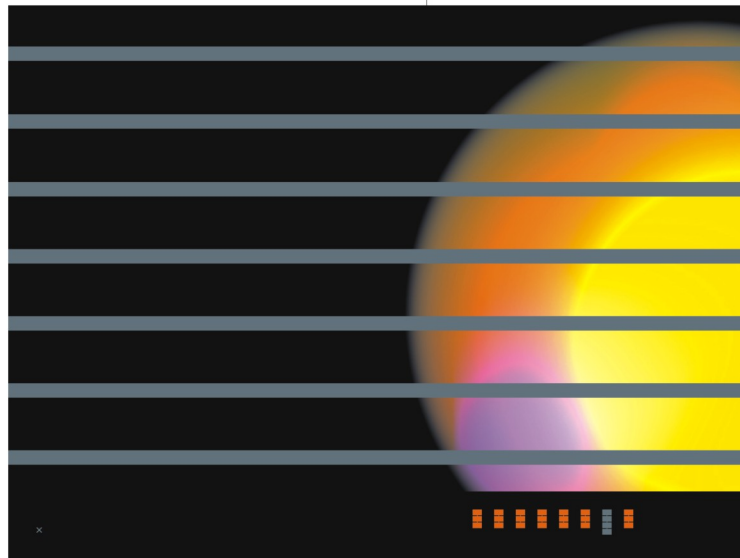* a project made in collaboration with Sandor Bartha

individual projects

0.wav   H:\6\b4.bmp

random
alt
idem
delete
rgb
track
swing
.exe

YOUR
GRAND FATHER

group project
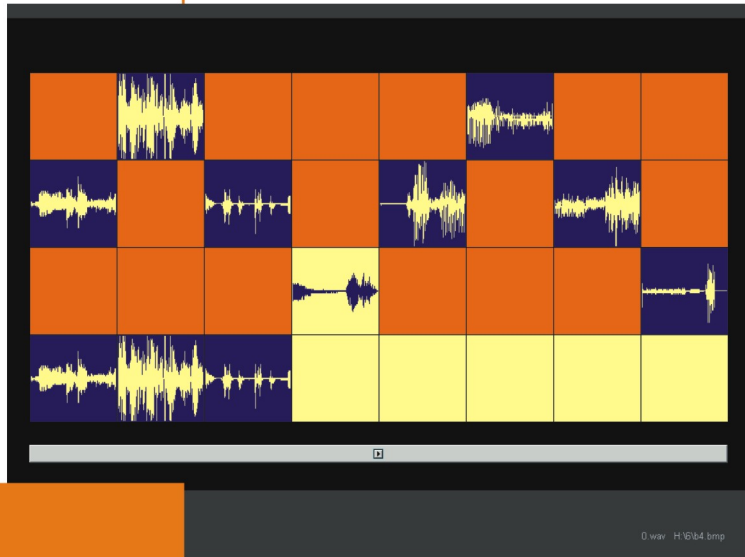
alteridem.exe

ioan ciorba
R.G.B.

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.

individual projects

random
alt
idem
delete
rgb
track
swing
.exe

group project

alteridem.exe
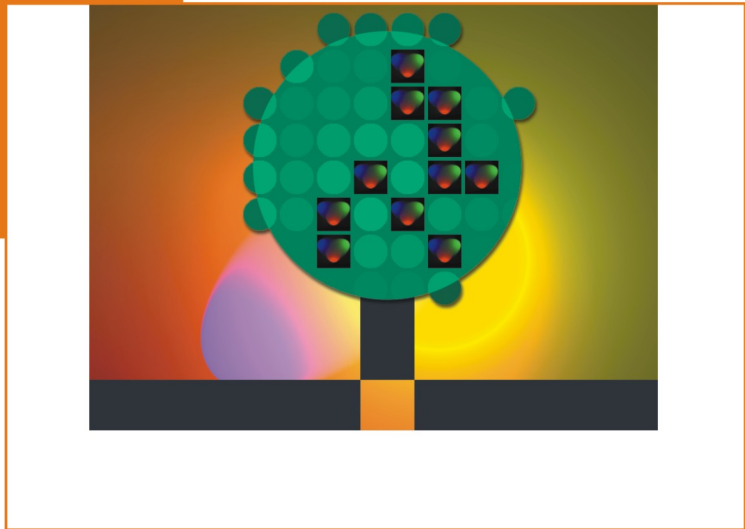
romulus bucur
a treat of cat

a treat of cat / treated by cat / a treaty on cat /
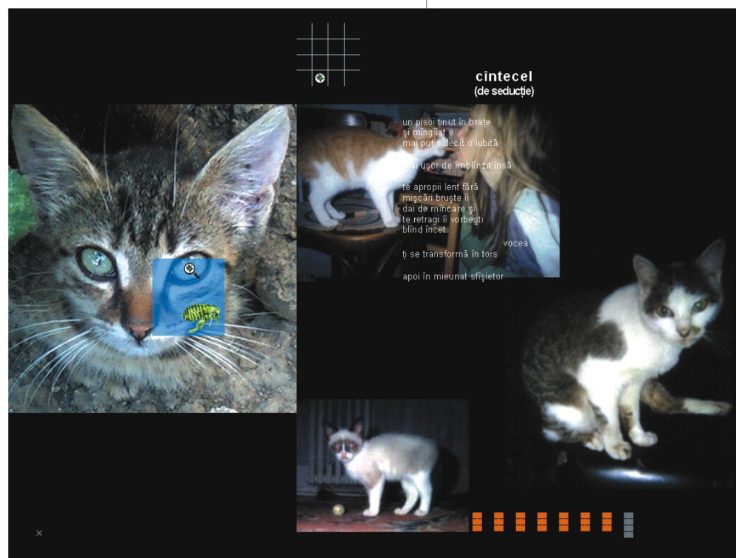
The project aims at finding the multimedia equivalent to a cycle of poems, first written on paper (during the late eighties, completed in 2002).

Some of them were first published on the internet, in «Agora online», cultural supplement to the Romanian edition of PC Magazine (www.aol.ro).

It was an experiment trying to enrich the purely linear aspect of written / printed poetry, by adding a few supplementary elements to it sound, image, as well as a limited interactive dimension, and also a continuation of my previous experiments in the field of visual poetry.

Limited, because, for the moment, I am not sure of the idea of allowing the reader a total control over the text; it is somehow similar of the author's having root privileges, while the readers have only user rights.

Within the global project, though, a greater interactivity is allowed: parts of the project can be used, in a combinatorial way, to obtain an own version of it.

The question still remains: which is the degree of interactivity a user is allowed to have in such a project? For the moment, my answer is limited, and with limits strictly set by the author. For the future, I don't know; to the extent combinatorial approach to art-creation will be replaced by another one, probably a higher, tending to a total amount. When, as the (avant-garde) saying goes, poetry will be created by all, and not only by one.

individual projects

13.wav H:\8\62.bmp

random
alt
idem
delete
rgb
track
swing
.exe

group project

alteridem.exe

alin gherman
programming

```
unit Unit4;
interface
uses
  Windows, Messages, SysUtils, Classes, Graphics, Controls,
Forms, Dialogs, ExtCtrls, MPlayer, StdCtrls, Buttons;
type
  TForm4 = class(TForm)
  Image1: TImage;
  Timer1: TTimer;
  button1: TImage;
  button0: TImage;
  button2: TImage;
  button3: TImage;
  button4: TImage;
  button5: TImage;
  button6: TImage;
  button7: TImage;
  button8: TImage;
  button9: TImage;
  Image2: TImage;
  Image3: TImage;
procedure Image4Click(Sender: TObject);
  procedure Image5Click(Sender: TObject);
  procedure Image6Click(Sender: TObject);
  procedure button2Click(Sender: TObject);
private
  {Private declarations }
public
  {Public declarations }
end;
var
  Form4: TForm4;
  curdir,curdrv,curfile:String;
  curimg,endimg,buttonul,penu:integer;
  xo2,yo2,xo3,yo3,xo4,yo4:integer;
  xo5,yo5,xo6,yo6,bumb4,bumb7,helpu:integer;
  butonase1,butonase2,butonase3,butonase4,butonase5,butonase6:Boolean;
implementation
uses ShellAPI, Unit1;
{$R *.DFM}
procedure TForm4.Button18MM(Sender: TObject; Shift: TShiftState; X,
  Y: Integer);
begin
  if Button18.Canvas.Pixels[2, 2] = clRed then
    button18.top:=541
  else
    button18.top:=521;
end;
procedure TForm1.Image3MV(Sender: TObject; Shift: TShiftState; X,
  Y: Integer);
var xxx,yyy:integer;
begin
if aga=1 then
    begin
```

```
  if X < (800-d9.Width) then
    d9.left:=inimuta3.Left+X ;
  if Y < (600-d9.height) then
    d9.Top:=inimuta3.Top+Y ;

  If ((X < =0) or (X > =(800-d9.Width))) then
    bang_wav;
  If ((Y < =0) or (Y > =(600-d9.height))) then
    bang_wav;
  linimuta1.caption:=IntToStr(X);
  inimuta2.caption:=IntToStr(Y);
  exit;
end;
```

individual projects

Adela Văetiși

Hypermedia Dictatorship

Raluca Velisar

RMA - a sketch of cronology

George Sabau

alteridem.exe_2

Adela Văetiși

Hypermedia Dictatorship

How Calin Man Created Esoth Eric and How the Spectator Sees Esoth Eric

0. There is a kind of dream in which a door appears. Serene or curious, you go through it, only to discover behind it new worlds: new rooms with other doors and the latent promise of further and further entrances and exits. This power of disposing of and freely controlling a given space turns you into a dictator. Dictator not only of your own dreams but - once the means of hypermedia have been discovered - of reality itself. But as dictators fail in their own project and because they are incapable to use, transmit and communicate information, or the means they have at their disposal, the rescue which digital art can bring comes from the remedies which both the author and the spectator can find to cure this "totalitarianism". Calin Man & the group kinema ikon propose a solution of this kind, with all its paradoxes and soft alternatives.

1. THE COMPUTER AS A DADAIST HAT

Calin Man knows that the computer is like a Dadaist hat, the one in which letters and words were thrown and out of which the poets extracted their (picto) poems. Now, the poets and their readers, indistinguishable, walk together with the new poems, the hypertexts.

Preliminarily, two things are to be noticed: (a) art tends to include everything, to be total and (b) art really got democratic.

These are the ideas programmatically announced by the avant-garde which is now looking for and finding fulfillment. As the artistic avant-garde grew together with the revolutionary and subversive-demythologizing ideas, which created an artistic elite, it is only now that we can really talk of a community created in the name of a Utopia. It is what the media theorists call Techno Volksgeist (1) and the virtual communities whose members meet in this case on the basis of their artistic creation. And their coming together seems to be more than the vesperal meeting from Cabaret Voltaire in the glorious days from the beginning of the XXth century. A situation that can give clues about artistic democracy and freedom because we have to understand these features in order to determine what kind of dictator you are when controlling the buttons of your computer.

2. TEXT AND NECESSITY

Calin Man has studied philology and has rarely traveled outside his hometown, Arad, Romania. His hero, Esoth Eric, takes his substance precisely from these two coordinates: the power of the text and the story of a place. At his computer in a room from a province museum, Calin Man invents a character casually (and maybe indifferently) including key concepts of the contemporary discourse: globalism, plural world, open participation, multiculturalism. And so he creates Esoth Eric, a cyborganic being, whose strong ontology is given by the mixings text-image, reality-fiction (2). The project, which includes him, is in fact an equation, which accepts three alternatives as a result: 1, 0, -1. Anything added to this melting pot (i.e. the Dadaist hat), any intervention in the work becomes an element of the equation. Even reVolatire's archive (3), meaning all the works signed CM and/or KI enter this complex process of recycling, re-reading and reinterpreting of the textual and imagologic production, dynamizing the act of reception and holding it apart from a "dictatorial" static. And the integrating vision within which every new command or operation is perceived as an element of the global equation which absorbs everything, becoming an allegory of the computer itself. However any hypermedia product tends, if pushed to the limit, to behave like the medium which created it leading eventually to the famous formula "medium is the message".

The new textualism proposed by the hypermediatic Esoth Eric, re-evaluates the Dadaist-Surrealist tradition (Urmuz, Jarry, Tzara) as well as the localization of the "art work". Obviously it is a virtual surreality, but in the meantime, strangely localized in small towns and resorts from East Europe (Arad, Sinicolau Mic, Lipova Bai). Some are fictitious but keep the resonance of the place (just like the birth place of Esoth Eric, Zadar, which also has a specific denotation in Romanian, meaning "in vain") or are intentionally fictionalized (like the town of the Romanian revolution from 1989, which became Timizisoara) or even anagrammatized (like Paradis, as a result of Paris + Arad). From Zadar to Paris there is an entire ideology, beyond letters and text. The rebirth of the text brings a media philosophy with it that acclaims the realm of certain necessities. Mark C. Taylor & Esa Saarinen already said it: "media philosophy attempts to move beyond existing institutions to imagine and fashion possibilities that might be"(4). Calin Man explains it. This "might be" is expressed on three levels which, following the suggestions of the "txt" itself, can be seen in the follow-up of the philosophies of three star figures: Zeno from Elea, John Locke and Karl Marx. One by one they can be invoked in the space of Esoth Eric's description, his creation and perception.

To start with, Esoth Eric is a paradoxical being, a paradox of logic sense called to paradoxically solve further and further paradoxes. His attribute should be refinement, subtleness, like the argumentation of the philosopher from Elea, the master of paradoxes. On the other hand, Esoth Eric is created in a camera rasa (5): an emptied room, the 3D version of John Locke's tabula rasa. In this room, Calin Man's artistic imagination meets the equational imagination of Esoth Eric and the ludic-dictatorial imagination of the spectator and by superposing and merging them he fills the room. Thus a strange techno-communion is born, based on a philosophy of dialectic immaterialism. What does this philosophy have in common with Marx's policy of production and consumption? Precisely the interaction with a revolutionary public.

To resume, we see on the one hand how this equation-character invented by Calin Man offers the privileged space for the exploration of theories like the one of Roland Barthes regarding the "scriptural" texture, on the way opened by the avant-garde literature where the reader doesn't meet a work with a fixed sense, but more likely (re)writes the text through the process of reading. On the other hand (at the same time) he offers an ideology that became social during the process of perception (= creation) by the public for whom the given solutions 1, 0, -1 raise problems regarding freedom, necessity, Utopia, dictatorship or democracy depending on the way they relate to the work. (6) Beyond pseudo-fictitious places, mathematical formulas, charts and simulated mechanics - namely what our senses identify first in the real world emptied of sense - this hypermedia application speaks about interaction, transformation, future and, as we shall see, speed.
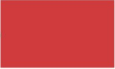
3. THE SOCIETY OF THE SPECTATOR

So, an ideology, as well as the freedom or the dictatorship of the spectator are given. We are to discover how this Utopia can be managed and what a society of the spectator would look like.

The idea of a society ruled by speed is proposed by Paul Virilio, who even finds a name for it: *dromocracy*. It is a virtual democracy that simultaneously accepts the facts that "no matter how fast you are, someone is always faster" (Billy The Kid) (7) and that information, human creativity, "the aesthetic", eventually, have the decisive role.

"The shock of the future" transforms itself into a strange "nostalgia of the future" which is fed precisely by the irrepressible pleasure of the game. Dictators and tyrants have played enough with us, is Esoth Eric's submediatic message, now we have the liberty, art and ideology to play too. The personal history of this hybrid being helps us again in understanding these features: within it we find brutal conquistadors, like Hernan Cortez and the pleiad of dictators Mexico had, as well as the fears of Eastern Europe were, in strange places, even the murmur of the mineral waters is controlled by a chemical formula. The 4 Little Green Men, caught in this fantastic genealogy, are no less frightening and the fact that their apparition supposes not less sophisticated calculations doesn't make them more comprehensible. There are, of course, more levels of perceiving this esoteric character, one being the pataphysical level. It is about the physics of a matrix where Heisenberg and Planck are quoted as well as a literature of absurd contexts in which Joyce and Jarry are the idols. On a first level we understand, through the principles "of Mr. Werner Heisenberg that Esoth Eric is a random quark whose position can be calculated exactly". Then he could be an antiquark, namely some kind of sponge-cake out of a *Joycean-txt* (8). So, Esoth Eric and Anti Esoth Eric are partners on a spaceship that penetrated a black hole of the universe (known to us from the "camera rasa") where everything moves very fast: "the expansion of the universe reaches the climax and the future is past"(9).

Matter and antimatter, pixel and antipixel, dialectics and antidialectics, language itself contorts around this Moebusian points and the text becomes an authentic *Dossier Üzül* (10) in which, just like in the discourses of the avant-garde artists, pseudo-scientific formulas, absurd poetic diction, burlesque cultural quotes fuse and, furthermore, all the languages of the world can meet and the borders vanish, as if in a new International.

1. Techno Volksgeist: As digital artists and other groups heavily invested in the creative use of technology extend their commodity camaraderie from software to platform to network, they transform the idea of a geographically specific Bohemia into broader concept of the user group as proto-social formation. (Peter Lunefeld, *Snap to grid. Anser's guide to digital arts, media and cultures*, MIT Press Cambridge, Massachusetts, London, 2001, p. 174).

2. Esoth Eric is born in Zadar from an alien father established somewhere between Tlaxcala and Cacaxtla and from a mother who waited for him in vain (from "Biographeme Zadarnique", in Calin Man, *Quantxt, 2000-2001*).

3. www.v2.nl/revoltaire

4. Mark C. Taylor, Esa Saarinen, *Imagologies: Media Philosophy*, New York, Routledge, 1994, p. 20.

5. In proposing the concept of the tabula rasa, seventeenth-century philosopher John Locke presented "the mind to be, as we say, white paper, void of all character, without any ideas". He went on to ask, "How comes it to be furnished?" In a like manner, our technocultures, having built virtual rooms, sought to fill them. (Peter Lunefeld, "Virtual reality: *Camera Rasa*", in *Snap to grid …* , pp. 86-97).

6. If $x = 0$ any affirmation loses its sense, in reality zero is the golden number of hypermedia works. If $x = -1$ singularities and limits are abandoned and one can speak of the imaginary time where everything is possible. If $x = 1$, a numeric object is shown, as an effect of organizing, turning or intentionally covering a sonorous or graphic space. ("Quod Erat Demonstratum", in C.M, *Quantxt*)

7. reVoltaire archive_net.art.kit_txt file.

8. cf. "Matrix mechanix", in C.M, *Quantxt*

9. Peter Lunefeld, "Hyperaesthetics: Real Time Theory", in *Snap to grid …*, p. 27.

10. Le Dosier Üzül contains 1482 jpgs. réalizés par mitzi k & ka since 30/06/2000, 14 : 19h until 17/08/2000, 06 : 06h (…) during the mentioned period, the authors of the dossier appealed to specific methods to find out as much as possible on the existence of Esoth Eric. ("Le Dosier Üzül", în C.M., *Quantxt*)

4. METAPHOR IS NOT IDENTICAL TO VIRTUALITY

One of the aesthetic effects of avant-garde poetry (especially the Surrealist) is refuting the reader's logic. Hypermedia art pushes this effect even further also including, along gainsaying, current paradoxes (or traditional ones, see the case of Zeno) and the great paradox of the identity between the one which is included and the one which includes. This is the paradox of the computer (expressed in the work of Calin Man through the fact that the archive of all his works is an element of an equation within a certain work) and the terminus point of the idea of democracy (in which the community living in the society is the leading community itself). Thus hypermedia art fulfills the dreams (and conflicts) of those from the Cabaret Voltaire: aesthetic value merges with social value, the avant-garde project of aestheticizing society, which failed with the history of Communism, is realized in the virtual world where every dictatorship is accepted because it is fictitious.

The solution suggested by Calin Man is this: every dictatorship has its reverse and the strongest answer can be given with its own weapons. The spectator opposes the game of the dictator: although playing the dictator,, the spectator remains in an innocent world because virtual and this sweeps away any real dictatorship. When Esoth Eric becomes dictatorial, Anti Esoth Eric counters him. The community of the spectators is aware of the possible and necessary counterweight and the exercise or the game of liberty and democracy can be experienced in "real" reality.

Metaphor is not identical to virtuality. In the poetics to which even the avant-garde adhered, the metaphor was the generating principle of aesthetics and art, but it could conceal lies, pack manipulating and harmful contents or, if pushed to the limit, could kill. Yet the effort of the avant-garde didn't assume any moral value. A Utopian mock-world made of verse extracted from the hat is a sterile game which remains confined to the metaphor. In the new Utopian world, virtuality can be provided only by its public, occasioned by that artistic creation in which the spectator can experience the transformation and, therefore, the future by himself.

Adela Vaetisi, art critic and historian; AICA International membership. PhD candidate, Assistant Professor of contemporary theory of art at the Art University in Bucharest. Essays and studies on modern and contemporary art published in various art magazines.

RMA - a sketch of cronology

The majority of Romanian artists using computers only make use of 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. And neither is the critical and reflective attitude towards the ideological or epistemological potential of technology. On the other hand, particular working conditions, which have particular aesthetic effects, have already started to be used by the small community of Romanian media practitioners.

For the actual state of our media art one could look for the causes back into its history, a chronology of isolated experiments or unexhibited processes (during the late '60s and '70s), and not a succession of creative practices, which now could feed back in other systems(with the notable exception of Kinema Ikon group in the '80s). The controversial art scene had finally been stimulated by the major changes of the '90s not only on the social and political level (feeding artistic projects that directly reflected them) but also on the cultural/artistic one, by re-evaluating the mentalities, the languages and the means of expression in conjunction with the generalized tendency of cultural reformulations. Even if part of the artists have rearticulated their position and the role of their art in the broader context of the actual society, the local (read Romanian) art scene and its public still confirm their antagonistic characteristics: traditionalism and inertia on one side, and over-evaluation through misinterpretation of the latest trends or technological developments on the other.

I would like to sketch 'a possible chronology" of media art in Romania (without pretending to cover all the circumstances under which this type of art had been realized) in order to contextualize the relevance of the project the Romanian Pavilion is presenting this year in Venice.

The potential, denotating force of the spoken word and the uncontrollable diffusion of technical images had been taken very seriously by the Communist power. The continuous hunt of intellectuals and their strict surveillance together with a very well established system manipulation through mass-media, allowed the official structures if not to eliminate, at least to discourage the "subversive" innovative discourses. The general political and informational enclosure, joined with repeated "cultural raids" and interventions of *Securitate* in the artistic shows and meetings, determined the artist not to use the painting or sculpture as a means of expression, to move back to his studio and to present his work to a small audience. Adding the precarious financial conditions we have the image of an artistic community induced to use modest materials and techniques that inevitably brought about an "aesthetic of poorness" (as Calin Dan put it). The Romanian artistic film production of the '70s has been made with the three 8 and 16 mm cameras owned by artists, professional equipment being inaccessible since one could find it only in television and cinematographic studios. Doru Tulcan's camera was used to realize the experimental films of Sigma group and Ion Grigorescu used its 8mm camera to shoot his own "productions" and Geta Bratescu's as well.

The relative openness of the late '60s lead to a short break of the inaccessibility to information and an illusory free circulation of people and works. In this context, the first experimentalist group Sigma introduced into the Art High School of Timisoara an artistic educational system similar to the Bauhaus school, focusing on formal studies by means of painting, photography and film (as auxiliary tools). These materials had rarely been exhibited *di per se*, but in time such techniques became autonomous. Sometimes films accompanied performances or actioninstallations (like "Multivision" I and II presented in Timisoara in 1978). In this experimental and interdisciplinary atmosphere a series of artists that would use new media in the '90s made their debut (Alexandru Patatics, Sorin Vreme, Josif Kiraly).

Technology entered the private life as commodity only in the 80s through the black market. But due to the aggravation of the political and social conditions, the artists have even more rarely used the new technologies. To the "intermedial art" of the '80s that followed the experimental direction of the '70s we could add only the mail art that inaugurated an unexpected channel of communication with artists abroad. Technological images are used for personal investigations and not for conceptual approaches toward the medium itself. Ion Grigorescu's 8 mm films of the '70s and '80s are emblematic - only at the technical realization level - for all Romanian "moving" productions till '90s: scratches of the film, sharpen cuts and lack of editing, no-sound "expressionist" atmosphere remembering of the early cinematography. The notable exceptions have been given by the experimental films realized between 1970-1989 by Kinema Ikon group in Arad (formed by philologists, programmers, artists, theoreticians) that used more sophisticated editing techniques, color film, sound and animation.

The first moment of real time connection with the rest of the world (the live-broadcast 1989 revolution) had abruptly placed the still stuporous Romanian society (despite of its efforts to keep away from the only two hours a day TV propagandistic programs by inventing solutions to stay tuned with the rest of the world) into the Western's opposite, and similar in the same time, debates concerning the manipulation of the viewers by means of "virtual" television. But historical inertia has once again split the Romanians into tradition re-conquerors and futurologist advisers for everyday survival.

The artistic scene of the '90s is characterized by a preoccupation for more comprehensive themes and spheres (the political and the social, the rediscovery of identity, cultural and political marginality - see Periferic Biennial - and the reshaping of collective mentalities) and marks the beginning of a real interactive communication. The abundance of performance festivals recovers a relatively uncharted period of the art history, and finally succeeds in reaching the audience directly, turning art explicitly participational, in a manner that could not be possible before. Technology starts to be used for the creation of identities and for the connection to the international artistic circuit.

The establishment of the Soros Center for Contemporary Art in Bucharest is obviously appreciated as a very important moment in the democratization of the Romanian art scene. As everywhere in Eastern Europe, with the budget of such an organization one could afford to manage complex events, to invite professionals from abroad, or to create a technical infrastructure for future multimedia centers. But it also raises a question that is erroneously used as an excuse when inquiring the lack of institutions/organizational forms (in Romania) especially devoted to new media art: is it only about money for creating a valid structure supporting/producing media-oriented artistic projects? If we take a look back to the early '90s, one could agree with this point of view: after the organization in 1993 of the SCCA exhibition Ex Oriente Lux where ten video-installations have been specially realized, most of those artists continued to work with new media. But I think we should look for more complex grounds of our present situation and not to mistake means for content.

"The so-called dispute created around the new and old circles of the Romanian artistic world in the '90s opened the debates on such conflicts as traditionalism   avant-garde, isolation-opening, a cultural identity divided between East and West. The activation of these controversies at the level of artistic language as polemics between supporters of new technologies and the representatives of the New Orthodoxy did not happen by mere chance. In the early '90s these two tendencies were the only ones that had clear-cut artistic programs, so they could claim they provided alternatives for the orientation of Romanian art, because artistic language as a means of cultural production proved to be fruitful for the competition between the interested spheres". (Judit Angel, "The Exhibition Praxis of the '90s" in *Experiment in Romanian Art since 1960s*, edited by SCCA, 1996, pg 116).

Another event still waiting to be appropriately evaluated and whose consequences haven't consumed yet is one of the two projects presented in Venice two years ago, CONTEXT by Alexandru Patatics and Sebastian Bertalan. The curators created a three level platform (the space of the catalogue, the output installed in the Romanian Pavilion and the virtual network space of www.context.ro) where ten artists and a group have been invited to fill it up with content. Even if the project didn't succeed in its goal of interactively feeding the structure during the whole period of the Biennale, I think we can refer to at least three important aspects. First, all these artists who are using new media in very different manners in their individual works, have been gathered to refer and to reflect a certain context and not to realize a common art work, imposed by a certain theme or technique (thus the producing artist has been generically called CONTEXT NETWORK). Secondly, all these artists belong to different generations and have different artistic approaches (from Dan Mihaltianu, Alexandru Antik, Teodor Graur, Sorin Vreme, Olimpiu Bandalac, Sandor Bartha that made their debut in the '80s to the younger generation of artists of the '90s Matei Bejenaru, Mircea Cantor, Rostopasca group, KissPal Szabolcs, Bogdan Achimescu or the art critic converted into an artist Calin Dan). Thirdly, because a precedent has been created by financing a curatorial project that overshot the comprehensive barriers of the political structures' vision over contemporary/media art. The Romanian participation in the last two editions of Venice Biennial prepared the "last step" in the official tolerance (if not acceptance) of net and interactive art as "possible creative" forms of art   Calin Man and Kinema Ikon.

To return to the young generations of artists and to the art created after the mid '90s, curious phenomena are happening, in the conditions of a complete openness and accessibility to the Western structures and culture. With the exception of few artists to have already entered the international network of media festivals and events, a rejection of these means can be identified when taking a look to the artistic productions in the young generation's exhibitions. In the traditionalist/conservative art academies our local "famous masters" are still indoctrinating students with the materialistic conception of art, and the computer is considered a sterile medium that uses preconceived tools. The lack of professionals in the educational structures is also a cause, and the work of few artists internationally accepted in this field hardly being familiar to the local scene. Furthermore, the Romanian artist is still too bounded to the idea of Authorship. The fear not necessarily about the possibility of interactivity and the dissolution of the borders between artist and audience, but also of the tendency of working collaboratively   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 advertising, fashion or 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.

Apart from the attempts of adapting artistic approaches to new technologies - most of them falling under the dictatorship of the software, regardless of weather the system is used to functionalist or artistic ends - we still have some significant examples of using computers and digitally processed images in convincing critical approaches that value individuality over conformity (Mona Vatamanu and Floe Tudor), concerns with accessing existing media objects, in combination with the new ones (Alexandru Patatics and KissPal Szabolcs in their complex installations), explorations of the medium's specificities such as interactivity (Calin Dan, Alexandru Antik), modularity (Alexandru Patatics), re-use of existing materials (Nicolae Comanescu and the very young Daniel Gontz, Anca Benera&Arnold Estefan).

Obviously, the net projects of Calin Man and the interactive ones of Kinema Ikon's members are dealing with the very specific concepts derived from the computer's ontology and epistemology: content and interface that merge into one entity; the mentally flow of private associations as objectively pre-programmed support for the recall process ; conceptual images versus imaginative texts; random accesses to constructed realities; the questioning of the tautological interactivity divided in open and closed categories. But it is the role of the following texts to offer a more complete analysis of Calin Man and Kinema Ikon's work.

All the above mentioned artists have made their way into the international circuit thanks to the democratic character of the computerized network: submit art became a more efficient and less humiliating strategy than "organized" promotion through established institutional channels (as for example the last two years inflation of exhibitions with focus on Balkans where social and politic clichés are highly appreciated - "more active than interactive artists" as one of the brand name curators put it). What is still very important is the preoccupation with the changes that computer media revolution had occurred in all stages of communication, including storage, distribution and acquisition. It doesn't mean that uncommitment into a hopelessly loosing system means ignorance towards the common destinies, but the Romanian artist can reflect (as he is directly influenced by) the contemporary society in a more general sense. Cultural shifts can be produced not necessarily under certain politic conditions, but above all, from technological developments.

Raluca Velisar, curator and art critic born in 1976. Head of Curatorial-Research Department in the National Museum of Contemporary Art Bucharest. Deputy Commissioner of the Romanian Pavilion at the 49th Venice Biennial, writer of contemporary art and media studies, etc.

alteridem.exe_2

A. description of the work
B. theoretical considerations

alteridem.exe_2
hypermedia installation by calin man / kinema ikon

module 1. calin man: Esoth Eric
module 2. kinema ikon: alteridem.exe
module 3. calin man: net.art_kit

A. description of the work

The three works - two individual creations and a group work - have as common theme the alterity-identity relationship, hence the combined, alteridem, title.

The chart of the modules on top of the page represents the spatial configuration of the **alteridem.exe_2** hypermedia installation in the Romanian pavilion at the Venice biennial. From the point of view of method, I preferred that the descriptive text should begin with module two, with the work of kinema ikon group entitled **alteridem.exe**. I will continue with the description of the two individual works by calin man, and in the end of the description I will sketch an inter-relational reading of the three modules from the viewpoint of the functioning structure of the multi-modular device proposed by **calin man / kinema ikon**.

In the second, /B/, section, I am putting forward a few theoretical considerations with reference to the optimal relationships between the contents of the phrases 'individual work' and 'collective work', a controversial topic in the field of digital creation, a topic we have been confronted with during the whole producing of the project period.

The collective work **alteridem.exe** /module two/ has been finalized by the kinema ikon group in November 2002 /installation, CD Rom, net/, combining, by brainstorming technique, **eight individual works** completed previously, whose contents I will try to summarize, while the form of the expression is to be perceived by the user:

Thus, in **Safarikon.the setup**, Peter Hügel resumes the debate on the functioning structure of the computer itself, which he considers problematic, as long as it limits the creative tendencies of the user. Otherwise phrased, the so-called friendly interface remains an illusion, because, in the end, one is obliged to operate according to an *apriori* established algorithm. Actually, the author maintains, the program is not installed in the computer, but simply in your brain, which makes that manipulation to reach incredible subliminal levels, leading to the question: who is using whom?

Melting pot à porter by George Sabau constitutes a digital interpretation of an imagologic model in a ludic register: a mixture of clichés from the world of fashion can induce the idea of a globalization through the uniformity of the garment. Or conversely, the preservation of specific difference through particular stylistic marks.

calin man aimed in **Walter Ego. in full swing** at surpassing the complex all the members of the ki group have when faced with the acoustic dimension of a digital work. In this respect, the author's main approach consisted in highlighting perceptual correspondences between sound objects and iconic objects, with the purpose of obtaining an effect of audio-visual resonance, beyond plain musical illustration.

The work of Caius Grozav, **Robotz Air Hockey**, starts from the idea of *playing the game* or of the world as a game, where protagonists lose their identity due to the shirts on which just numbers are inscribed. On the field of the display, the game can be manipulated in the sense that a player is controlled by the author, while the others are at the user's disposal, who can modify the result according to the permutations he proposes.

Roxana Chereches aka mitzi kapture® in her work, **Peripatetic sitting on** has chosen the Paris metro as a chronotope of flourishing multiculturalism, taking one where one wants to get. Anyway, this is not Paris, in the sense of 'this is not a pipe', because it is © Metro Planet, where one can comfortably sit in a chair and mentally wander/wonder about the condition of the crossbred man obtained through the extinction of specific differences which can lead to the nostalgic question, by its nature an anti-globalizing statement: où sont les parisiennes d'antan?

Globus Globber is the character of the work bearing the same title by Judit Angel and Sándor Bartha. Associating the phrase 'globe-trotter' with the concept of globalism has as a result the replacement of perambulatory tourism with online surfing, where harbors become sites whose accessing confirms us the extension of globalization and the flattening of differences. The authors resort to the relevance of iconic items taken from the class of home objects, turning thus into the trivial the arrogance of the pro-globalization discourse, all based on the common-sense of a credo asserted by the character's grandpa: 'never take anything for granted'.

R.G.B. by Ioan Ciorba is a digital work where the system's fundamental colors can be interpreted as main characters, while the notion of spectrum could symbolize a sort of globalization whose annihilation is achieved through dynamic operations with chromatic distortions.

Romulus Bucur in his work **a treat of cat / treated by cat / a treaty on cat** attempted an exercise of conversion of the Gutenberg-type writing into digital writing, through transcending the notion of medium, and proposing us an interactive reading with the help of the hyper-textual system.

The eight individual works briefly outlined above have constituted the material from which the collective work **alteridem.exe** was produced, by resorting to combinatory, often contradictory strategies, by brainstorming. The result in no case represents the sum of the eight works, because the alterity-identity theme was differently treated by the authors, so that the approaches have exceeded the register of the nuances.

A summary of the form of the expression and of the content of the collective work **alteridem.exe** is almost impossible to make, because no rigorous syntagmatic structuring of a linear story was pursued. Of course, there are narrative kernels made up from digital representations objects, characters, movements, forms, sounds and texts which in fact are iconic motives of a non-sequential discourse. Anyway, we are not lead towards a unique signification, but towards multiple meanings, understood as hypostases of a chief motive, always twofold, offering the users the possibility of interactive approaches. Combining the works' titles in a Dadaist manner, there could result a common vector, something like: '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.'

The receptive state *sub specie ludi* is the result of practicing proximity tectonic, by resorting to semiotic operations such as contact, adjoining, repetition, recurrence, entourage and superposing, manipulated with the help of hypermedia techniques. An amalgam of dynamic and versatile chronotopes, the **alteridem.exe** work produces a climate that is provocative and favorable to co-auctorial interventions.

There is a catch in paneling of module two in the middle of the exhibiting space: both the eight individual works and the collective one are accessed on the two sides of the screen, in a way so that every receiver will be able to grasp the combinatory tactics which have lead to the group work.

*

The hypermedia application **Esoth Eric** by calin man is constituted by the **Esoth Eric** and **antiEsoth Eric** projects which in their turn are component parts of the meta-work entitled the **reVoltaire archive**, conceived as a work in progress, including several off and on line works.

The structure and functioning of the two projects is based on solving an equation whose results have been a priori established by the author, a situation where the programmer proceeded contrary to the normal way, mathematically operating through successive additions, until the initial results obtained were $x = 1$, $x = 0$, $x = -1$.

The elements of the equation correspond to the biographèmes of an imaginary character which circulates at random through the reVoltaire archive. Anyway, the equation thus anthropomorphized has the capacity of revealing new hypostases through non-linear developments. Accessing can be done simultaneously, which will lead to two conjointly projected images, being perceived as a melting pot, and offering the possibility of iconic variations and narrative structuring dependent on mathematical options.

If this convention is accepted by the user, any digital object introduced in the melting pot can be received as an element of the equation while the results will be offered by the computer in a random way, thus: if $x = 0$, any representation loses its signification because, in the author's vision, zero constitutes the golden number valid for hypermedia works; if $x = 1$, a digital object obtains, whose representation is confuse, while its signification is vague; for calin man this digital object with a large interpretative opening is called krestanatz, a word inexistent in the dictionaries; if $x = -1$, the limits of the real world disappear and we reach the fascinating world of imaginary objects, where anything is possible.

*

The **net.art_kit** project too constitutes a part of the reVoltaire archive where all of calin man's hypermedia works in html format are included. This is also the reason for which the author calls his narrations *web site stories*, with a double possibility of accessing, off- and on-line, **reVoltaire at Venietzsche** included. The latter will be updated by the author during the biennial, in function of what will happen in Venice or on the occasion of abrupt interventions of characters from the archive, such as Vaporetto Papavero and Anghemacht Frei from **Das Wanderbuch**.

Like all characters imagined by calin man, these too have no extraordinary biography, whereas their existence is motivated just by the strange names they bear, and when they exceed their common condition, they can be ignored without fear of de-structuring the story. Thematically, it is about characters and events with a real historical status in the context of the development of the city of Arad, Transylvania: the few days' visit of Franz Kafka together with his fiancée Felicia Bauer, 1917; the conquest of the city by French colonial troops, 1919; the presence of aliens in a wheat field, 1997; the total sun eclipse, 1999; empress Maria Theresa's attempt of moving the city for military reasons, 1750; deportation of a few hundred Bosnians in the Arad military citadel as retaliation for the Sarajevo assassination, 1914 etc.

All these narrative kernels are randomly and non-sequentially structured, while the approach to the topics is treated in a pataphysical key, with well-known the meaning of science of imaginary solutions.

*

Between the initial project and the final work, **alteridem.exe_2**, hypermedia installation by **calin man** │ **kinema ikon** a conceptual cleavage occurred due to the difficulty of staging two individual works /modules 1 and 3/ with a group work /module 2/. Of course, there is the common theme of the alterity-identity relationship and there are also common stylistic marks, such as the experimental, eclectic, ironic, pataphysical, paradoxical and ludic forms of expression at which the graphic style of calin man and the programming algorithm proposed by Alin Gherman can be added. But all these are not enough to lead to the perception of a unitary work with an obvious message. So that discerning of a unique signification is unachievable, because we deal with multiple meanings constituted *in progress* as **variations** on a given theme in the context of a multi-modular hypermedia installation:

Variations of the artist calin man.
Variations of the kinema ikon group as a collective entity.
Variations of the users through interactivity.

The Muse of art digital is *chimera*, with the Cartesian meaning of inexistent being constituted from parts of existent beings. This makes that *hybridization* impose itself as a main stylistic mark of hypermedia works, with the precision that I do not mean here the analogical-digital cross-breeding, but an intrinsic hybridization of a digital configuration. The most expressive example is the *agglutination* operation, which from the perspective of psychopathology of creation presupposes the union in a new image of iconic fragments, belonging to inexistent objects and beings. In this respect, the functioning structure of the **alteridem.exe_2** work leads towards a ludic modality known under the name of *tinkering / bricolage*, where actants are *digital chimeras* treated as objects of fiction put in the narrative structure through the hyper-textual method.

The work contains a lot of narrative object - actions, situations, events, and behaviors - signified through images, movements, sounds, gestures and words which are subjected to a series of specific operations such as metamorphosis, chromatic modulation, morphism, embedding and agglutination. All these forms and substances of the expression have undergone a combinatory approach, resulting in a non-linear and rhizomatic type of discourse, constituted from narrative kernels whose permutations ensure the users an inciting opening towards co-auctorial hypostases.

In the end, the new type of receiver ceases to be contemplative / passive but inter / active. Otherwise, all hypermedia works presuppose a new approach to perception due to the replacing of sensible objects with simulated ones, and hence, surpassing the classic mimetic representation with the digital simulation of an unreal "referent". Between the effects the user feels accentuated, there are to be remarked synesthesic correspondences, specific emotional states and the tendency of resorting to often stupendous intellective associations.

A putting between parentheses of a 'necessary' chief idea and an accessing liberated from the obsession of finding at any cost existential messages will indisputably lead towards discovering of fresh contextual relations in an imaginary weird, phantasmatic and stupefying universe, where the transcending of reigns leads towards an ontological effect of the new algorithmic status producing fictional discourses.

Paraphrasing Athanasius Kircher, I can assert that the non-phallic entity called computer is a sort of 'machine for producing stupefying images' while the work **alteridem.exe_2** can be interpreted as a Wunderkammer where marvelous things under their form of chimerical images emerge from the artist's fantasy, set in order by the rigorous strategy of a program, somewhere between algorithmic and random. The structure of narrative modules has the capacity of provoking an interactive approach of the partners with simulated reality, which makes that initiating auctorial identity to bifurcate infinitely towards new co-auctorial alterities. Hence forward, a well tempered spectator can enter the game proposed by the authors, if he disposes of the capacity called *facultas ludentes*. Keep on playing.

B. theoretical considerations

From the surrealistic 'cadavres exquis' to the 'oulipo' and fluxus experiments & 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 open work / 'opera aperta' 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'** phrase, 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 am aware of the possibility of a confusion of meaning due to the quasi-synonymy of some terms: opera / work / creation - collective, participative, collaborative, team or by a group? Personally, I incline towards collective work, because it includes the other ones, 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'.
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.

*
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 alterity-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.

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_2** installation by calin man | kinema ikon purports to be a challenge.

George Sabau, multimedia theorist; texts on film, video and multimedia published in anthologies, catalogues and various art magazines. AICA membership. A promoter of the "theoretical fiction"with application in digital art.

calin man

b. 1961; place of residence: Arad, Romania; B.A. in literature at the Timisoara University;
chief-editor and designer of intermedia magazine; member of kinema ikon group.
author of hypermedia works on cd-rom and net.art exhibited at various new media art festivals
exhibitions [selection]:

2003 Rencontres internationales Paris/Berlin
Chiang Mai First New Media Art Festival, CMU Art Museum, Thailand
Preview, The National Museum of Contemporary Art, Bucharest
16th Stuttgarter Filmwinter Festival for Expanded Media

2002 Fundamental Patterns - Peripheral Basics, JavaMuseum
│ The JavaArtist of the Year Award 2002 │
FILE [Festival internacional de linguagem eletronica] / Shared Work, Sao Paulo
European Media Art Festival, Osnabrück

2001 The Venice Biennale 49th International Exhibition of Contemporary Art,
romanian pavilion _ context project
CYNETart, International Festival for computer-based Art in Dresden │Recognition│
Video Lisboa, cd-rom exhibition, Lisboa
links, net.art competition, (virose / V_2) Porto
VIPER International Festival for Film Video and New Media, Basel
Digital Media Festival, University of the Philippines College of Fine Arts, Quezon City
6th International Festival of New Film, Split
Medi@terra Festival, microMuseum > Lavrion, Sofia, Belgrade, Maribor, Frankfurt
13th Videobrasil International Eletronic Art Festival, Sao Paulo
Microwave International Media Art Festival, Hong Kong
FILE [Festival internacional de linguagem eletronica], Sao Paulo │First place│
d > art01exhibition Dendy Opera Quays, Sydney
e-phos, 3rd International Festival of Film & New Media on Art, Athens
WRO 01 Media Art Biennale, Wroclaw

2000 ISEA 2000 revelation, Bookmark scene, Forum des Images, Paris
NETMAGE first international festival on media, arts and communication, Bologna
INFOS 2000 (off-line) "net.art" contest, Ljubljana │Second prize│
29th Montreal International Festival of new Cinema & new Media
VIPER International Festival for Film Video and New Media, Basel
FILE [Festival internacional de linguagem eletronica], Sao Paulo │Second place│
Digital/Electronic Art Exhibition, Gertrude Posel Gallery, Johannesburg, South Africa
Video Lisboa, cd-rom exhibition, Lisboa
Through the Looking Glass, Beachwood Center for the Arts, Beachwood, Ohio

1999 offline@online media art festival 2nd edition, Estonian Academy of Arts, Tallinn
Art on the Net 1999 Machida City Museum of Graphic Arts Tokyo
4th Graz Biennial on Media + Architecture
VIPER International Festival for Film Video and New Media, Lucerne
After the Wall, Moderna Museet Stockholm
28th Montreal International Festival of new Cinema & new Media
Centenary Dream CG Grand Prix 99 in Aizu, Japan
Contact Zones: The Art of the cd-rom, Cornell University, New York
2nd International Show of Art in cd-rom, MECAD, Barcelona

1998 European Media Art Festival, Osnabrück
ISEA 98 revolution, Liverpool

1997 OSTranenie, Bauhaus institute, Dessau
European Media Art Festival, Osnabrück

1995 Retrospect Kinema Ikon, Centre G. Pompidou Paris
Biennial of Murska Sobota, Slovenia │Prize of Municipality│

1994 Sao Paulo Biennial

www.revoltaire.net

revoltaire@gmail.com

kinema ikon

multimedia atelier 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 (interactive installations, cd-rom, net.art). Both individual works and the three group works - *Opera Prima*, *Commedia 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.

exhibitions:
2003 Preview, The National Museum of Contemporary Art Bucharest
2002 alteridem.exe exhibition, Art Museum Arad
2000 ISEA 2000 revelation, Forum des Images, Paris
1999 ICCA, Bucharest
1998 ISEA revolution, Liverpool
         VIPER, Lucerne
1997 European Media Art Festival, Osnabrück
         OSTranenie, Bauhaus Dessau Berlin
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

www.kinema-ikon.net

kinema-ikon@gmail.com

address:
calin man │ kinema ikon
museum arad, piata enescu 1arad 2900 romania
tel: 0040257/210015; fax: 0040257/280114

kinema ikon:

George Sabau, multimedia theorist, born in 1937 in Arad (Ro). University BA in Aesthetics. Researcher at the Art Museum of Arad and professor at the Highschool for Fine Arts. Founder (1970) and animator of the atelier kinema ikon. Author of experimental films, video-art and co-author of hypermedia works on cd-roms, which participated at international exhibitions of digital art. Theoretical texts on film, video and multimedia published in anthologies, catalogues and various art magazines, including intermedia, issued by the atelier kinema ikon. AICA membership. A promoter of the "theoretical fiction" with application in digital art.

calin man, media artist (see previous page)

Peter Hügel, archaeologist, Ph.D.; head of the departement for public relations, education, exhibitions and multimedia within the Museum Arad; mainly involved in archaeological research; author of books and essays on archaeology and ancient history, art history, theory of research.

Caius Grozav, M.Sc. in Engineering from the University of Bucharest, Romania, Master in Education with the University of Phoenix, Arizona; currently teaching programming and multimedia authoring at Seneca College of Applied Arts and Technology in Toronto, Canada; certified Macromedia Flash Developer, designer of several websites for e-learning projects, as well as for several industrial clients; also passionated about softer topics such as human computer interaction and integration of digital media and culture; occasionally, you will find him outdoors, skiing, playing tennis or shooting with his compound bow.

Roxana Chereches aka Mitzi Kapture® (signe Mitz') Elle existe donc elle est née. Elle porte plusieurs noms. Elle a plusieurs adresses. Elle est connue de-ci et de-là, sans plus de précision. Quoi qu'il en soit, elle ne peut être qu'en un seul endroit à la fois. Elle est née: donc elle en parle. On l'y oblige. Elle doit. Voilà. Lieux et dates importent peu. Les conséquences annexes - connexes, en revanche, comptent. Leur histoire n'étant cependant pas l'objet du présent abrégé, une seule annexe est ici donnée (voir en page 54).

Judit Angel, Art critic and curator. Between 1990 - 1998 curatorial activity within the Museum of Arad, Romania. Curator of the exhibitions: „Report", Romanian Pavilion, Venice Biennial (1999), „Differentia specifica", Prague Biennial (2003). Curently she lives in Budapest and works as a curator at the Műcsarnok/Kunsthalle.

Ioan Ciorba, sound engineer, Arad Theatre (1983-1990), IT manager (since 2001), author of hypermedia works on cd-rom (*Dynamic Spectrum,* 2001).

Romulus Bucur, Bucharest University, major in Romanian language and literature, minor in English language and literature (1980). Deputy editor of the «Arca» cultural magazine (from 1990) and lecturer in comparative literature and literary theory, «Transilvania» University, Brașov (from 1997). Several volumes of poetry: *Cinci / Five* (collective volume), 1982, *Greutatea cernelii pe hîrtie Ink's Weight on paper*, 1984 (Writers' Union prize for the first book), *Literatură, viață / Literature, Life*, 1989, *Dragoste & Bravură / Love & Bravery*, 1995, (prize for poetry, Writers' Union, Arad branch), *Cîntecel$_{(e)}$ / Ditties. Fast-Food Poems*, 1998 (prize for poetry, Writers' Union, Arad branch, ASPRO prize for poetry), *Poetry at Annaghmakerrig* (with Mircea Cărtărescu), Dublin, Dedalus Press, 1994, *Cîntecel / Ditty*, London, Slow Dancer Press, 1998. Essays, reviews, translations.

Alin Gherman „Politehnica" University of Timisoara, Electronic Telecomunication Faculty, speciality: Control and Measurement Instrumentation (1990-1995); M.A. and Ph.D.: Control and Measurement Instrumentation; designer of small and big networks of CCTV; designer of intranet, small and medium corporate voice data and video networks; object programming under Windows, hypermedia programming.

calin man │ kinema ikon

alteridem.exe_2

mnac

MUZEUL NATIONAL DE ARTA CONTEMPORANA