pixxelpoint

Mednarodni festival novomedijske umetnosti
International New Media Art Festival

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Pavla Jarc
vodja festivala, direktorica Kulturnega doma Nova Gorica

10 let mednarodnega festivala Pixxelpoint

Zgodba o Pixxelpointu se je začela povsem virtualno. Pred dobrimi desetimi leti sem na medmrežju v spletni klepetalnici ICQ spoznala Blaža Erzetiča. Med razglabljanji o sodobni umetnosti mi je predstavil svojo idejo o organizaciji festivala računalniške umetnosti v Novi Gorici, ki je v meni takoj vzbudila zanimanje, začela odpirati številne poglede na sodobno informacijsko tehnologijo in z njo povezano umetnost ter niz vprašanj, na kakšen način prezentirati tiste vidike sodobne umetnosti, ki kot ključno izrazno in produkcijsko orodje uporablja predvsem računalniško tehnologijo. Ko sva se srečala še v realnem svetu, sva to idejo začela razvijati ter jo s skromnimi finančnimi sredstvi, z veliko mero entuziazma in s pomočjo fantov iz Rock Vibe Music Promotiona leta 2000 v Mestni galeriji Nova Gorica prvič realizirala. Že prva edicija festivala je bila medijsko izredno odmevna ter je tako pri občinstvu kot pri umetnikih in strokovni javnosti naletela na izjemno navdušenje. Na festival je prek mednarodnega razpisa prispelo ogromno število del praktično z vsega sveta, v treh dneh si ga je ogledalo več kot 2000 obiskovalcev. Pravi elektronski spektakel. Vera v ta projekt in vsesplošna naklonjenost do te velike novosti v mestu sta za organizatorje pomenila dodatno motivacijo in izziv, zato smo zgodbo ponovili še enkrat, tokrat z nekoliko več denarja ter bolj dodelanim konceptom. In še enkrat se je izkazalo, da je Pixxelpoint dogodek, ki je vnesel v takrat sicer bolj konservativni goriški kulturni milje neko novo dimenzijo. Ali če uporabim besede nekdanjega člana žirije in kuratorja ene izmed edicij Pixxelpointa Jurija Krpana: “V Novi Gorici je ponovno zavel duh avantgarde”.

Številne pozitivne strokovne ocene in dobri odzivi javnosti so nas navdihovali in po treh letih pripeljali do odločitve, da festival vsebinsko bolj profiliramo, ga zastavimo tematsko ter vzpostavimo tudi nek teoretični diskurz in refleksijo o umetnosti v času novih medijev. Velika novost leta 2003 je poleg tega bila uvedba kuratorja, ki določi temo in ima možnost k sodelovanju povabiti tudi na mednarodnem razpisu neprijavljene avtorje, tiste, za katere meni, da sodijo v koncept zastavljene teme. V zadnjih šestih letih so Pixxelpoint krojili Jurij Krpan, Dunja Kukovec in Nataša Petrešin, Igor Španjol, Narvika Bovcon in Aleš Vaupotič ter Domenico Quranta.

Tako se je Pixxelpoint počasi uveljavil kot eden najpomembnejših festivalov novomedijske umetnosti v slovenskem in se začel pozicionirati tudi že v mednarodnem prostoru. V zadnjih petih letih razvijamo festival tudi kot čezmejni projekt, zato smo k sodelovanju povabili Univerzo DAMS – goriški oddelek videmske univerze in društvo Lucide iz Gorice ter tako še povečali njegovo prepoznavnost. K njegovi afirmaciji sta nedvomno pripomogli tudi naklonjenost Mestne občine Nova Gorica in Ministrstva za kulturo Republike Slovenije, ki že več let sofinancira izvedbo festivala. Nenazadnje pa je kakovost programa leta 2005 potrdila tudi Evropska unija, saj je projekt delno financirala iz programa Phare CBC Slovenija/Italija 2003.

Brez dvoma živimo v norem, tehnološko visoko razvitem času, ki pred nas postavlja vrsto dilem in terja nove razlage mnogih dejavnosti v našem delovanju. Spomnimo se samo, kako je internet v zadnjih letih korenito spremenil naš način komunikacije in s tem naše vsakdanje življenje. Kako se s pojavom in vse širšo uporabo sodobne

informacijske tehnologije spreminja naša realnost, naša percepcija sveta. In nenazadnje, kako se spreminja naše pojmovanje umetnosti. Pixxelpoint se že deset let odziva na te spremembe ter lokalni in širši javnosti predstavlja ključna dogajanja na polju novejše medijske tehnologije, raznolike, nenehno razvijajoče in spreminjajoče se umetniške prakse, spodbuja komunikacijo in kritičen diskurz na področju intermedijskih umetnosti, ki že same po sebi delujejo globalno in nam vedno znova odpirajo nove poglede, nove (virtualne) svetove. V vseh teh letih smo na festivalu spoznali številne domače in tuje umetnike, ki so v svojih interaktivnih delih z natančnimi in s premišljenimi koncepti obravnavali formalne, estetske in družbeno-kulturne vidike sodobnih medijev, ustvarjali nove modele predstavljanja in nas soočali s senzibilnostjo tovrstne medijske umetnosti, ki od gledalca zahteva spremenjen odnos gledanja in zaznavanja.

In po desetih letih Pixxelpointa je največja želja organizatorja, da bi festival rasel in se razvijal naprej. Glavna ambicija pa je doseči živahno izmenjavo najnovejše in najpomembnejše umetniške produkcije s področja intermedijskih umetnosti, skratka pravi preboj na mednarodno sceno, kar pa je povezano predvsem z veliko večjimi finančnimi sredstvi, kot z njimi razpolagamo sedaj. Zato se mi zdi ključnega pomena vzpodbuditi predvsem lokalno skupnost, da vendarle prepozna in razume festival kot pomembno promocijo za mesto, idealen medij komunikacije s svetom, urbano manifestacijo, s katero bi se Nova Gorica lahko ponašala in dosegla prepoznavnost v širšem mednarodnem prostoru. Ambicije in vizionarstvo nekega mesta se namreč lahko kažejo tudi skozi takšne projekte, kot je Pixxelpoint, ki za meščane pomeni neko dodano vrednost, mestu pa daje tisti prepotrebni pridih urbanosti.

Pixxelpoint 2000

Pixxelpoint 2001

Pixxelpoint 2002

Pavla Jarc
Festival Manager, Director of the Nova Gorica Arts Centre

10th Anniversary of the Pixxelpoint International Festival

The story of Pixxelpoint began on an entirely virtual level. A little over ten years ago I met Blaž Erzetič on the internet, in an ICQ chatroom. While discussing contemporary art, he presented his idea to organize a computer arts festival in Nova Gorica, which immediately piqued my interest and began to open up many aspects of modern information technology and art relating to it, as well as a number of questions as to how to present those aspects of contemporary art which work with computer technology as primary a tool of artistic expression and production. When we met in the real world, we began to develop this idea and realized it in 2000 in the Nova Gorica City Gallery with modest financial means and a great deal of enthusiasm and assistance from the guys at Rock Vibe Music Promotion. Even the first edition of the festival received a great deal of media attention and enthusiasm from both the audience and the artists and expert public. A great number of submissions applied to the international call for artists practically from all over the world, and over three days more than 2000 visitors saw the exhibition. It was a true electronic spectacle. Belief in the project and general favorable attitude towards this great novelty in the city served as an additional source of motivation as well as a challenge for the organizers, so we repeated the story again, with a little more money and a more defined concept. And once again it turned out that Pixxelpoint was an event which brought a new dimension into the typically more conservative cultural millieu of Nova Gorica. To quote a former member of the expert jury and curator of one of the Pixxelpoint editions, Mr. Jurij Krpan: “The spirit of avantgarde visited Nova Gorica once again”.

The positive feedback from other professionals inspired us and after three years we decided to further define the festival’s content, introduce a theme concept and establish a theoretical discourse and reflection on art in the time of new media. Another notable novelty in 2003 was the introduction of a curator who sets the subject and may invite authors who he believes to fit into the concept of the subject in question, even if they did not apply to the international call for artists. Over the past six years Pixxelpoint has been curated by Jurij Krpan, Dunja Kukovec and Nataša Petrešin, Igor Španjol, Narvika Bovcon and Aleš Vaupotič and Domenico Quranta.

Thus Pixxelpoint gradually established itself as one of the most influential new media art festivals in Slovenia, and began to be recognized internationally, as well. Over the last five years we have developed the festival as a transborder project, so we invited the DAMS University – the Gorizia department of the University of Udine – and the Lucide Society to participate in the event, further increasing its visibility. No doubt, its affirmation is partly due to the support of the Nova Gorica City Municipality and the Slovenian Ministry of Culture, which has funded the festival for a number of years. Finally, the quality of the exhibition was confirmed by the European Union, which co-funded the project through the Phare CBC Slovenia/Italy 2003 Programme.

Without a doubt, we live in a hectic, high-tech time, which puts us before a number of dilemmas and demands new explanations for many of our activities. Just think back to how radically the Internet has changed the way we communicate and live our lives

today. How the emergence and widespread use of modern information technology is changing our realities, our perception of the world. And finally, how our perception of art is changing. For the past ten years Pixxelpoint has been responding to these changes and presenting the local and broader public with key events in the field of new media technology, the diverse and changing artistic practice, it has been promoting communication and critical discourse in the field of intermedia arts which by themselves act globally and open up new glimpses into new (virtual) worlds. In all these years we have met numerous domestic and foreign artists at the festival, whose interactive works employed precise and thought-out concepts to explore the formal, esthetic and socio-cultural aspects of contemporary media, created new presentation models and faced us with the sensibility of this type of media art, which demands that the viewer changes their attitude to viewing and perceiving.

And after ten years of Pixxelpoint, the organizer's greatest wish is for the festival to keep growing and developing. Its main ambition is to achieve a lively interchange of the most recent and most important art production from the field of intermedia art, to break through onto the international scene, which involves much greater financial means than are available to us right now. Therefore I think it is essential that we encourage the international community to recognize and perceive the festival as a special type of promotion for the city, an ideal medium to communicate with the world, an urban manifestation which could increase the visibility of Nova Gorica in the broader local environment. The ambition and visionary nature of a city can be reflected through projects like Pixxelpoint, which presents an added value for the citizens and gives the city that urban spirit it needs.

Pixxelpoint 2005

Pixxelpoint 2007

Pixxelpoint 2008

Domenico Quaranta
domenicoquaranta.com

Bilo je nekoč na Zahodu

I

Toliko govorimo o "novih medijih", čeprav so ti mediji vse prej kot novi. Internet je star že dvajset let, če štejemo od nastanka spleta, in štirideset, če začnemo že pri Arpanetu. *Spacewar!*, prva video igrica, je stara skoraj prav toliko. Virtualni svetovi so posodobljene, lažje različice tehnologije, ki je veljala za "prihodnost", ko so bili programerji virtualnega sveta Second Life še v plenicah; današnje socialne mreže so pravzaprav nezakonski otroci Fidoneta. Kar pa zadeva računalnik – res je mlajši od Lorda Byrona, nikakor pa ni mlajši od njegove hčerke Ade.

Nekoč je obstajala elektronska prostranost, nekakšen mitološki zastareli konstrukt, ki se je lahko regeneriral s pomočjo nenehnega premikanja meja tega prostranstva. Tako kot v vesolju tudi pri tehnološkem napredku na koncu poti ne bomo našli oceana. Vendar pa za razliko od dirke v vesolje, dirka do naslednje tehnologije nima konca, neskončnost pa je dolgočasna.

Čeprav smo že navajeni na inovacije in govoričenje o "dnevu potem", pa se še kar nismo privadili na izgubo preteklosti. Če se ozremo nazaj na to, kar je bilo še včeraj novost, danes pa stara šara, nas prevzame občutek globoke nostalgije. Commodore 64 in 386dx. Prvi Apple Macintosh. Sistemi BBS. Animirani GIFi. Utripajoče sličice. Spletni gumbi. Super Mario. Doom. Napster. Jennicam. Mosaic. ASCII umetnost. MIDIji in MOOji. Ali pa VHS, vinilke, avdio kasete, katodne cevi, prenosni radijski sprejemniki, telefaksi. Takšno nostalgijo občutimo ob prezgodnji smrti bližnjega, ko mine prva bolečina se sprašujemo, kakšen človek bi postal. Ali takrat, ko nekdo ne izpolni svojih obljub, ko odraste. Včasih se nostalgija pretvori v raziskovanje zgodovine, postane del arheologije medijev. Nič več ne iščemo tehnologij, ki smo jih imeli nekoč radi, temveč tiste, ki jih še nikoli nismo videli.

V obeh primerih ta sentimentalni pogled v preteklost na področju umetnosti ustvari nove, zanimive pojave. Obujanje mrtvih medijev in zastarelih tehnologij, osveževanje in vnovično obujanje njihove lepote, njihova raba na nove, nepredvidljive načine ter pripovedovanje zgodb o njih na druge načine – to se je v zadnjem času izkazalo za legitimno umetniško strategijo – mnogo bolj kot "raziskovanje umetniškega potenciala novih medijev", ki je postalo splošna mantra v večini primerov novomedijske umetnosti. Do tega pride, ker takrat, ko se odpovemo retoriki novosti, na odru ostane samo še človeški element: včerajšnji človek, ki je udomačil medije, vanje prelil svoje življenje in se skoznje spremenil; in današnji človek, ki se ozira nazaj v tisto preteklost z enako sentimentalnostjo, kot Sergio Leone, ki je zrl na Zahod.

Ob svoji 10. obletnici se želi festival Pixxelpoint posvetiti temu občutku. Pospravite po svojem podstrešju, uredite mape, ki se jih niste dotaknili že leta, premečite shrambe starih digitalnih slik, fakultetno skladišče in odpad Silicijeve doline – oziroma njihove malomeščanske približke. Poiščite to šaro in nam pošljite svoje najdbe. Dovoljeni so vsi mediji razen novih!

II

Ta poziv umetnikom sem napisal konec aprila 2009. Takrat sem ravno postal

oče čudovitega otroka in pisec zahtevne doktorske disertacije. Čeprav je bilo prvo zame popolnoma nova izkušnja, pa je slednje zame predstavljalo poskus razumeti, kaj se je v zadnjih petdesetih letih tako zelo zalomilo pri tako imenovani "umetnosti novih medijev". Seveda je odgovor zapleten in za akademsko razpravo o njem ter ustrezno formulacijo je bilo treba napisati 300 strani besedila. Če želite povzetek, vam lahko povem, da mantra o "raziskovanju umetniškega potenciala novih medijev" in že sam koncept "novih medijev" nosita veliko odgovornost za težave, s katerimi se je soočala "umetnost novih medijev", ko je poskušala preseči svoj status nepomembne niše za navdušence nad tehniko.

V tej luči bo morda lažje razumeti to pobudo in razmišljanje, ki jo spremlja. Ko moraš organizirati dogodek na podlagi odprtega natečaja, je čas izjemno pomemben element. Osem mesecev je zelo dolga doba, tako za otroka kot tudi za razstavo. V tem času je moj otrok zrasel s treh kilogramov na skoraj deset, enkrat zbolel, zrasla sta mu prva dva zobka in pridelal je neverjetne količine ... saj veste česa. Če pogledamo razstavo: v osmih mesecih pošlješ razpis za umetnike, požanješ odziv od prijateljev, prebereš nove članke in knjige, vidiš nove projekte, začneš pripravljati kakšno drugo razstavo na podobno temo, na koncu pa dobiš prijave in jih začneš pregledovati. Nekatera od teh del se lepo umestijo v okvirni koncept, ki si ga pripravil, druga sploh niso skladna z njim, nekaj izmed njih pa te prisilijo, da raziščeš nove smeri, ki jih prej sploh nisi predvidel. In ko se končno spet lotiš projekta, vidiš da je ta "odrasel", da so mu zrasli zobje, da je drugačen od tistega, kar si predvidel.

Takrat začneš pisati besedilo za katalog – mudi se že in moraš pohiteti. Pregledaš svoj trdi disk in poiščeš razpis za umetnike, ki si ga napisal pred osmimi meseci. Ko ga prebereš, se ti zdi nekako oddaljen in tuj, saj je tako drugačen od prvega osnutka. Vendar to ni bil samo prvi osnutek, nekaj o čemer si se pogovarjali le s svojo ekipo in nekaterimi drugimi posamezniki. To je nekaj, kar je bilo objavljeno na spletnih straneh, revijah, besedilo je prebralo sto osemintrideset umetnikov, ki so se prijavili na natečaj. To je del zgodbe, pa če hočeš ali ne. Kot tista fotografija debelega najstnika, kakršen si bil nekoč, ki je bila dolga leta varno skrita v družinskem albumu, vse dokler se ni nanjo spomnil nek pozabljeni prijatelj iz davnine in jo naložil na Facebook ter te na njej označil.

III

Pravzaprav besedilo sploh ni tako slabo, vendar pa sem želel zgodbo razširiti, ker moram zapolniti te strani in ker – ne glede na to, koliko stvari se je vmes spremenilo – boš na koncu vedno srečal starega prijatelja, ki ti bo nekoč rekel: "Živjo stari, še vedno si tak, kot si bil nekoč!" Kljub temu pa ostaja še nekaj točk, ki bi jih rad razjasnil, zanikal in se zanje pokoril. Prva točka je občutek nostalgije, ki predstavlja temelj razpisa za oddajo umetniških del, hkrati pa na njem temelji tudi naslov te razstave. Nostalgija je lep občutek, zelo mi je všeč. Vendar pa je v svetu umetnosti nostalgija pogosto sinonim za manierizem, akademizem in dekadenco. Umetnike

pogosto muči nostalgija po nekem drugem konceptu umetnosti oziroma drugem načinu umetniškega ustvarjanja. Nostalgija, s katero se srečamo v umetnosti odsluženih tehnologij, je drugačna: v preteklost medija, ki takrat ni bil obravnavan kot umetniški medij, gleda na nov način, prav tako pa z drugimi očmi gleda na estetiko, ki se je razvila iz sveta umetnosti. Umetnik, ki danes poskuša poustvariti Jodi, je nekakšen "*nouvelle Bouguereau*"; umetnik, ki danes v svojem umetniškem izražanju uporablja animirane GIF sličice, je inovator, ki uporablja odslužen medij.

Nostalgija pa še zdaleč ni edino čustvo, zaradi katerega na primer znova vzamete v roke svojega starega GameBoya. Kljub vsemu še vedno mislim, da čustva pri tem igrajo pomembno vlogo. Na nek način je odslužena tehnologija bolj "človeška" kot njena sodobna različica, ravno tako kot je v filmu *Terminator II* Arnold Schwarzenegger bolj človeški kot njegov tehnološko razvitejši nasprotnik iz tekoče kovine, T-1000. Odslužena tehnologija prinaša spomine na lepe čase, ki smo jih preživljali z njo, prav tako pa spomin na "prvotno obljubo", kot jo imenuje Walter Benjamin, in na njen propad. Vsi ti razlogi ustvarjajo poseben čustven odziv, ki je zelo drugačen od odziva, ki je povezan z novejšimi, še vedno osupljivimi in zmagovalnimi tehnologijami. To velja tako za avtorja kot za občinstvo. Poglejmo, kaj se dogaja na področju 3D animacije. Ko greste v kino na ogled *Ledene dobe III*, pričakujete, da risanka ne bo samo enako zabavna kot pretekla dva dela, ampak bo tudi bolj spektakularna, imela bo boljše posebne efekte in bolj naravno animacijo. Njeni ustvarjalci se tega zavedajo in se trudijo presenetiti občinstvo z novo, vrhunsko tehnologijo.

Nasprotno pa, ko gremo gledat *Kirikù* ali *Persepolis*, nočemo videti presenečenj nove tehnologije. To ne pomeni, da nas vodi želja po nostalgičnem občutju, da iščemo nekaj starega, prijetnega, retro, kakovostno izdelanega, nekaj kar nas spominja na risanke iz otroštva, to je le ena izmed možnosti. Tisto, kar nas večina išče, je nekaj novega, narejeno s starimi sredstvi. Implicirana domneva je, da sporočila stare tehnologije ne ugasnejo, četudi so jo nadomestila nova orodja. Prav nasprotno.

IV

Prehajanje v pozabo je druga stran dirke za iskanje novosti. Če ostanemo pri nostalgiji, implicitno sprejemamo načrtovano prehajanje v pozabo, marketinško strategijo, ki nas sili v kupovanje zadnje izdaje tistega, kar že imamo. Trditi, da nam je všeč odsluženo zaradi same odsluženosti, je enako, kot če bi rekli: "novo je boljše, vendar smo stari in so nam zato ljubše stare reči." Za mnoge umetnike, ki pri svojem ustvarjanju uporabljajo odslužene medije, razlog zato ni neke vrste nostalgičen poklon preteklosti, ampak izraz kulturnega odpora zoper sedanjost in to marketinško strategijo. Izbiranje tehnologije lo-fi namesto hi-fi, nizke ločljivosti namesto visoke, amaterskega namesto profesionalnega, starega namesto novega, lahko torej postane politično dejanje. Že samo dejstvo, da te danes nihče ne bo hotel zaposliti, ker si virtuoz na področju GIF sličic, izjemen programer v programskem okolju Assembly, ali zavzet uporabnik svojega starega Commodorea 64, pove veliko. Delo z zastarelimi tehnologijami ne more biti zgolj praksa amaterjev. In, kot so zapisali Critical Art Ensemble v publikaciji *Digital Resistance*, "[…] taktični medijski delavci podpirajo in cenijo amaterske prakse – tako svoje kot tuje. Amaterji imajo sposobnost, da vidijo preko prevladujočih paradigem, lažje znova uvajajo elemente paradigem, ki veljajo za davno pokopane, in v svoja razmišljanja vpeljujejo vsakdanje življenjske izkušnje. Najpomembnejše pa je, da amaterji niso vključeni v institucionalizirane sisteme produkcije znanja in politik, zato niso obremenjeni z neobvladljivimi silami, ki usmerjajo rezultate njihovega ustvarjalnega, na primer ohranjanje položaja znotraj hierarhije financiranja ali vzdrževanja kapitala prestiža."[1]

Delo z zastarelimi mediji je tudi politično dejanje, saj to pogosto pomeni, da ustvarjalec zavrača komercialno programsko in strojno opremo. V svoji razpravi o uporabi animiranih GIFov Sally McCay pravi, da "je njihova raba do neke mere politično dejanje, ki lahko nakazuje na dolgoročno zavezanost k odprti kodi in aktivizem spletnih ustvarjalcev proti avtorski zaščiti".[2] Na koncu moramo upoštevati, da bolj kot je zapleten računalnik, bolj se moramo zanašati na tiste, ki so odgovorni za programsko opremo; in kot so nas naučili člani kolektiva I/O/D, je "programska oprema orodje za nadzor misli", torej kulturni artefakt, ki s seboj prinaša kulturo in ideje tistih, ki so ga ustvarili. Tako pri delu s starejšimi stroji, ki jih je mogoče programirati le prek strojnega jezika, lahko razvijete neposreden dialog s samim strojem, pri čemer se izognete morebitnim poskusom nadziranja vaših dejanj. V zvezi s tem Seb Franklin citira Coryja Arcangela, ki je zapisal: "Assembly mi je všeč, ker mi daje nadzor nad strojem in zagotavlja, da izbira estetike temelji na strojni opremi le-tega in ni plod domišljije nekega cepca pri Macromedii."[3]

V

Nadalje, če razmišljamo o prehajanju medijev v pozabo kot fazi v življenjskem ciklu medija ter slikovitem momentu naše kulturne zgodovine, namesto kot o žalostnem koncu zgodbe, ugotovimo, da lahko z zastarelim medijem ustvarimo izjemne novosti. Delo z medijem, ki se ne bo več razvijal, ima velik potencial: vanj se lahko poglobimo, lahko vse bolj spoznavamo, kaj lahko z njim počnemo in česa ne, lahko ga uporabimo na načine, ki jih njegovi ustvarjalci nikoli niso predvideli; na koncu pa ga kot otrok novega časa (in ne preteklosti, ko je bil ta medij še nov) lahko uporabite na zelo sodoben način. Tako Chuck Close v svojih dagerotipijah kot William Kentridge v svojih na roko izrisanih animacijah uporabljata te stare postopke na nove načine in na svoj način opisujeta svoj čas. Close uporablja dagerotipijo na način, ki kaže na poznavanje celotne zgodovine fotografije ter digitalnega preporoda v zadnjem desetletju, kot tudi sodobnih tendenc proti velikemu formatu; vendar pa natančnosti, globine in energije teh slik nikoli ne bi mogli ustvariti z digitalno kamero. Ob uporabi 386dx ali GameBoya se nihče ne bi spomnil, da bi prvega spremenil v rock zvezdo, drugega pa v glasbeni instrument. In prav to je na koncu devetdesetih let uspelo Alexei Shulgin in skupnosti "navijalcev" čipov.

Delo z natančno določenim naborom omejitev je, v nasprotju s pričakovanji, lahko bolj razburljivo kot delo z orodjem, ki človeku daje na videz neomejeno svobodo. Očetje sodobne kulture, kot sta Raymond Russel in Marcel Duchamp, so se tega dobro zavedali, četudi tega znanja niso znali predati svojim otrokom, pogosto pijanim od občutka popolne svobode. Ko ste prisiljeni ustvarjati z omejenim orodjem, kot je animirani GIF, veste, da nekatere stvari lahko naredite, nekaterih pa ne. Uporaba omejenih orodij za doseganje rezultatov, ki bi jih sicer domnevno lahko naredili le z novejšimi orodji, je eden izmed razlogov, da toliko umetnikov raje uporablja to zastarelo tehnologijo kot Shockwave ali Flash.

VI

Na koncu izbira zastarelega medija razkrije kompleksen odnos do preteklosti, ki ga ne moremo opisati le z nostalgijo. V nekaterih primerih je ta izbira kot nekakšen sočen plod steampunkovske domišljije, ki si prizadeva vnovič zapisati zgodovino na podlagi drugačnega razvoja po njenih

1 Critical Art Ensemble, *Digital Resistance: Explorations in Tactical Media*, Autonomedia, New York 2001, str. 8 – 9. Na voljo na spletnem naslovu http://www.critical-art.net/books/digital/ (zadnjič naloženo 19. 11. 2009).
2 Sally McCay, "The Affect of Animated GIFs (Tom Moody, Petra Cortright, Lorna Mills)", v *Art and Education*, 2009, na voljo na spletnem naslovu http://www.artandeducation.net/papers/view/14 (zadnjič naloženo 19. 11. 2009).
3 Citiran Seb Franklin, "On Game Art, Circuit Bending and Speedrunning as Counter-Practice: 'Hard' and 'Soft' Nonexistence", v: *Ctheory*, June 2009, na voljo na spletnem naslovu http://www.ctheory.net/articles.aspx?id=609 (zadnjič naloženo 19. 11. 2009).

predpostavkah. Tako je Vinylvideo svojo dejavnost, ki temelji na zapisovanju videa (gibljive slike in zvoka) na analognih LP ploščah, opisal kot "lažno arheologijo medija".[4] In dalje, po razpravi o obdobju, v katerem je bil ustvarjen računalnik, Tom Jennings o svojem projektu *World Power Systems* govori tako: "*World Power Systems* je entiteta, ki ustvarja artefakte in pisne zamisli ter tako odpira nekakšen portal med obdobjem Hladne vojne in današnjim časom; osvetljuje tudi lepoto in strahovitost, ki sta obenem tuji in domači, in tako znova povečuje vidnost lepote in strahovitosti današnjega časa. […] Futuristične tehnologije preteklosti; celotne veje znanosti ter industrije, ki so skoraj popolnoma potonile v pozabo in nekdanji strokovnjaki, ki so danes okosteneli predstavniki preteklosti; rešitve za probleme, ki se jih ne moremo več spomniti; te rešitve so zdaj same postale problemi."[5]

V drugih primerih je pogled v zgodovino medijev soroden pogledu v lastno osebno zgodovino. To je sicer skorajda samoumevno, vendar pa sem se sam tega zavedel, ko sem odkril projekt Eugenia Tissellija *Otroške igre* (*Childhood Games*). Leta 1984, ko je bil star 12 let, je Tiselli ustvaril nekaj računalniških igric brez računalnika, programsko kodo pa je napisal v zvezek. Leta 2008 je umetnik te igre končno izdal na internetu. Vendar pa futuristične otroške sanje niso postale melanholičen spomin odraslega moža: "Želel sem se znova povezati s svojim otroškim umom in razumeti njegove ustvarjalne procese. Smisel tega dela ni nostalgija, temveč opominjanje, da lahko domišljija (torej ustvarjanje podob) nastopa tudi kot osrednji element igranja iger. Zato je grafika nalašč preprosta, celo primitivna. Nisem želel poustvarjati aktualnega stanja tehnologije, ampak znova sanjati o drugih svetovih samo s peščico osnovnih simbolov."[6]

VII

Navsezadnje *Bilo je nekoč na Zahodu*, naslov letošnjega festivala Pixxelpoint, le ni tako slab. Tako kot v špageti vesternu tudi pri tej razstavi nostalgija igra le majhno vlogo. Prvič, filmi Sergia Leoneja so bili eden najboljših produktov obdobja političnih trenj, ki so pogosto obravnavani v njegovi kinematografiji. Nadalje je bil žanr špageti vesterna plod nepričakovanega razvoja mrtvega medija (vesternov), ki je v izjemno kodificiran žanr vnašal nekaj izjemnih variacij in se je zato lahko ohranil do današnjega dne. In nazadnje je preteklost preoblikoval v literarni prostor, ji vdahnil novo življenje in ji dal svetlo prihodnost.

4 [About Vinylvideo], na voljo na spletnem naslovu http://www.vinylvideo.com/press/02_text/02_vv_about.html (zadnjič naloženo 19. 11. 2009).
5 Tom Jennings, "World Power Systems", na voljo na spletnem naslovu http://wps.com/about-WPS/WPS/index.html (zadnjič naloženo 19. 11. 2009).
6 Eugenio Tisselli, "Childhood Games", na voljo na spletnem naslovu http://www.motorhueso.net/childhoodgames/english/index.htm (zadnjič naloženo 19. 11. 2009).

Dr. **Domenico Quaranta** (1978) je umetnostni kritik in kurator, ki živi in dela v Bresci (Italija). S posebno zavzetostjo ter zanimanjem za spletno in novomedijsko umetnost redno objavlja prispevke v različnih revijah, časopisih in spletnih portalih, kot so *Magazine électronique du CIAC* (CA), *Rhizome* (US), *A Minima* (SP), *Vague Terrain, HZ Journal, MESH* (AU), *RCCS (Resource Center For Cyberculture Studies*, US), *Maska* (SLO), *Around Photography* (IT), *FMR Bianca* (IT), *Digimag* (IT), *Exibart* (IT), *Noemalab* (IT), *Arte e critica* (IT), *Drome* (IT), *Cluster* (IT), *L'Unità* (IT). Njegova prva knjiga, naslovljena *NET ART 1994-1998: La vicenda di Äda'web* (SPLETNA UMETNOST 1994–1998: Zadeva Äda'web), je bila objavljena leta 2004. Skupaj z Matteom Bittanti je bil sourednik knjige *GameScenes. Art in the Age of Videogames* (Prizori iz iger. Umetnost v času videoiger), Milan, oktober 2006. Od leta 2008 je urednik serije knjig o novomedijski umetnosti pri italijanski založbi FPEditions (*Todd Deutsch – Gamers*, 2008; *Gazira Babeli*, 2008; *Holy Fire. Art of the Digital Age*, 2008; *UBERMORGEN.COM*, 2009; *RE: akt! / Reconstruction, Re-enactment, Re-reporting*, 2009). Kot kurator ali sokurator je kuriral številne razstave, med drugim *Connessioni Leggendarie. Net.art 1995–2005* (Milan 2005); *GameScenes* (Torino 2005); *Radical Software* (Torino 2006); *Holy Fire. Art of the Digital Age* (Bruselj 2008); *Za božjo voljo! / For God's Sake!* (Nova Gorica, 2008); *RE:akt! / Reconstruction, Re-enactment, Re-reporting* (Bukarešta, Ljubljana, Rijeka 2009); *Expanded Box* (ARCO Art Fair, Madrid 2009); *Hyperlucid* (Praški bienale, Praga 2009). Poučuje "Net Art" na akademiji Brera v Milanu.

Domenico Quaranta
domenicoquaranta.com

Once Upon a Time in the West

I

Although the term “new media” is one of today’s great buzzwords, in actual fact these media are anything but new. The Net is twenty years old, if we start counting from the advent of the Web, forty if we start from Arpanet. *Spacewar!*, the first videogame ever, is more or less the same age. Virtual worlds are the updated, more streamlined versions of technology acclaimed as “the future” when Second Life programmers were still in diapers; social networks are the bastard sons of Fidonet. As for the computer, it is younger than Lord Byron, but certainly not than his daughter Ada.

Once upon a time there was the electronic frontier, an abandonware myth which drew life from the continuous advance of the frontier itself. Like in space, in technological progress there’s no ocean at the end of the trip. But, unlike the space race, the race to the next technology is endless, and endlessness is boring.

Yet while we have grown accustomed to innovation and the day-after rhetorics, we have never got used to the loss of the past. We look back to what was new yesterday and is trash today, and we feel a deep sense of nostalgia. Commodore 64 and 386dx. The first Apple Macintosh. Bulletin Board Systems. Animated GIFs. Glittering images. Web buttons. Super Mario. Doom. Napster. Jennicam. Mosaic. ASCII art. MIDIs and MOOs. Not to mention VHS, vinyl, audio cassettes, cathode ray tubes, portable radios, faxes. It is the kind of nostalgia that we feel for a relative who died young, once the pain abates: you are left wondering what kind of man he would have been. Or for someone who, once grown up, does not live up to his or her promise. Sometimes nostalgia develops into historical research, and becomes media archeology. We don’t look for the technologies that we once loved, but those we have never seen in action.

But in both the cases, in the artistic field this sentimental look at the past is producing some brand new, interesting stuff. Reviving dead media and obsolete technologies, retrieving and rekindling their aesthetics, making them do things they were never expected to do, and telling stories about them with other means, is proving to be a sound artistic strategy – undoubtedly more so than “the exploration of the artistic potential of new media” which became the mantra of most New Media Art. This happens because, when you give up on the rhetorics of novelty, what is left on stage is the human element: the man of the past who domesticated the media, put his own life into them and was changed by them; and the man of the present, who looks back on that past with the same sentiment as the venerable Sergio Leone looked to the West.

On the occasion of its 10th Birthday, Pixxelpoint festival wants to explore this feeling. Clean out your attic, the folders you haven’t touched for years, GIF repositories, your university’s warehouse, and the dumps of Silicon Valley – or its small-town emulators. Get your hands on this stuff, and send us your finds. Any media is allowed, apart from new!

II

I wrote this call for artists around the end of April 2009. I had just become the happy

father of a wonderful child, and I was about to become the happy father of a weighty PHD thesis. While the first was all about the new, the latter was an effort to understand what went wrong with so called "New Media Art" in the last fifty years or so. The answer, of course, is complicated and took about 300 pages to discuss and formulate academically. The bottom line is that "the exploration of the artistic potential of the new media" mantra and the very notion of "new media", while not the only factors, seem to have a lot of responsibility for the problems that "New Media Art" experienced in its efforts to become something more than a niche for geeks.

This notion offers an insight into my call for artists and the thinking behind it. When you have to organize an event based on an open call, time is a key factor. Eight months is a really long time, both for a child and for a show. In eight months, my child went from about 3 kilos to almost 10, got sick once, cut his first two teeth and produced an incredible quantity of... well, you know what I'm talking about. As for the show, in eight months you send the call for artists, you get feedback from friends, you read new articles and books, you see new projects, you start working on another exhibition on a similar subject, and finally you get the applications in and start reviewing them. Some of them fit perfectly into the framework you set up, others don't fit at all, and a few force it to develop in directions that you never envisaged. And when you finally go back to the project, you see that it has grown up, that it has teeth, and that it's different from what you expected.

At that point, you start writing a text for the catalogue – it's late and you have to hurry. You dig into your hard disk and find the call for artists you wrote eight months previously. Reading it, you see just how far you now are from that point, how much the project differs from that first draft. But it wasn't just a first draft, something that you shared with just your team and a few other people. It is out there, published on web sites and magazines, and has been read by at least the one hundred and thirty eight artists who sent in applications. It's part of the story, like it or not. It's like the picture that shows how fat you were as a teenager, hidden for years in the family album until some so-called former friend you almost forgot about uploads it on Facebook and tags you in it.

III

Actually, I'm not that unhappy with that text, but I wanted to make this story longer because I have to fill up these pages and because – no matter how much you think you've changed – you always end up bumping into someone from the past who delights in telling you that you're exactly like you always were. Nevertheless, there are a couple of points I'd like to clarify, disavow, atone for. The first one is the feeling of nostalgia, which was at the core of the call for artists and also inspired the title of the exhibition. Nostalgia is a good feeling, I like it. But in the field of art, nostalgia is often a synonym of mannerism, academism, and decadence. Artists are often nostalgic about another conception of art, or of another way of making art. The kind of nostalgia you can experience in art made with obsolete technologies is rather different: it looks back in a new way to the past of a medium which wasn't perceived as an art medium at the time, or to a set of aesthetics which were developed outside of the art field. An artist trying to remake jodi today is a *nouveau Bouguereau*; an artist working with animated GIFs today is an innovator working with an obsolete medium.

Moreover, nostalgia is not the only feeling that takes you back, for instance, to your old GameBoy, and rarely is it the main one. Yet I still think that feelings play an important role in the process. In a way, an obsolete technology is more "human" than its newer counterparts, in the same way as, in *Terminator II*, Arnold Schwarzenegger is

more human than the liquid metal T-1000, the latest output of the same technology. It carries the memory of the great times shared, but also the memory of its "initial promise", as Walter Benjamin put it, and of its final failure. For all these reasons, it elicits an emotional involvement that is very different from that related to newer, still surprising and still successful, technologies. And this is true for both the creator and the audience. Look at what is happening with 3D animation, for instance. When you go to see *Ice Age III*, you expect it to be not just as entertaining as the previous two, but also more spectacular, with more advanced special effects, animated in a sleeker, more natural way. The people working on it are aware of this and do their best to dazzle us with top-level technology.

On the contrary, when we go to see *Kirikù* or *Persepolis*, for example, we are not expecting to be surprised by technology. But this doesn't mean that we are necessarily driven by nostalgic feeling – that we are looking for something old, reassuring, retro, done in the good old way and recalling our childhood cartoons. That is just one option. What most of us are looking for is something new made with old means. The implicit belief is that an old technology doesn't stop having something to say because it has been replaced by new tools. Quite the contrary.

IV

Obsolescence is the other face of the race towards the new. Focusing on nostalgia, we implicitly accept planned obsolescence, the marketing strategy developed to force us to buy the last release of something we already have. Saying that we like the obsolete because it's obsolete is like saying: "new is better, but we are old and prefer old things". For many artists working with obsolete media, their art is not a nostalgic tribute to the past, but an act of cultural resistance against the present and this

marketing strategy. Choosing lo-fi instead of wi-fi, lo-res instead of hi-res, the amateurish instead of the professional, the old instead of the new, can thus become a political act. The very fact that nobody will employ you today on the basis of being a GIF virtuoso, a great Assembly coder or a passionate manipulator of your old Commodore 64 is meaningful in itself. Working with obsolete technologies is necessarily an amateurish practice. And, as the Critical Art Ensemble wrote in *Digital Resistance*, "[…] tactical media practitioners support and value amateur practice – both their own and that of others. Amateurs have the ability to see through the dominant paradigms, are freer to recombine elements of paradigms thought long dead, and can apply everyday life experience to their deliberations. Most important, however, amateurs are not invested in institutionalized systems of knowledge production and policy construction, and hence do not have irresistible forces guiding the outcome of their process such as maintaining a place in the funding hierarchy, or maintaining prestige capital."[1]

Moreover, dealing with obsolete media is political because it often entails a refusal to work with proprietary software and hardware. Writing about the current use of animated GIFs, Sally McCay explains that "their use is also somewhat political and can indicate a commitment to the long-standing open source, anti-copyright

1 Critical Art Ensemble, *Digital Resistance: Explorations in Tactical Media*, Autonomedia, New York 2001, pp. 8 – 9. Available online at the URL http://www.critical-art.net/books/digital/ (last retrieved 19. 11. 2009).

activism of online producers".[2] Finally, we have to consider that the more complicated a computer is, the more we are delegating to those who are responsible for the software; and, as the collective I/O/D taught us, "software is mind control": a cultural artifact which brings with it the culture and ideas of those who built it. Thus, working with older machines that can only be programmed in machine language enables you to dialogue directly with the machine itself, bypassing any attempt to take control of what you are doing. In this regard, Seb Franklin quotes Cory Arcangel, who wrote: "I tend to prefer assembly because it gives me control over the machine and assures me that the aesthetic choices are based on the hardware of the machine, and not, say, some dupe at Macromedia."[3]

V

Furthermore, if we start viewing media obsolescence as a phase in the life of a medium and a vibrant stage in our cultural history, rather than the unhappy ending of the same story, we discover that we can make stunningly new things with obsolete media. Working with a medium that can't evolve any further has tremendous potential: you can delve deeply into it, and gain increasing awareness of what you can and you can't do; you can use it in ways that were never envisioned by those who created it, and lastly, being a child of your time (and not of the past, when the medium in question was new) you can use it in a pretty contemporary way. Both Chuck Close in his daguerreotypes and William Kentridge in his hand-drawing based animations are using old means in unprecedented ways, and doing so to effectively talk about their own time. Close uses the daguerrotype in a way that contains an awareness of the whole history of photography, of the digital shift of the last decade and the contemporary attitude toward the large format; but the precision, depth and energy of these images could never be achieved with a digital camera. When using a 386dx or playing with a Gameboy, nobody would ever have thought about turning the former into a rockstar, and the latter into a musical instrument; but this is exactly what happened to these devices at the end of the Nineties, with Alexei Shulgin and the chiptune community.

What's more, working within a defined set of constraints can, paradoxically, be more exciting than working with a tool that seems to grant an apparently total freedom. The fathers of contemporary culture, such as Raymond Russell and Marcel Duchamp, knew this well, even though they did not manage to convey it to their descendents, who often got drunk on total freedom. When you work with a limited tool, such as an animated GIF, you know that there are some things you can do and some things you can't; the idea of using these to get results that you would only think possible with later technologies is one of the reasons that drives many artists to use these instead of Shockwave or Flash.

VI

Lastly, the decision to use obsolete media reveals a complex attitude toward the past, which cannot be described only in terms of nostalgia. In some cases, it is the juicy fruit of a steampunk imagination, which attempts to rewrite the past according to a different evolution of its premises. In these terms Vinylvideo described its activity, based on the storage of video (moving image plus sound) on analog long-play records, as a "fake archeology of media".[4] And, after talking about the era of the birth of the computer, this is how Tom Jennings talks about his project *World*

2 Sally McCay, "The Affect of Animated GIFs (Tom Moody, Petra Cortright, Lorna Mills)", in *Art and Education*, 2009, available online at the URL http://www.artandeducation.net/papers/view/14 (last retrieved 19. 11. 2009).
3 Quoted in Seb Franklin, "On Game Art, Circuit Bending and Speedrunning as Counter-Practice: 'Hard' and 'Soft' Nonexistence", in *Ctheory*, June 2009, available online at the URL http://www.ctheory.net/articles.aspx?id=609 (last retrieved 19. 11. 2009).
4 [About Vinylvideo], available online at the URL http://www.vinylvideo.com/press/02_text/02_vv_about.html (last retrieved 19. 11. 2009).

Power Systems: "*World Power Systems* is an entity that produces artifacts and written ideas to create a sort of portal between the early Cold War era and today; to illuminate the beauty and horror, at once alien and familiar, and thereby reflect today's beauty and horror back into visibility. […] Sleek futuristic technologies of the past; entire branches of science and industry utterly forgotten, whose once-experts are now cranks; solutions to problems impossible to recall; the solutions now problems themselves."[5]

In other cases, looking back to the history of the media goes hand in hand with looking back to your own personal history. This is almost obvious, but it became clear to me when I discovered the project *Childhood Games*, by Eugenio Tisselli. In 1984, when he was 12 years old, Tisselli created some computer games without access to a computer, writing the code in a notebook. In 2008, the artist finally released these games on the Net. Yet the futuristic dream of a child did not translate into the nostalgic reminiscences of an adult white male: "I wanted to re-connect with the mind of my childhood, and try to understand its creative processes. This work is not about nostalgia; it is about remembering that imagination (that is, the act of creating images) can also be a central element of game play. Thus, the graphics are simple on purpose, to the point of being primitive. I didn't want to re-create the then-current state of technology, but to dream again of other worlds, armed only with a handful of basic symbols."

VII

In the end, *Once Upon a Time in the West*, the title chosen for this Pixxelpoint festival, is not that bad. Indeed in spaghetti westerns, as in this show, nostalgia is just a minimal part of the whole thing. Firstly, Sergio Leone's movies were one of the best things to come out of an age of political conflicts, which are often addressed in his work. Secondly, the spaghetti western was the unexpected development of a dead medium (western movies), which introduced some extraordinary variations into a highly codified genre, and enabled it to survive to the present day. And lastly, it turned that past into a literary place, breathing new life into it and giving it a bright future.

5 Tom Jennings, "World Power Systems", available online at the URL http://wps.com/about-WPS/WPS/index.html (last retrieved 19. 11. 2009).

Dr. **Domenico Quaranta** (1978) is a contemporary art critic and curator who lives and works in Brescia, Italy. He focused his research on the impact of the current techno-social developments on the arts, with a specific interest in art in networked spaces, from the Internet to virtual worlds. As an art critic, he is a regular contributor to *Flash Art* magazine; his essays, reviews and interviews appeared in many magazines, newspapers and web portals, such as: *Magazine électronique du CIAC* (CA), *Rhizome* (US), *A Minima* (SP), *Vague Terrain, HZ Journal, MESH* (AU), *RCCS (Resource Center For Cyberculture Studies*, US), *Maska* (SLO), *Around Photography* (IT), *FMR Bianca* (IT), *Digimag* (IT), *Exibart* (IT), *Noemalab* (IT), *Arte e critica* (IT), *Drome* (IT), *Cluster* (IT), *L'Unità* (IT) and many others. His first book titled, *NET ART 1994–1998: La vicenda di Äda'web* was published in 2004; he also co-edited, together with Matteo Bittanti, the book *GameScenes. Art in the Age of Videogames* (Milan, October 2006) and contributed to a number of books and publications. Since 2008 he edits, for the italian publisher FPEditions, a series of books on New Media Art (edited titles: *Todd Deutsch – Gamers*, 2008; *Gazira Babeli*, 2008; *Holy Fire. Art of the Digital Age*, 2008; *UBERMORGEN.COM*, 2009; *RE:akt! / Reconstruction, Re-enactment, Re-reporting*, 2009). He curated and co-curated a number of exhibitions, including: *Connessioni Leggendarie. Net.art 1995–2005* (Milan 2005); *GameScenes* (Turin 2005); *Radical Software* (Turin 2006); *Holy Fire. Art of the Digital Age* (Bruxelles 2008); *For God's Sake!* (Nova Gorica, 2008); *RE:akt! / Reconstruction, Re-enactment, Re-reporting* (Bucharest, Ljubljana, Rijeka 2009); *Expanded Box* (ARCO Art Fair, Madrid 2009); *Hyperlucid* (Prague Biennal, Prague 2009). He lectures internationally and teaches "Net Art" at the Accademia di Belle Arti di Brera in Milan.

AIDS-3D (Nemčija / Germany)
www.aids-3d.com

Forever Heath Death, 2009

Enokanalni video

Forever Heath Death je zanimiv video posnetek, kjer je celotna zgodovina tehnologije – od znanstvenofantastičnih sanj o digitalnem življenju do neizbežne smrti tehnologije – strnjena v eni sami sliki. Na pisarniški mizi je računalnik. Zaslon prikazuje ohranjevalnik zaslona z zvezdnatim nebom. Ko se kamera počasi premika nazaj, se pred našimi očmi odpirajo še nekateri drugi detajli tega presunljivega tihožitja: vse je prekrito s prahom in pajčevinami, edina živa dela na tem kraju zločina pa sta ohranjevalnik zaslona in utripajoča zelena luč na dnu zaslona, medtem ko prevrnjeni stol na tleh izdaja, da se smrt ni prikradla tiho.

AIDS-3D sta **Daniel Keller** in **Nik Kosmas**. Umetnika, rojena leta 1986 v Združenih državah Amerike, sta razstavljala v The New Museum, PPOW in The X Initiative. Živita in delata v Berlinu.

Single channel video

Forever Heath Death is a fascinating video in which the whole history of technology – from the science fiction dream of a digital life to the inevitable death of technology – appears to be compressed into a single image. A computer sits on a desk, its screen displaying a night sky screensaver full of stars. While the camera moves backwards in a slow long-take, we discover more details of this disturbing still life: everything is covered in dust and cobwebs, and while the screensaver and the sparkling green light at the bottom of the screen are the only living elements on this crime scene, the office chair overturned on the floor seems to prove that death didn't come silently.

AIDS-3D are **Daniel Keller** and **Nik Kosmas**. Born in 1986 in the United States, the artists have exhibited at The New Museum, PPOW and The X Initiative. They live and work in Berlin.

HT Gold, 2008

Modificirana videoigrica, instalacija

HT Gold je obsežno modificirana videoigrica za dva igralca. Na prvi pogled bi ta nenavadni primerek z lahkoto odpisali z domnevo, da izhaja iz drugega časa. Ko pa se gledalec bolj poglobi v delo, ugotovi, da *HT Gold* funkcionira, vendar na drugi ravni kot se mu je zdelo na prvi pogled. Algoritmi, ki urejajo krmiljenje, zakoni fizike, vizualizacija, avdio in točkovni sistem – vse to je bilo porušeno in pomešano z novimi oblikami logike, zaradi česar postanejo vidne standardizirane zakonitosti žanra videoigric ter z njimi povezana tipificirana pričakovanja njihovih "odjemalcev". Tako ponuja alternativno videnje tega, kaj pomeni oziroma lahko pomeni zatopljenost v videoigrico kot oblika bivanja v svetu (Heidegger, 1962).
'Potovanje', na katero se je podal švedski duo pri ustvarjanju umetniškega dela, bi lahko opisali z Debordovimi besedami (1981), torej kot *dérive. Dérive* je potovanje brez cilja. Pomeni, da se podamo oziroma odtavamo stran od utečenega kurza, hkrati pa se zavedamo psihogeografskih učinkov našega okolja.

Anders Carlsson (www.goto80.com), imenovan **Goto80**, je skladatelj čipovske glasbe in umetnik. **Mats Andrén** (www.salc-sssk.org/pages/andren.mats/) je študent doktorskega študija na Centru za jezike in književnost švedske univerze Lund. Oba ustvarjalca živita in delata na Švedskem.

Modified videogame, installation

HT Gold is a thoroughly modified video game for two players. At first sight this peculiar piece could easily be abolished on the premise that it descends from another period, like a ruined hieroglyph from the past. But as visitors get closer they will notice that *HT Gold* actually functions very well – just on a different level than they were first aware of. The algorithms that define its steering, laws of physics, visualization, audio, and scoring have all been destabilized and infused with new forms of logic, which has the effect of visualizing the standardized conventions of the video game genre and the corresponding typified expectations of its "consumers". Thus, it provides an alternative to what it means, or may mean, to inhabit an engagement with a video game, as a form of being-in-the-world (Heidegger, 1962).
The 'journey' that the duo from Sweden undertook while creating the artwork could be described in terms of Debord (1981), namely as a *dérive*, a trip without a destination. A *dérive* entails drifting off course, straying or wandering while still being aware of the psycho-geographical effects of your environment.

Anders Carlsson (www.goto80.com), also known as **Goto80**, is a chipmusic composer and artist. **Mats Andrén** (www.salc-sssk.org/pages/andren.mats/) is a PhD student at the Centre for Languages and Literature at Lund University, Sweden. They live and work in Sweden.

Michael Bell Smith (ZDA / USA)
www.michaelbellsmith.com

Grid Panic, 2006

Spletna stran

Delo Michaela Bella Smitha pogosto obravnava semantiko pop in vizualne kulture, od televizije do videoigric in spleta. Umetnik bodisi prisvaja dekontekstualizirane drobce podob popularne kulture ali simulira njihovo estetiko, nato pa jih s preprostim zasukom spremeni v fascinantne, meditativne podobe.
Grid Panic je preprosta spletna stran, kjer so prikazane animirane GIF sličice, ki so povezane v enovito sliko. Ta se predvaja v neskončni zanki kot smešno, psihedelično ozadje. Le-to je v smislu spletnega dizajna popolnoma disfunkcionalno in ga zaznamuje takšen *horror vacui*, kakršen je bil tako pogost na starih spletnih straneh (in tudi v naivni in popularni kulturi). Ozadje postane prostor zase, ki za svojo osmislitev ne potrebuje nobene dodatne vsebine.

www.burncopy.com/grid_panic.html

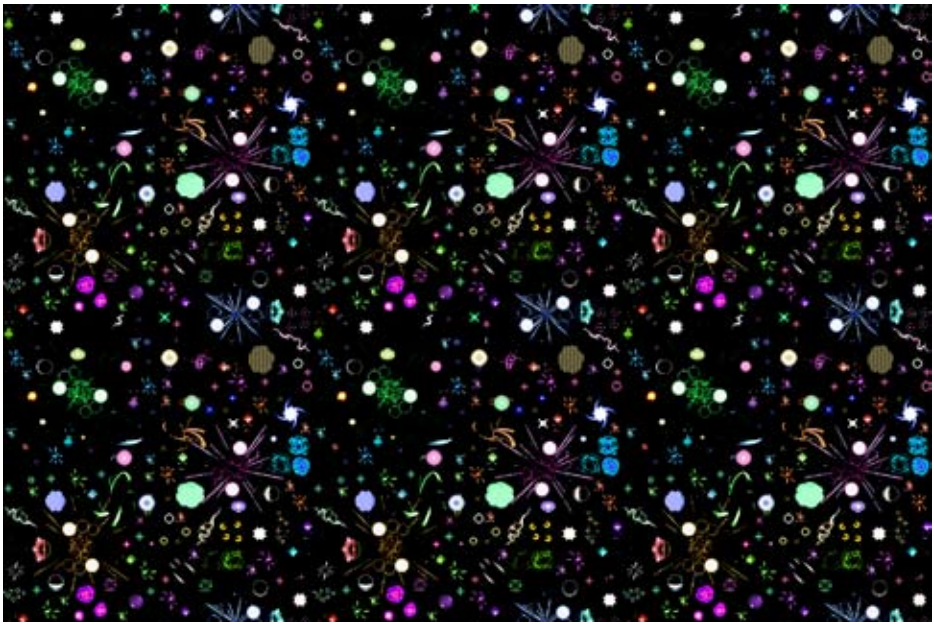
Michael Bell Smith (East Corinth, Maine, 1978) živi in dela v Brooklynu, New York. Diplomiral je iz semiotike na Univerzi Brown, Providence, RI.
Izbrane razstave: Foxy Production, New York 2009; Liverpoolski Bienale 2008, Velika Britanija; 5. Mednarodni medijski bienale v Seulu; Foxy Production, New York (solo); The New Museum, New York; Hirshhorn Museum, DC (vse leta 2008); Musee d'Art moderne de la Ville de Paris; MoMA, New York (selekcija).

Website

Michael Bell Smith's work is often concerned with the semantics of pop and visual culture, from television to videogames and the World Wide Web. The artist either appropriates decontextualized fragments of pop imagery or simulates its aesthetics, and in a simple shift turns them into fascinating, meditative images.
Grid Panic is a simple web page where found GIF animations of fireworks are gathered in a single, looping background image, which is repeated on the screen like a frenzied psychedelic wallpaper. Completely dysfunctional in web design terms, and characterized by the sort of *horror vacui* that often characterized early home pages (and naïve and popular culture in general) this background becomes a place in itself, which requires no other content to make sense.

www.burncopy.com/grid_panic.html

Michael Bell Smith (East Corinth, Maine, 1978) lives and works in Brooklyn, NY. He holds a BA in Semiotics from Brown University, Providence, RI.
Selected exhibitions include: Foxy Production, New York 2009; The 2008 Liverpool Biennial, UK; The 5th Seoul International Media Biennale; Foxy Production, New York (solo); The New Museum, New York; Hirshhorn Museum, DC (all 2008); Musee d'Art moderne de la Ville de Paris; MoMA, New York (screening).



David Blackmore (Velika Britanija / UK)
www.davidblackmore.co.uk

Cracked LCDs, 2009

Instalacija

"S počenimi zasloni iz tekočih kristalov (LCD) delam zadnje leto. Ti počeni zasloni LCD izvirajo iz najnovejših digitalnih naprav, kot so prenosni računalniki, telefoni in kamere ter fotoaparati. To so tehnologije, ki igrajo pomembno vlogo v naši dnevni rutini in so skoraj popolnoma nadomestile analogno tehnologijo v industriji.
Privlači me primitivna slika, ki se ustvari iz poškodbe, zaradi katere postane sicer moderna naprava neuporabna. To je nekako tako, kot če bi LCD nazadoval na prejšnjo stopnjo tehnološkega napredka.
Ta umetniški korpus katalogizira in postavlja pod vprašaj mesto zastarele tehnologije v umetnosti in sodobnem življenju."

David Blackmore

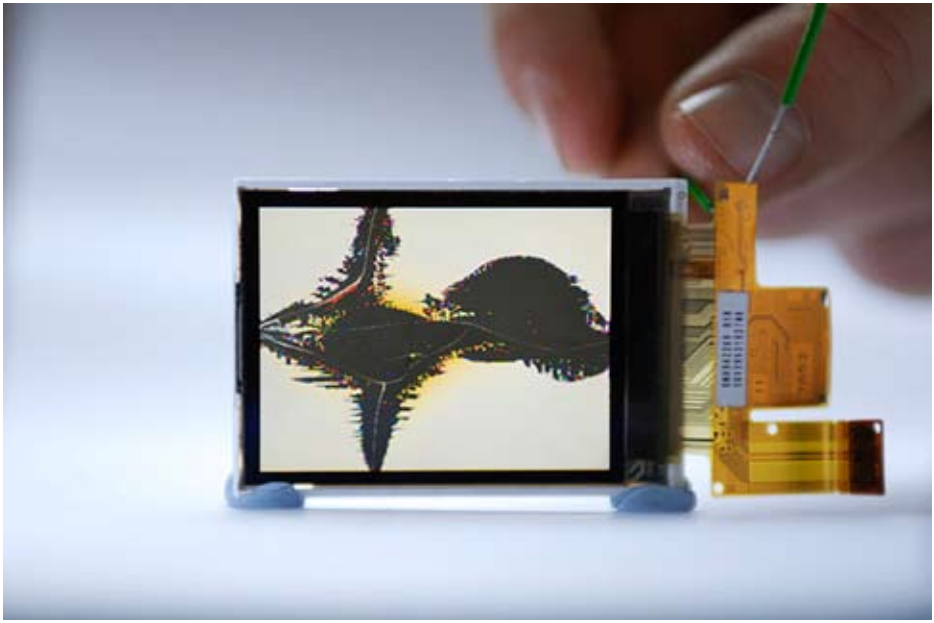
David Blackmore dela kot višji predavatelj na Univerzi za ustvarjalne umetnosti. Kot gostujoči predavatelj je predaval na številnih ustanovah, med drugim na Westminstrski univerzi (London) ter Inštitutu za umetnost, oblikovanje in tehnologijo (Dublin).

Installation

"I have been working with broken liquid crystal display (LCD) screens for the past year. These broken LCDs are salvaged from the latest digital devices, appliances such as laptops, phones and cameras. These technologies play a large part in our modern daily routines and have almost completely replaced analogue technology in industry.
I am drawn to the idea of a primitive image being created through accidental damage that renders an advanced device useless. It is as if the LCD reverts to an earlier stage of technological development.
This body of work catalogues and questions the place of obsolete technology in art and contemporary life."

David Blackmore

David Blackmore works part time as a Senior lecturer at the University for the Creative Arts. He has also guest lectured at a number of institutions including the University of Westminster (London) and the Institute for art, design and technology (Dublin).



Ian Bogost (ZDA / USA)
www.bogost.com

Guru Meditation, 2009

Igra za Atari VCS

"Računalniški sistem Amiga je bil popularen računalnik v osemdesetih letih. Na začetku je bil namenjen igranju videoigric. Razvoj Amige je trajal precej dolgo, v vmesnem času pa je podjetje Amiga na trgu ponudilo številne igralne palice in druge pomožne naprave za uporabo v sistemih za videoigrice.
Ena od teh dodatnih naprav je bila igralna plošča, nekakšna igralna palica za noge. Igralec je moral stopiti na igralno ploščo in se zibati naprej-nazaj ali levo-desno.
Govori se, da so bili v zgodnjih časih razvoja operacijskega sistema za računalnike Amiga programerji zaradi pogostih odpovedi sistema tako živčni, da so razvili tehniko za sproščanje: mirno sedenje na igralni plošči. Če gre verjeti amigovskim legendam, so se tu pojavila obvestila o sistemskih napakah Guru Meditation.
Ta domneva me je navdušila, še bolj pa so me navdušile pozabljene povezave med Silicijevo dolino in hipijevsko anti-kulturo.
Guru Meditation je moj poskus, da bi ustvaril pravo igro o zen meditaciji. To je tudi deloma (morda celo pretežno) poskus upodobitve in poklon zgodovini Amige, zato sem jo napisal v programskem jeziku Assembly 6502 za Atari VCS, tako da jo je mogoče igrati z igralno ploščo.
Pri igri mora igralec sedeti po turško na igralni plošči. Postaviti se mora popolnoma mirno, da sedé s prekrižanimi nogami ujame ravnotežje na podlagi. Jogi se bo počasi dvigoval, če je igralec pravilno postavljen. Če se premakne, jogi pade na tla in igralec mora spet ujeti ravnotežje in poskusiti znova."

Ian Bogost

Game for Atari VCS

"The Amiga computer system was a popular personal computer of the 1980s. The development of the Amiga took considerable time, and in the interim the Amiga corporation released a number of joysticks and other peripheral devices.
One of these peripherals was the Joyboard, a joystick for the feet. The player would stand on the joyboard and rock side to side or front to back to play a game.
In the early days of the development of the Amiga computer operating system, the company's developers are rumored to have become so frustrated with frequent system crashes that they developed a relaxation technique: sitting perfectly still on a joyboard. According to Amiga lore, this is where the Guru Meditation fatal error messages on the Amiga arose.
I am fascinated by this idea, and more generally with the often forgotten connections between Silicon Valley and hippie counter-culture.
Guru Meditation is my attempt to create a legitimate zen meditation game. It is also partly (perhaps largely) a reimagining of and homage to Amiga lore, and for that reason I wrote it in 6502 assembly for the Atari VCS, so that it could be played with a joyboard.
The game is designed to be played by sitting cross-legged on the joyboard. Players must position themselves perfectly still on the device, legs crossed, on the floor. The yogi will slowly rise if the player is properly positioned. If the player moves, the yogi drops and the player can resituate and try again without having to restart."

Ian Bogost

Dr. **Ian Bogost** je oblikovalec videoigric, kritik in raziskovalec. Je izredni profesor na inštitutu Georgia Institute of Technology in ustanovni družbenik podjetja Persuasive Games LLC. Njegove igre je igralo na milijone igralcev po vsem svetu.

Dr. **Ian Bogost** is a videogame designer, critic, and researcher. He is Associate Professor at the Georgia Institute of Technology and Founding Partner at Persuasive Games LLC. His games have been played by millions of people and exhibited internationally.

BridA / Jurij Pavlica, Tom Kerševan, Sendi Mango (Slovenija / Slovenia)
www.brida-kud.si

Nanoplot, 2009

Enokanalni video, 2'09"

Glavna junaka se pogovarjata o nanodelcih, kot njihovem življenjskem okolju. Na nek način se ne zavedata nastale situacije, zgleda kot da sta nastala po naključju, čisto slučajno in mogoče le za trenutek. V tem primeru je mehanska aplikacija tista, ki prenaša informacijo o vsebini na neobičajno površino in na neobičajen način. Plotter, ki je sicer namenjen izrisovanju končne risbe ali končne predstavitve projekta, v videu prevzame vlogo "performerja" igralca. Njegova lastnost mehanskega vlečenja črt in čas, ki je potreben za izvršitev aplikacije, postaneta pomembnejša kot njegov prvotni namen. Plotter, ki je sicer zastarela naprava iz 80-ih let prejšnjega stoletja, postane sodobna zaradi zamenjave vrednosti izvajanih funkcij. Mehansko gibanje robotizirane roke in celo zvok, ki ga ta naprava povzroča, ustvarjata v videu nekakšno paradoksalno scenografijo, v kateri sta čas in prostor nenehna neznanka.
Nano dimenzija, ki je z našimi čuti ne moremo direktno zaznavati, postane tako prostor, kjer vladajo povsem drugačne fizikalne zakonitosti. Ta svet je sestavljen iz majhnih delcev, ki jih lahko manipuliramo le s posebnimi napravami, kot so sofisticirani mikroskopi (scanning tunneling microscope ali atomic force microscope). Le-ti s konico veliko kot molekula ogljika lahko manipulirajo s snovjo in rišejo grafite v nano skali. *Nanoplot* si potemtakem lahko predstavljamo kot nekakšen znanstveni model, ki poskuša umestiti sodobno vizualno dojemanje v še neraziskano okolje, kjer je realnost potrebno definirati z novimi in drugačnimi parametri.

Single channel video, 2'09"

In *Nanoplot* a plotter, an obsolete printing machine from the Eighties, has been adapted to an uncommon operation. The robotic hand of the machine and the noise it makes while working become a paradoxical scenery, an ambiguous world evoked by technology. At the same time, the plotter – normally used for technical drawings – becomes a performer, telling a story and giving it its own peculiar rhythm and time. In this fictional world, the two characters of the story talk about nano particles as their living space. They don't understand the situation, apparently they have been created by chance and for a very short time.
Nanoplot is an attempt to explore, with unusual means, a still unknown space-time dimension: the nano world. This world is made of particles that can be manipulated only using special microscopes (such as the Scanning Tunneling Microscope STM, or the Atomic Force Microscope AFM) with a needle as big as a carbon molecule and able to move nano particles.

BridA (**Jurij Pavlica**, **Sendi Mango** in **Tom Kerševan**) je skupina slovenskih umetnikov iz Nove Gorice, ki je bila ustanovljena leta 1996, v času njihovega študija na Beneški akademiji likovnih umetnosti. Ime BridA kot karakterizacija in zaščitni znak zabrisuje sledi individualnosti in tako se poustvarja nov, avtonomen subjekt, ki lahko funkcionira tudi ločeno od posameznih ustvarjalcev.

BridA (**Jurij Pavlica**, **Sendi Mango** and **Tom Kerševan**) is a Slovenian art collective based in Nova Gorica. The group formed during their studies at the Academy of Fine Arts of Venice in 1996. The name BridA represents a characterization, a trade mark that cancels traces of individuality, reestablishing a new subject is that is capable of existing autonomously and functioning outside its individual members.

Wayne Clements (Velika Britanija / UK)
www.in-vacua.com

The Best and Worst of Possible Worlds, 2009

Enokanalni video

The Best and Worst of Possible Worlds temelji na besedilu vodilnega britanskega kibernetika Gordona Paska iz leta 1982, ki si zamišlja prihodnost, v kateri dominirajo "informacije, komunikacije in sistemi nadzora". To je svet, kjer je prevažanje v službo preteklost, razredne razlike so odpravljene in šole učijo "družabne spretnosti, zrelost in splošno oliko". To je tudi svet, kjer ljudje živijo kot puščavniki in se pogovarjajo le po elektronskih sredstvih.
Paskov svet predstavlja upe in strahove o svetu v prihodnosti, ki je že tu in hkrati nikoli ne bo ...

Wayne Clements je vizualni umetnik in pisatelj. Njegova umetniška dela so bila predstavljena na številnih festivalih in razstavah elektronske umetnosti. Delo *un_wiki* je prejelo nagrado za odličnost Net Vision, Prix Ars Electronica (2006). Njegova dela so bila nedavno razstavljena v Madridu, Barceloni in Atenah. Pridobil je doktorski naziv likovnih umetnosti v Kolidžu za umetnost in oblikovanje Chelsea (2005) s praktično doktorsko disertacijo, ki je raziskovala razmerje med umetnostjo in računalniki.

Single channel video

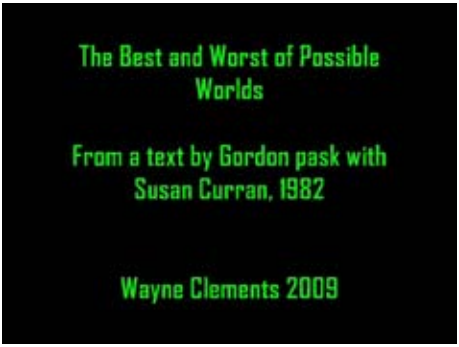
Based on a 1982 text by leading British Cyberneticist Gordon Pask, *The Best and Worst of Possible Worlds* imagines a future in which "information, communication and control systems dominate". This is a world in which commuting is already a thing of the past, in which class distinctions have been abolished, and where education now teaches "social skills, maturity and general demeanour". Also it is a world where many people are recluses and only communicate electronically.
Pask's world represents the hopes and fears of a future world that has both already happened and never will ...

Wayne Clements is a visual artist and a writer. His artworks have been shown in many festivals and exhibitions of electronic art. *un_wiki* received the Award of Distinction, Net Vision, Prix Ars Electronica (2006). His artworks have been exhibited recently in Madrid, Barcelona, and Athens. He completed a practice-based Ph.D. in Fine Art at Chelsea College of Art and Design (2005) which investigated the relationship between art and computers.

AD 2000

Let us imagine the year AD 2000 has arrived

Society is classless


The Best and Worst of Possible Worlds
From a text by Gordon pask with Susan Curran, 1982
Wayne Clements 2009

CON/CON vs. THISGASTHING (Italija / Italy)

www.aircolabs.com/cabotronium

Cabotronium, 2009

Performans v živo

Cabotronium je avdio-vizualni sistem, zgrajen iz starih analognih naprav, ki so integrirane z novimi digitalnimi tehnologijami. Cabotronium I in II sta stari analogni mešalni plošči, ki ju je v zgodnjih osemdesetih letih izdelala italijanska tovarna Cabotron. Njuno vezje je bilo modificirano tako, da ustvarjata več povratnih signalov med vhodi in izhodi vseh mešalnih plošč.

Vsaka kombinacija proizvede edinstven zvok, ki ga je mogoče modulirati z nadzornimi gumbi na napravah. Naprava, katere namen je bil nekoč uravnavati jakost in ravnovesje različnih avdio virov, postane nekakšen elektronski instrument, ki lahko ustvari celo paleto različnih zvokov brez kakršnega koli zunanjega vhodnega signala. Povratni signal, ki se ustvarja znotraj naprav, je vedno drugačen, tako da se mora glasbenik prilagoditi na to nepredvidljivost in v realnem času improvizirati z zvokom, ki ga ustvarjata napravi.

Namen tega projekta je reciklirati zastarele tehnologije in jih preoblikovati v nekaj svežega in novega, kar lahko uporabimo na popolnoma različne načine.

Med ustvarjanjem *Cabotroniumov* je bila običajna napaka, ki jo proizvajata mešalni mizi, torej povratni signal, postavljena v središče. Tako je ta napaka postala osrednji zvočni vir glasbenega sistema.

Zvoki, ki jih ustvarja *Cabotronium*, se analizirajo in nato pretvorijo v MIDI podatke, ki nadzirajo nabor sintesajzerjev in naprave za ritem. Tako nastane popolni ansambel, ki ga vodita *Cabotroniuma*.

Vizualni del nastane na isti način. Generirajo se osnovne geometrične oblike, ki jih modificira in popači signal *Cabotroniumov*.

Live performance

Cabotronium is an audiovisual system based on old analog devices integrated with new digital technologies. Cabotronium I and II are two old analog mixing boards, manufactured during the early 80's by the italian factory Cabotron, whose internal circuitry has been modified in order to create several feedback signals between inputs and outputs across all the mixing boards. Every combination produce an unique sound that can be modulated using the controls on the machines. What was usually used to modify volume and equalisation of different audio sources can now be "played" like a real electronic instrument, capable of producing a full palette of different timbres on its own, without any external signal fed into it. Every feedback generated inside the machines is always different so the performers operating must react to this unpredictability improvising on what the machines are producing in real-time.

The purpose of the project was to recycle obsolete technologies and to transform them into something new and fresh that can be used in totally different ways.

During the process of making the two *Cabotroniums*, the normal error produced by the mixing boards, that is the feedback, was put into a new perspective in order to became to most important sound material of the system.

The sounds generated by the *Cabotronium* are analyzed and transformed into MIDI data, used to control a set of synthesizers and a drum machine creating a full ensemble led by the *Cabotroniums*.

The visual part is built in the same way, generating basic geometric shapes that are modified and distorted by the signal of the two *Cabotroniums*.

CON/CON je elektronski hip hop duo, katerega sestavljata Martino Sarolli in Emilio Pozzolini, študenta glasbe in novih tehnologij na Konservatoriju Paganini v Genovi, Italija. Delujeta na multimedijskih projektih in instalacijah, ki se nanašajo na video igre, hitro hrano in death metal.

THISGASTHING je kolektiv osredotočen na iskanje kreativnih poti, ki bi lahko bile aplicirane na tehnologijo. Njihovo glavno zanimanje je organizirana dekonstrukcija zvočnih in vizualnih materialov z nekonvencionalno uporabo tehnologije.

CON/CON is an electronic hip hop duo, formed by Martino Sarolli and Emilio Pozzolini, both students of Music and New Technologies at Conservatorio Paganini in Genoa, Italy. They are involved in multimedia projects and installations concerning videogames, junk food and death metal.

THISGASTHING is a collective focused on finding creative ways to be applied to technology. Its main interest is the organized deconstruction of audio and visual materials through the unconventional use of technology.

Chris Coy (ZDA / USA)

www.seecoy.com

Chariots of Mortal Combat Fire, 2007

Spletna stran

Chris Coy, član kluba *Nasty Nets*, ki je eden prvih in zanimivejših primerkov kolektivnega bloga umetnikov, v svojih delih pogosto uporablja materiale in standardne elemente, poleg tega pa vanje vmeša tudi fragmente popularne kulture z Youtuba ali GIF sličice in zvočne MIDI datoteke.
Chariots of Mortal Combat Fire je spletna stran, v kateri nastopajo različni liki iz igre *Mortal Combat* (1992), ob glasbeni podlagi, ki je MIDI različica Vangelisove skladbe *Chariots of Fire* (1981). Ta dobro znana skladba je bila ustvarjena kot glasbena podlaga v eponimskem filmu, ki pripoveduje zgodbo o dveh herojskih tekmovalcih na olimpijskih igrah leta 1924. Film si je naslov sposodil od poezije Williama Blakea.
Z uvedbo likov iz igre *Mortal Combat* v to spletno različico skladbe *Chariots of Fire* je Coy združil dva različna epa pod simbolom Williama Blakea, čigar romantična slikovitost je prisotna v obeh pripovedih.

Chris Coy, rojen leta 1980 v mestu Provo, Utah, živi in dela v mestu Salt Lake City, Utah. Coy je umetnik in član kluba internetnih surferjev Nasty Nets. Na spletu ga pogosto najdemo pod vzdevkom Seecoy.

Website

A member of the surfing club *Nasty Nets*, one of the first and more interesting collectively-published blogs run by artists, Chris Coy often uses found materials and standard features in his work, remixing fragments of popular culture found on Youtube as well as in GIF and MIDI file repositories.
Chariots of Mortal Combat Fire is a web page that features a race between various characters from the game *Mortal Combat* (1992), set to the soundtrack of a MIDI version of Vangelis' *Chariots of Fire* (1981). This famous track was of course the soundtrack for the eponymous movie, which tells the story of two heroic athletes competing in the 1924 Olympics. The title of the movie comes from a William Blake poem.
By inserting *Mortal Combat* characters into this online version of *Chariots of Fire*, Coy remixes two different epics, forging a connection with William Blake, whose Romantic imagery seems implicitly referenced by both the narratives.

Chris Coy, born 1980, Provo, Utah, lives and works in Salt Lake City, Utah. Coy is an artist and member of Nasty Nets Internet Surfing Club. Online, he frequently goes by the handle Seecoy.

Florian Cramer (Nizozemska / Netherlands)
cramer.pleintekst.nl:70

Floppy Films, 2009

Videi na disketah, spletni projekt

"Z naših miz so najprej izginile zaradi pekačev CD ROMov, nato pa (ko se nam je stožilo po hitri prenosljivosti podatkov s pomočjo disket) zaradi USB ključev. Diskete še danes podpira večina glavnih operacijskih sistemov, vendar pogosto počivajo v škatlah kot pozabljeni ostanki preteklosti. Prav disketa (3.5″) je bila izbrani medij v domišljeni seriji umetniških del Floriana Cramerja. Začel se je poigravati s programi za editiranje videa in kompresijskimi kodeki ter ustvarjati kratke videe, ki so dovolj majhni, da jih je mogoče shraniti na ta stari medij. *nkdlunch.mp4* je filmski kolaž kolaža Cronenbergove filmske upodobitve kolažnega romana Williama Burroughsa. *tapetrff.mp4* je dokumentarni film o Tape Treff Kant A, večeru eksperimentalne glasbe na magnetogramskem traku, ki je bil posnet v dvorani Extrapool Nijmegen. Tu nastopa medij nizke kakovosti (lo-fi), ki hrani vsebino, ustvarjeno z drugim medijem nizke kakovosti. Izdal je tudi filme, ki so bili nominirani za Oskarje leta 2009, kot datoteke velikosti 1,44 MB (med drugim tudi *Revni milijonar*) in sicer v obliki animiranih GIFov dimenzij 7x3 pike, 8 sličic na sekundo, 128 barv, pri čemer je renderiral tudi ustrezno barvno paleto in upošteval vse pripadajoče estetske vidike. Na koncu je Cramer posnel 20-sekundni disketni posnetek predstave, ki je bila posneta na kameri z disketo Sony Mavica. Očitno je, da smisel teh del ni vzbujanje občutka "retro" ali nostalgije. Poleg njihovih konceptualnih usmeritev gre za velik tehnični izziv. Obuditev skoraj mrtvega medija v življenje pomeni, da ne obravnavamo le pozabljenih formatov, ampak tudi intimni značaj strukture vsebin in njihovih manifestacij. Pobrišite prah s svojih disketnih pogonov in uživajte!"

Alessandro Ludovico,
Neural, 24. julij, 2009, © www.neural.it

Videos on floppy disk, online project

"Disappeared from our desktops first because of CD-ROM burners and then (after regretting losing the floppy's quick data portability) because of USB keys, the floppy disk is still supported by major OSs, but is often found sleeping in quantities in boxes as old relics. The floppy disk (3.5") is the medium of choice for Florian Cramer's brilliant artwork series. He has started to play with video editing software and compression codecs in order to make short videos that fit this old medium's capacity. *nkdlunch.mp4* is a film cut-up of the cut-up of David Cronenberg's film adaptation of William Burroughs' cut-up novel. *tapetrff.mp4* is a documentary of Tape Treff Kant A, an evening of experimental cassette tape music recorded at Extrapool Nijmegen. Here we have a lo-fi medium being used to preserve content generated by another lo-fi medium. Then he released 2009 Oscar-nominated films as 1.44 MB files (including *Slumdog Millionaire*), in the form of 7x3 pixel / 8fps / 128 colors animated GIFs, rendering the respective dominant color palette, with all the consequent aesthetic considerations. Finally, Cramer has recorded a 20 sec. live floppy film of a performance, recorded with a Sony Mavica floppy disk camera. It's evident that these works are not about "retro" taste or nostalgia. Beyond the conceptual goals, it's a painstaking technical challenge. Resurrecting an almost dead medium means questioning not only the obsolescence of formats, but also the intimate nature of content structure and its embodiments. Blow the dust off your floppy drives and enjoy!"

Alessandro Ludovico,
in *Neural*, July 24, 2009, © www.neural.it

floppyfilms.pleintekst.nl

Florian Cramer je mlajši predavatelj primerjalne književnosti na berlinski univerzi Freie Universität, ki je objavljal članke na področju kodne poezije, primerjalne študije o književnosti in umetnosti, modernizmu, besediloslovju, književnosti in računalništvu, sodeloval pa je tudi pri arhivu softverske umetnosti runme.org in bil urednik publikacije o kodni poeziji Unstable Digest.
Leta 2004 je Florian Cramer obiskal Inštitut Pieta Zwarta kot raziskovalec oblikovanja medijev in napisal esej *Besede meso postanejo, koda, domišljija kulture* ter poučeval študente na delavnicah in vajah. Poleti leta 2006 se je vrnil kot direktor magistrskega študija za oblikovanje medijev.

Florian Cramer has been junior lecturer in Comparative Literature at Freie Universität Berlin and had published papers in the area of code poetry, comparative studies in the literature and the arts, modernism, text theory, literature and computing, collaborated on the runme.org Software Art repository and edited the Unstable Digest of code poetry.
In 2004, Florian Cramer visited Piet Zwart Institute as a Media Design research fellow, wrote the essay *Words Made Flesh, code, culture imagination* and worked with students in workshops and tutorials. In summer 2006, he returned as the new course director of the Media Design M.A. program.

Vuk Ćosić (Slovenija / Slovenia)
www.ljudmila.org/~vuk/

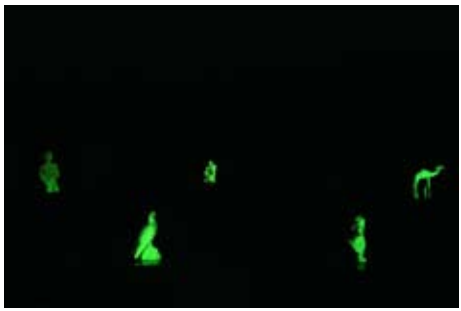
ASCII Sculpture, 2009

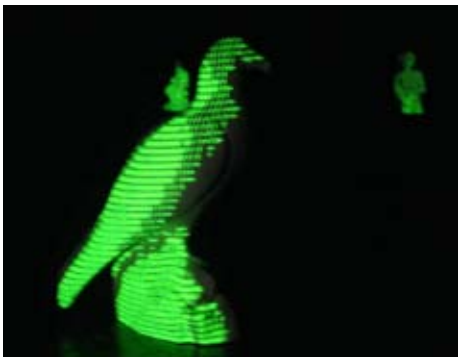
Leta 2001 je imel Vuk Ćosić samostojno razstavo v galeriji Digital Artlab v Tel Avivu. Takrat je ustvaril instalacijo *ASCIImades – Sculptures*, v kateri so bile v temnem prostoru na 30 cm visoke bele skulpture projicirane podobe, sestavljene iz nabora znakov ASCII. Podobe so bile le slike istih skulptur, pretvorjene v znake ASCII. Sam pravi: "Nihče si ni ogledal te razstave".
Za festival Pixxelpoint je Ćosić izdelal miniaturno različico iste instalacije, pri tem pa je uporabil male skulpture, ki jih je našel v nekem stroju za prodajanje figuric v Seulu. To malo instalacijo mora gledalec gledati skozi majceno odprtinico, ki je velika kot šivankino uho. Kot je že običajno, Ćosić igra šah z Duchampom, svojim "idealnim očetom", opazne pa so reference tako na *Boîte-en-valise* kot na *Étant donnés*.

In 2001, Vuk Ćosić staged a solo show at the Digital Artlab in Tel Aviv. On that occasion, he realized the installation *ASCIImades – Sculptures*, in which a slideshow of ASCII images was projected onto 30 cm high white sculptures in a dark space. The images were nothing less than pictures of the same sculptures, converted into ASCII code. In his words, "nobody saw that show".
For the Pixxelpoint festival, Ćosić has designed a miniaturized replica of the same installation, using some small sculptures he found in a vending machine in Seoul. This diminutive installation is meant to be observed by the viewer through a pinhole. As usual, Ćosić is playing chess with Duchamp, his "ideal father", referencing both the *Boîte-en-valise* and *Étant donnés*.

Vuk Ćosić je eden izmed pionirjev internetne umetnosti, ki pogosto razstavlja (Beneški bienale; ICA, London; Beaubourg, Pariz; ICC, Tokio; Kunsthalle, Dunaj; ZKM, Karlsruhe; Ars Electronica, Linz; Walker, Minneapolis; Friedricanum, Kassel; Neue Galerie, Gradec; Baltic, Newcastle) in predava (muzeji: Beaubourg, Pariz; Guggenheim, Benetke; LAMoCA, Los Angeles; festivali: Hong Kong, London, Liverpool, Dessau, Montreal, Banff, Madrid, Gorica, Kopenhagen; Umetniške šole in univerze: Stockholm, Los Angeles, Chicago, San Francisco, Troy, Dundee, Liverpool, Benetke, Linz, Barcelona). Obravnavan je bil v številnih diplomskih, magistrskih in doktorskih delih, prispevkih v medijih (NY Times, Liberation, La Repubblica, Guardian, Financial Times, Cahiers du Cinema, Artforum, Newsweek, Wired, Haaretz, ORF, CNN, BBC) ter v ključnih publikacijah o novih medijih (MIT press, Thames & Hudson, Tate, Taschen, Baltic).

Vuk Ćosić is one of pioneers of internet art, who frequently exhibits (Venice Biennial; ICA, London; Beaubourg, Paris; ICC, Tokyo; Kunsthalle, Vienna; ZKM, Karlsruhe; Ars Electronica, Linz; Walker, Minneapolis; Friedricanum, Kassel; Neue Galerie, Graz; Baltic, Newcastle) and lectures (Museums: Beaubourg, Paris; Guggenheim, Venice; LAMoCA, LA; Festivals – Hong Kong, London, Liverpool, Dessau, Montreal, Banff, Madrid, Gorizia, Copenhagen; Art schools and Universities: Stockholm, Los Angeles, Chicago, San Francisco, Troy, Dundee, Liverpool, Venice, Linz, Barcelona). Subject of numerous BA, MA and PHD works, media coverage (NY Times, Liberation, La Repubblica, The Guardian, The Financial Times, Cahiers du Cinema, Artforum, Newsweek, Wired, Haaretz, ORF, CNN, BBC) as well as key publications on new media (MIT press, Thames & Hudson, Tate, Taschen, Baltic).





Olle Essvik (Švedska / Sweden)
www.jimpalt.org

Devices, 2007 – 2008

Instalacija

Devices je pokopališče odrabljenih elektronskih naprav. Nekateri predmeti so stari elektronski deli, ki so imeli nekoč neko vrednost, vendar so danes pozabljeni in jih pogosteje vidimo na smetišču kot v trgovini. Nekateri predmeti so interaktivni, na primer svetloba, zvok, motorji. Drugi so pokvarjeni in danes nimajo več nobene funkcije; nekateri so bili spremenjeni v nekaj, kar nas spominja na preteklost.

Olle Essvik je bil rojen leta 1976 v Gothenburgu na Švedskem, kjer živi in dela. V njegovih delih pogosto nastopata narava in tehnologija ter njuno sobivanje. Dela so razmišljanja o tem, kako se tehnologija uporablja v naravi in kako ljudje uporabljamo tehnologijo, da bi naravo poustvarili oziroma jo prenesli v vsakodnevno življenje. Umetniška dela so poetična in so v obliki instalacij, računalniških iger, skulptur, reprodukcij in programske opreme.
Njegova umetniška dela bi lahko gledali kot antitehnološka, čeprav je pri njihovi izdelavi morda uporabljen tudi računalnik. Zanima me, na kakšen način stroji dehumanizirajo naš način življenja. Kako to, da svoje življenje preživimo pred stroji, vpliva na naše življenje in spomine, sanje in sporazumevanje? Kje je romantična komponenta življenja v informacijski dobi? To so vprašanja, ki si jih zastavlja umetnik in ki se odražajo v njegovih delih.

Installation

Devices is a cemetery of old electronic objects. Some of the objects are old electronic parts that once had a value, but that today are forgotten and are seen more in landfill sites than shops. Some objects are interactive, like light, sound, motors. Other objects are broken, while some are restored to something else that reminds us of yesterday.

Olle Essvik was born in 1976 in Gothenburg, Sweden where he lives and works. In his works he often explores nature and technology and how they correspond. His works look at how technology is used in nature and how we use technology in order to recreate nature or how bring it into our everyday lives. The artworks are poetic and manifest themselves as installations, computer games, sculptures, prints and software.
Despite his use of computers his art could also be seen as anti-technology. He is interested in how non-human machines affect the way we live our lives. How does the fact that we spend our lives in front of machines affect our memories, dreams and communication? Where is the poetry in a computerized life? These are the questions that his works address and represent.

Catalogue, 1998 – 2000

Interaktivni CD in instalacija

Delo *Catalog* vsebuje "vse barve tega sveta", torej 16.777.216. Ta številka označuje največje število barv, ki jih vsebuje paleta RGB. Vsaka barva ima določeno ime in pripadajočo decimalno številko od 0 do 16.777.215. Če damo vsaki barvi določeno ime, lahko ta postane unikatna in jo je mogoče razločiti med preostalimi. Po drugi strani je *Catalog* utopični konstrukt brez pomena oziroma množica barvnih odtenkov, ki niso namenjeni za praktično uporabo. Kljub temu pa lahko nanj gledamo kot na nekakšno sredstvo v gledalčevem kognitivnem procesu: gledalca obkroža "brezmejno vesolje", ki pa je kljub temu nekako omejeno. CD-ROM funkcionira na dveh nivojih: med zagonom bo program samodejno začel prikazovati seznam vseh barv: od 0 do zadnje. Z desnim klikom miške se odpre ločeno okno z različnimi možnostmi brskanja med barvami. Uporabnik lahko v posebno okence vpiše tudi številko. S pritiskom na tipko "enter" bo računalnik samodejno prikazal barvo pod zahtevano kataložno številko oziroma imenom.

Vladimir Frelih je bil rojen v Osijeku leta 1963. Leta 2001 je magistriral iz kiparstva / instalacij na Akademiji v Düsseldorfu. Od leta 2008 je zaposlen kot izredni profesor in vodja oddelka za likovno umetnost na osiješki akademiji za umetnost. Sodeloval je na mnogih domačih in mednarodnih razstavah ter prejel številne nagrade in štipendije za svoje delo. Živi in dela večinoma v Osijeku in Düsseldorfu.

Interactive CD-ROM and installation

The piece *Catalog* contains "all the colors of the world", namely 16.777.216. This is the maximum number of colors used by a computer's RGB palette. Every color was given a name and corresponding decimal number starting with 0 and ending with 16.777.215. Attaching a specific name to each color gives them the possibility to be unique and distinguished from the group. On the other hand, *Catalog* is a meaningless utopian object/addition of hues, not intended to be used in practice. However, it can be seen as a vehicle in the viewer's cognitive process: he/she is surrounded by an "infinite universe" that is still somehow limited. The CD-ROM functions on 2 levels: during start up the program automatically starts listing all the colors: from 0 to last one. With a right mouse click, a separate window appears, displaying several options for color browsing. It is also possible to write a number in a box provided. By hitting the "enter" key the computer automatically displays the color cataloged under a desired number/name.

Vladimir Frelih was born in Osijek in 1963, and received an MFA in Sculpture / Installation from the Dusseldorf Art Academy in 2001. He has been working as an assistant professor and the Head of the Department Fine Arts at the Osijek Art Academy Since 2008. He has participated in national and international art exhibitions and projects and has received many awards and scholarships for his work. He lives and works mostly in Osijek and Düsseldorf.

Hatalog
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Hatalog
16777215
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Hatalog
16777215
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Darko Fritz (Hrvatska / Croatia)
www.darkofritz.net

Home, 2002 – 2009

Javna instalacija, odvisna od lokacije

Grafični simbol *Home* je podoba ikone "Home" iz brskalnika Netscape Navigator. V nasprotju s prvotno ikono "Home" je ta natisnjena v črni, srebrni in beli barvi. Dimenzije grafike so 2 x 2 metra. Na panoju za plakate je projekt prikazan na belem ozadju.
Plakati so prikazani na komercialnih oglaševalskih panojih, blizu robov. Del zamisli plakata ikone "Home" je, da ob posterju ni nobenih dodatnih informacij. V ozadju te oglaševalske kampanje ni nobenega produkta, plakat torej oglašuje samega sebe in svoje sporočilo.

Darko Fritz je bil rojen leta 1966 na Hrvaškem, trenutno pa živi in dela v Amsterdamu, Zagrebu in na Korčuli. Je medijski umetnik, kustos in grafični oblikovalec. Študiral je arhitekturo na Univerzi v Zagrebu (1986–1989) in medijsko umetnost na Rijksakademie van Beeldended Kunsten v Amsterdamu (1990–1992). S svojim delom je zapolnil vrzel med sodobnimi umetniškimi praksami in kulturo medijske umetnosti. Internet kot umetniški medij uporablja že od leta 1994. Od leta 2005 dela kot mentor na umetniškem magistrskem programu na inštitutu Transart. Od leta 2006 vodi sivo) (zono – prostor za sodobne in medijske umetnosti v Korčuli.

Site-specific public installation.

The *Home* graphic consists of an image of the "Home" icon from the Netscape Navigator browser. Unlike the original "Home" icon, here it is printed in black and silver and white. It is 2 x 2 meters in size. Within the billboard the project is displayed on a white background.
The posters are displayed on commercial billboards close to the borders. A part of the "Home" icon poster is that there is no further information at the point of the poster. There is no other product behind this advertising campaign, i.e. the poster is advertising its own image and message.

Darko Fritz was born in 1966, in Croatia, and he currently lives and works in Amsterdam, Zagreb and Korčula. He is a media artist, curator and graphic designer. He studied architecture at the University of Zagreb (1986–1989) and media art at Rijksakademie van Beeldende Kunsten in Amsterdam (1990–1992). His work fills the gap between contemporary art practices and media art culture. He has been using the internet as an artistic medium since 1994. Since 2005 he has been a mentor at the Transart Institute MFA art program. Since 2006 he has led the gray) (area – the contemporary and media art space in Korčula.

Home

James Houston (Velika Britanija / UK)
www.1030.co.uk

Big Ideas (Don’t Get Any), 2008

Enokanalni video

“Skupina Radiohead je objavila spletni natečaj za remiks skladbe “Nude” z albuma “In Rainbows”. To je bila dokaj težka naloga za kandidate, saj ima Nude 6/8 takt pri 63-ih udarcih na minuto. Večina klubske glasbe ima običajno 4/4 takt pri 120-ih udarcih na minuto. DJ-u ni lahko narediti neopaznega prehoda skladbe v valček.
Glede na besedilo (in podnaslov) “Big Ideas: Don’t get any” (“Bujna domišljija. Izogibaj se je”) sem sestavil zbirko stare, odslužene strojne opreme in jo postavil v položaj, kjer se na vso moč trudi početi nekaj, za kar ni ustvarjena, in ji to sploh ne uspeva. Zvočno gledano ni izdelek nič posebnega, a to niti ni bil moj namen.”

James Huston

James Houston je diplomiral iz grafičnega oblikovanja na glasgowski akademiji za likovno umetnost, smer vizualne komunikacije. Prejel je medaljo Newbury, ki jo prejme najboljši študent leta, ter nagrado Brama Stokerja za najizvirnejše delo.

Single channel video

“Radiohead held an online contest to remix “Nude” from their album – “In Rainbows” This was quite a difficult task for everybody that entered, as Nude is in 6/8 timing, and 63bpm. Most music that’s played in clubs is around 120bpm and usually 4/4 timing. It’s pretty difficult to seamlessly mix a waltz beat into a DJ set.
Based on the lyric (and alternate title) “Big Ideas: Don’t get any” I grouped together a collection of old redundant hardware, and placed them in a situation where they’re trying their best to do something that they’re not exactly designed to do, and not quite getting there. It doesn’t sound great, as it’s not supposed to.”

James Huston

James Houston graduated from the Glasgow School of Art Visual Communication course with a first-class degree in graphic design. He was awarded the Newbury medal, which is given to the year’s top student, and the Bram Stoker Award for the most imaginative work.

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RADIOHEAD
NUDE

IOcose (Italija / Italy)
www.iocose.org

FloppyTrip, 2009

Instalacija: FloppyTrip_Kit in FloppyTrip_HowTo (video, 2'45")

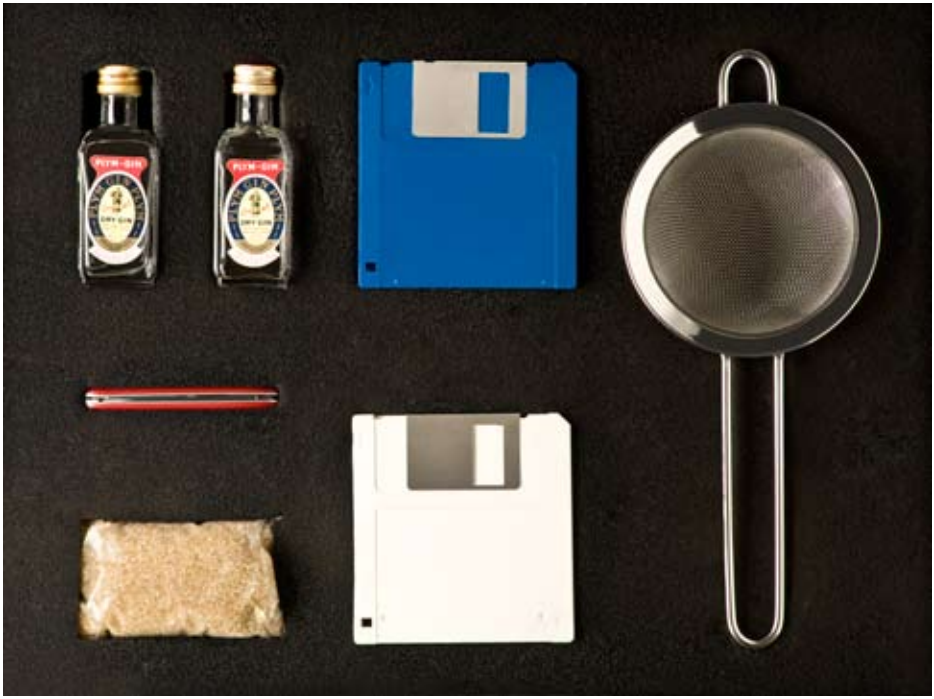
Na tržišču visoke tehnologije se vsak dan pojavljajo novi izdelki, od malih napravic do ogromnih strojev. Vsak izdelek ima kratek rok uporabe: takoj, ko se pojavi na tržišču, se začne njegov postopek staranja. To je tisto, zaradi česar se tržišče pravzaprav ohranja pri življenju.
Kaj se zgodi s temi izdelki, ko jih nihče več ne uporablja in ko končajo na odpadu? Na kakšen način lahko te produkte kljub vsemu uporabljamo še naprej? Kako lahko izrabimo njihov potencial, njihove skrite odlike in neznane lastnosti?
Kaj se zgodi, ko vsa ta šara, ki se je nabrala skozi desetletja neregulirane gospodarske rasti, izpolnjuje potrebe 14-letnega dečka? Morda se bo deček vprašal: "Ali se ga lahko zadenem s tem? Ali bolj zadene kot lepilo? In zavorno olje? Kako se ga sploh zadenem s tem? A se to pije ali kadi?"
Kako bi izgledal eBay, če bi *FloppyTrip* res lahko odpiral vrata zaznave? Ali bi se naše dojemanje tehnologije spremenilo? Ali bi bili pripravljeni vzeti trip?
Če bi res želeli kar najbolje izkoristiti tehnologije, moramo shraniti in ohraniti kolikor je le mogoče. *FloppyTrip* je naslednja razsežnost reciklaže. Ta nova, pametna droga zadovolji vse, od mladostnikov, ki še nikoli niso videli diskete, do ostarelih piflarjev, ki se jim toži po dizajnu iz osemdesetih. Pa tudi tiste, ki delajo na področju recikliranja, tiste, ki potrebujejo novo drogo, da se nasitijo, znanstvenike, ki jih zanimajo nove halucinacije.
FloppyTrip je stvar za vse. *FloppyTrip* odlikuje preprosta priprava. *FloppyTrip* je poceni. Še pomembneje, *FloppyTrip* ni prepovedan.

Installation: FloppyTrip_Kit and FloppyTrip_HowTo (video, 2'45")

The hi-tech market displays new products every day, from little gadgets to huge pieces of machinery. Every product has a short term expiry date: as soon as it is on the market, its obsolescence process has started. This is what actually keeps the market alive.
What happens to these products when they are not used anymore and get trashed? What is the best way to keep using these products anyway? How can we exploit their potential, their hidden qualities and unknown properties?
What happens when all this rubbish, produced during decades of unregulated economic growth, meets the needs of a 14 year old boy? Maybe the boy would ask: "Can I get high with this stuff? Does it work better than glue? Than brake oil? How can I get high on it? Am I supposed to drink it or inhale it?".
How would eBay look, if *FloppyTrip* really could open the doors of perception? Would our conception of technology change? Would we be ready for a trip?
If we really want to use technologies to their best, we need to preserve and save as much as we can. *FloppyTrip* is the new frontier in recycling. This brand new smart drug satisfies everyone, from the youngster who never saw a floppy disc before, to ageing nerds nostalgic about '80s design. Not to mention those who work in recycling, those who need a new drug to stop feeling hungry, and scientific researchers interested in new hallucinations.
FloppyTrip is for everyone. *FloppyTrip* is easy to prepare. *FloppyTrip* is cheap. More importantly, *FloppyTrip* is legal.

Umetniška skupina **IOcose** v Italiji in Evropi deluje od leta 2006. V okviru svojega delovanja organizirajo subverzivne aktivnosti, ki izzivajo ideologije, prakse in postopke identifikacije ter ustvarjanja pomenov. Pri svojih lahkotnih aktivnostih uporabljajo potegavščine in šale kot strateško orodje. IOcose ulice, internet in ustno izročilo dojema kot bojišče. Mimezis, prevara in razkrivanje so orodja, s katerim občinstvo zavedejo v semantično past.

The group **IOcose** has worked in Italy and Europe since 2006. It organizes liminal actions, in order to subvert the ideologies, the practices and the processes of identification and meaning construction. It uses pranks and hoaxes as tactical means, as joyful and sound tools. IOcose sees the streets, the internet, and word of mouth as battlefields. Mimesis, hoax and revelation are tactics for wrong-footing the audience in a semantic pitfall.



Tom Jennings (ZDA / USA)
www.wps.com

Alan Turing Made Flat, 2000

Inkjet na sijočem premaznem papirju

World Power Systems je entiteta, ki ustvarja artefakte in pisne zamisli ter tako odpira nekakšen portal med obdobjem Hladne vojne in današnjim časom; osvetljuje tudi lepoto in strahovitost, ki sta obenem tuji in domači, in tako znova povečuje vidnost lepote in strahovitosti današnjega časa.
Artefakti so zastareli ponaredki. Moje delo ni povsem vizualno; če želimo slišati njegovo zgodbo, ga moramo začutiti in z njim rokovati. Oblika pripoveduje zgodbo o evoluciji estetske oblike; funkcije opredeljujejo resnično zgodovino denarja in politike.
Alan Turing Made Flat je hekerski izdelek, je preizkus nekega procesa. Vzel sem Turingovo sliko in jo obdelal (skeniral in prečistil; pretvorba iz slike v besedilo s pomočjo programa pbmtoascii, nato pa obsežno preoblikoval besedilo; ročna pretvorba v postscript) ter natisnil s komercialnim tiskalnikom inkjet formata 90 x 120 cm; modro-črne črke na rahlo rumenkastem ozadju. Poudarjam, da to ni "ASCII umetnost", ampak (1) uporablja znakovni nabor ITA2 (tega podpira večina "teleksov") in (2) to ni več niz znakov, ampak njegova upodobitev s črnilom na papirju; to je umetna umetnost ASCII. Z drugimi besedami – ponaredek. Je tudi primitivna umetnost pisalnega stroja ter napredna različica umetnosti teleksa.

Tom Jennings (Boston, Massachusetts, 1955) živi in dela v Los Angelesu, Kalifornija. Sam sebe imenuje "umetnik z znanjem iz tehnologije" – relativno skromna definicija, če pomislimo, da je med drugim izumitelj FidoNeta (35.000 serverjev leta 1995).

Inkjet on glossy paper

World Power Systems is an entity that produces artefacts and written ideas to create a sort of portal between this early Cold War era and today; to illuminate the beauty and horror, at once alien and familiar, and thereby reflect today's beauty and horror back into visibility.
The artefacts are obsolete forgeries. My work is not entirely visual; it needs to be felt and manipulated to hear it's story. The form tells a story of aesthetic design evolution; the functions define the true history of money and politics.
Alan Turing Made Flat is a hack, a test of a process. I took an image of Turing hacked it (scanned and cleaned up; image to text conversion via pbmtoascii, followed by substantial text transformations; manual conversion to postscript) and printed on a "service bureau" inkjet printer at 3 feet by 4 feet; blue-black letters on a faint yellowish background. Note that this is not "ASCII art", it's (1) the ITA2 character set (what most "teletypes" are capable of) and (2) it's not a character stream any longer, but a ink-on-paper rendering; artificial ASCII art. A fake, in other words. It's also low-brow typewriter art, and a high-brow version of teleprinter art.

Tom Jennings (Boston, Massachusetts, 1955) lives and works in Los Angeles, California. He calls himself "an artist with a background in technology" – quite a modest definition, if you take into account that he is, among other things, the creator of the worldwide FidoNet bulletin board network (35,000 servers in 1995).

Oliver Larić (Nemčija / Germany)
www.oliverlaric.com

787 Cliparts, 2006

Video zanka, 1'05"

Po besedah Wikipedie "Clip art […] označuje vnaprej pripravljene slike, ki se uporabljajo za ilustracijo medija. Danes se clip art uporablja v osebnih in poslovnih projektih, od doma narejenih voščilnic do industrijskih sveč. Clip art sicer najdemo v različnih oblikah, tako elektronskih kot tiskanih. Kljub temu se danes večina clip arta ustvarja, distribuira in uporablja v elektronski obliki."
Clip art ni popolnoma zastarel medij, čeprav ga spremlja nekakšen retro pridih. Clip art sličice so se uporabljale večinoma v predstavitvah, ko so jih pripravljali vsi, ne da bi se pri tem preveč obremenjevali s tem ali so na videz resne in profesionalne. Danes clip art živi le še v popularno kulturni obliki, najdemo ga na voščilnicah in v doma narejenih publikacijah.
787 Cliparts je zbirka sličic clip art, ki se nanašajo na človeka, njegove navade in prostočasne aktivnosti (na primer šport, glasba itd.). Kot je značilno za njegova dela, Larić deluje kot zbiratelj in kombinira kulturne objekte, ki jih prikliče iz internetnega ozadja.

oliverlaric.com/787cliparts.htm

Oliver Larić (rojen leta 1981 v Carigradu) živi in dela v Berlinu. Leta 2008 je bilo njegovo delo vključeno v razstavo "Montage. Unmonumental Online" (Rhizome.org in New Museum of Contemporary Art, New York).

Video-loop, 1'05"

According to Wikipedia, "Clip art […] refers to pre-made images used to illustrate any medium. Today, clip art is used extensively in both personal and commercial projects, ranging from home-printed greetings cards to commercial candles. Clip art comes in many forms, both electronic and printed. However, most clip art today is created, distributed, and used in an electronic form."
Clip art is not properly an obsolete medium, even if it does have a retro feel, due to being largely used in presentations not overly concerned with looking serious and professional; today it survives as a vernacular cultural form, in greetings cards and homemade publications.
787 Cliparts is a looped collection of clip art images, all referring to human beings, their habits and leisure activities (such as doing sport, playing music etc.). As in most of his work, Larić operates as a collector and subtle remixer of cultural objects retrieved from the internet underground.

oliverlaric.com/787cliparts.htm

Oliver Larić (born 1981, Istanbul) lives and works in Berlin, Germany. In 2008 his work was featured in the exhibition "Montage. Unmonumental Online" (Rhizome.org and New Museum of Contemporary Art, New York).

Les Liens Invisibles (Italija / Italy)
www.lesliensinvisibles.org

Never Ending Happy End, 2008

Spletna stran

Never Ending Happy End je neskončna flash animacija, prikazana v celozaslonskem načinu, ki prikazuje natanko to, o čemer govori naslov: na videz neskončen niz "srečnih koncev", vzetih iz klasičnih holivudskih filmov. Delo je ironičen komentar na razlike med linearnim in nelinearnim medijem, kjer običajno "konec" ne obstaja in tako "srečen konec" sploh ni mogoč. Ko se prebijamo skozi tisto, kar navadno opisujejo kot neskončno vesolje možnosti, nas delo končno povabi, da sedemo in si v neskončnost ogledamo tisto, kar nam manjka: možnost, da sledimo zgodbi od začetka do njenega neizbežnega srečnega konca. Delo odpira še eno vprašanje: ali je kino mrtev medij? Je gledanje filmov nostalgično početje?

www.neverendinghappyend.com

Les Liens Invisibles je umetniška skupina iz Italije. Sestavljata jo medijska umetnika **Clemente Pestelli** in **Gionatan Quintini**. Njuna umetniška dela črpajo navdih iz nevidnih vezi med infosfero, možganskimi povezavami in resničnim življenjem.

Website

Never Ending Happy End is an online loop of flash video displayed full page, and presenting exactly what the title says: an apparently infinite series of "happy endings" appropriated from classic Hollywood movies. The work is an ironic take on the difference between linear media and non-linear media, which usually do not have an "end", and therefore cannot have a "happy end". Navigating what is usually described as an open field of possibilities, we are finally invited to sit down and watch an endless version of what we are missing out on here: the option of following a story from the beginning to its inevitably happy end. Furthermore, the work raises a question: is cinema a dead medium? Is watching movies a nostalgic activity?

www.neverendinghappyend.com

Les Liens Invisibles is an imaginary art-group from Italy. It is comprised of media artists **Clemente Pestelli** and **Gionatan Quintini**. Their artworks are based on the invisible links between the infosphere, neural synapses, and real life.

Neverending Happy End

Happy Endings Never End

Les Liens Invisibles (2008)

If you want a happy ending, that depends, of course, on where you stop your story
Orson Welles

Olia Lialina (Nemčija / Germany)
art.teleportacia.org

Animated GIF Model, 2005

Animirani GIF, spletna stran

"Časi animiranih ikon 'delo na cesti' na spletnih straneh, letečih kuvert in utripajočih puščic morda še niso docela minili, vendar pa so te vsebine zagotovo pokopane globoko pod spletnimi novicami, Facebook profili in Wikipedijinimi slovarskimi članki. Spletno umetnico Olio Lialino zanimata obe različici […]. Če uporabite samega sebe kot model za animirani GIF, seveda ne boste tako popularni kot leteči medvedi ali rotirajoči dolarji, vendar Lialina skozi posnemanje takšnega gibanja in dobesedno interpretacijo njihovega pomena (uporaba GIF sličic je vsekakor način izgradnje spletne identitete) pokaže na to, kako pomembni so bili nekoč uporabniki spleta. Na ta način izpostavi edinstveno lepoto teh sličic; tako govori zgodbo o novi podobi spleta, hkrati pa to tudi zavrača."

Art Fag City, 29. septembra, 2008
www.artfagcity.com

art.teleportacia.org/exhibition/AGM/

Animated GIF, webpage

"The days of animated web site construction signs, flying email envelopes and blinking arrows may not be entirely gone, but they are certainly well buried beneath CNN news reports, Facebook profiles and Wikipedia entries. Net artist Olia Lialina finds interest in both incarnations […]. Of course, using yourself as animated GIF model may not have seen the kind of currency floating bears and rotating money signs had but in mimicking that movement and literalizing their purpose (the use of GIFs is after all, a means of constructing on online identity), Lialina demonstrates their importance to web users of the past. In doing so, she also highlights the unique beauty of these images; an attribute that both informs the new look of the web, but also includes its simultaneous rejection."

Art Fag City, September 29, 2008
www.artfagcity.com

art.teleportacia.org/exhibition/AGM/

Olia Lialina, rojena leta 1971 v Moskvi, je diplomirala na moskovski državni univerzi leta 1993, smer novinarstvo in filmska kritika. Sredi 90-ih je bila ena izmed voditeljev moskovskega kluba eksperimentalnega filma, CINE FANTOM, nato pa je postala ena najprepoznavnejših pionirk net.arta. Od 1999. poučuje kot profesorica na akademiji Merz (Oblikovanje vmesnikov / smer novi mediji) v Stuttgartu. Je avtorica del *Last Real Net Art Museum* in *First Real Net Art Gallery*. Zadnjih šest let sodeluje z Draganom Espenschiedom. Piše o novih medijih, digitalnem ljudskem izročilu in pogovornih spletnih vsebinah.

Born in Moscow in 1971, **Olia Lialina** graduated from Moscow State University in 1993 as a journalist and film critic. In mid 90s she was one of the organizers of the Moscow experimental film club CINE FANTOM, and went on to become one of the best known net.art pioneers. A Professor of Merz Akademie (Interface Design / New Media Pathway), Stuttgart since 1999, Lialina has authored *Last Real Net Art Museum* and *First Real Net Art Gallery*. For the last six years she has been collaborating with Dragan Espenschied. She also writes on new media, digital folklore and vernacular web.

Paul Matosic (Velika Britanija / UK)
www.matosic.org.uk

Deconstructed New Technology, 1995 –

Instalacija in performans

Dekonstruirana nova tehnologija je trajna instalacija, ki se je začela leta 1995. Od takrat se je razvila in ima danes lahko mnoge oblike.
Osnovno načelo je, da vzame odslužene tehnološke naprave, ki bi morda nekoč lahko postale odpadek, vendar pa z umetniškim posegom te postanejo materiali, ki jih je mogoče reciklirati. To postavlja pod vprašaj koncept "vgrajenega" zastaranja. Projekt *Dekonstruirana nova tehnologija* je od svojih začetkov leta 1995 razvil v večplasten projekt. Obstajajo številne variacije, pri nekaterih je potrebno predvajanje vsebin prek spleta, druge pa je mogoče razvijati na bolj neposredne, fizične načine. Tudi pri preprosti implementaciji v obliki instalacije imamo več možnosti, izmed katerih ima vsaka svoje prednosti in vsaka lahko poudari ali problematizira posamezne vidike.

Paul Matosic živi in dela v mestu Nottingham, Velika Britanija. "Z različnimi rabljenimi ali najdenimi predmeti Paul Matosic kritično obravnava našo potrošniško družbo. Matosic z različnimi umetniškimi oblikami izraža te poglede: instalacija, skulptura, film in performans so izrazne oblike, s katerimi je ustvarjal nova dela, katerih centralni fokus je okolje, ob tem pa komentira druge vidike družbe."

Installation and performance

Deconstructed New Technology is an ongoing installation project initiated in 1995. Since this time it has evolved and can now take on many forms.
The basic premise is that it takes redundant technology machines, that at one time might have become landfill and through the intervention as art materials is transformed into materials that can be recycled. In so doing it questions the notion of built-in obsolescence. *Deconstructed New Technology* has developed into a multi faceted project since its inception in early 1995. There are numerous variations, some requiring web streaming and others technological input, whilst others can be developed in a more physical manner. Even within the simple implementation of an installation there are several possibilities, each of which has its own merit and each can address or emphasize specific aspects.

Paul Matosic lives and works in Nottingham, United Kingdom. "Using a variety of reclaimed or found objects Paul Matosic's work takes a critical look at our consumer-orientated society. Paul uses a variety of art forms to express these views: installation, sculpture, film and performance have all been used to generate new work that has a central focus on the environment while commenting on other aspects of society."

Eilis McDonald (Irska / Irland)
www.eilismcdonald.com

Lo-Fi Wi-Fi, 2008

Najdeni jpg slike Thomasa Morana, animirani GIF in glasba MIDI

Lo-Fi Wi-Fi je malo, a dragoceno delo, ki ga lahko razumemo kot konceptualno šalo na račun mita o oddaljeni meji na ameriškem Zahodu. Delo je sestavljeno le iz animirane sličice GIF in datoteke MIDI na beli spletni strani. GIF je dvoplasten: statična slika (pokrajina ameriškega slikarja Thomasa Morana) in animacija (izmenjava informacij med dvema računalnikoma). Zvočna podlaga je predelava priljubljene country skladbe v datoteko MIDI. Čeprav delo vsebuje dve različni verziji mitov o napredku (gorovje Rocky Mountains kot metafora ameriškega Zahoda in internet kot metafora tehnološkega napredka), nam uporabljeni medij (nizko kakovostna slika in zvok) sporoča, da so te sanje stvar preteklosti.

eilismcdonald.com/lofi-wifi

Eilis McDonald je zaključila dodiplomski študij kiparstva na irskem Nacionalnem kolidžu likovne umetnosti in oblikovanja leta 2005. Med drugim je razstavljala v Irish Museum of Modern Art, na festivalu Eigse Arts, v Pallas Contemporary Projects, Mestni galeriji v Dublinu – The Hugh Lane in v Temple Bar Gallery & Studios.

Found Thomas Moran jpg, animated GIF & MIDI

Lo-Fi Wi-Fi is a little gem of a work that can be read as a conceptual joke on the myth of the frontier. The work consists only of an animated GIF and a MIDI file embedded in a white webpage. The GIF contains two elements: a static image (a landscape painting by the Hudson River School painter Thomas Moran) and an animation (representing an exchange of information between two computers). The soundtrack is a MIDI version of a country classic. While the contents of this work regard two different versions of the myth of progress (the Rocky Mountains as a metaphor for the West and the internet as a metaphor for technological progress), the medium adopted (lo-fi image and sound formats) is telling us that both of these dreams are a thing of the past.

eilismcdonald.com/lofi-wifi

Eilis McDonald graduated with a 1st class honours BA degree in fine art sculpture from the National College of Art and Design (Ireland) in 2005 and has since been invited to exhibit in galleries and events such as: Irish Museum of Modern Art, Eigse Arts Festival, Pallas Contemporary Projects, Dublin City Gallery – The Hugh Lane, and Temple Bar Gallery & Studios.

Rosa Menkman (Nizozemska / Netherlands)
rosamenkman.blogspot.com

Happy Birthday Goto80, 2009

Enokanalni video

Ta kratki video na strani Vimeo komentirajo takole: “Danes ima rojstni dan princ radostnega uničevanja podatkov! Hura! Torta smorgass za vse in naj se pesem sliši daleč naokoli! Na žalost ne morem proslaviti z vami, vendar upam, da vam bo tole pomagalo ustvariti pravo vzdušje födelsedaga.” Video in njegov opis nam odpirata pogled v neko skupnost z lastnim jezikom, prakso in estetiko: skupnost navijalcev čipov, ki svoj vizualni kontrapunkt najde v raziskovanju estetike bitmapa in motenj.

vimeo.com/3139980

Rosa Menkman je nizozemska vizualistka, katere delo je osredotočeno na vizualne motnje, ki jih ustvarijo napake v digitalnih medijih. Njene vizualije so rezultat motenj, kompresij, mikrofonij in hrupa. Svoja dela je predstavljala na festivalih Haip (Ljubljana), Cimatics (Bruselj), Video Vortex (Amsterdam) in Pasofest (Ankara); sodelovala je pri umetniških projektih z Alexandrom Gallowayem, Govcom.org, Goto80 ter s skupino internetne umetnosti Jodi.org. Leta 2009 je končala magistrsko nalogo pod mentorstvom Geerta Lovinka ter vpisala doktorski študij na KHM.

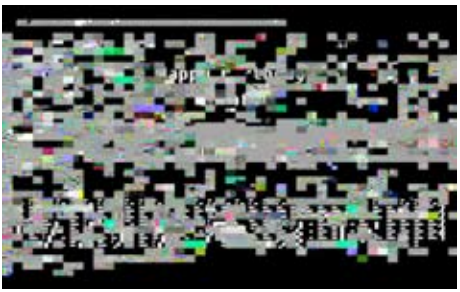
Single channel video

This is the comment attached to this short video on its Vimeo page: “the prince of happy data destruction has his birthday today! Hoera! smorgasscake treat and singing. Unfortunately I cant be there to celebrate but I hope this will bring some vibe for födelsedag”. Both the video and its description give us a glimpse into a community with its own language, shared practices and aesthetics: the chiptune scene, and its visual counterpart, the exploration of bitmap and glitch aesthetics.

vimeo.com/3139980

Rosa Menkman is a Dutch visualist who focuses on visual artifacts created by accidents in digital media. The visuals she makes are the result of glitches, compressions, feedback and noise. She has shown her work at festivals like Haip (Ljubljana), Cimatics (Brussels), Video Vortex (Amsterdam) and Pasofest (Ankara) and collaborated on art projects together with Alexander Galloway, Govcom.org, Goto80 and the internet art collective Jodi.org. In 2009 she finished her master thesis under the supervision of Geert Lovink, and started a PhD at the KHM.

Happy Birthday
Goto80



GOTO80

Rafaël Rozendaal (Nizozemska / Netherlands)

www.newrafael.com

RGB, 2000

Flash animacija

Obsežni umetniški opus Rafaëla Rozendaala vsebuje skoraj izključno Flash animacije. Umetnik ustvarja presenetljive enostavčne spletne strani in se pogosto poigrava z ustaljenimi metaforami grafičnega uporabniškega vmesnika, kot so kazalec, predstavitve z diapozitivi in RGB paleta.
V delu *RGB* z 8-bitno zvočno podlago še pospeši psihedelično animacijo v rdeči, zeleni in modri ter jo napravi zabavnejšo. Pri tem ni uporabljena stara estetika medijev, ampak se ta estetika porodi iz samozavestno izdelane umetnine, ki se ne poskuša izogniti “visokim” referencam na zahodnjaško tradicijo geometrijske abstrakcije.

www.newrafael.com/sites/rgb/

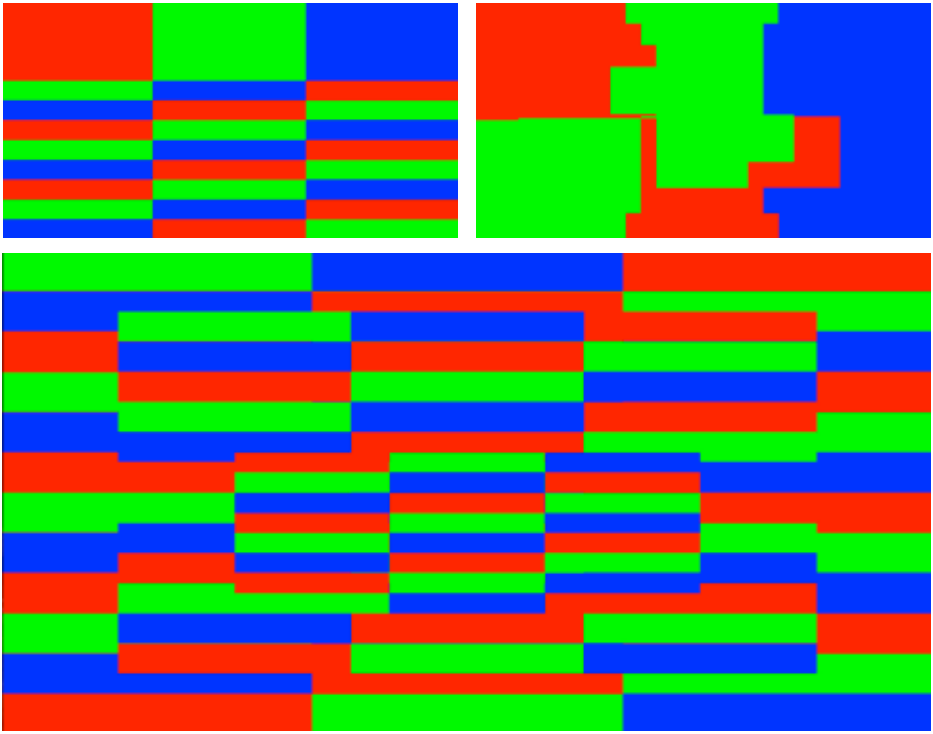
Rafaël Rozendaal. Rojen leta 1980 v Amsterdamu. Oče: Arie Rozendaal, Nizozemska. Mati: Heloisa Castello Branco, Rio de Janeiro, Brazilija. Pradedek Humberto Castello Branco, nekdanji predsednik Brazilije. Razstavljal je v galerijah in muzejih po vsem svetu, izdeluje instalacije s projekcijami. Ustvarja spletne strani kot umetnine, te se prodajajo skupaj z imensko domeno, delo ostane javna last, ime zbiratelja pa se pojavi v naslovni vrstici. Zbiratelji so iz Francije, Velike Britanije, Španije in Avstrije. Živel je v Amsterdamu, Riu, Los Angelesu, Parizu, Tokiu, Portlandu. Trenutno živi v Berlinu. Zaročen s Petro Cortright.

Flash Animation

Rafaël Rozendaal’s large body of work predominantly uses Flash animation. The artist creates surprising, one-liner websites, often playing with the conventional metaphors of the graphic user interface, such as the cursor, flip chart presentations or the basic RGB palette.
In *RGB*, a psychedelic animation in red, green and blue is bopped up by an 8bit soundtrack. This bold work invokes, old media aesthetics rather than actually using them, and does not avoid a “high-brow” reference to the Western tradition of geometric abstraction.

www.newrafael.com/sites/rgb/

Rafaël Rozendaal. Born 1980 in Amsterdam. Father Arie Rozendaal from the Netherlands. Mother Heloisa Castello Branco from Rio de Janeiro, Brazil. Great grandfather Humberto Castello Branco, former president of Brazil. Exhibited all over the world in galleries and museums, makes installations with projections. Makes websites as art pieces, pieces are sold with domain name, work remains public, name of collector in title bar. Collectors in France, UK, Spain and Austria. Lived in Amsterdam, Rio, Los Angeles, Paris, Tokyo, and Portland. Lives in Berlin now. Engaged to Petra Cortright.



//thatisaworkaround.com (Grčija / Greece)
www.thatisaworkaround.com

The Enemy Agent and You II, 2009

Instalacija

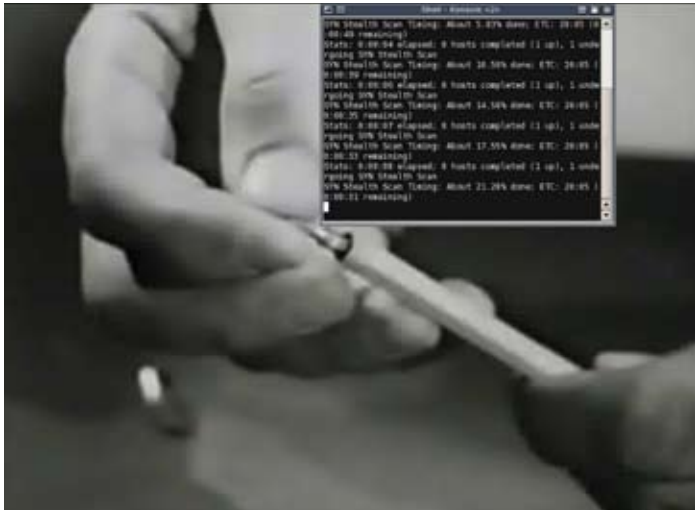
The Enemy Agent and You je bil učni video proti vohunom, posnet v času Hladne vojne v produkciji ameriškega ministrstva za obrambo (DOD). Delo *The Enemy Agent and You II* je digitalni dodatek drugega sloja čez izvirno vsebino propagandnega filma. Ta dodatek se nanaša na premestitev političnih in gospodarskih nasprotij med ZDA in Kitajsko / Rusijo v drugačen okvir: prihajajoča digitalna Hladna vojna.
Ta sloj je sestavljen iz raznolikih vizualnih elementov: fragmenti uporabniškega vmesnika, vmesniki mainstreamovskih programov, programska oprema za varovanje omrežja, celo slavna orodja za hekerje, ki so jih po raziskavah in objavah v zadnjih letih vse pogosteje uporabljali kitajski ter ruski hekerji proti ameriškim vladnim objektom in podjetjem.
Poleg videa je prikazan tudi elektronski arhiv spletnih strani s članki, ki navajajo te hekerske napade. Ta arhiv je zasnovan kot nerodna HTML simulacija stroja za pregledovanje mikrofilmov, kot jih najdemo na časopisnih oddelkih knjižnic.
Estetika obdobja Hladne vojne in banalnost nedavne tehnološke preteklosti sta v delu *The Enemy Agent and You II* izraženi kot sredstvo za vnovičen razmislek o sodobni zgodovini Zahoda ter kot priznanje uspeha in neuspeha zahodnjaške kulture.

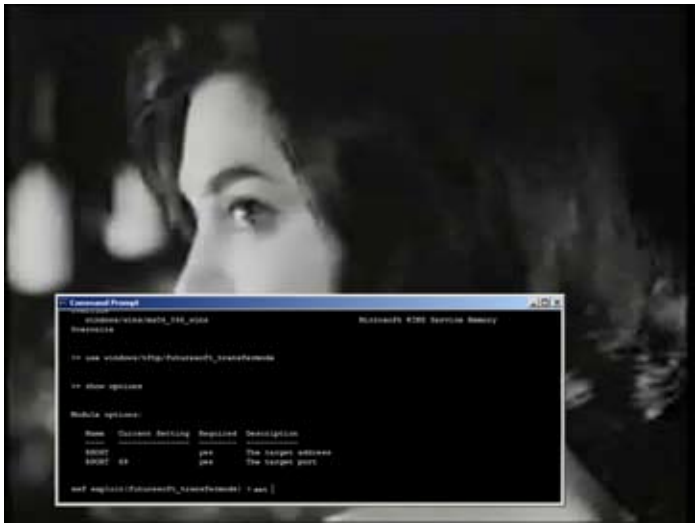
Installation

The Enemy Agent and You was an instructional counter-espionage film shot during the Cold War era, a production of the U.S. Department of Defense (DOD). The work *The Enemy Agent and You II* is a digital addition of a second layer over the original material of the propaganda film. This addition concerns the shift of the political and economical juxtapositions between the USA and China / Russia to a different framework: an emerging digital Cold War.
This layer consists in a wide visual code: GUI fragments, interfaces of mainstream programs, network security software, even famous hacking tools that according to research and publications were used by Chinese and Russian hackers targeting the USA's governmental and corporate resources, in attacks which became increasingly frequent during recent years.
The video is accompanied by an online archive of web sites with articles referring to these hacker attacks. The archive is designed as a clunky HTML simulation of a microfilm viewer, the kind used in public libraries for archiving and browsing newspapers.
The aesthetics of the Cold War era and the banality of the recent technological past are employed in *The Enemy Agent and You II* as a means to reconsider contemporary Western history and as an acknowledgment of Western culture's successes and failures.

//thatisaworkaround.com je umetniška kolaboracija **Theodorosa Giannakisa** in **Petrosa Morisa**, ki se je začela leta 2005. Z različnimi sredstvi in orodji poskušata avtorja znova ovrednostiti kulturne sisteme (na primer medije, tehnologijo, digitalno kulturo) tako, da v mnogih primerih posvojita njihove kodekse ravnanja in prakse. //thatisaworkaround.com se trenutno nahaja v Atenah.

//thatisaworkaround.com is an artistic collaboration between **Theodoros Giannakis** and **Petros Moris** that began in 2005. It deals with the re-evaluation of cultural systems (such as the media, technology, digital culture), in many cases by appropriating their codes and practices. //thatisaworkaround.com is currently based in Athens, Greece.





Eugenio Tisselli (Španija / Spain)
www.motorhueso.net

Childhood games, 1984 – 2008

Spletni projekt

"Mexico City, 1984. Takrat sem bil star 12 let in sanjaril o ustvarjanju računalniških igric. Znal sem že programirati v jeziku BASIC, vendar še nisem imel računalnika. Zato sem vzel svinčnik in beležko ter začel vanjo pisati svoje igrice.
Sčasoma so mi starši kupili Commodore 64. Spomnim se, da sem takrat kopiral igre iz beležke na zaslon ter jih snemal na kasete in velike diskete ter jih kot darilo dajal svojim piflarskim sošolcem. Sam sem namreč mnogo bolj užival pri samem pisanju kot pri igranju igric.
Skoraj 25 let pozneje sem znova odkril svojo staro beležko s prvimi na roke napisanimi igrami. Bila je sicer prašna, a še vedno se jo je dalo prebrati (medtem ko se disket že dolgo ni več dalo). Odkritje me je tako navdušilo, da sem se odločil napisati nove igrice na podlagi prvotnih zamisli. In zdaj vam jih znova podarjam, moji piflarski prijatelji, ki obiskujete motorhueso.net.
Te nove igrice niso zgolj implementacija stare izvorne kode, ampak reinterpretacija le-te. Če bi hotel, bi lahko preprosto prekopiral kodo v emulator Commodorea 64, vendar to ni bil moj namen. Želel sem se znova povezati s svojim otroškim umom in razumeti njegove ustvarjalne procese. Smisel tega dela ni nostalgija, temveč opominjanje, da lahko domišljija (torej ustvarjanje podob) nastopa tudi kot osrednji element igranja iger. Zato je grafika nalašč preprosta, celo primitivna. Nisem želel poustvarjati aktualnega stanja tehnologije, ampak znova sanjati o drugih svetovih samo s peščico osnovnih simbolov."

Eugenio Tisselli

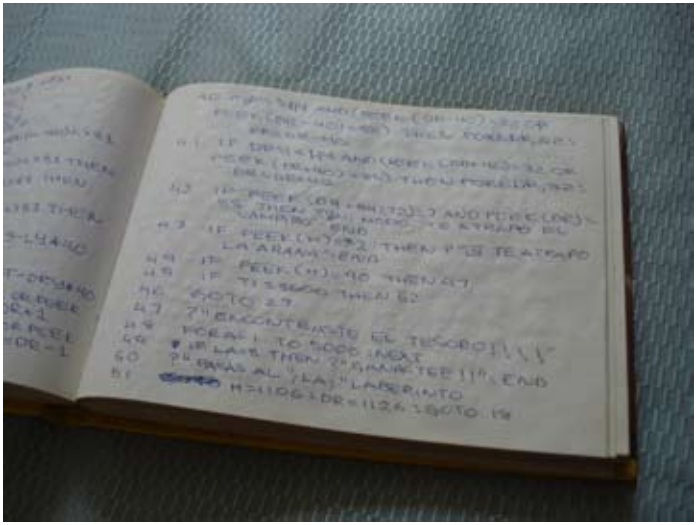
Online project

"Mexico City, 1984. There and then I was 12 years old, dreaming of creating computer games. I already knew how to program in BASIC, but I didn't have a computer. So I just took a pencil and a notebook, and wrote down my games.
Eventually, my parents bought me a Commodore 64. I remember copying the games from the notebook to the screen, saving them on cassettes and 5 1/4" floppy disks, and distributing them as presents for my geeky friends at school. I enjoyed programming games much more than playing them.
Almost 25 years later, I re-discovered the old notebook with my first hand-written games. It was dusty but still readable (unlike the floppy disks). Thrilled by this encounter, I decided to write new games based on those original ideas. And again, I am offering them to all you geeky visitors of motorhueso.net.
The new games are not simply implementations of my old code, but rather re-interpretations of it. I could have just copied the code on a Commodore 64 emulator, but that was not my goal. I wanted to re-connect with the mind of my childhood, and try to understand its creative processes. This work is not about nostalgia; it is about remembering that imagination (that is, the act of creating images) can also be a central element of game play. Thus, the graphics are simple on purpose, to the point of being primitive. I didn't want to re-create the then-current state of technology, but to dream again of other worlds, armed only with a handful of basic symbols."

Eugenio Tisselli

Eugenio Tisselli (Mexico City, 1972). Pisatelj, programer in digitalni umetnik. Pri svojem delu se osredotoča na ustvarjalno rabo kode pri digitalnem pisanju. Svoje delo je predstavil in ustvarjal na različnih festivalih in dogodkih po vsem svetu. Trenutno je eden izmed vodij magistrskega študija digitalnih umetnosti na univerzi Pompeu Fabra v Barceloni.

Eugenio Tisselli (Mexico City, 1972). Writer, programmer and digital artist. His work is focused on the creative use of code and digital writing. He has shown and performed his work in numerous festivals and events around the world. He is currently co-director of the Master in Digital Arts at the Pompeu Fabra University in Barcelona.



Tonylight (Italija / Italy)
www.tonylight.it

Space LED, 2009

Skulptura, prilagojena elektronika

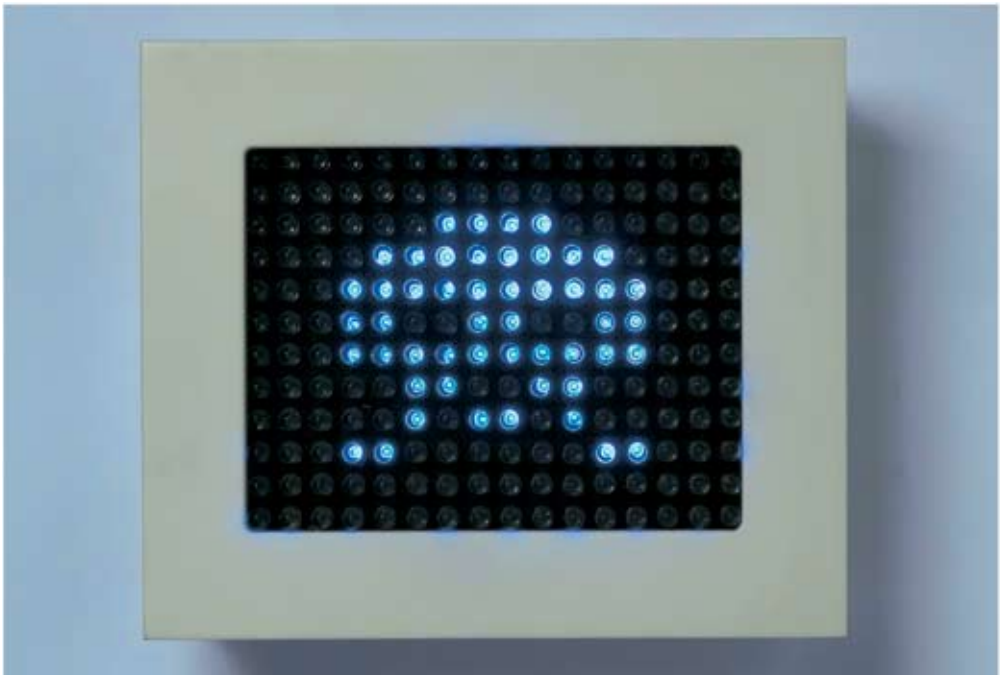
SpaceLED je mali zaslon narejen iz 192 LED diod, ki jih je umetnik ročno sestavil. Zaslon prikazuje različne animacije (elementarne slike iz 8-bitnih kaset z videoigricami, kot so *Space Invaders*), ki nazaj priklicujejo čas vzpona digitalnih medijev, v katerem so nas že "prve elektronske iskrice" navdušile in vzbudile našo domišljijo. Poleg tega so pustile tudi neizbrisno zapuščino slik, estetike in barv, ki se jih danes spominjamo z občutkom nostalgije.

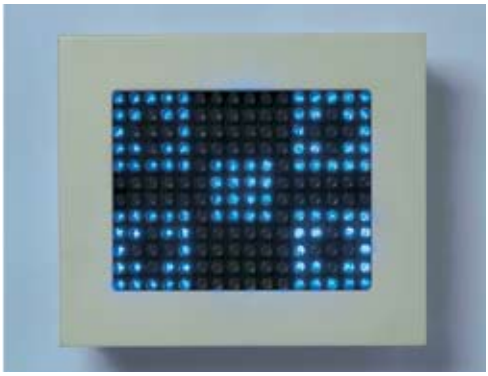
Tonylight (Antonio Cavadini) je vidna osebnost na italijanskem prizorišču ustvarjalcev v 8-bitnem načinu ter ustanovitelj milanske podružnice mednarodne skupnosti Micromusic.net. Kot umetnik ustvarja s svetlobo, zvokom in zastarelimi tehnologijami.

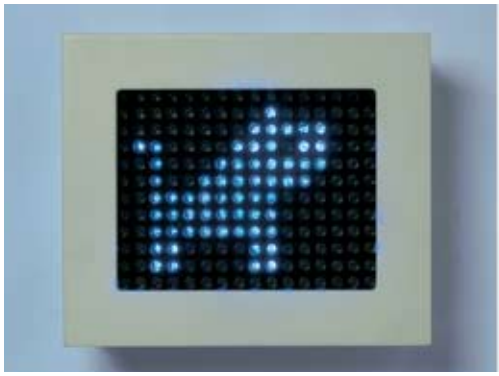
Sculpture, custom electronics

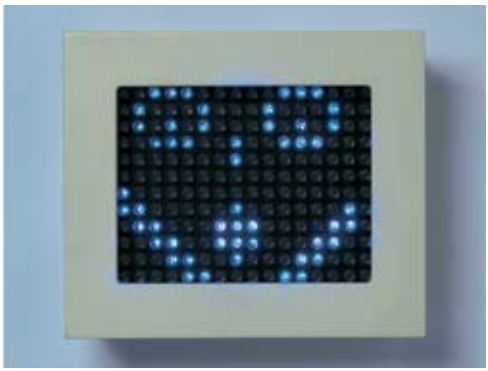
SpaceLED is a little screen featuring 192 LED and manually assembled by the artist himself. The screen visualizes various animations – elementary images taken from 8bit videogame cartridges such as *Space Invaders* – that allude to the dawn of the era of digital media, in which the "first electronic sparks" struck our imagination, leaving a permanent legacy of images, aesthetics and colours that we now regard with fond nostalgia.

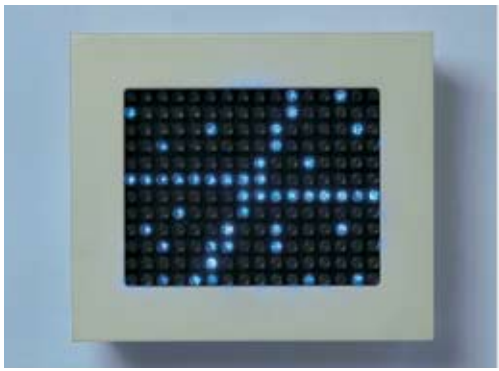
Tonylight (Antonio Cavadini) is a prominent figure on the Italian 8bit scene, as well as the founder of the Milan node of the international Micromusic.net community. As an artist, he works with light, sound and obsolete technologies.











UBERMORGEN.COM (Avstrija / Austria)

www.ubermorgen.com

Black ’n White, 2000 – 2009

Instalacija in spletna stran

“Pri svojem delu se ukvarjamo izključno s pikslom kot surovino, piksel je namreč naša barva, naš les ali kamen – *Black ’n White* je animacija posameznih slikovnih pik v različnih časovnih intervalih, 1/100, 1/10, 1 in 10 sekund.
Programski jezik HTML uporabljamo kot čopič ali izvijač, spletni brskalnik pa je naše platno oziroma galerija ali muzej. Digitalne poustvaritve črpamo iz znanih umetnin ustvarjalcev, kot so Judd, Lewitt, Graham, Haacke, Emin, Anastasi in IRWINovci, nato pa te umetnine uporabimo kot podlago za vizualni nabor navodil. Pri delu strogo transformiramo podobe teh objektov v digitalne, spletne objekte, včasih obdelamo več različic ali vidikov znotraj istega smiselnega okvira.
Poleg tega ustvarjamo generične digitalne objekte z vnaprej definiranimi okvirji, tabelami, grafičnimi pasicami, posameznimi slikovnimi pikami in belim prostorom skozi razporeditev teh reduciranih elementov v prostoru. Tudi tu so kot delovna surovina uporabljeni izključno 7-pikslov veliki animirani GIFi ter 2 statična GIFa (črni in beli).
Kot naš prispevek k somodifikaciji digitalnih izpeljav, se digitalni objekti iz obeh serij vstavijo, povežejo s posameznim imenom domene, objavijo in nato prodajo najboljšemu ponudniku. Koncept, ki stoji za tem delom, in način njegove izdelave, sta pomembnejša od končnega izdelka. Konceptualna umetnost in spletna umetnost se prekrivata in medsebojno povezujeta in mnoge umetnike lahko umestimo v obe veji.”

www.ubermorgen.com/BlacknWhite

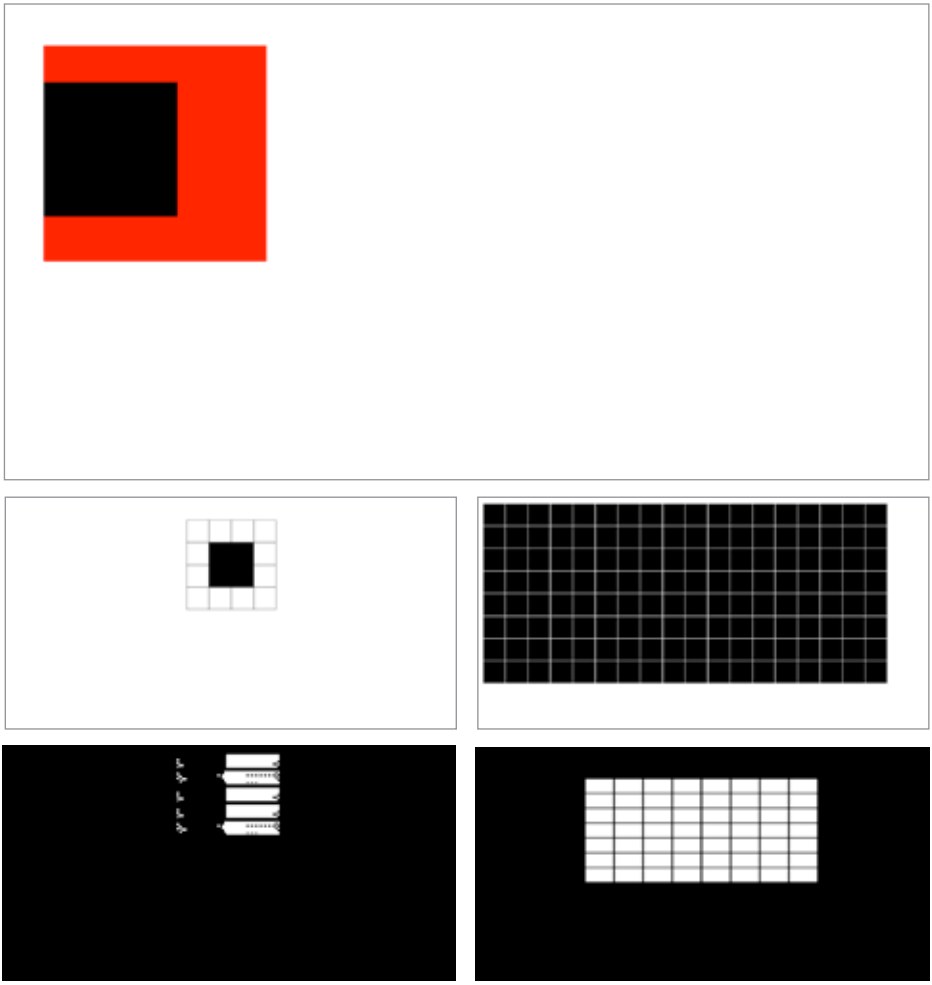
Installation and website

“We work exclusively with the idea of the pixel and with the pixel as raw material, the pixel is our paint or wood or stone – *Black ’n White* animated 1x1 pixel sized pixels with different time intervals, 1/100, 1/10, 1 and 10 seconds.
We use the HTML-coding language as our brush or our screwdriver and the browser as both canvas and gallery or museum. We abstract digital remakes from well known conceptual art objects from Judd, Lewitt, Graham, Haacke, Emin, Anastasi and IRWIN und use these as our visual set of instructions. We strictly transform images of these objects into digital web-objects, sometimes producing different variations or different viewpoints within the same framework. The specials are deviant, they leave the black n white framework and use color, Art and Language instead.
Additionally, we create generic digital objects by using pre-defined framesets, table arrays, bannerz, the sole pixel and whitespace by spatial alignment of this reduced material. Here as well, the working material is solely the raw 7 pixel animated GIFs and the 2 static GIFs (black and white).
As our contribution to the commodification of digital derivates, the digital objects of both series are attached to an individual domain-name, published and sold to the highest bidder. The idea behind this work, and the means of producing it, are more important than the finished work. Conceptual art and net-art overlap and interrelate substantially and several artists can be said to belong to both tendencies.”

www.ubermorgen.com/BlacknWhite

UBERMORGEN.COM (A/CH/ZDA, *1999) je umetniški duo, ki sta ga na Dunaju ustanovila **Lizvlx** in **Hans Bernhard**, ustanovitelj etoya. V ozadju UBERMORGEN.COM lahko najdemo eno najbolj edinstvenih identitet sodobne umetniške tehno avantgarde, ki je tako kontroverzna kot ikonoklastična. “Ubermorgen” po nemško pomeni bodisi “pojutrišnjem” ali “nad-jutri”.

UBERMORGEN.COM (A/CH/USA, *1999) is an artist duo created in Vienna, Austria, by **Lizvlx** and **Hans Bernhard**, a founder of etoy. Behind UBERMORGEN.COM we can find one of the most unmatchable identities – controversial and iconoclast – of the contemporary European techno-fine-art avant-garde. “Ubermorgen” is the German word both for “the day after tomorrow” or “super-tomorrow”.



Harm Van Den Dorpel (Nizozemska / Netherlands)
www.harmvandendorpel.com

Bison.gif, 2008

Animirani GIF

Spletna dela Harma van den Dorpla pogosto uvajajo dvoumno situacijo, ki odpira možnost manipuliranja in subverzivnega vpliva na uporabnikova pričakovanja. Na primer, *Ethereal Self* je flash animacija, ki prikazuje diamant, v katerem odseva fragmentirana podoba uporabnika, pridobljena prek računalniške kamere. Ko uporabnik obišče delo *Ethereal Self*, se slika shrani in prikaže v mreži na matični spletni strani, *Ethereal Others*. *Sleepwalkers* in *Resurrection* sta seriji flash animacij, kjer se speča oseba iz najdene slike nenadoma začne počasi premikati. Nekaj podobnega se dogaja v delu *Bison*.gif, kjer se črno-bela slika bizona nenadoma začne sesuvati sama vase. Zanimivo je, da pri opazovanju teh del čutite nelagodje, četudi se sama dela sploh ne trudijo, da bi prikrila prevaro ali način svojega nastanka. Kot pri Magrittovih dvoumnih slikah Van den Dorplove animacije zmotijo naše možgane namesto naših notranjih občutij.

Harm van den Dorpel je internetni umetnik, ki živi v Amsterdamu in večino časa ustvarja dvoumne animacije.

Animated GIF

Harm van den Dorpel's online work is often concerned with the creation of an ambiguous situation in which the user's expectations are manipulated and subverted. *Ethereal Self*, for example, is a flash animation displaying a diamond that reflects and fragments the user's "self", as grabbed from the computer's video camera; when a user visits *Ethereal Self*, an image is stored and displayed in a grid on a parent website, *Ethereal Others*. *Sleepwalkers* and *Resurrection* are a series of flash animations where a sleeping person, captured in a found image, suddenly starts slowly moving. Something similar happens in *Bison.gif*, where the black and white image of a bison suddenly starts to collapse into itself. The interesting thing about these works is that even though they make no attempt to conceal their stratagems and means of creation, they still have the power to disturb the viewer. Like Magritte's ambiguous images, Van den Dorpel's animations upset our brains, rather than our feelings.

Harm van den Dorpel is an internet artist living in Amsterdam who spends most of his time making ambiguous animations.

Windows Media Players
(Velika Britanija, Francija, Brazilija / UK, France, Brazil)

Graphic Interchange Series: Victorian Device, 2009

Instalacija

Zoetrop – ena izmed prvih naprav za prikazovanje gibljive slike – je izjemno zanimiv medij zaradi svojih omejitev: celotna animacija mora biti omejena na zelo majhno število sličic; sličice morajo biti urejene v zanko; in njihovo hitrost določa gledalec z roko. Posledično gledalec nehote pomisli, da vsebino animacije skoraj vsiljuje ta nenavadna naprava; rekli bi lahko, da je to nekakšen odmev njenih tehničnih omejitev. Zelo redko vidimo tako očiten vpliv medija.
V delu *Graphic Interchange Series: Victorian Device* se animacije prenesejo v zoetrop iz neke druge, popolnoma drugačne oblike medija: iz animiranega GIFa, digitalnega formata, ki je višek svoje slave doživel v času telefonskega interneta in ki je, ironično, tudi sam omejen na le nekaj sličic, nizkodetajlnih podob in vsiljeno zanko. Specifičnost obeh medijev, ki sta nastala več kot sto let narazen in ki sta že v osnovi tako različna, tu najdeta presenetljivo stično točko. Ta namreč med drugim spodbudi naše razmišljanje o tem, kako je avdiovizualna vsebina odvisna od svojega medija ter kako ta odvisnost (oziroma njena odsotnost) deluje, ter pod vprašaj postavlja naše pojmovanje linearne 'evolucije' avdiovizualnih medijev.

Windows Media Players je skupnost medijskih umetnikov, ki združuje Gabriela Menottija, Joséa Carlosa Silvestra in Mario Isabel Lamim. **Gabriel Menotti** je kandidat za doktorat na oddelku za medije in komunikacijo na londonski univerzi Goldsmiths. **José Carlos Silvestre** je telekomunikacijski inženir in umetnik novih medijev ter pisatelj. Nekdanja fotografinja in vsestransko razgledana učenjakinja **Maria Isabel Lamim** je dodiplomska študentka na Université de Lille 3.

Installation

The Zoetrope – a very early device of the moving image – is remarkable for its media limitations: the entire animation must constrain itself to a very small number of frames; it must form a loop; and its velocity is defined by hand by the viewer. As a consequence, one is tempted to consider the content of its animations, at best, as forcefully shaped by such a conspicuous device; almost, one could say, as an afterthought of its technical limitations. In very few situations is the decisive effect of the medium so evident.
In *Graphic Interchange Series: Victorian Device*, animations are remediated to the Zoetrope from another, radically different media condition: the animated GIF file, a digital format that enjoyed its hey-days in the times of dial-up Internet and which is also, ironically, constrained to few frames, undetailed images, and a forceful loop. The specificity of the two media – over a century apart, and distinct in the basest material senses – find here a surprising, ironic alignment, challenging, among other things, our understanding of how audiovisual content is dependent on its media, how this dependency (or lack thereof) operates, and our narratives of a linear 'evolution' of audiovisual media.

Windows Media Players is a media arts collective formed by Gabriel Menotti, José Carlos Silvestre e Maria Isabel Lamim. **Gabriel Menotti** is a PhD Candidate on the Media and Communications department of Goldsmiths University of London. **José Carlos Silvestre** is a Telecommunications engineer and New Media artist and writer. Former photographer and aspiring polymath **Maria Isabel Lamim** is an undergrad student at the Université de Lille 3.

Math Wrath
www.mathwrath.com

While Playing Astro Grover in 1989

Enokanalni video

Astro-Grover je otroška igrica za osebni računalnik, ki so ga razvili pri družbi Hi-Tech Expressions in Children's Television Workshop leta 1987. Igra za enega igralca uporabnika uči štetja, seštevanja in odštevanja. *While Playing Astro Grover in 1989* je video z motnjami, kjer se dve ravni realnosti, ki ju ponavadi doživlja igralec med igro, zlijeta v eno neločljivo celoto.

www.mathwrath.com/astro.html

Math Wrath je skrivnostni umetnik in ilustrator, ki ustvarja z videom in animiranimi GIFi. Njegova ikonografija govori o njegovi preteklosti v metalskem podzemlju in na sceni ustvarjalcev demov.

Single channel video

Astro-Grover is a Sesame Street game for home computers which was developed by Hi-Tech Expressions and Children's Television Workshop, and released in 1987. The game teaches counting, adding and subtracting for one player. *While Playing Astro Grover in 1989* is a glitched video in which the two levels of reality usually experienced by a gamer while playing are intertwined and meshed together in a way that makes them indivisible.

www.mathwrath.com/astro.html

Math Wrath is a mysterious artist and illustrator who work with video and animated GIFs. His imagery suggests a past in the metal underground and the demo scene.

Drugi projekti / Other projects

Anja Medved (Slovenija / Slovenia)

Ordinacija spomina / The Memory Clinic, 2009

Mesta v mestu

Čezmejna urbana akcija zbiranja in digitalizacije družinskih fotografij in filmov nastalih na območju Nove Gorice in Gorice

Cities within a City

A cross-border urban campaign involving digitalization of family photographs and films created in the region of Nova Gorica and Gorica.

Carinarnica na Erjavčevi ulici v Novi Gorici

Customs post on Erjavčeva ulica in Nova Gorica

Zanimivo, bolj ko se svet spreminja z neobvladljivo hitrostjo, bolj se veča potreba po ohranjanju spomina. Nove video tehnologije omogočajo vedno cenejše snemanje in s tem tudi bolj demokratičen ter neposreden odnos do vsebin. Osebne zgodbe in spomine lahko danes hranimo za prihodnje rodove brez tako imenovanih "producentov vednosti", ki odločajo, kdaj spomin postane resnica. Spomin namreč nikoli ne govori zgolj o preteklosti, ampak tudi o sedanjosti, v kateri spomine hranimo. Spomin je zato v neposredni povezavi z načrti, vizijami in strahovi, ki jih gojimo do prihodnosti. Da se zgodovina ne bi v nedogled ponavljala, je zato vredno pobrskati po kaščah in starih predalih. Ne iščemo velikih resnic, ampak neznatne ter morda za zgodovino nepomembne podobe, ki pa ohranjajo sledi preteklosti obeh mest. Prihodnost namreč vedno nastaja tukaj in zdaj; iz točno določenih spominov in točno določenih pozab.

Bivša carinarnica, ki nas je leta ločevala, bo po dveh letih brez zapornic in ob jubileju padca Berlinskega zidu, postala skupni prostor druženja. V njej bomo izvedli medmestno spominodajalsko akcijo zbiranja fotografij, diapozitivov in družinskih filmov, ki prikazujejo različna časovna obdobja obeh Goric.

Arhiv medmestnega spomina Kinokašča se razvija v okviru Zavoda Kinoatelje. To nalogo sicer opravljajo tudi različne

Interestingly, the more the world changes with uncontrollable speed, the greater the need for preservation of memory. New video technologies have decreased the cost of filming, bringing a more democratic and direct attitude to content. Intimate stories and memories can now be preserved for future generations without so-called "awareness producers", who dictate when a memory becomes truth. A memory does not only speak about the past but also about the present in which these memories are preserved. Memory is thus directly linked to the plans, visions and fears we have about the future. In order to prevent history from endlessly repeating itself, we must rummage around in the old pantries and look through old chests of drawers. We are not looking for great truths but rather for miniscule, perhaps historically insignificant images in which traces of history of the two cities are preserved. The future is always created in the here and now, from specific memories and omissions.

The former customs post, which has served as a separating force for years, will be transformed into a common social area two years after the barriers have been removed and on the anniversary of the fall of the Berlin Wall. It will serve as an inter-city memory donor campaign where we will collect photographs, slides and family videos portraying the different time periods of the two Goricas.

državne ustanove, vendar je za naš obmejni prostor pomembno, da nastajajo tudi nevladni projekti, ki obravnavajo območja „nikogaršnje zemlje“. Arhiv medmestnega arhiva Kinokašča je torej odprt čezmejni projekt, ki bo nastajal in se razvijal s časom in bo nekakšno darilo, ki ga prebivalci obeh mest poklanjamo bodočim someščanom.

The intercity memory archive, the Cinema Storehouse (Kinokašča) is being developed in the framework of the Kinoatelje Institute. While different state institutions are also involved, it is important for our border area that non-governmental projects which deal with “no man’s land” areas are developed. The Kinokašča intercity archive is therefore an open cross-border project which will grow and develop over time and serve as a sort of gift which inhabitants of both cities present to the future inhabitants.

Rosa Menkman (Nizozemska / Netherlands)

Študije motenj / Glitch Studies, 2009

Delavnica

Izkušnje motnje ne moremo uloviti. Je v nasprotju z razumom in v času ne zaseda nobene trdne oblike ali stanja; motnja je prehodna. Motnja je čudovita prekinitev, ki objekt preoblikuje in ga povleče stran od utečene oblike in diskurza. Za trenutek sem izgubljena, polna občudovanja, sprašujem se, kaj je ta nova oblika, kako je nastala in ali je to morda ... motnja? Umetnost motenj se spreminja kot vreme; včasih se to dogaja zelo počasi, spet drugič lahko udari nenadoma kot strela. Je lepa in nevarna, nenadoma sprosti vso napetost drugih mogočih kompozicij. V trenutku, ko zaznam motnjo, je preveč spremenljivk, da bi lahko popolnoma razumela, zakaj je bilo ustvarjeno določeno delo. Ko doživetje označim za 'motnjo', spremenim svoje videnje le-tega; od sedaj naprej motnjo sprejemam in lahko jo poskušam razumeti. Pretekle izkušnje nerazumevanja so naredile prostor za racionalni razmislek, v katerem lahko poskušam razvozlati sestavo motnje in odkriti njen izvor.

Natančno ne morem ugotoviti, kdaj so se te študije motenj začele, niti vzroka za to, da sem svoje teoretično in praktično delo popeljala na področje motenj. Mislim, da se je moje razmišljanje o umetnosti motenj sčasoma izoblikovalo skozi mojo dolgo, razčlenjeno akademsko pot, na kateri sem našla ne le zanimiv subjekt, ampak tudi čas in možnost, da ga raziskujem. Preden sem prišla do te točke, sem obiskovala šolo za umetnost, kjer sem se naučila, kako bi stvari morale delovati (obiskovala sem smer oblikovanja z digitalnimi mediji), na univerzi pa sem se učila umetnostne zgodovine (edini primerki, ki smo jih lahko videli v tem študijskem programu, so bili marmorni akti). Spoznala sem, da mnogi

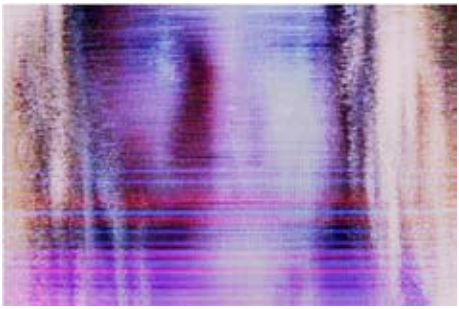
Workshop

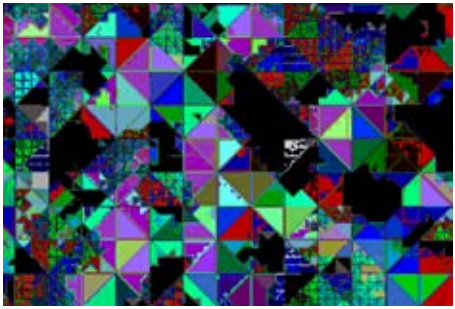
The experience of a glitch is uncatchable. It goes against reason and has no solid form or state through time; it is ephemeral. A glitch is a wonderful interruption that shifts an object away from its ordinary form and discourse. For a moment I am lost, in awe, asking myself what this other utterance is, how was it created, is it perhaps... a glitch? Glitch art moves like the weather; sometimes it moves very slowly while at other times it can strike like lightning. Beautifully dangerous, it takes at once all the tension of other possible compositions away. At the moment I experience a glitch, there are too many variables involved to completely understand how and why a specific piece is created. Once I have named the experience a 'glitch', I changed my understanding of it; I now accept it and can move on to try to understand it. The earlier experience of non understanding has made place for a rational reflection, in which I can try to map its composition and trace back its origins.

I cannot pinpoint a specific beginning of this glitch studies, nor one particular cause for why I moved my theoretical and practical work towards the realm of glitch. I think my reflections on glitch art gradually took shape during a long, disjointed academic path in which I finally found not only an enchanting subject, but also the time and possibilities to research it. Before I got here, I experienced art school, where I learned how things were supposed to work (I studied Digital Media Design) and art history at the university (where the only artifacts that were on the program for studies were marble nudes). I realized that the many linear, tutorial educational styles did not speak to my imagination and that

linearni, tutorski načini poučevanja niso sprostili moje domišljije in da niti mediji niti računalniške panoge niso v celoti zadovoljili mojega zanimanja za področje motenj.
Študija motenj je izredno kompleksno področje, ki se nahaja med več disciplinami in kategorijami tako teorije kot prakse, smisla in nesmisla. Brez pristopa, ki upošteva nesmisel, študije motenj ne bi mogle obstajati. Do tega zaključka sem prišla po pridobitvi svojega prvega magistrskega naziva na področju novih medijev leta 2006. Študij sem zaključila z magistrsko nalogo o skupini umetnikov digitalne umetnosti Jodi. Čeprav delo te umetniške skupine pogosto omenjajo kot pomembnejše primerke umetnosti motenj, same "umetnosti motenj" nisem omenila niti enkrat. Če se ozrem nazaj, sem takrat verjetno poskušala razumeti njihovo umetnost tako zelo (s teoretičnega vidika), da nisem več videla motenj; Jodijeva umetnost je naenkrat postala zelo konceptualna. V tem delu mojih raziskovanj se je tehtnica nesramno povesila v korist teorije. Ta predlog za študije motenj ima temelje v praksi, ki je v veliki meri povezana z mojim sodelovanjem z glasbenikom Andersom Carlssom (Goto80 / Extraboy). Skozi to sodelovanje so se moji interesi premaknili od bolj statičnih medijev k videu. Začela sem sintetično prevajati strukturo njegove glasbe v video zapis, na primer s povečevanjem in pomanjševanjem slike ter editiranjem hitrosti videa glede na glasbo.
Čeprav so mi bili končni rezultati teh prvih videov všeč, se mi je vse skupaj zdelo nekako prelahko in preveč nadzorovano. Tako sem poskušala najti druge, bolj

neither media and computer disciplines nor art perspectives related completely to my fascination for the glitch.
Glitch studies is a very complex studies that takes place between disciplines and categories of both theory and practice, sense and nonsense. Without a nonsense approach, glitch studies would not exist. I came to this conclusion after I my first master in new media in 2006. I finished this studies with a master thesis on the digital art collective Jodi. Even though the work of this collective is often referred to as some of the more important glitch art, I did not reference to 'glitch art' once. In hindsight, I think I was trying to understand their art so 'well' (from a theoretical point of view), that I could not see the glitch anymore; Jodi's art had 'just' become highly conceptual. In this part of my studies the balance of my research had shamelessly tipped in favor of theory. This proposal for a glitch studies comes with a practical foundation, of which an important part is tied up with my collaborations with the musician Anders Carlsson (Goto80 / Extraboy). These collaborations shifted my interests from more static media to the video medium, in which I started making synesthetic translations of the structures of his music into video, by for instance zooming in and out and editing videos slower and faster to the music.
Although I liked the final results of these first videos, the outcomes always felt a bit arbitrary and easy. This motivated me to search for more technologically based translations of musical effects into the video medium.





tehnološke načine preoblikovanja glasbenih učinkov v video medij.

Nove možnosti so se odprle, ko mi je Goto80 razložil, kako uporablja zvočni čip Commodorea 64 (čip SID) za ustvarjanje glasbe. Na primer omejitve jakosti zvoka je težko stabilizirati zaradi napak v zasnovi čipa, filtri pa so deloma analogni in se razlikujejo med posameznimi računalniki. Goto80 te napake v zasnovi izkoristi za doseganje dinamike in nepredvidljivosti v njegovi glasbi. Opazila sem, da izrabljanje hroščev njegovemu zvoku daje specifično teksturo in, kar je še pomembneje, da imajo te teksture vizualne inačice. Sčasoma sem lahko potegnila vse več teh vzporednic med avdio in vizualnimi tehnologijami ter jih začela uporabljati v svojih delih, ki sem jih imenovala kar "Videoscapes" (video pejsaži). V teh video pejsažih sem poskušala ustvariti nova okolja, sestavljena tako iz zvočnih kot vizualnih elementov.

Med ustvarjanjem sem ugotovila, da orodja, s katerimi delam, niso le nevtralni predmeti. Nekatere funkcionalnosti so bile "nedovoljene" ali so vsebovale napake. Programska oprema jih je zavrnila kot neveljavne ali nepodprte. To je primer digitalne norosti, ki mi je zelo zanimiva. Ugotovila sem tudi, da se te funkcije močno razlikujejo glede na strojno in programsko opremo. Zato zelo pogosto spreminjam različne medije (sodobni računalniki, potrošniška elektronika iz osemdesetih, fotoaparati, kodeki, avdio zapisi, ROM-i, slikovne datoteke). Pri svojem delu se ne ukvarjam z nasprotji, na primer strojna oziroma programska oprema, realno oziroma virtualno, analogno oziroma digitalno. Gre bolj za odnos do strojev, ki jim vladajo strogi zakoni. Zanima me, kaj se dogaja onkraj teh zakonov, raziskujem torej polje nerazumskega. Kakšne možnosti odpira polje nerazumskega?

New possibilities presented themselves when Goto80 explained me how he uses the Commodore 64 sound chip (the SID chip) for the creation of music. For example, the volume envelopes for sounds are difficult to stabilize due to bugs in the chip, while the filters are partly analogue and vary between computers. Goto80 uses these bugs to achieve dynamics and unpredictability in his music. I noticed that the bugs Goto80 exploits give a very specific texture to the sound, and more importantly, that these textures have visual equivalents. I gradually found more and more of these correspondences between audio and visual technologies and started using them in my works that I came to think of as 'Videoscapes'. In these Videoscapes I set out to create new environments consisting of both sonic and visual artifacts.

During these modes of working, I realized that the tools I used were not neutral objects. Some functionalities were 'illegal' or erroneous. They were rejected by software as invalid or unsupported and fell outside the preprogrammed field of reason; they are an example of digital madness that I find very inspiring. I also learned that these disregarded functions varied greatly between different hardware and software. This is why I switch very often between different media (modern computers, consumer electronics from the 1980s, photo cameras, codecs, audio, ROMs, image file formats). My work does not focus on oppositions like for instance hard and software, real versus virtual or analogue versus digital. Instead, it is mostly an attitude towards machines that are known to be controlled by rigid laws. I explore what happens beyond these laws, as an investigation into the unreasonable. What are the possibilities of the unreasonable?

Pixxeldinner

Teoretični diskurz o umetnosti novih medijev

Theoretical discussion on new media art

Yuri Ancarani (Italija / Italy)

Yuri Ancarani (režiser, video ustvarjalec rojen 1972 v Ravenni) je docent za video umetnost na milanski NABA – Nuova Accademia di Belle Arti. Od 2004 z Dimitrysem Kozarisom vodi delavnico avdiovizualnih medijevi na oddelku za vizualno umetnost (NABA). Sodeluje z različnimi podjetji tako v Italiji kot v tujini; med drugim Brembo, Viabizzuno, Cariaggi, Malo, Loro Piana, Lindemberg / Stockholm, Tomorrowland / Tokio.

Je avtor številnih videov, instalacij in performansov, svoje delo pa redno predstavlja tako na samostojnih kot skupinskih razstavah. Z zanj značilno poetično, a ironično stilistiko v svojem delu dokumentira spreminjanje sodobnega sveta, pri čemer posebno pozornost namenja socialnim ritualom, ki ta teritorij spreminjajo, in novim relacijam, ki se v njem vzpostavljajo. Yuri Ancarani živi in dela razpet med Ravenno in Milanom.

Yuri Ancarani (director and video artist born in 1972 in Ravenna, Italy) is an Assistant Professor of Video art at Milan's NABA – Nuova Accademia di Belle Arti. Since 2004 he has worked with Dimitrys Kozaris to organize an audio-visual media workshop at the Visual Arts Department (NABA). He has collaborated with different companies both in Italy and abroad; these included, among others: Brembo, Viabizzuno, Cariaggi, Malo, Loro Piana, Lindemberg / Stockholm, Tomorrowland / Tokyo.

He is the author of numerous videos, installations and performances, and he regularly presents his works at independent and group exhibitions. With characteristic poetic yet ironic style woven into his work he documents the changing contemporary world, devoting special attention to social rituals changing this territory, and the new relationships being established there. Yuri Ancarani lives and works between Ravenna and Milan.

Narvika Bovcon (Slovenija / Slovenia)

Razstavljati nove medije

ArtNetLab Društvo za povezovanje umetnosti in znanosti je produkcijska enota, ki podpira in razstavlja novomedijske projekte mladih slovenskih umetnikov. Leto 2009 je desetletnica delovanja platforme, ki povezuje študente Akademije za likovno umetnost in oblikovanje s študenti Fakultete za računalništvo in informatiko v interdisciplinarnem sodelovanju na novomedijskih umetniških projektih.
To je priložnost, da se ozremo nazaj in premislimo načine, kako smo konceptualizirali in realizirali novomedijske razstave.

Narvika Bovcon je novomedijska umetnica in teoretičarka. Napisala je knjigo Umetnost v svetu pametnih strojev. Novomedijske projekte je razstavljala v Sloveniji in v tujini. Je aktivna članica Društva za povezovanje umetnosti in znanosti ArtNetLab. Organizirala in kurirala je več mednarodnih razstav in festivalov novomedijske umetnosti, med njimi 8. Pixxelpoint.

Exhibiting new media

ArtNetLab Society for Connecting Art and Science is a production entity that supports and exhibits the new media artworks created by the emerging new media artists in Slovenia. In 2009 ArtNetLab marks ten years of activity in which time we have organized four international festivals and several exhibitions. This occasion is suitable to look back and rethink the ways in which we have conceptualized and construed new media exhibitions.

Narvika Bovcon is a new media artist and theorist. She wrote the book Art in the world of smart machines. She has exhibited new media art projects in Slovenia and abroad. She is an active member of ArtNetLab Society for connecting art and science. She organized and curated several international new media art exhibitions and festivals, among them the 8th Pixxelpoint.

Claudio Sinatti (Italija / Italy)

http://www.claudiosinatti.com/index_home.htm

Claudio Sinatti (režiser, video ustvarjalec in VJ rojen 1972 v Milanu) je s svojo dejavnostjo začel sredi 90. let s sorežijo videospota za pesem Cose difficili skupine Casino Royale, ki je bil nagrajen kot najboljši italijanski video na PIM-u (Premio Italiano della Musica) leta 1996. Med letoma 1996 in 2000 je živel razpet med Milanom in New Yorkom, kjer je režiral videospote priznanih izvajalcev, kot so 99 Posse, Neffa, Carmen Consoli, Articolo 31, Alex Britti, Alexia, Eiffell 65, Sarah Jane Morrison in Africa Unite.

Leta 1999 je ustanovil kolektiv avdiovizualnega raziskovanja Wu-Kung, s katerim je realiziral live-videe za izvajalce, kot so Carl Craig, 99 Posse, Almamegretta, Cinematic Orchestra, Ken Ishi, Claudio Coccoluto in Gotan Project. Istega leta je začel tudi sodelovati z glasbenikom Sergiom Messino, s katerim je ustvaril avdio-video skupino Crop.

Sodeloval je tudi z Nike in trenutno vodi tečaje avdiovizualnih eksperimentiranj na Evropskem inštitutu za oblikovanje v Milanu (Istituto Europeo di Design).

Claudio Sinatti (director, video artist and VJ) was born in Milan in 1972. He began his business in the mid-nineties to direct his first music video clip for the song “Things difficult” for Casino Royale, selected as the best Italian video PIM (1996). Between 96 and 2000 he travels between Milan and New York to direct music videos for artists like 99 Posse, Neffa, Carmen Consoli, Articolo 31, Alex Britti, Alexia, Eiffell 65, Sarah Jane Morrison, Africa Unite.

In 99 he based on collective research audiovisual-Sun Wu Kung, whose main interest is the interplay between images and sound in real time. Sun Wu Kung-produces live-video for Carl Craig, 99 Posse, Almamegretta, Cinematic Orchestra, Ken Ishi, Claudio Coccoluto, Etienne de Crecy, Gotan Project and others authors. The same year he began to work with the musician Sergio Messina with which the Band he creates audio video Crop.

He also collaborated with Nike for the Nike Football section and currently holds courses audiovisual experimentation at the European Institute of Design in Milan.

Aleš Vaupotič (Slovenija / Slovenia)

Poezija v novih medijih

Fenomen soneta na področju novih medijev zastavlja vprašanja o intermedijskih tranzicijah. Vendar hipotezna univerzalnost (npr. po Levu Manovichu) novih medijev, njihova sposobnost povezovanja različnih vrst izražanja, od književnosti do videa in glasbe, znotraj homogenega medija oziroma "post-medija" (povzeto po konceptu postmedijskega stanja Petra Weibla) zahteva posebno obravnavo. Besedilo obravnava slovenske sonete v novih medijih – Nacija–Kultura Vuka Ćosića (2000), Spam.sonnets (2004) Tea Spillerja in Sonet v obliki 'tag cloud'-a (21 Jan 09) Jake Železnikarja – z dveh zornih kotov: literarni značaj izvorne literarne zvrsti soneta, kako se ta umešča v komunikacijo novih medijev, po drugi strani pa raziskuje značilni kulturni status soneta v slovenski (literarni) zgodovini – npr. sonetov romantičnega pesnika Franceta Prešerna – kar je bistveno za razumevanje konteksta uporabe soneta s strani slovenskih avtorjev. V zaključku se prispevek dotakne splošnih vprašanj poezije v novih medijih.

Aleš Vaupotič je novomedijski umetnik in literarni komparativist. Kot raziskovalec povezuje literarnoteoretske pristope z vidiki medmedijskih prehodov in teorijo novih medijev. Zadnja razstava z naslovom Jaques je povezala različne oblike mešane realnosti z motivom semiotičnega gozda, kot ga je najti v Shakespearovi drami Kakor vam drago. Novomedijske projekte producira v okvirih društva ArtNetLab, katerega namen je vzpostaviti produkcijsko platformo za nastajanje novomedijske umetnosti. ArtNetLab vzpostavlja in produkcijsko podpira institucionalne

Poetry in new media

The sonnet phenomenon in the new media domain raises questions of intermedial transitions. However the hypothesized universality (e.g. by Lev Manovich) of the new media, the status of being able to integrate different modes of expression from literature to video and music in a homogeneous medium or "post-medium" (derived from Peter Weibel's concept postmedia condition), necessitates a particular approach. The text will consider Slovene new media sonnets – Vuk Ćosić's Nacija—Kultura / Nation–Culture (2000), Teo Spiller's Spam.sonnets (2004) and Jaka Železnikar's A tag cloud sonnet of my day (21 Jan 09) – from two points of view: the literary nature of the original sonnet genre, how it integrates into the new media communication, and by considering the particular cultural status of the sonnet in Slovene (literary) history – e.g. in respect to the sonnets of romantic poet France Prešeren –, which is indispensable to understand the context of use of the sonnet by Slovene artists. In conclusion, the paper addresses the general issues of poetry in new media.

Aleš Vaupotič is a new media artist and literary comparatist. As a researcher he combines the theoretical literary approaches with the aspects of intermedia transitions and the theory of new media. His last exhibition Jaques connected different versions of mixed reality with the motif of a semiotic forest as found in Shakespeare's play As you like it. His new media projects are produced in the framework of the new media art production platform ArtNetLab, which aim is also to establish inter-

povezave med znanstvenoraziskovalnimi institucijami in umetniškimi akademijami ter humanistiko. Aleš Vaupotič verjame, da se umetniško delovanje in teoretska refleksija ne izključujeta, temelj tovrstnega pogleda na svet pa išče v teorijah realizma iz druge polovice 19. stoletja.

institutional connections between the scientific, artistic and humanist research institutions. Aleš Vaupotič believes that the artistic activity and theoretic reflection are not excluding each other, this view is based in the theories of realism from the second half of the 19th century.

Pixxelpoint 2009 – 10. mednarodni festival novomedijske umetnosti
Nova Gorica / Gorica, 4. – 11. 12. 2009
Pixxelpoint 2009 – 10th International New Media Art Festival
Nova Gorica / Gorica, December 4th – 11th 2009

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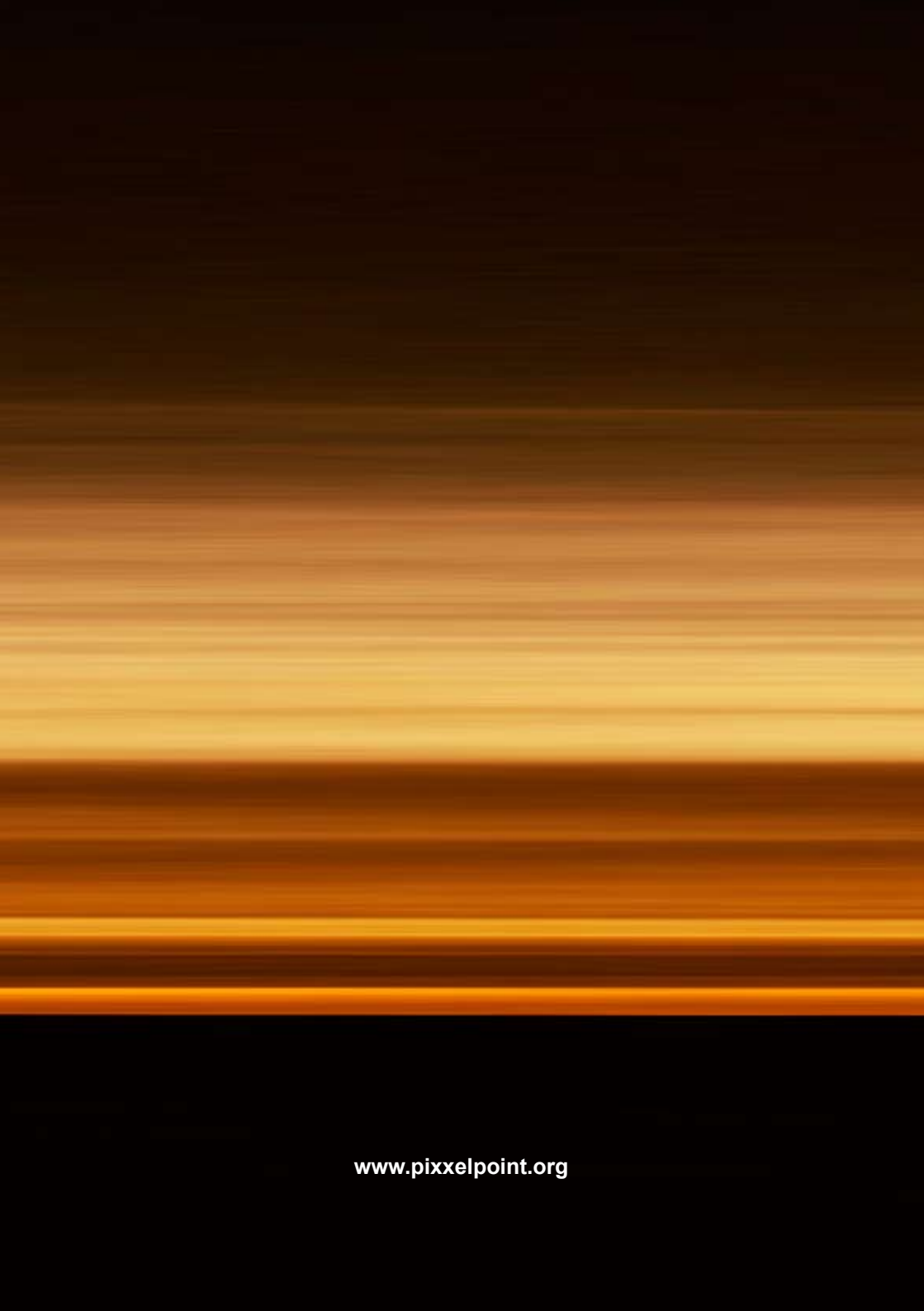
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