

pixxelpoint



FOR GOD'S SAKE

9. mednarodni festival
novomedijske umetnosti

9th International New Media Art
Festival

5. – 12. 12. 2008

Nova Gorica / Gorizia

Digitized by Google

pixxelpoint



Kazalo / Index

Domenico Quaranta: <i>Za božjo voljo! / For God's Sake!</i>	6
Projekti / Projects:	
Alterazioni Video <i>Črna luknja (Kmalu se bo spremenilo naše razumevanje Vesolja) / Black Hole (Our understanding of the Universe is about to change), 2008</i>	16
Gazira Babeli & Patrick Lichty <i>7UP, 2008</i>	18
BridA / Jurij Pavlica, Tom Kerševan, Sendi Mango <i>Odmor za kosilo / Lunch Break, 2008</i>	20
Martin Butler <i>Izkušnja z mojim dekletom / The Girlfriend Experience, 2007 – 2008</i>	22
Martin Conrads & Ingo Gerken <i>Napisi na steni (Kopiraj njihovo vero) / The Writings on the Wall (Copy Their Faith), 2005 – 2008</i>	24
Bryant Dameron <i>Dokaz / Evidence, 2008</i>	26
Etoy <i>etoy.AFTER-LIFE-CERTIFICATE, 2008</i>	28
Ute Hörner & Mathias Antlfinger <i>Meditacija za Avatarje / Meditation for Avatars, 2007 – 2008</i>	30
IO/cose <i>Skrinjica sočutja / Empathy Box, 2008</i>	32
Janez Janša <i>Vročica satelitske noči / Satellite Night Fever, 2006</i>	34
Jaša <i>Sladko življenje / Sweet Life, 2008</i>	36
Markus Kison <i>Križanje / Crucifixion, 2006</i>	38
Clemens Kogler & Karo Szmit <i>Le Grand Content, 2007</i>	40
Oliver Laric <i>Spletni čvek z Andyjem / Webchat with Andy, 2007</i>	42

Les Liens Invisibles <i>3 izgotovljene poti do Boga / 3 Ready Made Paths to God, 2008</i>	44
Kevin Logan <i>Recitacija / Recitation, 2007</i>	46
Manu Luksch <i>Brez obraza / Faceless, 2007</i>	48
Molleindustria <i>Bojevnik za vero / Faith Fighter, 2008</i>	50
Petros Moris <i>Učni kapital / The Instructional Capital, 2008</i>	52
Negativland <i>Kristusov miks / The Mashin' of the Christ, 2004</i>	54
OtherehtO <i>(Spi)ritualna OMnipotentnost / (Spi)ritual OMnipotence, 2008</i>	56
Pash* <i>Sprehod na Mesec / Moonwalk, 2008</i>	58
Cristiano Poian & Paolo Tonon <i>Spoved 2.0 / Confession 2.0, 2008</i>	60
Second Front <i>Zares zadnja (in poslednja) večerja / The Absolutely Last (and Final) Supper, 2007</i>	62
Dana Sederowsky <i>Posebne objave / Special Announcements, 2006</i>	64
Guli Silberstein <i>Odgovor: Zapovedi / Re: Commandments, 2007</i>	66
Alan Sondheim <i>Havingfunhead, 2006</i>	68
Eddo Stern <i>Zvezda smrti / Deathstar, 2004</i>	70
Pixxelmusic:	
Eboman	74
Mylicon/EN	76
Pixxeldinner:	
Marco Mancuso	78
Claudio Sinatti	79
Antonio Riello	80
Peter Mlakar	81
Jurij Krpan	82

Za božjo voljo!

“Bog vedno uporablja najnovejšo tehnologijo.”

V severnoitalijanskem, pretežno industrijskem, kulturno zaspanem, pobožnjaškem in politično konservativnem mestecu kjer živim, se nahaja majhen, a zanimiv muzej imenovan “Museo di Arte e Spiritualità” (Muzej umetnosti in duhovnosti). V njem je hranjen del zbirke sodobne umetnosti Giovannija Battista Montinija, papeža Pavla VI, priznanega meščana in verjetno zadnjega katoliškega papeža, ki je verjel, da je sodobna umetnost lahko hkrati tudi sakralna. Vendar lahko ob pregledovanju zbirke papeža Montinija ugotovimo, da je bila njegova vera v umetnost slepa. Če je bil sposoben zbrati, razen nekaterih zmazkov, nekaj nespornih mojstrov in (v umetniški zbirki izstopajo imena ustvarjalcev kot so Sironi, Morandi, De Chirico, Chagall, Kokoschka, Dall, Matisse, Manzù in Giacometti), je v umetniškem izražanju slednjih zelo težko najti izobraževalno sposobnost srednjeveške in renesančne umetnosti ali izpovedno moč baročne čustvenosti. Nobeno od teh del namreč nima katalizirajoče moči ikone. Sodobna umetnost namreč spreminja retoriko sakralne umetnosti, uči se njenega načina izražanja in se z njo sooča iz sekularne perspektive. Včasih postane izrazno sredstvo nekakšne zasebne duhovnosti, ki ni nujno vezana na določeno religijo in pogosto, ko se sooča z uradno veroizpovedjo, to počne na provokativen in ikonoklastičen način: pomislimo na križano žabo Martina Kippenbergerja, v urin potopljen križ Andresa Serrana, na delo *Nona ora* Maurizia Cattelana, na iz slonovih iztrebkov narejeno Črno devico Chrisa

Ofila ali pa na nedavne *Madonne* Vanesse Beecroft – vse podobe so nesporno prežete z neko lastno “svetostjo”, a v cerkev jih ne bi postavil noben duhovnik.

Tudi za post-kolonialno umetnost se zdi, da je ob soočanju z lokalnimi tradicijami, na katerih je religija pustila močan pečat, namenjena bolj kritiziranju teh vplivov, kot pa raziskovanju njihove globine. V svetu sodobne umetnosti zgleda, da je tako le video tisti, ki je na trenutke sposoben zbiranja zapuščine velike verske umetnosti. Tu velja omeniti predvsem Billa Viola, čigar dela so se, nikakor ne po naključju, znašla tudi v katedralah.

Vprašamo se lahko, koliko je to povezano s spremenljivo čarobnostjo elektronske podobe in splošneje, z možnostjo prenašanja verskega sporočila prek množičnih medijev in povrnitvijo vloge “biblije pauperum”, ki so jo imele velike srednjeveške stenske poslikave. Če so si sekte in religije že pred časom prisvojile radijske in televizijske frekvence, potem je filmski umetnosti – od *Deset božjih zapovedi* (1956) do *Kristusovega pasijona* (2004) – uspelo narediti tisto, kar ostala umetnost ni zmogla že več kot dve stoletji. Šele s pojavom, ki mu lahko nekoliko osladno rečemo trk civilizacij (“the clash of civilizations”), smo lahko spoznali fenomen, ki je bil že dolgo pred očmi vseh: izredno spretnost in dojemljivost raznovrstnih kultov pri uporabi različnih medijskih praks. Papeška bula, ki je za veljavnega razglasila med radijsko oddajo v živo podeljen blagoslov (1967), sodi bolj ali manj v isti čas kot prvi legendarni video avtorja Nam June Paik (*Café Gogo, Blecker Street, 1965*, ki ima papeža kot subjekt). Enako priznanje

je prišlo prek interneta v letu 1995, ko velik del evropskega političnega razreda ni niti opazil njegovega obstoja; po drugi strani pa so videi palestinskih samomorilcev za razvoj "taktičnih medijev" storili veliko več kot gibanje v Seattlu. Izraz "God Always Uses the Latest Technology" (Bog vedno uporablja najnovejšo tehnologijo) sem zasledil na neki krščanski spletni strani. Svete vojne se namreč odvijajo v virtualnem svetu vsaj toliko kot v resničnem; prek video iger, npr. *Under Ash* in *Kuma War*, pa tudi z avto bombami in bombnimi napadi. V tehnologiji iščemo potrditev mitov in čudežev, od Svetega Sindona (turinski prt) in krvi San Gennara do solz Device Marije. Katoliška podpora filmu Mela Gibsona je dobro znana, kakor je dobro znano, da je Opus Dei z večjim posredovanjem obrnil v svoj prid celo neroden, a priljubljen napad, ki ga je izvedla *Da Vincijeva šifra*.

Prav v teh dneh je modra uporaba medijev s strani sekt in religij tema razstave z naslovom "Media Religion" v Centru za umetnost in medije v Karlsruheju (kuratorja Boris Groys in Peter Weibel). Citiram iz najave: "Video je postal priljubljen medij za versko propagando, saj ga je s pomočjo danes dostopne tehnologije mogoče ustvarjati in distribuirati izjemno hitro. [...] Razstava "Medium Religion" opozarja na medijski vidik religije na podlagi primerov verske propagande in posameznih del sodobnih avtorjev. Med drugim bodo v razstavo vključene izpovedi verskih teroristov, versko propagandna televizijska serija in dokumentarni filmi o aktualnih verskih ločinah in skupinah. Umetniška dela, ki predstavljajo dokumentarna gradiva, večinoma izhajajo iz enakega konteksta, kot verska gibanja, o katerih pričajo. Odnos večine umetnikov do verskih ritualov, podob in besedil iz lastne kulture ni ne pozitiven ne kritičen ampak zlasti svetoskrunski. Tako je omogočena kritična analiza raznolike verske ikonografije kot tudi njen prenos v sodobno kulturo."

Če je verska – oziroma celo kulturna

– uporaba medijev pripomogla k ponovni postavitvi vere v središče zanimanja umetnikov, je razvejanost svetega v informacijski družbi verjetno še bolj kompleksna in zanimiva. Če nam je všeč ali ne, je duhovnost oblikovala razvoj medijev, hkrati pa so le-ti nanjo močno vplivali.

Dve izmed najučinkovitejših tehnoloških blagovnih znamk, simbol Big Brother (Veliki brat) in logotip Second Life (Drugo življenje), sta očitno iskali navdih pri božjem očesu. Če posplošimo se zdi, da je krščanska ikonografija skoraj obvezna referenca številnih podjetij, zlasti ameriških, ki se ukvarjajo s komunikacijami in mediji. Tehnološki pripomočki z nespornim uspehom vse bolj težijo k fetišizaciji. Rožni venec in sveto podobico smo brez večjih težav zamenjali z iPodom in iPhoneom, molitvenik (ali pa malo rdečo Mao Tse-Tungovo knjižico) z Notebookom. Videoigra je postala nova oblika molitve oziroma ekstaze tudi v smislu človeške držē. Brskalnikom že lahko pripišemo preroško vlogo. "Res je. Prebral sem na Googlu," je kliše, ki je enakovreden aktu verovanja. Če je (bila) religija opij za ljudstvo, se je ta sintagma v devetdesetih letih uporabljala za televizijo, danes pa to velja za Youtube. *Božje igre (God games)* sodijo med žanrsko najuspešnejše igre. Skupaj s satelitsko vizijo priljubljenih sistemov GPS in Google Earth kažejo, kako v odnosu do sveta radi zavzemamo položaj Boga in se postavljamo v njegovo vlogo. Za Grke je bil to greh in so mu rekli *ubris*. Danes pa je postalo povsem običajno, skoraj normalno, prenašati božje pristojnosti na človeka, tako, da le-ta prevzema drugačne oblike, ki mu omogočajo operiranje v različnih svetovih, drugačnih od tistih kamor zahaja običajno. Kot nekdaj, se ta perspektiva božjega jaza imenuje avatar, vendar je za razliko od takrat, danes mogoča za kateregakoli mozoljavega mladostnika. Zanj je "virtualno življenje" konkretna realnost, pogosto kolektivni kult, religija, kot v filmu *eXsistenZ (1999)* režiserja Davida Cronenberga (tudi ta na Pixelpointu).

Dejstvo, da se še vedno ne more izgubiti "pravega" življenja, v nasprotju s filmsko zgodbo, je v glavnem samo zanemarljiv detajl. Poleg tega tehnologije posegajo v našo zasebnost, tako kot je to pred časom uspevalo le Bogu. Čeprav smo na eni strani vedno nestrpnejši do zakramenta sprave – spovedi, smo se po drugi strani vedno bolj pripravljeni popolnoma razkriti na spletnih socialnih mrežah. In čeprav računalniki še vedno niso tako zmogljivi, da bi uresničili usodo fiktivnega stroja HAL 9000, prenapete možgančke v Kubrickovem filmu *Odiseja v vesolju* (2001), imamo vtis, da od tega trenutka nismo več tako oddaljeni. V vsakem primeru je naša tehnologija dovolj napredovala, da smo se pred nekaj leti ustrašili malo verjetnega "milenijskega hrošča", in nedavno, ko se je na najsodobnejšem pospeševalniku zataknilo že ob prvem poskusu.

Te vrstice pišem na moj Macbook, na počasnem in majavem vlaku, katerega zadnji make-up sega verjetno v zgodnja devetdeseta leta. Imenuje se Freccia della Versilia (Versilijina puščica). Pred mano sedi dekle s strganimi džins hlačami in čevlji s peto, si barva nohte ter od časa do časa odgovori na njen Blackberry prejeta sporočila. Po končanem laičnem ritualu, potegne iz torbice majhno knjižico, 5 cm visoko in z nekaj stranmi. Na ovitku je natisnjena Marija z otrokom, a iz detajlov zaznam, da molitvena knjižica ne pripada ravno katoliški veri. Poleg nje sedita dve drugi dekleti. Ena od njih je odprla knjigo *The Transfiguration of the Commonplace* Arthurja C. Dantoja, druga pa, s čevlji Timberland na nogah in s kefijahom okrog vratu, drži v rokah nekaj zapiskov. A namesto da bi brali, sta se dekleti pogovarjali o nirvani, knjigi *Celestinske prerokbe* in finalizmu ter pri tem pomešali filozofijo, misticizem in new age. Naenkrat sta prenehali in tista, ki naj bi brala Dantoja izvleče iPod.

PRISEŽEM. Naj me bog kaznuje, če ni res. Če bi se malo prej ozrl okoli sebe, verjetno

ne bi napisal tega, kar sem napisal. A dejstvo je, da ni protislovje, če lahko v torbici dvajsetletnice istočasno najdemo Blackberry in molitvenik, ali pa *Celestinske prerokbe* in iPod. Prihodnost je namreč že tu, in vsaj v tem delu sveta je še kar dobro porazdeljena, brez večjih težav sobiva s preteklostjo, ki noče umreti. Nenavadni časi v katerih živimo, so potomci tako sinkretizmov kot sinhronizmov.

Sodobne umetniške prakse večkrat odpirajo naslednje teme: tehnološki fetišizem, preroška narava interneta, zaupljiv odnos do uporabe medijev in "evangelizatorski" odnos tistih, ki jih ustvarjajo. Pogosto se do njih zavzema kritično stališče, vendar pa se v medijih iščejo tudi vodila pristne duhovnosti. Ko sem začel delati na projektu *Za božjo voljo!* (*For God's Sake!*), je bil to v glavnem miselni vzorec oz. agregat ključnih besed: hi-tech fetišizem, mističnost tehnologije, milenijski hrošč, HAL-9000, *Brainstorm*, Big Brother, *Truman Show*, nadzor, *dataveillance*, zasebnost, orakelj, ritual, avatar, skupnost, spletne socialne mreže itd. V mislih sem imel nekaj stavkov in nekaj del, a nisem dobro vedel, kaj bi z njimi. Zelo dobro pa sem vedel, česa nisem želel: nisem hotel narediti razstave, ki bi pripisovala besedi "vera" en sam pomen; nisem hotel postaviti razstave sakralne umetnosti, kakor tudi ne bogoskrunske. Hotel sem pomešati svetnike in heretike, verujoče in bogokletne; za seboj sem želel pustiti mistični 'cyberpunk', 'techno-hippy', 'data glove' in svetnike virtualne resničnosti, kot tudi pompoznosti avdio-vizualnega raziskovanja in enostavne sugestije elektromagnetizma ter drugih trikov, ki so Teslijancem tako zelo priljubljeni. Torej, to kar me je predvsem zanimalo, je bilo zlasti sondiranje odnosa, ki se ustvari med našim individualnim in kolektivnim duhovnim življenjem ter pripomočki, ki jih uporabljamo v vsakdanjem življenju. Poskušal sem razumeti, kako se ti pripomočki vtihotapijo v našo domišljijo, kako izkoristijo in bogatijo simbole ter metafore; razumeti tudi, kam se zateče vera v svetu, ki se zdi,

da ne dopušča zasebnosti in kateremu je uspel prenesel "stil" svetega v predmete potrošnje, v času, ko je tišina izginila pod težo informacijskega *overloada* kakršnega dotlej še ni bilo.

Postopoma so se v teh nekaj predlogih dela konkretizirala ter izhodišča nadgradila, kar me je presenetilo. Presenečen sem bil nad močjo nekaterih podob: očarljiva *Via Crucis* senc, ki si jo je zamislil Markus Kison, ples satelitov, ki jih orkestrira Janez Janša, ali (po)potnik Bryanta Damerona, ki v zapuščenem zaslonu išče potrditev lastnega obstoja. Presenečen sem bil nad pojavom nekaterih odprtih vprašanj, ki jih nisem predvideval – kot je preiskava normativne narave in avtoritarnega značaja določenih izražanj ter stilov: od zbranih in preučenih seminarjev Petrosa Morisa do parodije na Powerpoint Clemensa Koglerja. Še bolj pa me je s pomočjo nekaterih del presenetilo odkritje, kako lahko zahteve, rituali, celo zakramenti vere najdejo v skupnostnih aspektih digitalnih tehnologij podporo in možnost posredovanja, ki nikakor ne nasprotuje njihovi izvorni čistosti. Dejstvo, da se nekatera od teh del poslužujejo ironičnega pristopa, v ničemer ne zmanjša zanimivosti nove dimenzije rituala. Resen v svojih teoretičnih predpostavkah je na primer *Mission Eternity*, ambiciozen projekt v teku švicarske umetniške skupine Etoy. Poslanstvo *Mission Eternity* je digitalni kult mrtvih; to je kult, ki prehaja skozi tehnike digitalnega arhiviranja in shranjevanja podatkov ter skozi socialno razsežnost mreže "peer-to-peer". Združuje tehnologijo in starodavne rituale, kot je na primer kitajski "joss paper", vendar posodobljen, da našim preminulim namesto denarja prenese delnice etoy.corporation. *Meditation for Avatars*, delo nemških umetnikov Ute Hörnerja in Mathiasa Antlfingerja, vključuje serijo klientov (clients), omrežnih računalnikov, z nameščenim projektom, ki kolektivno meditacijo, sestavljeno iz mantre, prepošilja preko interneta vsem povezanim uporabnikom. Na ta način

se po mnenju avtorjev ustvarja področje pozitivne energije, ki se prenaša k uporabnikom. Nasprotno, pa delo *Empathy Box* italijanske umetniške skupine IO/cose ustvarja skupnost ljudi, ki jih združuje empatija in skupno dožemanje bolečine, katero povzročajo z napravo ustvarjeni električni stiki, preneseni prek človeške verige. Nazadnje je tu še delo *Confession 2.0*, umetnikov Cristiana Poiana in Paula Tonona. Le-to proučuje povezave med krizo zakramenta sprave in digitalnim ekshibicionizmom, tipičnim za digitalne socialne mreže (social networks) s hi-tech spovednicami, ki našo "spoved" naredijo javno in nas tako preoblikujejo v "uspešne grešnike".

Vsa dela se torej dotikajo obredov, zakramentov, predsodkov in fetišizirane duhovnosti, ki se prenavlja v skladu z antropološko mutacijo, katere del smo. In kot se od vedno dogaja, v večjo Božjo slavo.

For God's Sake!

"God Always Uses the Latest Technology."

In the little town in northern Italy where I live, which is economically prosperous, culturally sleepy, religiously bigotted and politically conservative, there is a small but interesting "Museum of Art and Spirituality". It presents part of the collection of contemporary art that belonged to Giovanni Battista Montini, a.k.a. Pope Paul VI, an illustrious local man and possibly the last Catholic pope to believe that contemporary art could convey a religious message. After a brief look at the collection, it is easy to agree that Pope Paul's faith in art, was, as they say, blind. While alongside a few daubs, he managed to collect a number of undisputed masterpieces, by artists including Sironi, Morandi, De Chirico, Chagall, Kokoschka, Dall, Matisse, Manzù and Giacometti, in this art it is difficult to find the populace-educating power of Medieval and Renaissance art, or the astounding emotional impact of Baroque art. None of these works has the catalyzing power of an icon. Contemporary art alters the rhetoric of religious art, learns its stylistic approaches and tackles it from a secular point of view. At times it conveys a private form of spirituality, not necessarily linked to any religion. And often, when it tackles official religions, it does so in a provocative, iconoclastic way: take Martin Kippenberger's crucified frog, for instance, or the cross submerged in the urine of Andres Serrano, or Maurizio Cattelan's *Nona ora*, or the Virgin Mary blackened with elephant dung by Chris Ofili, or Vanessa Beecroft's recent *Madonnas*. All of these works are undoubtedly imbued with their own form of "sacredness", yet they would

hardly be hung in a church.

Even post-colonial art, which takes account of local traditions and therefore often deals with the powerful influence of religion, seems more intent on critiquing this influence than exploring its depths. In the contemporary art world, only video – in some instances - seems to have taken up the legacy of great religious art: take Bill Viola, for example, whose works have also been shown in cathedrals. We could explore the extent to which this is connected to the fluid magic of the electronic image, and more in general the ability demonstrated by the mass media in conveying the religious message, and recuperating the role of "biblia pauperum" once played by the great fresco cycles.

While sects and religions have had a hold over radio and television frequencies for some time, the film industry, from *The Ten Commandments* (1956) to *The Passion of The Christ* (2004), has accomplished what art has no longer been able to for around two centuries. But it has been above all with the appearance of the phenomenon euphemistically dubbed "the clash of civilizations" that we have become aware of the extraordinary readiness and skill shown by religions of all kinds in exploiting the media. The papal decree declaring the validity of a blessing received during a live radio programme (1967) came around the same time as Nam June Paik's first legendary video (*Café Gogo, Blecker Street, 1965*, featuring the Pope), and the same recognition was accorded to blessings on the internet in 1995, when most of the political world had not yet even acknowledged its existence. On another

front, the videos of Palestinian kamikazes have done much more for the development of "tactical media" than the Seattle movement. "God Always Uses the Latest Technology", I once read on a Christian website. Holy wars are now waged as much in virtual worlds as real ones, and in video games such as *Under Ash* and *Kuma War* as much as with car bombs and air raids. We look to technology to confirm myth and miracle, from the Turin Shroud, to the blood of St. Gennaro, to the tears of the Virgin Mary; while the Catholic backing for Mel Gibson's blockbuster is common knowledge, as is the way in which Opus Dei adroitly used the media to turn *The Da Vinci Code's* bumbling but best-selling attack to its own advantage.

As I write there is an exhibition regarding this very theme – the skilful use of the media made by sects and religions – being staged. Entitled "Media Religion", it is hosted by the Center for Art and Media in Karlsruhe (curated by Boris Groys and Peter Weibel). The press release goes as follows: "Video has become the chosen media for religious propaganda as it can be produced and distributed particularly fast thanks to today's technology. [...] The exhibition "Media Religion" aims to demonstrate the medial aspect of religion based on current examples of religious propaganda and individual works by contemporary artists. Shown, among others, will be confession videos by religiously inspired terrorists, religious propaganda television series, and documentaries about current sects and religious groups. The artistic works juxtaposing the documentary material arise for the most part from the same context as the religious movements that they refer to. The relationship of most of the artists to religious rituals, images, and texts from their own culture is neither affirmative nor critical but instead, blasphemous. In this way, a critical analysis of the respective religious iconography is possible, as well as its crossover into modern culture."

If the religious – when not cultural – use of the media has had a hand in bringing religion to the centre of artists' attention, the ramifications of religion in the information society are, if possible, even more complex and fascinating. Whether we like it or not, spirituality has shaped the evolution of the media, and has in turn been greatly influenced by it.

Two of the most effective technological era brands – the Big Brother symbol and the Second Life logo – are patently inspired by the divine eye, and more generally, religious iconography appears to be almost an obligatory reference for many communications and media companies, especially stateside. High tech gadgets are increasingly aspiring, with undisputed success, to the status of fetish object. Without any great qualms we have replaced rosary beads and holy images with iPods and iPhones, and prayer books (even in the form of Mao Tse Tung's little red book) with Notebooks. Total immersion in videogame playing, even from the postural point of view, resembles a new form of prayer or religious ecstasy, and search engines have acquired the status of oracles. "It's true – I read it on Google", is an often-heard mantra that sounds like an act of faith. If religion is (or was) the opium of the people, in the 90s it was banal to say the same of television, and now of Youtube.

God games are one of the most successful videogame genres, and together with the satellite vision made popular by GPS systems and Google Earth, they show how much we enjoy having an omniscient, commanding view of the world. What the Greeks regarded as the sin of hubris is commonplace for us, almost mundane, as is another divine prerogative man has granted himself: that of taking on different forms and using these to operate in different worlds. Like in the past, this projection of the divine ego is known as an avatar, but unlike in the past, it is now a possibility open to any acne-ridden adolescent. For today's

teenagers, “virtual life” is a fact of life, but often it is also, like in the film *eXsistenz* (1999) by David Cronenberg (also present at Pixmap) a collective cult, a religion. The fact that it is not yet possible to risk one’s ‘real’ life (unlike in the film), is a mere detail. Technology also violates our privacy like only God used to be able to; thus while we are increasingly unwilling to attend confession, we find it easier and easier to lay our souls bare on social networks. While our computers are not yet as powerful as HAL 9000, the arrogant superbrain in *2001 A Space Odyssey*, we get the impression that this is not far off. In any case, a few years back we were sufficiently advanced to direct our millennial angst at an improbable “millennium bug”, and more recently, at a highly technological particle accelerator, which ended up getting jammed on its first run.

I am writing this article on my Macbook, on a slow, clunky train which was probably last renovated at the beginning of the 90s. It is called Freccia della Versilia – Arrow of Versilia. Opposite me there is a girl in pointed shoes and ripped jeans painting her nails and replying to sporadic messages on her Blackberry. When this secular ritual is interrupted, she takes a tiny pamphlet out of her bag – about 5 cm across, and with few pages. On the cover there is a Madonna and child image, but a few details reveal that this prayer book is not the stuff of Catholic orthodoxy. To the side of me there are two other girls. One has an open copy of *The Transfiguration of the Commonplace* by Arthur C. Danto, while the other, who is wearing Timberlands and a Palestinian keffiyeh, is holding a sheaf of notes. But instead of reading, the girls are talking about nirvana, *The Celestine Prophecy* and finalism, mixing philosophy, mysticism and new age. Then they stop, and the one reading Danto gets out an iPod.

I swear. May god strike me down if I am not speaking the truth. If I had looked around

the train earlier, I might not have written what I have. But the fact that the bag of a 20-something can contain a Blackberry, a prayer book, *The Celestine Prophecy* and an iPod is not really a contradiction, when it comes down to it. The future is here, and at least in this part of the world it is distributed pretty well, but it coexists with a past which is unwilling to bow out. The strange times we live in are the children of both syncretisms and synchronies.

Contemporary art often raises these issues – technological fetishism, the oracular nature of the internet, the fideistic attitude with which we use the media, and the “evangelizing” approach of those who produce them. It often adopts a critical stance, but also looks to the media as an authentic vehicle for spirituality. When I began working on *For God’s Sake!*, the show was basically a tag cloud, a cluster of key words: hi-tech fetishism, technology mysticism, Millennium Bug, HAL 9000, Brainstorm, Big Brother, Truman Show, surveillance, dataveillance, privacy, oracle, rituality, avatar, community, social networks etc. I had a few phrases and a few works in mind, but I didn’t know exactly what I wanted to do. On the other hand I knew exactly what I didn’t want to do: I didn’t want to stage an exhibition which attributed one single meaning to the term “religion”; I didn’t want to put on an exhibition of religious art, or profanity, but rather mix saints and heretics, worshippers and blasphemers. I wanted to move away from cyberpunk mysticism, techno-hippies, data-gloves and virtual reality gurus, but also the lavish effects of audio visual work, the facile attraction of electromagnetism and the other tricks much beloved by Teslans. What I was particularly interested in was exploring the relationship that develops between our spiritual lives, both individual and collective, and the gadgets we use on a daily basis; understanding how these worm their way into our imaginations, and how they exploit and enrich our symbols and metaphors, and also understanding where faith takes

shelter in a world where nothing seems private, a world which has transferred the "style" of the sacred to consumer goods, and which has submerged silence under an unprecedented information overload.

The works gradually fleshed out the framework I had sketched, enriching it and often surprising me. The power of some of the images astounded me: the evocative *Via Crucis* of shadows imagined by Markus Kison, the dance of satellites orchestrated by Janez Janša, or Bryant Dameron's traveller, who seeks confirmation of his existence in an empty screen. I was surprised to witness the appearance of various issues I had not considered, like the exploration of the prescriptive, authoritarian nature of certain artistic languages and styles: from the tutorials collected and examined by Petros Moris to the Powerpoint style parodied by Clemens Kogler. I was even more surprised to discover, in some works, how needs, rituals, and even the sacraments of faith can find support and mediation in the community aspects of digital technologies, and that this in no way undermines their original purity. The fact that a few of these works adopt an ironic approach does not make this new dimension of ritual less interesting.

One project with an extremely serious theoretical premise is *Mission Eternity*, an ambitious work in progress by the Swiss collective etoy. *Mission Eternity* describes itself as "a digital cult of the dead", and entails digital archiving and data conservation, and the social dimension of peer-to-peer networks; it blends technology and ancient rites, with a modernized version of the Chinese joss paper tradition which bestows shares in the etoy.corporation, rather than money, on the deceased. *Meditation for Avatars*, by the German artists Ute Hörner and Mathias Antlfinger, involves a series of networked client - computers with the work installed on them, to give rise to a kind of collective

meditation. Participants perform a mantra then send it to the other users online. This creates a community of computers in meditation, generating a field of positive energy that the artists reckon is transferred to the users. Vice versa, the *Empathy Box* by the Italian collective IO/cose establishes a community of users united by empathy through their shared perception of pain – pain caused by an electric shock generated by the device and transmitted through the human chain. Lastly, *Confession 2.0* by Cristiano Poian and Paolo Tonon explores the connection between the drastic drop in confession attendance and the digital soul-baring typical of social networks, by means of a high-tech confessional that makes our confessions public, transforming us into "successful sinners".

All of these works deploy the rites, sacraments, idols and fetishes of a spirituality currently renewing itself in line with the anthropological mutation in progress. As has always happened, for the greater glory of God.

Domenico Quaranta 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 reviji Flash Art. Njegova prva knjiga z naslovom "*NET ART 1994–1998: La vicenda di Äda'web*" (SPLETNA UMETNOST 1994–1998: Zadeva Äda'web) je bila objavljena leta 2004. Bil je tudi sourednik publikacij "*Conessioni Leggendarie. Net.art 1995–2005*" (Legendarne zveze. Spletna umetnost 1995–2005), Milan, oktober 2005 in "*Holy Fire. Art of the Digital Age*" (Sveti ogenj. Umetnost digitalne dobe), Bruselj, april 2008. Skupaj z Matteom Bittanti je bil sourednik knjige "*GameScenes Art in the Age of Videogames*" (Prizori iz iger. Umetnost v času video iger). Med njegove najnovejše objave sodijo "*Todd Deutsch: Gamers*" (2008) in "*Gazira Babeli*" (2008). Poučuje "Net Art" na akademiji Brera v Milanu ter vodi blog *Spawn of the Surreal*. Februarja 2009 bo Quaranta kuriral Expanded Box for Arco Art Fair v Madridu, Španija.

Domenico Quaranta is an art critic and curator who lives and works in Brescia, Italy. With a specific passion for and interest in net art and new media, Domenico regularly writes for Flash Art magazine. His first book, titled *NET ART 1994-1998: La vicenda di Äda'web* was published in 2004; he also co-curated *Conessioni Leggendarie. Net.art 1995-2005* (Milan, October 2005) and *Holy Fire. Art of the Digital Age* (Brussels, April 2008) and co-edited the book *GameScenes, Art in the Age of Videogames* together with Matteo Bittanti (Milan, October 2006). Among his most recent publications, *Todd Deutsch: Gamers* (2008) and *Gazira Babeli* (2008). He teaches "Net Art" at the Accademia di Brera in Milan and runs the blog *Spawn of the Surreal*. In February 2009, he will curate the Expanded Box for Arco Art Fair in Madrid, Spain.



Projekti / Projects

Črna luknja (Kmalu se bo spremenilo naše razumevanje Vesolja) / Black Hole (Our understanding of the Universe is about to change), 2008

Barvni DV, 1:30 min

Colour DV, 1:30 min

Črna luknja je kratek video, posnet v laboratoriju eksperimentalne in uporabne fizike na Univerzi v Berlinu med izvajanjem eksperimentov s fotonsko fizijo. V kemijsko-fizičnem smislu so mikro-eksplozije, ki jih vidimo v videoposnetku, pravzaprav molekule kisika in vodika, ki razpadajo zaradi izjemno visoke temperature. Vendar pa italijanske umetniške skupine ne zanima zgolj fizika. Video, ki je najprej nastal pod naslovom *Dio* (Bog), raziskuje prepad med eksperimentalno znanostjo in spiritualnostjo, pokaže pa tudi, kako se lahko mnogi koncepti iz visoke znanosti odražajo tudi v duhovni sferi. Moč dela pa se skriva zlasti v tistem, kar ostane neizrečeno. Težko ga je namreč razvozlati, posebej zato, ker ni umeščen v noben kontekstualni okvir.

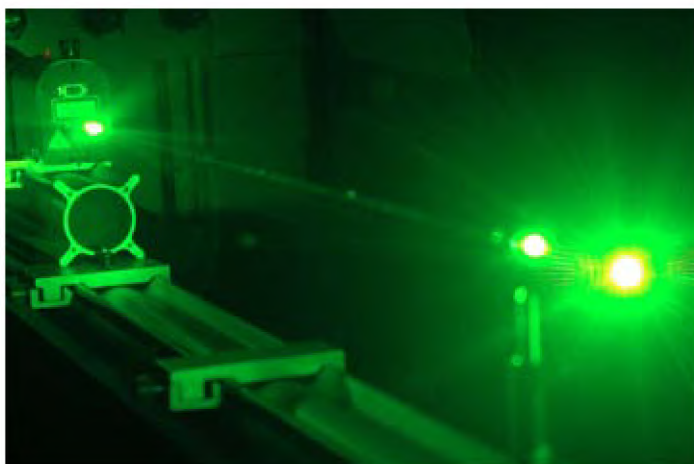
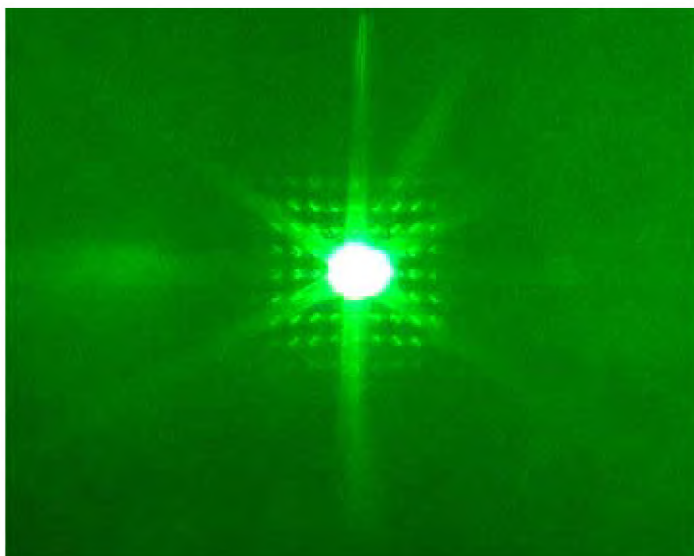
Ni naključje, da je delo v zadnjih tednih doživelo preporod na portalu Youtube, kjer so ga umetniki predstavili kot originalni video posnetek iz velikega hadronskega trkalnika, "apokaliptičnega" trkalnika delcev organizacije CERN v Ženevi le nekaj dni pred prvim, spodletelim eksperimentom. Komentarji anonimnih obiskovalcev segajo v samo srce umetniškega izražanja skupine Alterazioni video, ki je sestavljeno iz infiltracije medijev s potencialno nevarnimi produkti ("To bi lahko bilo za nekatere nevarno. Potrebno je opozorilo", "Ustaviti sem se moral pri desetih sekundah – in kaj ima to z znanostjo?"), nekakšno dvoumnostjo, ki igra "na vse ali nič" ("Hej, saj v tem videu ni ničesar ..."). Nobenega dvoma ni, da se bo naše razumevanje vesolja kmalu spremenilo.

Black Hole is a brief video which was shot in the laboratory of experimental and applied physics at the University of Berlin, during experiments with the fission of photons. From a chemical/physical point of view, the micro-explosions that can be observed in the video are oxygen and hydrogen molecules that break apart due to excessive heat. But it is clearly not just pure physics that interests the Italian collective. The video, which was originally entitled *Dio* (God), explores the chasm that separates experimental science and spirituality, and also shows how many ideas the most advanced developments of the former could bring to the latter. At the same time, the power of the work lies above all in what is left unsaid, in how difficult it is to decipher, especially when it appears to us without any kind of contextualization.

It is no coincidence that in recent weeks the work has experienced a second life on Youtube, where the artists presented it as an original video shot in the LHC, the "end of the world" particle accelerator at the CERN in Geneva, a few days before its first, failed experiment. The comments of anonymous visitors get to the heart of the work of Alterazioni Video, which consists in infiltrating the media with potentially dangerous products ("This could be dangerous to some people. It should come with a warning", "I had to stop at 10 seconds, and what does this have to do with science?"), an 'all or nothing' ambiguity ("hey, there is nothing in this video ..."). Unquestionably, our understanding of the universe is about to change.

Alterazioni Video (Paololuca Barbieri Marchi, Alberto Caffarelli, Matteo Erenbourg, Andrea Masu in Giacomo Porfiri) je umetniška skupina, ustanovljena v Milanu leta 2004.

Alterazioni Video (Paololuca Barbieri Marchi, Alberto Caffarelli, Matteo Erenbourg, Andrea Masu and Giacomo Porfiri) is an art collective established in Milan in 2004.



7UP, 2008

7-kanalna video instalacija

7UP je serija dvanajstih mikro-performansov, ki se odvijajo v virtualnem svetu Second Life. Kot pogosto opazimo pri dramskih umetnostih, se video osvobodi svoje podrejene, izključno "dokumentarne" vloge, in postane pravi objekt umetniškega opazovanja. To velja tudi za dramsko umetnost v virtualnih svetovih, ki za prebivalce teh svetov predstavljajo prizorišča realnih dogodkov, opazovalci iz zunanjega sveta pa zgolj pasivno opazujejo ta tok gibljivih sličic na zaslonu. Zaradi minimalistične narave dogajanja in ujetosti v neskončno zanko se ta dela spreminjajo v male, animirane umetniške slike. Ni naključje, da se umetniki izrecno sklicujejo na renesančne portale, okrašene s ploščami, ki pripovedujejo določeno zgodbo. Zgodba, ki jo pripoveduje delo *7UP*, govori o dveh projekcijah identitet (avatarjih), ki sta se nekako osamosvojili: absurdno, dolgočasno in malce prazno življenje dveh polbogov, ki takrat, ko gospodarjev ni, stopita skupaj in poskušata poiskati način – popolnoma nečloveški (ali bolje rečeno nadčloveški) način – preživljanja časa. Tako oba sedita v celici pod uro, ki meri čas mirovanja, ali pa se umakneta na majhen peščen otok, kjer v neskončnost hodita okrog palme. Ali pa se spremenita v kipa v grobnici lobanj Miki Mišk – ali pa preživljata ameriški sen življenja na cesti, dokler ne trčita v kulise iz geometrijskih likov iz papirnate kaše ...

Gazira Babeli živi in ustvarja kot umetnica in dramska ter filmska ustvarjalka v svetu Second Life od pomladi 2006. Sodelovala je pri ustanovitvi prve umetniške skupnosti v svetu Second Life: Odyssey. Po zaključku snemanja filma/predstave *Gaz of the Desert* (*Gaz iz puščave*) aprila 2007, je predstavila

7 channels video installation

7UP is a series of 12 micro-performances set in the virtual world of Second Life and captured on video. In actual fact, as often happens in performance art, the video is freed from its subordinate role of mere "documentation" and becomes the real object of the artists' observations. This sits perfectly with the nature of performance art in virtual worlds, which are perceived by those who operate in them as settings for real action, and by those who merely passively observe them as a flow of moving images on a screen. The minimal nature of the action, combined with the repetition generated by the loop, makes these works into little animated paintings. It is no coincidence that the artists explicitly refer to Renaissance portals decorated with panels that tell a story. The story told by *7UP* is that of two projected identities (avatars) that seem to have acquired independence: the absurd, boring and slightly vacuous life of two demigods who, when their wirepullers are away, get together to try and find a way – an entirely inhuman (or rather superhuman) way – of passing the time. They sit immobile in a cell, under a clock that measures time standing still, or retreat to a tiny desert island, where they go endlessly round the same palm tree. Or they become statues in a crypt full of Mickey Mouse skulls, or live out the American dream of life on the road, until they run up against the papier-mâché and polygon scenery ...

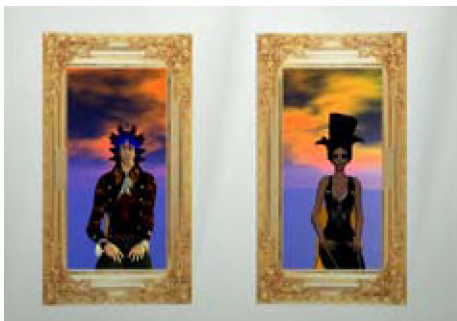
Gazira Babeli has been living and working as an artist, performer and film-maker in Second Life since spring 2006. She was involved in the launch of the first native artistic community in Second Life: Odyssey. In April 2007, after filming the movie/

retrospektivo z naslovom [*Collateral Damage*] (Kolateralna škoda). Večina Babelinih del je trenutno spravljenih v regiji Second Lifea z imenom Locusolus.

Patrick Lichty je konceptualni umetnik, pisatelj, kurator in aktivist. Svoja dela mednarodni javnosti predstavlja že od leta 1990, najbolj znan pa je po svojih 3D animacijah s skupino aktivistov "The Yes Men" in kot glavni urednik revije *Intelligent Agent Magazine* v New Yorku. V svetu Second Life se predstavlja z avatarjem Manom Michinaga, je pa tudi ustanovni član dramske umetniške skupine Second Front.

performance *Gaz of The Desert*, she staged a retrospective exhibition entitled [*Collateral Damage*]. Most of Gazira Babeli's works are currently archived in the Locusolus region of Second Life.

Patrick Lichty is a conceptually-based artist, writer, curator, and activist. He has been exhibiting internationally since 1990, and is best known for his 3D animations with the activist group, The Yes Men, and as Editor in-Chief of *Intelligent Agent Magazine* in NYC. He acts in Second Life with his avatar Man Michinaga, and is a founding member of the performance art group Second Front.



Odmor za kosilo / Lunch Break, 2008

Video, 19:53 min

Odmor za kosilo "je raziskovanje časa in prostora v različnih slojih zvoka, slike in na videz dolgočasnih vsakdanjih situacij. Te sloje, ki so v videu običajno popolnoma prepleteni, lahko v tem primeru opazujemo ločeno. Sestavlja se nova zgodba. Avtorji videa so hkrati tudi njegovi glavni igralci in s tem smo se tudi sami postavili v enako kaotično situacijo." Vsakodnevno situacijo iz naslova, ki zaznamuje skupno življenje in delo skupine, spremlja glas pripovedovalca, ki govori o nastanku veselja. Delo zbujata tudi asociacijo na krščansko ikonografijo, zlasti na večerjo v Emavsu.

BridA je skupina umetnikov iz Nove Gorice, v kateri sodelujejo Jurij Pavlica, Sendi Mango in Tom Kerševan. Skupina 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.

Video, 19:53 min

Lunch Break "is the search for time and space in multiple layers of sound, image and apparently boring everyday situations. Layers that are usually completely mixed in videos, in this case can be read individually. A new story is being built. The creators of the video are at the same time the main characters, and in doing so we have put ourselves in the same unstable and chaotic situation." The daily situation of the title, which underlines the shared lives and work of the collective, is accompanied by a voice-over that narrates the creation of the universe. Rather than giving rise to an ironic conflict between high and low, the juxtaposition of the two elements seems to underline the connections between the sublime and the mundane, macrocosm and microcosm. The imagery also contains an evident reference to Christian iconography, in particular to the dinner at Emmaus.

BridA is a Slovenian art collective based in Nova Gorica, composed of Jurij Pavlica, Sendi Mango and Tom Kerševan. 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 that is capable of existing autonomously and functioning outside its individual members.



But 46 is a lot closer
to infinity!

Izkušnja z mojim dekletom / The Girlfriend Experience, 2007 – 2008

Omrežni performans
girlfriend.mediamatic.net

Networked performance
girlfriend.mediamatic.net

Pri delu *Izkušnja z mojim dekletom* se lahko gledalec iz katerega koli dela sveta prijavi v enega izmed štirih "človeških avatarjev" in jih anonimno upravlja prek spletnega mesta *girlfriend.mediamatic.net*. Na tem spletnem mestu lahko izberete svojega avatarja in z njimi igrate igro. Opazovati jih je mogoče tudi iz "Analogne vile". Vsak avatar nosi majhen brezžični naglavni oddajnik, ki je opremljen z mini kamero s 135-stopinjskim zornim kotom, mikrofonom in slušalko. Z brezplačnim programom Skype lahko deset minut upravljate osebno oko, glas in telo enega izmed igralcev. Upravljate ga tako, kot želite sami. Lahko komunicirate le s svojim avatarjem ali pa prek njega komunicirate z drugimi avatarji oziroma navezujete stike z drugimi domačimi uporabniki. Po desetih minutah sistem samodejno prekine zvezo in nadomesti vas drug igralec. Vendar pa so avatarji resnični ljudje, zato jih morate najprej spoznati in pridobiti njihovo zaupanje, da bodo za vas opravljali posebne naloge. Igralec in avatar se učita, kaj lahko pridobita drug od drugega in kako daleč je avatar pripravljen izpolnjevati navodila. V tej interakciji ni jasno, kdo vodi igro.

Britanec Martin Butler je študiral gledališče in režijo v Manchestru ter koreografijo na šoli SNDO, v Amsterdamu. Trenutno je zaposlen pri zavodu Liminal.

The Girlfriend Experience is a project that lets the viewer log in to four "human avatars" from anywhere in world and exclusively and anonymously direct them via *girlfriend.mediamatic.net*. On this website you can choose one of four real-life avatars and play with them. They can also be viewed live at the "Analogue Villa" space. Each avatar is equipped with a small wireless headset transmitter consisting of an eye view 135 degree mini camera, a microphone and earpiece. Using Skype free download software, for ten minutes you are given the personal eye view, voice and real body of one of the performers to manipulate and direct as you will. You can go one-on-one with your avatar, use your avatar to communicate with other avatars or use the avatars to make contact with other users at home. After ten minutes you are automatically disconnected and another player can take your place. However, the available avatars are real people too, so in order to win their trust and have them perform special tasks, you first need to get to know them and find out what is possible. Player and avatar explore what they can do for each other and how far the avatar wants to go to execute specific desires. It is ambiguous who is really controlling the situation.

British-born Martin Butler trained in theatre science and performance direction in Manchester and Choreography at the SNDO, Amsterdam. He is currently operating under the Liminal Institute.

The Girlfriend Experience

Hello. Welcome to the Girlfriend Experience.

The Girlfriend experience is a multiplayer game allowing you to enter into a real-life person and use this person as an avatar. However, the available avatars are real people too, so in order to win their trust and have them perform special tasks, you first need to get to know them and find out what is possible. If you are rude they will probably cancel your playtime.



when they are online they can be reached at

<http://girlfriend.mediamatic.net/>

The girlfriend experience is a project by Martin Butler/ The Liminal Institute together with Mediamatic (the Netherlands)

Napisi na steni (Kopiraj njihovo vero) / The Writings on the Wall (Copy Their Faith), 2005 – 2008

Prostorska instalacija

Leta 1967 je Sveti sedež rimsko katoliške Cerkve razglasil papeški (oziroma apostolski) blagoslov za veljavnega, tudi če je posredovan v živo prek radijskega signala. Temu je sledila enaka razglasitev za televizijski signal leta 1985 in leta 1995 je sledil še internet. Če je blagoslov posnet in znova predvajan, le-ta izgubi veljavo. Četudi je poudarek na prenosu "v živo" načeloma tehnično upravičen, če imamo v mislih analogne radijske in televizijske prenose, pa se zaplete pri prenosih prek interneta, saj odločba spregleda tehnično dejstvo, da se podatki, čeprav se po internetu prenašajo v realnem času, hkrati tudi začasno shranjujejo (torej snemajo). Tako postane sprejemanje blagoslova "v živo" vse bolj stvar vere in simultanost pri tem izgublja pomen.

Če v primeru interneta tehnični postopek za shranjevanje podatkov, da bi jih bilo mogoče predvajati v živo, ne razveljavi blagoslova, se moramo vprašati, zakaj enako ne velja tudi za druge nosilce podatkov, kot je, na primer grafoskop.

V okviru dela *Napisi na steni* sta Conrads in Gerken na Sveti sedež, na berlinsko škofijo in lokalne župnije pošiljala pisma in elektronsko pošto ter prosila za apostolski blagoslov, shranjen na prozorno folijo za projiciranje v živo s pomočjo grafoskopa. Leta 2008 so na Sveti sedež poslali zadnje pismo z vprašanjem, ali fotokopiran blagoslov tudi velja. Še vedno čakajo na odgovor.

Site-Specific installation

In 1967, The Roman Catholic Church's Holy See declared the papal (or apostolic) blessing valid even if received through live radio broadcast. This was followed by an equivalent decree concerning live television broadcasts in 1985 and live internet broadcasts in 1995. If recorded and repeated, in all of those cases the blessing loses its validity. Even if the emphasis on the "live" – character seems technically plausible with regard to analog radio and TV-broadcast, in the case of live internet transmission this decree ignores the technical fact that data, while being live-streamed on the internet, is always also temporarily stored (and thus recorded) in the process of live transmission. In this sense, the fact of receiving a blessing "live" increasingly becomes a matter of belief, not of simultaneity.

If, in the case of the internet, the technical process of temporarily storing data in order to transmit live, does not render the blessing invalid, it must be asked, why this power has not been extended to other storage media such as, for example, an overhead projector or a photocopied foil.

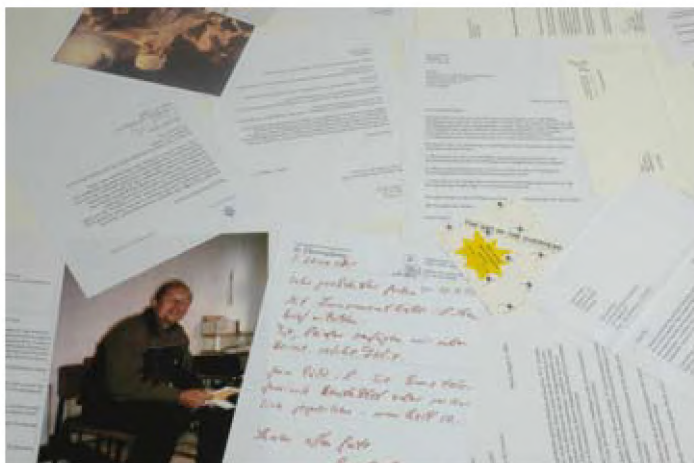
For *The Writings on the Wall (2005)*, Conrads and Gerken sent letters and e-mails to the Holy See authorities, to Radio Vaticano, to the Berlin Diocese and to the local parish authorities, asking for an apostolic blessing stored on a transparency to be transmitted live by means of an overhead projector. In 2008 they sent to the Holy See a last letter, asking about the validity of the blessing now photocopied. They are still waiting for a reply.

Martin Conrads (rojen 1969 v Kölnu) je študiral komunikologijo, psihologijo in moderno zgodovino v Mainzu in Berlinu. Ustvarja kot umetnik, avtor in kulturni producent v Berlinu.

Martin Conrads (born 1969 in Cologne, Germany) studied Communications, Psychology and Modern History in Mainz and Berlin. He works as an artist, author and cultural producer in Berlin.

Ingo Gerken (rojen 1971 v mestu Lippetal / Westfalen) je študij zaključil na glasgowski umetnostni akademiji Glasgow School of Art.

Ingo Gerken (born 1971 in Lippetal / Westfalen) completed his studies at the Glasgow School of Art.



Dokaz / Evidence, 2008

Video instalacija

Dokaz je serija šestih videoposnetkov različnih dolžin, ki se hkrati prikazujejo in ponavljajo v zanki. Naše navdušenje nad tehnologijo ne izvira le iz veselja nad tehnološkimi dosežki, temveč iz naših sebičnih interesov, ko se sprašujemo "Kaj lahko tole stori zame?". Slike so izgubile svojo mističnost, saj nas vsak dan bombardirajo s slikami. Slike zvezdnikov, politikov, zvezd resničnostnih šovov nas obkrožajo na televiziji, internetu, reklamnih panojih, gledajo nas iz časopisov, z avtobusov in vseh vrst drugih površin, ki so zmožne prikazovanja slik. Slike so zdaj postale del statusa in digitalna tehnologija nam je omogočila orodja, s katerimi lahko ustvarimo svoj lasten status.

V tem delu samotni popotnik odkrije televizijski zaslon, ki stoično prikazuje zakasnjeno sliko svoje bližnje okolice. Popotnik se zatopi v to okolje in navdušeno opazuje lastno podobo na ploskem zaslonu. Mala elektronska podobica potrjuje njegov obstoj bolj kot katera koli slepa vera v božansko, čeprav je podobica na zaslonu ravno tako ločena od fizičnega sveta kot je vsako pojmovanje vere.

Bryant Dameron je svoja dela razstavljal tako v ZDA kot drugje po svetu, sodeloval je na filmskih festivalih, galerijskih razstavah in na televiziji. Leta 2005 je diplomiral z odliko na univerzi Virginia Tech in pridobil diplomu iz komunikacije masovnih medijev ter leta 2007 prejel magistrski naziv univerze Virginia Commonwealth.

Video installation

Evidence is a series of six videos of varying length displayed looping simultaneously. Our growing fascination with technology is not fed purely for the sake of accomplishment, it is rather a selfish interest in "What does this do for me?". Images are no longer mythical, we are saturated with images everyday. Images of celebrities, politicians and reality TV stars bombard us on television, the internet, billboards, newspapers, city buses and any other conceivable surface that can display an image. Images are now status, and with digital technology we now have the tools to create our own status.

In this work a lone traveler discovers a television monitor stoically displaying a delayed image of its immediate environment. The traveler inserts himself into this environment, fascinated with his image on the 2D screen. The small, electronic image validates his existence in a way that no blind faith in the divine could ever match, even though the image on the monitor is just as disconnected from the physical world as any conception of faith.

Bryant Dameron has exhibited work internationally and across the USA in film festivals, gallery exhibitions, and television. He graduated cum laude from Virginia Tech in 2005 with a degree in Mass Media Communications, and in 2007 received a MFA degree from Virginia Commonwealth University.



etoym.AFTER-LIFE-CERTIFICATE, 2008

Instalacija

MISIJA – VEČNOST je kult mrtvih, ki temelji na informacijski tehnologiji. etoym CORPORATION digitalno pošilja PILOTE M∞ preko poslednje meje, da razišče življenje po smrti, najvirtualnejšega od vseh svetov. Trenutno 1120 registriranih uporabnikov sestavlja skupnost živih in mrtvih, ki spreminja odnos družbe do spomina (ohranjanje / izguba), časa (prihodnost / sedanjost / preteklost) in smrti. Pod budnim očesom tisočih ANGELOV M∞ (živečih) PILOTI M∞ (mrtvi) večno potujejo skozi prostor in čas.

V kontekstu MISIJE – VEČNOST je *CERTIFIKAT POSMRTNEGA ŽIVLJENJA*. etoym način za prenos DELNICE.etoym na naše preminule sorodnike in prijatelje. Projekt črpa navdih iz starodavnega kitajskega rituala "Joss Paper", s katerim z ognjem prenašajo premoženje (gotovino, automobile in celo mobilne telefone in predvajalnike mp3) na mrtve. Etoyevci so v sodelovanju z nadarjenim mladim kitajskim grafičnim oblikovalcem Ruan Qianrui ustvarili bankovec, ki ustreza tisočini 1 DELNICE.etoym (resnična delnica družbe etoym CORPORATION S.A., registrirane v švicarskem mestu Zug). 100.000 CERTIFIKATOV POSMRTNEGA ŽIVLJENJA je bilo natisnjenih leta 2008 za razstavo SYNTHETIC TIMES, ki se je odvijala v Kitajskem muzeju umetnosti v Pekingu. Od takrat AGENTI.etoym delijo te UMETNINE.etoym obiskovalcem z vsega sveta v počastitev skupnosti živih in mrtvih. Z vsakim prenosom CERTIFIKATA POSMRTNEGA ŽIVLJENJA se sežge del blagovne znamke etoym. *CERTIFIKAT POSMRTNEGA ŽIVLJENJA*. etoym je prikazan v ETUIJU.etoym, ki vsebuje

Installation

MISSION ETERNITY is an information technology-driven cult of the dead. etoym CORPORATION digitally sends M∞ PILOTS across the ultimate boundary to investigate afterlife, the most virtual of all worlds. Currently 1120 registered users build a community of the living and the dead that reconfigures the way information society deals with memory (conservation / loss), time (future / present / past) and death. Under the protection of thousands of M∞ ANGELS (the living) the M∞ PILOTS (the dead) travel space and time forever.

In the context of MISSION ETERNITY, the *etoym.AFTERLIFE-CERTIFICATE* is a way to transfer etoym.SHARES to our deceased relatives or friends. The project is inspired by an arcane Chinese ritual of using fire to transfer assets (cash, cars or even cell phones or mp3 players) to the dead, called "Joss Paper". etoym collaborated with young graphic design talent Ruan Qianrui in China to create a banknote equivalent to 1/1000th of 1 etoym.SHARE (existing stock of etoym. CORPORATIONS.A., a corporate sculpture and real company registered in the city of Zug/Switzerland). 100.000 AFTERLIFE-CERTIFICATES have been printed in June 2008 for the show SYNTHETIC TIMES at the National Art Museum of China in Beijing. Since then, etoym.AGENTS hand out this etoym.ART-WORK to the audience all over the planet to celebrate the community of the living and the dead.

With each transferred AFTERLIFE-CERTIFICATE, a part of the etoym.BRAND goes up in smoke.

The *etoym.AFTERLIFE-CERTIFICATE* is shown in an etoym.CASE that features also a video of a chinese singer in the

tudi video posnetek kitajskega pevca v SARKOFAGU. Pevec poje kitajsko pesem, ki se dotika predstavljene teme.

etoy je umetniški projekt, ki svoja sredstva vlaga v ustvarjanje umetnosti. Delniška družba uteleša samo jedro in kodeks korporacijske skulpture ter nadzira, ščiti, promovira in izrablja svoje kulturne vsebine (intelektualno lastnino) ter UMETNIŠKO KOLEKCIJO.etoy. Skupina etoy namerava celoten finančni dobiček znova vložiti v umetnost – to je zadnji člen vrednostne verige.

SARCOPHAGUS amid the certificates, and sings a chinese song that refers to the topic in a very broad way.

etoy is art and invests all resources in the production of more art. The firm represents the core and code of the corporate sculpture, and controls, protects, promotes, and exploits the cultural substance (intellectual property) and the etoy.ART-COLLECTION. etoy intends to reinvest all financial earnings in art - the final link in the value chain.



Meditacija za Avatarje / Meditation for Avatars, 2007 – 2008

Spletni projekt
www.meditation-for-avatars.net

Web project
www.meditation-for-avatars.net

“Oseba, ki uporablja internet, ima možnost izbire. Od vašega uma je odvisno, ali bo internet postal vir veselja ali trpljenja. Um presega fizični objekt.” Samostan Namgyal, Inštitut za budistične študije, blagoslovljenje kiberprostora

“A person using the Internet has the choice. Whether the Internet becomes material for happiness or for suffering depends on your mind. The mind goes before the external object.” Namgyal Monastery, Institute of Buddhist Studies, blessing cyberspace

Kot neomejeno, nedotakljivo vesolje je internet prostor za človeške projekcije. Človeško razumevanje interneta močno vpliva na to, kako ga uporabljajo. *Meditacija za Avatarje* je spletna socialna mreža, katere člani/računalniki obdelujejo mantre in jih pošiljajo po internetu. Računalniki so podaljški človeškega uma – tisti, ki razmišljajo o računalniku, razmišljajo tudi o sebi. Računalnik, ki je navdan s pozitivno duhovno energijo, je zmožen to energijo prenesti na svojega uporabnika. Če želimo sprejeti to energijo, moramo zaupati in verovati v pozitivnost.

V današnjem svetu je težko ohraniti vero. Celo daljnega leta 1670 je Pascalovo delo *Pensées* že vsebovalo avtorjevo priporočilo, naj se tisti, ki so nezmožni verjeti, najprej poskušajo pretvarjati, da verjamejo – s prižiganjem sveč, odhajanjem na mašo in tako dalje. Vera pride s prakso.

V delu *Meditacija za Avatarje* računalniki nastopajo kot avatarji svojih uporabnikov. “Vsi užitki tega sveta zbledijo v primerjavi z ekstazo, ki jo lahko dosežemo z meditacijo,” pravi Swami Sivananda. V tem primeru gre za obliko delegiranega užitka – s tem, da računalniku omogočimo meditacijo, se užitek najprej prenese na računalnik. Uporabniki menijo, da morda nimajo dovolj časa ali pa da niso upravičeni do meditacije. Morda meditacija ne ustreza

As an unlimited immaterial space, the Internet is a space for human projections. How people see the Internet greatly depends on how they use it. *Meditation for Avatars* is an online community network whose participants/computers process Mantras and send them through the Internet. Computers are extensions of the human being – those who think about the computer are also thinking about themselves. A computer that is charged with positive spiritual energy is able to pass on this energy to its user. In order to be able to receive this energy we need trust and faith in the positive.

To have faith is difficult in the postmodern world. And even in 1670, the *Pensées* of Pascal already contained the author's recommendation that those unable to believe should initially pretend to do so – by lighting candles, celebrating masses, and so forth. Faith comes from the practice.

In *Meditation for Avatars* the computers are their users' avatars. “All the pleasures of the world are nothing in comparison with the ecstasy derived from the joys of meditation,” says Swami Sivananda. In this case it is a form of delegated enjoyment – by allowing the computer to meditate, the pleasure is initially delegated to the computer. Users think that they lack sufficient time, perhaps, or are not entitled

njihovi samopodobi.

Ko pa vidijo, da njihov računalnik meditira vsak dan in celo opažajo koristi meditacije, se mnogi skeptiki znajdejo v skušnjavi, da tudi sami poskusijo meditacijo.

Ute Hörner in Mathias Antlfinger sta študirala kiparstvo, matematiko in kibernetiko, nato pa medijsko umetnost na Akademiji medijskih umetnosti v Kölnu. Sta ustanovitelja skupine XObject Space, laboratorij za umetnost in nove medije. Trenutno učita na Univerzi za umetnost in oblikovanje v mestu Halle.

to meditate. Maybe meditation does not suit their self-image.

But seeing that their computer meditates on a daily basis and moreover beginning to feel the benefits of meditation, many such sceptics will begin to think about following their computer's example.

Ute Hörner and Mathias Antlfinger studied sculpture, mathematics and cybernetics, followed by media art at the Academy of media arts in Cologne and were founders of the group XObject Space, Lab for Art and New Media. Today they teach at the University of Arts and Design in Halle.



Skrinjica sočutja / Empathy Box, 2008

Instalacija

Skrinjica sočutja je visokovoltajni generator. Ob pravih nastavitvah višine električnega naboja lahko z njim skupina oseb doživi elektrošok. Na napravo se lahko priključimo tako, da najmanj dve osebi skleneta verigo z rokami. Osebi na skrajnih koncih verige se morata dotakniti krogel. Skozi vsa telesa v verigi med krogla bo stekel električni tok z 9000 volti. Med vsako sprostitvijo električne energije bo *Skrinjica sočutja* proizvedla šum in svetlobne diode pod zaslonom se bodo prižgale.

Skrinjica sočutja je naprava, s katero boste doživeli empatijo. Vse osebe, ki so povezane med seboj in s skrinjico, občutijo boleče električne sunke. Vsi občutijo isto bolečino, zato vsi delijo enako izkušnjo. Bolečina je edini skupni imenovalec vsake religije. Bolečina je orodje za razširjanje vseh vrst dogem in presega vse razlike med verskimi tradicijami, saj se dotika najintimnejše sfere človeškega bitja. Bolečina je tisto vezivo, ki omogoča povezavo med vsemi religijami.

Skrinjica sočutja je nov medij, ki ga je ustvaril Urad združenih religij / Bureau of United Religions. Urad združenih religij je institucija iz hipotetične prihodnosti, ki združuje vse religije, kisesoočajo z nenehno spreminjajočim se svetom: tehnološke revolucije skorajda onemogočajo vero v zastarele dogme, hkrati pa ljudje malikujejo najnovejše inovacije in izdelke.

Skrinjica sočutja poskuša utreti pot v nove generacije tako, da ponudi tehnološko orodje za uvajanje verske izkušnje v vsakodnevne navade. Z estetskega vidika daje videz elegantnega pohištva iz materialov, kot sta les in jeklo, in občutek trdnega, a hkrati udobnega. Ustvarja

Installation

Empathy Box is a high voltage generator. It can be utilized by a group of persons to get an electric shock, just by adjusting the amount of electric discharge. In order to be connected to the machine, two or more persons must hold their hands making a chain. The two at the end of the chain must touch the spheres. The bodies will receive an electric discharge of about 9000 volts, that will start from the spheres and reach everyone who is in the chain. During every electric discharge, the *Empathy Box* will make a white noise and the LEDs below the display will turn on.

Empathy Box is a machine bringing you up to feel empathy. The painful electric discharges are shared by the believers connected to each other and to the box. Everyone of them feels the same pain, thus everyone has the same experience. Pain is the only common aspect of every religion. It is used for spreading any kind of dogma, it goes beyond the differences between the religious traditions and directly into the most intimate sphere of a human being. Pain is basically the adhesive that enables a connection between all religions.

Empathy Box is a new medium constructed by the Bureau of United Religions. The Bureau of United Religions is an institution from a hypothetical future, and it connects all the religions that are facing a constantly evolving world: the technological revolutions are making it almost unacceptable to believe in old dogmas, while the latest innovations or products are worshipped like gods.

Empathy Box tries to open a breach into new generations providing a technological tool for introducing the religious life in the

močna, fizična občutja. Ustvarjen je za tiste, ki se bojijo, da izgubljajo stik s svojo dušo in iščejo pot duhovnosti.

IO/cose v Italiji in Evropi deluje od leta 2006. V okviru svojega delovanja organizirajo subverzivne aktivnosti, ki izzivajo ideologije, prakse in postopke identifikacije in ustvarjanja pomenov. Pri svojih lahkotnih aktivnostih uporabljajo potegavščine in šale kot strateško orodje.

daily habits. Aesthetically it looks like a stylish furniture, made of several materials like wood and steel, solid and comfortable at the same time. It gives physical, strong sensations. It is drawn up for those who feel that the contact with their own soul is vanishing, and need to find the way for spirituality.

IO/cose works 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.



Vročica satelitske noči / Satellite Night Fever, 2006

Video Instalacija

Pot okoli sveta se ne začne in ne konča doma. Vmes se razprostira planet, ki je okno v svet. S 365 megabajti programske opreme okoli sveta.

V filmu *Koyaanisqatsi* režiserja Godfreyja Reggia (1982) je prikazan spopad med civilizacijo in tehnologijo na eni ter naravo na drugi strani. Obe strani sta predstavljeni z nizom slik. Ob nizu slik, usklajeni filmski montaži in zlasti močni glasbi Philipa Glassa se ustvari napetost, ki na koncu privede do skoraj apokaliptičnega poka. *Vročica satelitske noči* temelji na tem formalnem modelu in na metodi, ki jo je uporabil Reggio, ko je ustvarjal dialektiko med slikami, ki pri gledalcu izzovejo čustven odziv. Vendar je v tem delu dihotomija med civilizacijo oziroma tehnologijo in naravo postavljena na stran v prid bolj bistvenega vprašanja: odnosa med civilizacijo in novimi tehnologijami.

Janez Janša je konceptualni umetnik, vizualni umetnik in producent italijanskega porekla, ki že od leta 1995 živi in dela v Ljubljani. Njegov umetniški opus ima močno socialno noto in ga zaznamuje intermedijski pristop. Janša je avtor številnih video del, performansov, instalacij, dokumentarnih filmov in medijskih projektov. To so med drugim *Potrebujem denar, da bi bil umetnik* (1996), *Brainscore* (2000), *Problemmarket.com* (2001), *machinaZOIS* (2003), *DemoKino – Virtualna biopolitična agora* (2003–06), *RE:akt!* (2006–) in *Signature Event Context* (2008). Sodeluje s številnimi tujimi umetniki, muzeji, institucijami, fundacijami, galerijami in festivali.

Video installation

Traveling around the world does not start and does not end at home. In between there is a planet which is a window into the world. In 365 megabytes with software around the world.

In the movie *Koyaanisqatsi* by Godfrey Reggio (1982) the conflict between civilization and technology, on one side, and the nature on the other side, is represented by a rich succession of images. This conflict, thanks to the sequence of images, the rhythm of the editing, but especially the power of Philip Glass' music, generates a tension that leads at the end to an almost apocalyptic clash. *Satellite Night Fever* is inspired by this formal model and to the method adopted by Reggio of creating dialectic between images capable of producing feelings. But in this work the dichotomy civilization/technology vs. nature is overtaken in order to face what it seems to be the more actual core of the issue: the relation civilization-new technologies.

Janez Janša is a conceptual artist, performer and producer of Italian origins working and living in Ljubljana, Slovenia since 1995. His artistic work has a strong social connotation and is characterized by an inter-media approach. Janša is the author of numerous videos, performances, installations, documentaries and media projects. Among them *I Need Money to Be an Artist* (1996), *Brainscore* (2000), *Problemmarket.com* (2001), *machinaZOIS* (2003), *DemoKino – Virtual Biopolitical Agora* (2003–06), *Brainloop* (2006), *RE:akt!* (2006–) and *Signature Event Context* (2008). He collaborates internationally with several artists, museums, institutions, foundations, galleries and festivals.



Sladko življenje / Sweet Life, 2008

Video, 45:00 min

Parodija televizijskega šova brez jasne strukture, programa ali vsebine. Fragmenti različnih pristopov gostitelja in različnih formatov televizijskih šovov. Nekaj med kičem in umetne pink la-lalandije, ki jo zaznamo v italijanskih televizijskih šovih, cinizem in brutalnost Monty Pythonskih parodij ter grotesknost zvezd za 5 minut, ki jih srečujemo v vsakdanjem življenju.

Glavni smisel videa je predstava – gre za neponovljivo dogajanje v živo, kjer video dokumentira dogodek (seveda pa ne tudi kakovosti). Pred našimi očmi se odvije vrsta “šal”, ki skupaj tvorijo celotno delo. Video zaznamuje prevladujoče vzdušje zdrave norosti, primer reakcije na situacijo, kjer nasmešek začenja bledeti in liki postanejo eksplozivni in šaljivo agresivni. Tu se banalnost in resnobnost sporočil posameznih likov prepletata do te mere, da postaneta nerazumljivi.

Gre za manifestacijo ekstatičnega “veselja” contro-freakovskega gostitelja in gostov, ki predstavljajo posamezne “stereotipe”. Liki se popolnoma zlijejo v šov, ko začnejo igrati po pravilih šova *Sladko življenje* in tako postanejo eno.

Jaša je bil rojen 22. avgusta 1978 v Ljubljani. Diplomiral je na beneški akademiji “Accademia di Belle Arti di Venezia” leta 2004, leta 2007 pa je zaključil dvoletni podiplomski študij slikarstva in multimedijev. Živi in dela v Ljubljani. Svoja dela je predstavil na več samostojnih (The Big Show, 2005, Kazemate, Ljubljanski grad; Let's Put an End to all the Disasters, 2006, Ganes Pratt Gallery, Ljubljana; One Hit Wonder, 2007, KiBela, Maribor; itd.) in skupinskih razstavah.

Video, 45:00 min

A ‘parody’ of a TV show that lacks a clear structure, programme or contents. Fragments of various approaches by the host and various TV show formats. Somewhere between kitsch and the artificial pink la-la land found in Italian TV shows, the cynicism and brutality of the Monty Python parodies and the grotesqueness of the 5 minute stars found in the everyday life.

The main idea of the video lies in the performance – an unrepeatable live action in which the video serves as a document of the event (obviously not its quality). We witness an array of pre-studied ‘gags’ that form the final entity. The dominating atmosphere of the video is that of presenting healthy insanity, an example of a reaction to the situation in which smiles start to fade and the characters become the sources of eruptions of uncontrollable humorous aggression in which the banality and seriousness of the messages of the individual characters are intertwined to a point at which they can no longer be understood.

It is a manifestation of ecstatic ‘happiness’ by the control-freak host and the guests who represent individual ‘stereotypes’, characters that are utterly incorporated into the show only once they start to play by the rules of the *Sweet Life* show and they all merge into a single entity.

Jaša was born on August 22nd 1978 in Ljubljana, Slovenia. Graduates at the Fine Art Academy “Accademia di Belle Arti di Venezia” in Venice, Italy 2004, in 2007 finishes two year studies of postgraduate program in painting and multimedia. Works and lives in Ljubljana, Slovenia. He

presented his works at the several solo (The Big Show, 2005, Kazemate Ljubljana castle; Let's Put an End to all the Disasters, 2006, Ganes Pratt Gallery, Ljubljana; One Hit Wonder, 2007, KiBela, Maribor; etc.) and group exhibitions.



Križanje / Crucifixion, 2006

Instalacija

Križanje je medijska instalacija za stranski oltar v cerkvi. Senca na pravi križ na oltarju izpoveduje dogodke, ki so se zgodili med Jezusovim križanjem, kot jih opisujejo štirje evangeliji.

Križanje izrablja možnosti, ki jih omogočajo sodobni mediji, da bi na sodoben način izpričalo to pomembno zgodbo. Dogodki so pretvorjeni v sence in se projicirajo na fizični križ, ki stoji na oltarju. Križ ostaja nedotaknjen, statičen, ritualski predmet, senca pa postane medij izražanja. *Križanje* se uvršča v tradicijo vizualiziranja križanja glede na trenutno obdobje, da bi vsebino približali tudi laikom. Obenem pa so slikarije iz različnih zgodovinskih obdobjih služile kot vir za pravilno reprodukcijo detajlov.

Po zaključku študija fizike v Ulmu leta 2003 se je Markus Kison preselil v Berlin, kjer je začel študirati vizualne komunikacije na Berlinski univerzi za umetnost, smer digitalni mediji pri prof. Joachimu Sauterju, prof. Jussi Ängeslevä in prof. Kori Kimpel. Diplomiral je maja 2008. Sodeloval je na različnih razstavah, med drugim: Ars Electronica, Linz (2007 in 2008); EMAF – Evropski festival medijskih umetnosti, Osnabrück (2008); Boston Museum of Science, ZDA (2008); Transmediale 06, Berlin (2006); in helsinški Muzej sodobnih umetnosti Kiasma (2006).

Installation

Crucifixion is a medial installation for the side altar of a church. The shadow of a physical altar crucifix tells of the events, which happened during Jesus' crucifixion, according to their description in the four Gospels.

Crucifixion uses the possibilities of the modern time-based media, to tell this important story in a contemporary way. The events were turned into shadows and are projected on a physical cross, sitting on an altar. The cross remains a untouched, static, ritual object, while its shadow is extended medial by the content. *Crucifixion* classifies into the tradition of visualizing the crucifixion-scene according to the spirit of each different epoch, in order to make the content also accessible to the layman. At the same time historical paintings from different centuries served as source, in order to reproduce details correctly.

After studying physics in Ulm, in 2003 Markus Kison moved to Berlin to begin his studies on visual communication at the University of the Arts Berlin in the Digital Media Class of Prof. Joachim Sauter, Prof. Jussi Ängeslevä and Prof. Kora Kimpel. He graduated in May 2008 with diploma. He has shown internationally in many venues, including Ars Electronica, Linz (2007 and 2008); EMAF – European Media Art Festival, Osnabrück (2008); Boston Museum of Science, USA (2008); Transmediale 06, Berlin (2006); and Kiasma Museum of Contemporary Art Helsinki (2006).



Le Grand Content, 2007

Video, 3:57 min

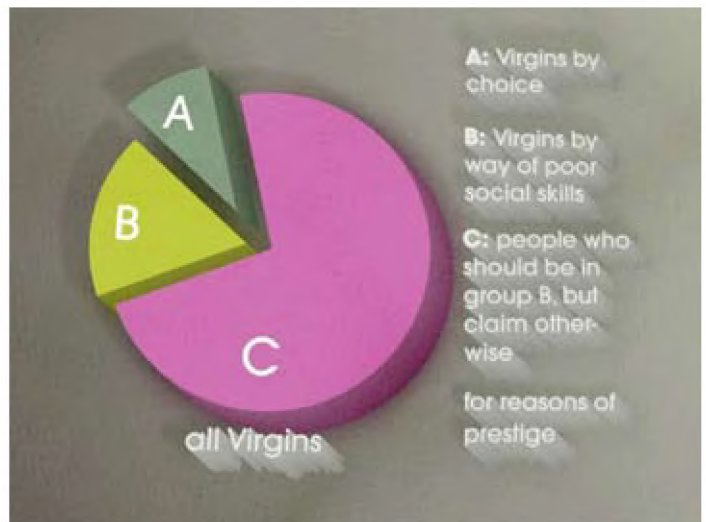
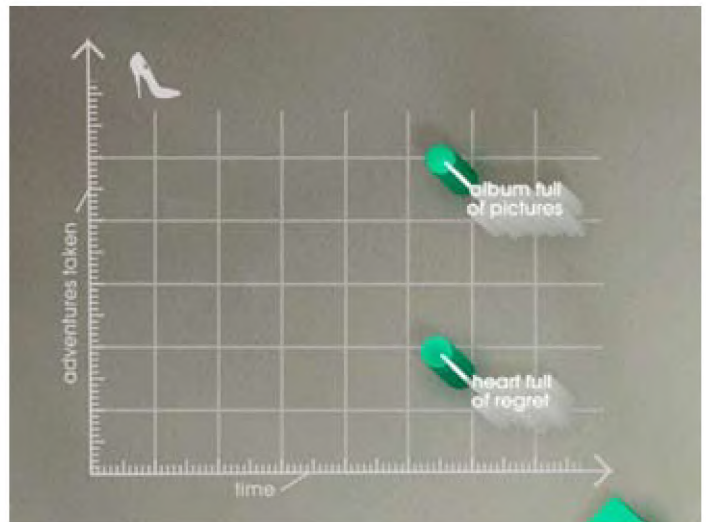
"*Le Grand Content* raziskuje vseprisotno kulturo Powerpointa in išče njen filozofski potencial. Presečišča in diagrami, ki skupaj sestavljajo veličastni "masaker toka asociacij", ki se spopada z izzivom odgovoriti na vsa vprašanja veselja, življenja in sploh vsega. Seveda se mu ta načrt popolnoma sfiži, vendar pa se v tem njegovem neuspehu kljub vsemu nakažejo nekateri odtenki in nianse med velikimi vprašanji življenja: smrt, kabelska televizija, čustva in budre."

Clemens Kogler (1980) in Karo Szmit (1978) sta študirala na Linški akademiji likovnih umetnosti. Instalacija *Le Grand Content* je bila predstavljena na mnogih medijskih in filmskih festivalih, kot so Diagonale (Graz), Edinburghski filmski festival; Optronica (London).

Video, 3:57 min

"*Le Grand Content* examines the omnipresent Powerpoint culture in search for its philosophical potential. Intersections and diagrams are assembled to form a grand "association-chain-massacre" which challenges itself to answer all questions of the universe and some more. Of course, it totally fails the assignment, but in its failure it still manages to produce some magical nuance and shades between the great topics: death, cable tv, emotions and hamsters."

Clemens Kogler (1980) and Karo Szmit (1978) studied at Linz's University of Fine Arts. *Le Grand Content* has been shown in many media and film festivals, such as Diagonale, Graz; Edinburgh Film Festival; Optronica, London.



Spletni čvek z Andyjem / Webchat with Andy, 2007

Video, 13:46 min

Spletni čvek z Andyjem je pogovor po spletu z Andyjem Warholom prek duhovnega medija, ki se je odvijal v nedeljo, 2. septembra 2007. Intervju je naročila revija Blend Magazine / muzej Stedelijk, Amsterdam. V intervjuju so bila zastavljena vprašanja, kot je "Ali Andy kaj obžaluje? Ali ga moti, da mnogi uporabljajo njegovo ime v svojih delih? Ali se umetniško ustvarjanje konča s smrtjo? Ali je v stiku z drugimi pokojnimi umetniki? Ali je opazil kakega obetavnega mlajšega umetnika? Kako se bo umetnost razvijala v naslednjih 50 – 100 letih? Ali se bo kdaj reinkarniral?"

Laric v svojem delu združi dve različni pojmovanji "medija", namreč duhovni in tehnološki medij, ko priredi pogovor z mrtvim umetnikom s pomočjo programa za video pogovor v živo (nekaj, kar bi resničnega Warhola zagotovo pritegnilo). Kaj se zgodi z izkušnjo medija, ko se ta sreča z drugačnim medijem?

Oliver Laric (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, 13:46 min

Webchat with Andy is a conversation with Andy Warhol, contacted through a psychic with mediumistic abilities via webchat on Sunday, September 2, 2007. The interview was commissioned by Blend Magazine / Stedelijk Museum, Amsterdam. The interview features such questions as "Does Andy have any regrets? Does he mind that so many people are using his name for their own work? Does artistic production end with death? Does he communicate with other deceased artists? Are there any young emerging artists he is interested in? How will art develop over the next 50 – 100 years? Will he ever reincarnate?"

Laric collapses together two different conceptions of "medium", the psychic and the technological, using a program of live video webchat (something that would have thrilled the real Warhol) to talk with a dead artist. What happens to the mediumistic experience when it gets mediated?

Oliver Laric (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).

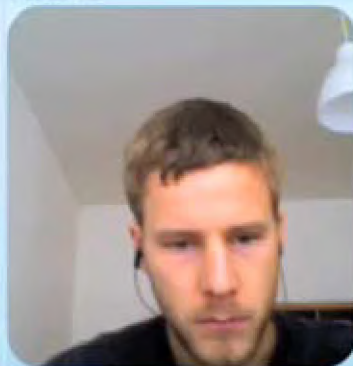
You are logged in as oliverr

Sunday, September 2, 2007

john 228



oliverr



john_228: absolutely not he says regrets are for non achievers

oliverr: does he mind that so many people are using his name for their own work?

oliverr: does artistic production end with death?

oliverr: does he communicate with other deceased artists?

are there any young emerging artists he is interested in?

Send

3 izgotovljene poti do Boga / 3 Ready Made Paths to God, 2008

Spletni projekt

www.lesliensinvisibles.org/3-ready-made-paths-to-god/

3 poti do Boga na prvi pogled spominjajo na nekakšen pripomoček za sodobnega romarja, ki hodi po starodavni poti verovanja s pomočjo satelitskega navigacijskega sistema, ne da bi mu bilo pri tem treba s seboj nositi vulgarnih tehnoloških naprav. V resnici pa gre za mnogo več. V besedah umetnikov: "S tavanjem pogeolocirani matriki in iskanjem vedno istih smerokazov se človek včasih izgubi in se začne spraševati, če sploh obstaja izhod. Z eksperimentiranjem z enim najbolj popularnih spletnih zemljevidov je imaginarna umetniška skupina Les Liens Invisibles našla tri duhovne romarske poti, ki jih lahko uporabniki izmenjujejo, natisnejo in uporabijo. *3 poti do Boga* je Ironičen poskus označevanja teh poti, poleg tega pa razkriva tudi nevidne meje med telesom, podatki in bogom."

Z drugimi besedami je delo *3 poti do Boga* nekakšen pastir, ki nabira ovčice, izgubljene v brezmejnosti omrežja ter jim kaže pravo pot.

Tako verniki kot ostali lahko cenijo preprostost, s katero lahko natančna, podrobna navodila spletnega zemljevida Google Maps prenesemo tako na sedanost kot preteklost. Pot do raja lahko tako najdemo tudi, če ... zavijemo v krožišče in izberemo prvi izvoz na Linhartovo cesto.

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.

Web project

www.lesliensinvisibles.org/3-ready-made-paths-to-god/

3 Ready Made Paths to God might look like a utility designed for the contemporary pilgrim wanting to travel the ancient pathways of faith with the convenience of a satellite navigation system, but without having to carry any vulgar technological gadgets around. In actual fact it is much more than that. As the artists explain: "Wandering around the geolocated matrix and always looking for the same directions, you can sometimes get lost and start to wonder if there's any way out. Experimenting with one of the most popular web mapping services, the imaginary art group Les Liens Invisibles found three spiritual pilgrimage routes ready to be shared, printed and used. *3 Ready Made Paths to God* is an ironic attempt to trace these, and reveals the invisible boundaries between body, data and god."

In other words, *3 Ready Made Paths to God* is actually more like the good shepherd gathering up his sheep lost in the meanders of the net, and showing them the way forward.

Believers or otherwise, we can all appreciate the frank way in which the precise, detailed instructions supplied by Google Maps are superimposed onto both the present and the past, showing how paradise can be reached also by ... taking, at the roundabout, the 1st exit onto Watling St.

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 synapsis, and real life.

Recitacija / Recitation, 2007

Video, 4:29 min

Recitacija je avdiovizualno delo, ki raziskuje ustno izročilo in njegovo razmerje s pisano besedo in nazorskimi prepričanji, zlasti pri verskih besedilih. Združuje računalniško animirani tekst in grafiko ter video posnetke, zajete z mobilnim telefonom. Delo črpa navdih iz poezije Jarmana Patricka, ki je bilo interpretirano na tedenskih delavnicah, kjer so se srečali ustvarjalci vizualnih, govornih in zvokovnih del.

Recitacija je bila predstavljena na mnogih medijskih in video festivalih, kot sta Transmediale 08 (Berlin) in ICA – Institut za sodobne umetnosti, London. Kevin Logan je ustvarjalec zvoka in digitalni umetnik. Živi in dela v Londonu.

Video, 4:29 min

Recitation is an audiovisual piece examining oral traditions and their relationship with text based information and belief systems, in particular religious texts. It incorporates computer animated text / graphics and footage capture by a mobile phone camera. Inspired by and utilising a poem by Jarmain Patrick, which was performed during a development week which brought together visual, spoken word, and audio artists.

Recitation has been screened at many media and video festivals, such as Transmediale 08 (Berlin) and at the ICA – Institute of Contemporary Arts, London. Kevin Logan is a sound designer and digital artist. He lives and works in London.

Brez obraza / Faceless, 2007

Film, 50:00 min

V družbi z uvedenim reformiranim 'realnočasnim' koledarjem, ki nima ne zgodovine ne prihodnosti, smo vsi brez obraza. Nekega jutra se neka ženska zbudi z obrazom, kar jo na smrt prestraši. S pomočjo otroških prikazni se počasi pouči o izgubljeni moči in zgodovini človeškega obraza in začne se njeno iskanje prihodnosti.

Film *Brez obraza*, ki ga opisujejo kot "pravljica, posneta z varnostnimi videokamerami", je bila posneta po pravilih 'Manifesta filmskih ustvarjalcev z varnostnimi videokamerami'. Manifest med drugim določa, da na snemalnih lokacijah niso dovoljene dodatne kamere poleg vseprisotnih kamer za videonadzor (CCTV). Film posnetke varnostnih kamer obravnava kot legalne posnetke 'readymade', scenarij pa temelji na pravnih lastnostih slike.

Manu Luksch, ustanoviteljica televizijske postaje ambientTV.NET, je filmska umetnica, ki ustvarja zunajobičajnih okvirov. "Gibljiva" slika in zlasti evolucija filma v digitalni oziroma internetni dobi je postala osrednja tema njenih del. Značilnosti njenih del so brisanje meja med linearnim in hipertekstualnim pripovedništvom, režirano delo in sodelovanje med več avtorji ter postproduksijska in samogenerirana dela. Njeni projekti so predstavljeni na mnogih mednarodnih festivalih in v galerijah, med drugim *Hors Piste* (Centre Pompidou, Pariz 2008), *Goodbye Privacy* (Ars Electronica, Linz 2007), *Connecting Worlds* (NTT ICC, Tokijo 2006), *Satellite of Love* (Witte de With, Rotterdam 2006).

Movie, 50:00 min

In a society under the reformed 'Real-Time' Calendar, without history nor future, everybody is faceless. A woman panics when she wakes up one day with a face. With the help of the Spectral Children she slowly finds out more about the lost power and history of the human face and begins the search for its future.

Defined "a CCTV sci-fi fairy-tale", *Faceless* was produced under the rules of the 'Manifesto for CCTV Filmmakers'. The manifesto states, amongst other things, that additional cameras are not permitted at filming locations, as the omnipresent existing video surveillance (CCTV) is already in operation. The film treats CCTV images as 'legal readymades', and its scenario derives from the legal properties of the image.

Manu Luksch, founder of ambientTV.NET, is filmmaker who works outside the frame. The "moving" image, and in particular the evolution of film in the digital or networked age, has been a core theme of her works. Characteristic is the blurring of boundaries between linear and hyper-textual narrative, directed work and multiple authorship, and post-produced and self-generative pieces. Projects are shown at venues and festivals internationally, such as in *Hors Piste* (Centre Pompidou, Paris 2008), *Goodbye Privacy* (Ars Electronica, Linz 2007), *Connecting Worlds* (NTT ICC, Tokyo 2006), *Satellite of Love* (Witte de With, Rotterdam 2006), to name a few.



Bojevnik za vero / Faith Fighter, 2008

Računalniška igra, PC / MAC

"*Bojevnik za vero* je ultimativna pretepaška igra za te temne čase. Izberite svojo vero in izbijte zobe svojim sovražnikom. Sprostite ventile svoje nestrpnosti! Versko sovraštvo še nikoli ni bilo tako zabavno!" *Bojevnik za vero* je smešen, igriv primer subverzivne afirmacije, ki igralca spodbuja k agresivnosti in nestrpnosti proti drugače verujočim, s tem pa dejansko pokaže na absurdnost takšne nestrpnosti. Hkrati ustvarjalci skupine Molleindustria na videz sporočajo, naj bogovi, če imajo težave v medsebojnih odnosih, te težave raje rešujejo sami, namesto da v svoje spore vpletajo ljudi. Z drugimi besedami avtorjev: *Bojevnik za vero* "želi igralce spodbuditi k razmišljanju, kako se verske ikone pogosto zlorablja za netenje ali opravičevanje spopadov."

Molleindustria želi video igram povrniti vlogo popularnega medija za masovne komunikacije. Njihov namen je raziskati potencialne medija prek subverzije mainstreamovskega klišeja videoigrice (in se ob tem še malo zabavati).

Computer game, PC / MAC

"*Faith Fighter* is the ultimate fighting game for these dark times. Choose your belief and kick the shit out of your enemies. Give vent to your intolerance! Religious hate has never been so much fun." *Faith Fighter* is a funny, playful example of subversive affirmation that, inviting the player to be aggressive and intolerant against others' Gods, in fact shows the absurdity of this intolerance. In the same time, Molleindustria seems to say that, if Gods have any reason to quarrel against each other, they should solve these problems by themselves, without involving the humans, in a classical fight. In the words of the authors, *Faith Fighter* aims "to push gamers to reflect on how sacred representations are often instrumentally used to fuel or justify conflicts."

Molleindustria aims to reappropriate video games as a popular form of mass communication. Their objective is to investigate the persuasive potentials of the medium by subverting mainstream video gaming cliché (and possibly have fun in the process).



Učni kapital / The Instructional Capital, 2008

Instalacija

Učni kapital je projekt v nastajanju, ki raziskuje različne sisteme in orodja za distribucijo informacij, povezana z učenjem in empiričnim znanjem. Od različnih srednjeveških priročnikov za paramedicino ali alkimijo ter nasvetov za vsakdanje življenje do cele palete digitalnih priročnikov, tutorialov, pomožnih dokumentov, vprašanj in odgovorov itd. Te alternativne izobraževalne prakse tvorijo teoretsko in ideološko polje, ki se dotika ekonomske, socialne in duhovne sfere in tako na novo ovrednotijo rabo informacij, kreativni proces ter samo naravo znanja.

Instalacijo sestavlja trdo vezana knjiga na stojalu in nosilec videa DVD. Knjigo lahko razumemo kot arhiv, nelinearno zbirko navodil, ki jih lahko najdemo po celotni mreži. Oblika in videz knjige ustvarita nekakšen status (kot neke vrste biblija izobraževanja in ekonomije), vzdusje prestiža, kar je lahko svojevrsten paradoks glede na njeno banalno vsebino. Video tutorial *Kako uporabljati velelnik* podaja samo strukturo navodil: velelni naklon. Že s to tautologijo tutorial izgubi svojo praktično vrednost, navodila pa postanejo abstraktni ukazi, pretirani do stopnje transcendence.

Petros Moris je bil rojen leta 1986 v grškem mestu Lamia. Živi in dela v Atenah. Sodeloval je na prvem Atenskem bienalu (Atene, 2007) in na Manifesti 6 (Berlin 2007).

Installation

The Instructional Capital is a project in progress that investigates a range of systems and tools of information distribution that are related to instruction and empirical knowledge. From the medieval manuals of any sort of paramedical or alchemistic instructions and advice for every-day tasks to the crowd of contemporary digital manuals, tutorials, How-tos, FAQs etc, these alternative educational practices define a theoretical and ideological field with economical, social and spiritual extensions that re-define the evaluation and use of information, the creative process and the nature of knowledge.

The installation consists of a hard covered book lying on a stand and a DVD video. The book can be considered as an archive, a non linear index of instructions found all over the web. The form and general look of the book suggest a kind of status (the one of an educational-economical bible), an atmosphere of prestige that in the first place can be viewed as paradoxical compared to its banal content. The video tutorial *How to use the imperative* instruct the very structure of the instruction: the imperative mood. With this tautology the tutorial loses its practical oriented purpose, its instructions become abstract orders driven to a transcendental state.

Petros Moris was born in 1986 in Lamia, Greece. He lives and works in Athens. He took part in the First Athens Biennale (Athens 2007) and Manifesta 6 (Berlin 2007).

The Instructional Capital



Volume I

Kristusov miks / The Mashin' of the Christ, 2004

Video, 4:14 min.

www.negativland.com/mashin/

Kristusov miks je Negativlandov strogo zaupen video odgovor na ameriško filmsko uspešnico. Negativland je dešifriral, presnel in premešal najnasilnejši verski film vseh časov skupaj z več kot 27 drugimi holivudskimi upodobitvami Jezusa. Nastala je njihova lastna vizija zadnjih trenutkov Kristusovega življenja ... vse to v 4 minutah in 14 sekundah. Je krščanstvo še vedno neumno? Je komunizem še vedno dober? Negativland upa, da končnega odgovora ne bomo nikoli odkrili.

Skrivni video je bil najavljen maja 2004 v izjavi za medije, v katerem so se pretvarjali, da je video ukradel heker in ga po internetu distribuiral prek programov za izmenjavo datotek po načelu "peer-to-peer".

Od leta 1980 4 ali 5 ali 6 Floptopov, poznanih pod imenom Negativland, ustvarja posnetke, zgoščenke, videe, likovno umetnost, knjige, radijske oddaje in predstave s pomočjo prevzetega zvoka, slike in besedil. Z mešanjem izvirnih vsebin in glasbe z elementi iz masovne kulture, ki so v lasti korporacij, in sveta, ki te elemente obkroža, Negativland te drobce iz vseh koncev in krajev poveže v smiselno celoto in z njimi ustvarja sporočila, ki jih ti niso nikoli nameravali izreči. Zaradi te "kulturne arheologije" in kulturnega mešanja oz. "jamminga" (ta izraz so uvedli leta 1984), so Negativland že dvakrat tožili zaradi kršitve avtorskih pravic.

Video, 4:14 min.

www.negativland.com/mashin/

The Mashin' of the Christ is Negativland's top-secret-not-for-viewing video response to the number one film in America. Negativland decrypted, downloaded and mashed up the most violent religious film ever made along with over 27 other Hollywood portrayals of Jesus to create their own vision of the last moments of Christ's life ... all in 4 minutes and 14 seconds. Is Christianity still stupid? Is Communism still good? Negativland hoped that no one would ever find out for sure.

The secret video was announced in May 2004 in a press release which pretended that the video was stolen by an hacker and distributed on the net by "peer-to-peer criminals."

Since 1980, the 4 or 5 or 6 Floptops known as Negativland have been creating records, CDs, video, fine art, books, radio and live performance using appropriated sound, image and text. Mixing original materials and original music with things taken from corporately owned mass culture and the world around them, Negativland re-arranges these found bits and pieces to make them say and suggest things that they never intended to. In doing this kind of cultural archaeology and "culture jamming" (a term they coined way back in 1984), Negativland have been sued twice for copyright infringement.



(Spi)ritualna OMnipotentnost / (Spi)ritual OMnipotence, 2008

Novomedijska instalacija

New Media Installation

(Spi)ritualna OMnipotentnost je instalacija, ki temelji na "obrednem umivanju rok". Pričujoča instalacija je nekakšna uprizoritev našega telesnega in duševnega aparata za doživljanje sveta, ki si prizadeva spodbujati, raziskovati in izzivati transformacijski potencial simbolnih dejanj, ki se odvijajo zunaj sfere institucionalizirane religije.

Ta interaktivna novomedijska instalacija se osredotoča na dražljaje sluha in otipa, s katerimi je moč doseči katarzično izkušnjo, ki zajame celotno telo. Namen tega početja je spodbujanje napol spiritualne noeze s pomočjo s(t)imulacij, ki imajo samoterapevtski potencial.

Obiskovalca najprej povabimo k poslušanju OMnipotentne mantre, ki se predvaja z avdio datoteke po slušalkah. Avdio signal je sestavljen iz čistih elektronskih zvokov na različnih frekvencah, ki skupaj tvorijo ritem, podoben mantri OM. Obiskovalec si nato umije roke in se skozi ozek, črn hodnik sprehodi do temne sobe, v kateri stoji pedestal. Soba z instalacijo predstavlja psiho-akustično okolje, kjer se zvok mantre predvaja v frekvencah, ki presegajo slušni spekter. Obiskovalci so tako izpostavljeni človeškemu ušesu neslišnim zvokom, tišini – čeprav imajo ti zvoki jasno izmerljiv učinek na njihovo psihološko reakcijo. Na pedestalu se odvija interaktivna animacija s celicam podobnimi oblikami in tekočino. Ko potopimo roke v tekočino, se brezoblični obrisi razlijejo po celotni površini posode in se začnejo premikati neodvisno od naših gibov. Frekvenca predvajane OMnipotentne mantre se zniža na zaznavno frekvenco.

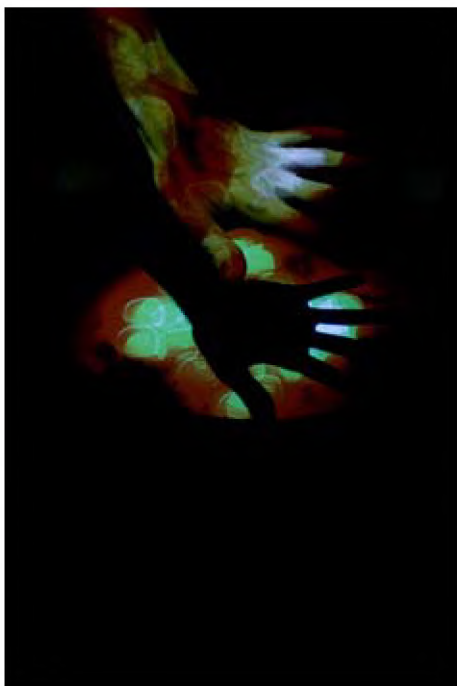
(Spi)ritual OMnipotence is an installation based on the idea of the "ritual hand-washing". It represents a mise-en-scene of our body qua mind perceptive apparatus which wants to stimulate, investigate and challenge the transformative potential of symbolic actions performed outside the realm of institutionalized religion.

This new media interactive installation focuses its attention onto an extension of audio-tactile stimuli which are used to evoke a cathartic, full-body immersive experience. All that in order to provoke a semi-spiritual noesis produced through mediated s(t)imulations with autotherapeutic potential.

The visitor is first invited to listen through headphones to the OMnipotent mantra audio file. The audio is composed by pure electronic sounds of different frequencies that form a rhythm similar to OM. Then the visitor sanitizes his hands and walks through a black, narrow corridor to a darkened room with a pedestal. The installation room represents a psychoacoustic environment where the mantra audio is transmitted on frequencies above the audible range. Therefore, the visitors are exposed to consciously unperceivable sounds that appear as silence, but that have a measurable effect on their psychological reaction. The pedestal contains an interactive animation of cell-like forms and some liquid. When dipping your hands into the liquid, the amorphous shades suddenly dispose over the whole surface of the vessel and start floating independently from your movements. The frequency of the transmitted OMnipotent mantra decreases to an audible level.

OtherehtO je umetniški avatar, ki deluje na področju novo medijske umetnosti in tehnoteike, kjer preučuje kako nove digitalne (dry) in biološke (wet) tehnologije vplivajo na naše zaznavanje realnosti. OtherehtO je nomad šole media designa in multimedialnih umetnosti na akademiji NABA v Milanu. Projekt je nastal v sodelovanje z Machielom Veltkampom in Raphaelom Monzinijem.

OtherehtO is an artistic avatar who creates works of New Media Art and Technoethics that are situated around the inquiry of how the new digital (dry) and biologic (wet) technologies influence our experience in the emulsion (moist) of reality. OtherehtO is a nomad of the media design and multimedia art course at the academy NABA in Milan. The project was developed in collaboration with Machiel Veltkamp and Raphael Monzini.



Sprehod na Mesec / Moonwalk, 2008

Youtube video, 2:20 min,
stereo zvok

Sprehod na Mesec je video Youtube video o spletnem mestu Youtube. Na začetku se opazovalcu zdi, da se video še nalaga, ali pa da ne dela pravilno: Nad predvajalno vrstico Youtubea vidite še eno predvajalno vrstico na črnem ozadju, nad njim pa se odvija animacija, ki spominja na vrtečo se luno. Nato se pokaže še druga, tretja, četrta predvajalna vrstica in sestavijo se stopničke v Nebesa.

Za video se morda zdi, kot da je sam svoja referenca, vendar pa velja omeniti posebno ljubkost njegove zmožnosti, da ustvari lepoto in čarobnost iz dolgočasnih elementov, kot sta predvajalna vrstica ali nalagalna animacija. To je precej jasno, ko se delo predstavi kot video instalacija, sestavljena iz črnega polja, kjer se prikazuje *Sprehod na Mesec*, ki spreminja video posnetek z Youtuba v poetično prizorišče.

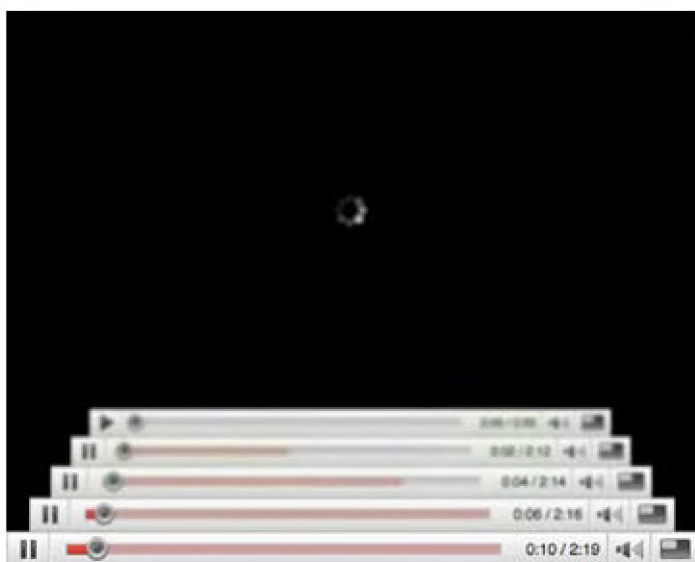
Pash* (Martin Kohout), rojen v Pragi, je umetnik in filmski ustvarjalec, glavni urednik in avtor nekomercialnega kulturnega spletnega projekta jlbjlt.net. Trenutno živi in dela v Berlinu.

Youtube video, 2:20 min,
stereo sound

Moonwalk is a Youtube video about Youtube. In the beginning, we can just think that the video is still loading, or is not working: above Youtube's play-bar, in fact, we see just another Youtube's playbar in a black field, with a loading animation in the middle that looks like a rotating moon. Then the playbars become two, three, four, and they all become the steps of a stair to Heaven.

The video may seem self-referential, but it has a special charm coming from its ability to create beauty and magic using simple, dull elements such as a play-bar or a loading animation. This is quite clear when the work is exhibited as a video installation, consisting in an immersive black box displaying *Moonwalk* on the front wall that changes a shaded Youtube video into a poetic environment.

Pash* (Martin Kohout), born in Prague, is an artist and filmmaker, chief editor and author of non-commercial cultural web jlbjlt.net. Currently he lives and works in Berlin.



YouTube

Watch, share and discover videos

Log in / Sign up / Help / About / Privacy / Terms / Advertise

Upload

Home

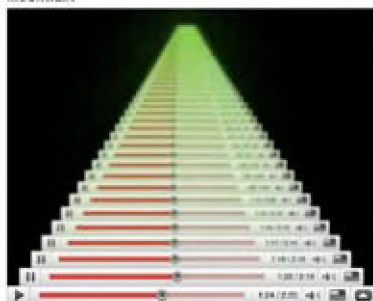
Videos

Channels

Community

Search

Moonwalk



Rate: ★★★★★

Views: 4,801

Share

Favorite

Playlists

Flag

Comments

100% Upvoted

100%

100%

From the Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Google+ community

Spoved 2.0 / Confession 2.0, 2008

Omrežna instalacija

Spoved 2.0 se loteva ironične refleksije o vlogi digitalnih medijev pri izpovedovanju grehov in o ustvarjanju nove vrste spovednic in krajev pokore na spletu. Kar je bilo nekoč skrito, je danes dostopno javnosti. Kar je bilo nekoč sramotno in je ostalo med vernikom, duhovnikom in Bogom, je danes le skupek digitalne kode s fotografijami in video posnetki, ki pričajo o naših dejanjih. Facebook je rastoča zbirka grešnikov.

Spoved 2.0 je fizično/virtualno okolje, kjer vernik/uporabnik lahko znova eksperimentira z intimnostjo katoliške spovedi in hkrati s kolaborativno pokoro. Vernik lahko vstopi v resnično spovednico: namesto duhovnika bo na drugi strani stene našel računalnik. Vernik lahko izbere vrsto greha, vtipka svoj greh, prejme pokoro in sčasoma odvezo.

V realnem času se vtipkani grehi pošljejo na internet, drug računalnik pa jih prestreže in grafično predstavi in izriše na velik zaslon zunaj spovednice. Pojavljajo se znani obrazi in slike, ki so povezani s pojmom "greh" in "religija", na podlagi vtipkanega niza besed. Hkrati se grehi v realnem času objavijo na posebni strani Twitter in nato razširijo po internetu. *Spoved 2.0* združuje javnost in intimnost, odvezo in razpečevanje. S tehnologijo različice 2.0 je vsakdo lahko "slaven" grešnik!

Networked installation

Confession 2.0 aims at ironically reflecting upon the role of digital media in the confession of one's sins and the creation of new kinds of confessionals and spaces of penance in the web sphere. What once was secret, is now public domain. What once was a shame to keep among believer, priest and God, now is a detailed bunch of digital code equipped with photos and videos that testify what one has done. Facebook is a growing repository for sinners.

Confession 2.0 is a physical/virtual environment in which the believer/user can experiment again the intimacy of catholic confession, and an experiment of collaborative penance. The believer can enter a real confessional: instead of a priest, on the other side of the wall, he/she will find a computer screen. The faithful can choose the kind of sin committed, type his/her sin in a text form, and receive penitence and eventual absolution.

In real time, the sins entered by users are sent to the internet, sniffed by another computer and graphically represented and mapped on a big display outside the confessional, shaping known faces and images that deal with the concept of "sin" and "religion" using the clusters of text inserted. At the same time, the sins are published in real time on a delegated Twitter space, and are spread in the Internet. *Confession 2.0* puts together publicity and intimacy, absolution and dissemination. With 2.0 technologies everyone can be a "famous" sinner!



Zares zadnja (in poslednja) večerja / The Absolutely Last (and Final) Supper, 2007

Video, 01:35 min

Zares zadnja (in poslednja) večerja je reprodukcija Da Vincijeve *Zadnje večerje*, ki jo avtorji opisujejo kot "Tableau Da Vincijeve šifre za 21. stoletje". Delo se loteva popularnosti umetniških del, ki prevladuje v svetu Second Life, ki je prepoln reprodukcij slavnih slik in kipov. S profanim, neprepričljivo punkovskim posegom v sliko pa hkrati seveda posežejo tudi v sveto zgodovino. Člani skupine Second Front tako bruhajo vino in kruh na sveto mizo kot alter-egi resničnih oseb. Če pa pogledamo nanje kot na polbogove, kar v resnici so, postane vse jasno: gre zgolj za igro z vrstnikom in za uživanje svobode, ki jim jo omogoča njihov status.

Januarja 2007 je bil ta video prikazan kot kulisa performansa skupine Second Front Art's Birthday, ki je bil predvajan v živo v dvorano Western Front v Vancouvru.

Second Front je skupina pionirskih umetnikov v spletni igri Second Life. Skupina Second Front je bila ustanovljena leta 2006 in je hitro zrasla na zdajšnje število sedmih članov: Doug Jarvis (Victoria), Gazira Babeli (Italija), Patrick Lichty (Chicago), Liz Solo (St. Johns), Scott Kildall (San Francisco), Fau Ferdinand (London) and Bibbe Hansen (New York). Second Front, ki navdih črpa iz številnih virov, ustvarja teater absurda, ki kritično obravnava pojme virtualnega utelešenja, spletnega performansa in virtualnega pripovedništva.

Video, 01:35 min

The Absolutely Last (and Final) Supper is a re-enactment of Leonardo Da Vinci's *Last Supper*, and was described by the authors as a "Da Vinci Code tableaux for the 21st Century". The work challenges the popularity of masterpieces which holds sway in Second Life, packed as it is with reproductions of famous paintings and sculptures. Yet, profaning the painting with an improbable punk twist, they obviously profane the sacred history in the same time. Thus, at least, if we look at the members of Second Front, vomiting wine and bread on the sacred table, as mere alter-egos of real people. But if we look at them as the semi-gods they are, everything becomes clear: they are just playing with one of their peers, and using all the freedom that their status gives them.

In January 2007, this video was embedded as a backdrop for Second Front's Art's Birthday performance that was streamed live into the Western Front in Vancouver.

Second Front is the pioneering performance art group in the online avatar-based VR world, Second Life. Founded in 2006, Second Front quickly grew to its current 7 member troupe that includes Doug Jarvis (Victoria), Gazira Babeli (Italy), Patrick Lichty (Chicago), Liz Solo (St. Johns), Scott Kildall (San Francisco), Fau Ferdinand (London) and Bibbe Hansen (New York). Taking their influences from numerous sources, Second Front creates theaters of the absurd that challenge notions of virtual embodiment, online performance and the formation of virtual narrative.



Posebne objave / Special Announcements, 2006

Video, 14:00 min

Posebne objave govori o ustvarjanju kulta. Namen tega performansa je zgraditi zaupanje med likom in gledalcem. Spoznamo glasnico, doprsni kip zaprtih oči, ki ne kaže čustev in prosi za pozornost in razmišljanje o življenju samem. Glasnica je pripravljena poslušati in spodbuja dialog z gledalcem. Poudarek je na govoru in načinu sporočanja. Vsebina jezika je predmet poglobljenega raziskovanja in performans je strogo usmerjan.

Projekt temelji na umetničnem dvomu v avtoritete in avtokratske prakse: iskanje glasnikov resnice in preverjanje njihove (ne)zanesljivosti kot prinašalcev resnice. Za umetnico dvom v temelje racionalne "resnice" predstavlja večno misijo. Spoprijema se z načinom, kako aktivni govorec predstavlja samega sebe glede na prejemnika sporočila, prav tako pa raziskuje vlogo in učinkovitost jezika skozi različne medije.

Posebne objave so zgrajena na sedmih dvominutnih sekvencah, od katerih ima vsaka drug naslov: Terorizem, Evolucija, Religija, Utopija, Politika, Sodni dan in Samota, vse pa obravnavajo univerzalna vprašanja. Z vidika vsebine gre za raziskovanje premorov, zgodovinskih referenc in repetitive v javnih govorih.

Dana Sederowsky (rojena 1975) živi in dela v mestu Gothenburg, na Švedskem. Ukvarja se z video performansi in fotografijo. Kot umetnica ustvarja izključno sama in z lastnim telesom. Svoja dela je predstavljala doma in v tujini, med drugim: NCCA, Ekaterinburg in Moskva, 2008; Gothenburg Konstförening, Švedska 2005; Muzej moderne umetnosti, Stockholm 1999.

Video, 14:00 min

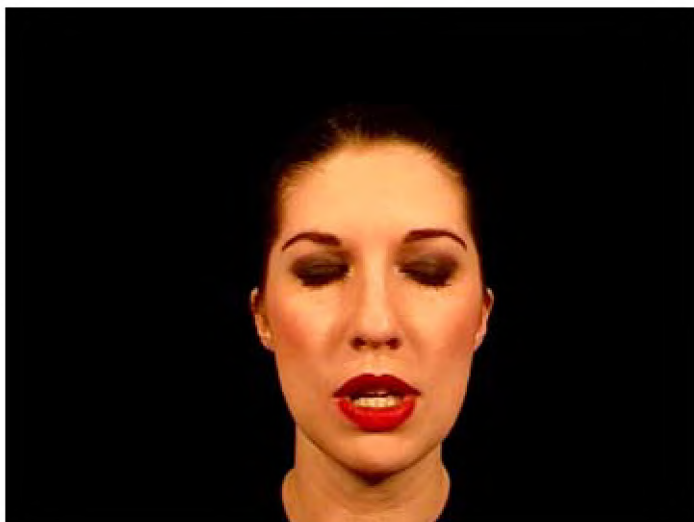
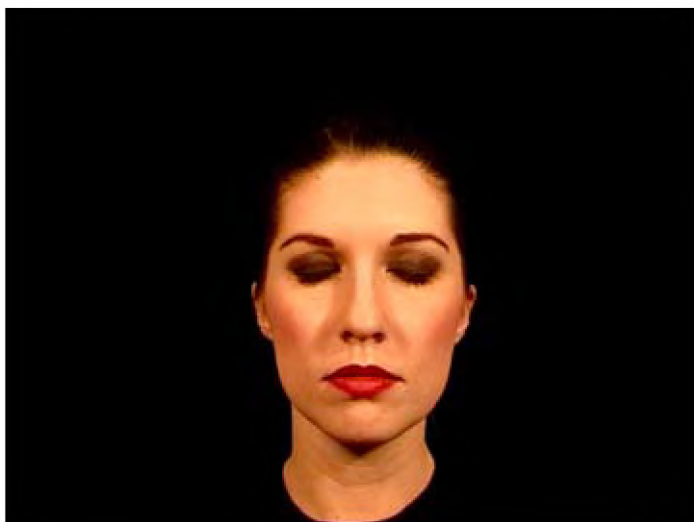
Special Announcements is about building a cult. The idea is to create trust between the character and the viewer. We meet a messenger, a bust with closed eyes and her face showing no emotions, who asks for attention and thoughtfulness about life itself. She is a communicator, ready to listen, and invites dialogue with the viewer. Focus is on the process of using speech and how words are delivered. The matter of language is thoroughly investigated and the performance is strictly directed.

The project revolves around Sederowsky's current questioning of authorities and autocratic ways: the identification of proclaimers of truths and their (non)reliability as proclaimers of truth. Questioning the fundaments for rational "truth" is Sederowsky's ever-going mission. She challenges both the way in which the producer presents her/himself in relation to the recipient, as well as the role of language and the performance of language communication via media.

Special Announcements is built on seven pieces of sequences at 2:00 minutes, with separate titles in turn: Terrorism, Evolution, Religion, Utopia, Politics, Doomsday and Solitude, which all refer to universal issues, and as regards content there is an investigation of pausing, historical reference and repetitions in the form of overt speech acts.

Dana Sederowsky (born 1975) lives in Gothenburg, Sweden. She works with video performance and photography. As an artist she works solely with herself and her own body. She exhibited in many national and international venues, among them:

NCCA, Ekaterinburg and Moscow, 2008;
Gothenburg Konstförening, Sweden 2005;
Modern Museum, Stockholm 1999.



Odgovor: Zapovedi / Re: Commandments, 2007

Video, 5:00 min

Glasba: Rude Awakening, Amsterdam

Video *Odgovor: Zapovedi* je hiter tok podob, vzetih iz holivudskega filma iz leta 1955, *Deset božjih zapovedi*, mednarodnih televizijskih poročil o vojni v Libanonu leta 2006 ter turističnega videa, ki prikazuje živahno trebušno plesalko. Vse skupaj je zmontirano v video s hardcore techno glasbeno podlago. Rezultat je apokaliptični Srednjevzhodni horror rave party, ki razkriva kontradiktornost in patologijo človeških mitov in vedenjskih vzorcev.

Guli Silberstein (rojen leta 1969, živi v Tel-Avivu) je leta 1997 diplomiral iz filma in televizije na Univerzi v Tel-Avivu. V obdobju 1997–2002 je živel na Manhattnu v New Yorku, kjer je leta 2000 diplomiral na univerzi New School University, podiplomski študij je opravil po učnem programu medijskih študij, smer medijska umetnost in video montaža. V Tel Aviv se je vrnil leta 2002 in leta 2003 dokončal svoj debitantski video projekt. Njegova video dela so bila predstavljena na več kot 70ih skupinskih razstavah.

Video, 5:00 min

Music: Rude Awakening, Amsterdam

The video *Re: Commandments* is a rapid stream of images – sampled from the 1955 Hollywood film *The Ten Commandments*, international TV news broadcasts reporting the summer 2006 war in Lebanon, and a tourist video documenting a lively belly dancer, all synched up to a hardcore techno music track – creating an apocalyptic Middle East horror rave party, revealing contradictions and pathologies in human myths and patterns of behavior.

Guli Silberstein (born 1969, lives in Tel-Aviv) graduated in 1997 from Tel-Aviv University, BA in Film & TV Program. Lived in Manhattan, New York, in 1997–2002, where he graduated in 2000 from the New School University, MA in Media Studies program, focusing on Media Art and video editing. Returned to Tel Aviv in 2002 and completed his debut video art project in 2003. His video works have been presented in over 70 group exhibitions.



Havingfunhead, 2006

Video, 3:22 min

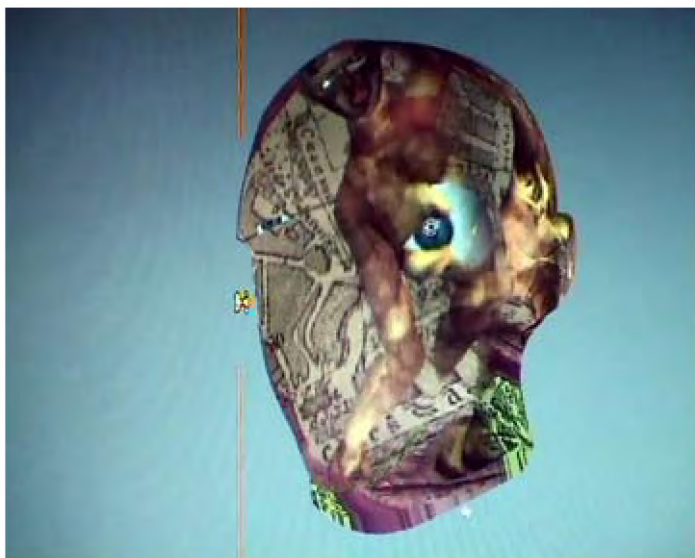
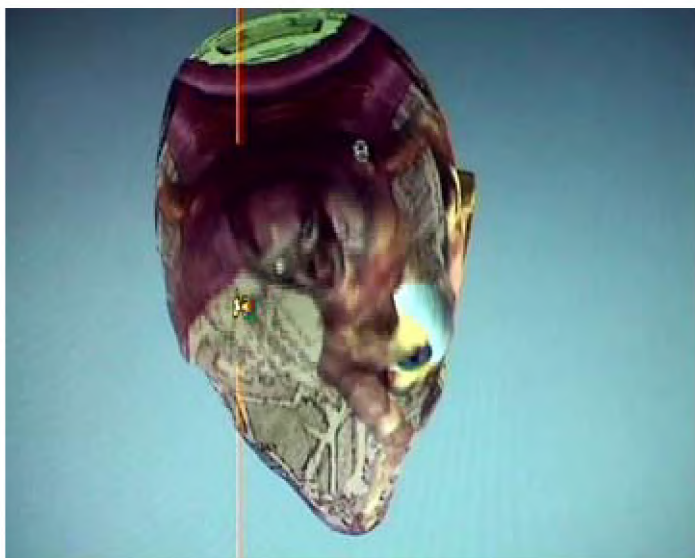
"Projekt *Havingfunhead* je bil ustvarjen v laboratoriju Virtual Environments na Univerzi v Zahodni Virginiji s pomočjo programa za računalniško modeliranje glav. To delo je v meni vedno vzbujalo nelagodje zaradi svoje zlobnosti in zaradi tega, kar govori o medčloveških odnosih. Glava je ranjena, napolnjena s "kramo" in najverjetneje ženska. Delo je svojevrstna alegorija in hkrati objektivizacija vojne. Glas, ki govori, ne predstavlja mojega mišljenja, ampak prav nasprotno; delo je zares srhljivo ..."

Alan Sondheim je neodvisen pisatelj, teoretik in umetnik. Je soustanovitelj elektronskih poštnih seznamov Cybermind in Wryting. Poleg tega je urednik revije *Being on Line* in avtor publikacij *.echo*, *Disorders of the Real* and *The Wayward*. Njegovi članki so tudi pogosto objavljeni na spletu in njegova audio in video dela so vključena v mnoge razstave po svetu.

Video, 3:22 min

"*Havingfunhead* was produced at the Virtual Environments Laboratory at West Virginia University, using avatar head modeling software. I've always felt very uncomfortable with the piece, because of its abjection and what it seems to say about human relationships. The head is wounded, filled with 'junk,' and possibly female. The piece is an allegory of war and the objectification of war. The voice that is speaking does not represent my point of view, but just the opposite; it's a piece of horror ..."

Alan Sondheim is an independent writer, theorist and artist. He co-founded the Cybermind and Wryting email lists. He is editor of *Being on Line* and author of *.echo*, *Disorders of the Real* and *The Wayward*. He is also published widely online and his video/sound work is internationally exhibited.



Zvezda smrti / Deathstar, 2004

Video, 10:00 min

Zvezda smrti je video posnetek, ki prikazuje nasilje nad enim samim človekom, Osama Bin Ladnom, tako od blizu, da je že skoraj abstraktno. Delo prikazuje sekvence iz različnih računalniških iger, kjer mora igralec izvesti atentat na sovražnika države, pomešane z glasbo iz filma Mela Gibsona, *Kristusov pasijon*, kot da bi poskušali primerjati dve različni – a zelo podobni – različici medijskega prikazovanja smrti. Hkrati delo prikazuje, kako globoko je v pop kulturi zasidrana zahodnjaška ikonografija in tradicija; celo tako globoko, da človek, ki je opisan kot zadnja inkarnacija zla na Zemlji, izgleda kot Kristus celo v medijih, ki podpirajo gonjo proti njemu.

Eddo Stern se ukvarja z mejo med fantazijo in resničnostjo, raziskuje negotove in podzavestne povezave med fizično realnostjo in elektronsko simulacijo. V svojem delu raziskuje nove oblike pripovedništva in dokumentarnega prikazovanja, eksperimentalno ustvarjanje računalniških iger, fantazije tehnologije in zgodovine ter prikazovanje medkulturnih vprašanj v računalniških igrah, filmu in spletnih medijih. Pri svojem delu uporablja različne medije, med drugim programsko opremo, strojno opremo in dizajn računalniških iger, kinetično skulpturo, performanse ter filmsko in video produkcijo. Je ustanovitelj že razpadle skupine C-Level, kjer je bil vključen kot koproducent na projektih računalniških iger, kot so "Waco Resurrection", "Tekken Torture Tournament", "Cockfight Arena".

Video, 10:00 min

Deathstar is a video in which violence against a single body, Osama Bin Laden's, is so close to seem abstract. The work edits a series of sequences shot in different games devoted to the assassination of the public enemy number one, together with Mel Gibson's *The Passion of the Christ* soundtrack, as if trying to compare two different – yet very similar – versions of the media representation of death. In the same time, the work seems to show how much the pop imagery is rooted in the Western iconography and tradition, that makes the man that was described as the last incarnation of Evil look like Christ even in the media that support the war against him.

Eddo Stern works on the disputed borderlands between fantasy and reality, exploring the uneasy and otherwise unconscious connections between physical existence and electronic simulation. His work explores new modes of narrative and documentary, experimental computer game design, fantasies of technology and history, and cross-cultural representation in computer games, film, and online media. He works in various media including computer software, hardware and game design, kinetic sculpture, performance, and film and video production. He is the founder of the now retired cooperative C-level where he co-produced the physical computer gaming projects "Waco Resurrection", "Tekken Torture Tournament", "Cockfight Arena".





Pixxelmusic

Eboman (Jeroen Hofs, rojen 1973) je v zgodnjih 80-ih, kljub svoji mladosti, pričel z delovanjem na področju remixa in vzorčenja. Kmalu se je nizozemski umetnik osredotočil na sliko in interakcijo le-te z zvokom, saj so v njegovih kompozicijah vizualije vedno igrale pomembno vlogo. 80. leta so bila umetnikov prvi korak v nov svet, ki je bil omejen z uporabo preprostih animacij – izsekov različnih filmov ter zvočnega miksanja. Leto 1991 je bilo prelomno, saj je začel Hofs v Utrechtu študirati sliko in medijske tehnologije, kjer je 1996. z odliko tudi diplomiral. Med študijem je razvil koncept *Sample Madness*, ki ga je prvič javno predstavil leta 1993. 1995. je začel s svojimi nastopi, s katerimi je uvajal nov pristop k izvajanju elektronske glasbe v živo. Njegova inovacija je tudi uporaba videa v realnem času, kombiniranega z drugim videom ter zvokom. Leta 2000 je Eboman pričel razvijati nov pomemben koncept, poimenovan DVJ 1.0. Le-ta zajema sodelovanje DJ-a in VJ-a, kateri sliko kombinira z zvokom. Z nastankom orodja 'SkrZz int_R_face' mu je bilo omogočeno, da je lahko zvok in sliko kombiniral na več nivojih. Potem ko je raziskal vse avdio vizualne možnosti *Sample Madness*, se je osredotočil na *Sens IV* – performans, ki povezuje telo, zvok in sliko. Eboman je začel delati za MTV, osvojil več nagrad ter se redno predstavlja na številnih festivalih. Njegovo delo ni prevzelo samo strokovnjake na glasbeno vizualnem področju, temveč se zanj zanimajo tudi muzeji sodobne umetnosti v Londonu, Barceloni, Amsterdamu in Parizu.

Eboman (Jeroen Hofs, born in 1973) began his activities by the early '80s through the remix and the use of sampling. Soon his work focused on the image and how it could interact with sound. The visual side has always played an important role in his compositions. The 80s are the artist's first steps toward a new world that is limited to the use of simple animations drawn from different movies with audio mixing technology. The turning point comes in 1991, when he studies image and media technology at the School of Art in Utrecht where he graduated with honours in 1996. In these years he develops for the first time the concept of *Sample Madness*. The first public appearance of *Sample Madness* takes place in 1993 when it is transmitted in a TV room, the Mo'tv. In 1995 Eboman begins its performances and revolutionizes the way to produce electronic music live. Another innovation brought by Eboman was introduction of live video that could be used for mixing with other video and sound. In 2000 Eboman begins to develop an important concept: The DVJ 1.0. It encompasses the work of two components of the electro music performances, namely that DJ MIXA pieces audio and VJ that combines images and sequences projected to coincide with the music. New born 'SkrZz int_R_face' tools provide Eboman to work on multiple levels managing audio and video.

After exploring all the possible audiovisual combinations and prospects of *Sample Madness*, his research focuses on *Sens IV*, a captivating performance in which the body, sounds and video merge in a unique experience. Eboman starts working for MTV, winning numerous awards and participating in major festivals. The world of

Eboman won not only experts in the fields, but also important sectors of the museums of contemporary art in London, Barcelona, Amsterdam and Paris.



Zasedba Mylicon/EN je rezultat sodelovanja video ustvarjalca Lina Greca (video kamera in predmeti) in grške glasbenice Daniele Cattivelli (računalniki, vzorčevalniki in saksofon). Leta 2002 se je duo podal na pot eksperimentiranja novih oblik interakcije med sliko in zvokom v živo. Uporabljata melodične predhodno posnete govore, katere miksata v realnem času. Skupina Mylicon/EN je sodelovala na različnih festivalih in razstavah, ki se nanašajo na elektronsko glasbo, pojav VJinga, raziskovanjem sodobne vizualnosti, uprizoritvene umetnosti in gledališča.

Mylicon/EN is a duo that is the result of collaboration between the video maker Lino Greco and the musician Daniela Cattivelli. The Mylincon/EN started a path of experimentation in the interaction between images and sounds live in 2002. They use melodic pre-recorded speeches, rearranged and mixed in real time. The Mylicon/EN participated in various festivals and exhibitions which touch the electronic music, the phenomenon of vjing, art galleries and performing arts and theatre. Mylicon/EN has also made several videos at international festivals and various installations.



Pixxeldinner

Teoretični diskurz na temo festivala
z mednarodno zasedbo predavateljev ob večerji

Theoretical discussion on festival's topic
with an international group of lecturers during the dinner

Marco Mancuso je bil rojen v Milanu, kjer tudi živi in dela. Je svobodni novinar, ki pokriva kulturo in digitalne umetnosti, nove tehnologije in nove medije, multimedijske komunikacije ter digitalno trženje. Deluje tudi kot organizator dogodkov, povezanih s kulturo in elektronskimi umetnostmi. Povezuje se s strokovnjaki, umetniki, svetovalci in novinarji, ki v Italiji že več let popularizirajo novomedijsko kulturo. Januarja 2005 je ustanovil *Digicult* (www.digicult.it), poleg tega je založnik ter odgovorni urednik mesečne revije *Digimag* (www.digicult.it/digimag) in podcasta Digipod.

Predava umetnost novih medijev, spletno komuniciranje ter teorije in tehnike nelinearnega avdiovizualnega pripovedništva na Evropskem inštitutu za oblikovanje v Milanu (IED – Istituto Europeo di Design) in na milanski Novi akademiji lepih umetnosti (NABA – Nuova Accademia di Belle Arti).

Marco Mancuso is a freelance journalist, critic, curator and consultant within the new media, digital culture and electronic art world in Italy. He lives and works in Milan.

He has founded and is director of *Digicult* (www.digicult.it) and of *Digimag* magazine (www.digicult.it/digimag).

Marco Mancuso is presently working as curator and promoter for some Italian artists so as to emphasize and give value to their work abroad within the major festivals, events, platforms and cultural centres in Europe that deal with digital and electronic art.

Lastly, Marco Mancuso teaches Interactive Media Design, Web Communication and Audiovisual Electronic art & Culture at NABA (Nuova Accademia di Belle Arti di Milano) and IED (Istituto Europeo di Design di Milano) and has been invited as speaker in several Italian universities.

Claudio Sinatti (rojen 1972 v Milanu) je s svojo dejavnostjo začel sredi 90. let s so-režijo videospota za pesem *Cose difficili* skupine Casino Royale. Je zmagovalec PIM-a (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, Eiffel 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 Cocoluto in Gotan Project. Istega leta je začel tudi sodelovati z glasbenikom Sergiom Messino, s katerim je ustvaril audio-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 was born in Milan in 1972. He began his business in the mid-nineties to direct his first music video clip in 1996 for the song *Cose difficili* for Casino Royale, selected as the best Italian video PIM. 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, Eiffel 65, Sarah Jane Morrison, Africa Unite. Between production and the other he begins with experiments in film projections and video. In 1999 he founded the collective for audiovisual research Sun Wu Kung, whose main interest is the interplay between images and sound in real time. Sun Wu Kung produced live video for Carl Craig, 99 Posse, Kid Loco, Gilles Peterson, Piero Umiliani, Alien Army and Scala theatre percussionists, Almamegretta, Cinematic Orchestra, Ken Ishi, Claudio Cocoluto, Gotan Project and others authors. The same year he began to work with the musician Sergio Messina with whom he creates audio video band Crop.

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

Antonio Riello (rojen 1958 v Marostici) se ukvarja z digitalno umetnostjo v teoretičnem in didaktičnem smislu, pri čemer posveča največ pozornosti videu. Živi in dela v Amsterdamu, Marostici in Milanu. Predava na milanski Akademiji lepih umetnosti (Accademia di Belle Arti) ter je gostujoči profesor na Domus Academy in Ruskin School of Art na Oxfordski Univerzi.

Leta 1997 pripravi svojo prvo umetniško delo v obliki video igre naslovljeno *Italiani brava gente*. Gre za nespoštljiv razmislek o stereotipih in socio-kulturnih pomanjkljivostih zahodnih dežel.

Že vrsto let razstavlja v uglednih muzejih in razstavnih prostorih po vsem svetu, kot so Kunsthalle na Dunaju, MART (Muzej sodobne umetnosti) v Roveretu, Musée d'Art v Saint-Etienne, Fondazione Pomodoro v Milanu, Palazzo delle Papesse v Sieni in Neue Galerie v Gradcu.

Antonio Riello was born in Marostica in 1958. For many years he deals with digital art in both theoretical and didactic. He pays particular attention to the video medium as the enormous expressive potential. In 1997 he produced the first work of art in the form of video game entitled *Italiani brava gente*. For many years Riello exhibited in the circuit of influential museums and exhibition spaces all over the world among which Kunsthalle in Vienna, the MART Museum of Contemporary Art of Rovereto and the Museum of Art in Saint-Etienne, the Fondazione Pomodoro in Milan, Palazzo Papesse in Siena and the Neue Galerie in Graz.

Rojen 1951 v Ljubljani, filozof, član NSK, Oddelek za čisto in praktično filozofijo; avtor knjig s področja filozofije in erotike: *Spisi o nadnaravnem*, *Govori nemški naciji* (Dunaj, založba Turia & Kant), *Uvod v Boga*, *Hribi in doline*, *Uvod v Boga* (Zagreb, Bastard biblioteka), *Gorska roža*, *Omračitev uma*, *Mera in čut*, *Skrivnosti srca*; teksti v knjigi *Neue Slowenische Kunst* (Los Angeles, Amok Press, v sodelovanju z GZH, Zagreb), v različnih tujih in domačih publikacijah; sodelavec skupine Laibach; udeležba pri projektih 300 000 Verschiedene Krawalle (divizija Laibach Kunst), CD Peter, Paracelsus; delo pri različnih projektih skupine Irwin, Novega kolektivizma, gledališča Noordung ter NSK kot celote ali države; televizijske pridige na nacionalni TV, predavanja, performansi (*Točka G kot umetniško delo*, *Spoved*, *Tri oblike absolutnega zla*). Glavna področja raziskav: klasične filozofske teme ter njihove anomalije; vprašanje o Bogu v povezavi s scientifikiranim, tehnologiziranim, kibernetiziranim svetom; seksualnost in njen pomen v relaciji z Absolutnim ter pojmom zla; apofatična teologija s psihoanalizo, meontologija z logiko, spoznavno teorijo in njunimi zagatami, mistika z znanostjo.

Born in Ljubljana in 1951, philosopher, member of the NSK, Department of pure and practical philosophy; writer of books on philosophy and eroticism: *Spisi o nadnaravnem* (Essays on the Supernatural), *Govori nemški naciji* (Speeches to the German Nation) (Vienna, published by Turia & Kant), *Uvod v Boga* (Introduction to God), *Hribi in doline* (Hills and Valleys), *Uvod v Boga* (Introduction to God) – Zagreb, published by Bastard biblioteka, *Gorska roža*, *Omračitev uma* (Mountain Flower, A Darkening of the Mind); *Mera in čut* (Measure and Feeling), *Skrivnosti srca* (Mysteries of the Heart); teksti v knjigi *Neue Slowenische Kunst* (Los Angeles, Amok Press, in collaboration with GZH, Zagreb), published in various international and national publications; collaborated with Laibach; Participated in the project "300 000 Verschiedene Krawalle" (Laibach Kunst division), CD Peter, Paracelsus; work on various projects by the Irwin Group, Novi kolektivizem, Noordung Theater and NSK as a whole or as a state; TV sermons on national television, lectures, performances [*Točka G kot umetniško delo*, *Spoved* (The G-Spot as a Work of Art, Confession), *Tri oblike absolutnega zla* (Three forms of Absolute Evil)]. Main fields of research: traditional philosophic subjects and anomalies associated with them; questions about God linked with the scientified, technologized, cyberneticized world; sexuality and its relation to the Absolute and the concept of Evil; apophatic theology with psychoanalysis, meontology with logic, cognitive theory and their conundrums, mysticism with science.

Rojen 1961 v Postojni, živi in dela v Ljubljani.

V času študija na ljubljanski Šoli za arhitekturo, kjer je 1995. diplomiral, je razstavljal svoje konceptualne in raziskovalne arhitekturne študije v galerijskih produkcijah. S svoji Zavodom 3A je na samostojnih razstavah in kot udeleženec arhitekturnih festivalov gostoval v Sloveniji, Hrvaški, Bosni in Hercegovini, Srbiji, Italiji in na Portugalskem. V svojem stanovanju je v koprodukciji z galerijo Škuc vodil razstavní salon manjših formatov. Na iniciativo Študentske organizacije univerze vzpostavi Galerijo Kapelica, ki jo vodi do danes. Kot kustos in selektor redno sodeluje na več domačih in mednarodnih festivalih. Med največje mednarodne produkcije sodita organizacija in umetniško vodstvo slovenskega paviliona na 50. Beneškem bienalu leta 2003 in konceptna galerija Cosinus v stavbi Evropske komisije v Bruslju. Septembra 2008 je na Ars Electronici v Linzu kuriral samostojno predstavitev umetniškega profila galerije Kapelica (Featured Art Scene). Od leta 2004 kot direktor oddelka za umetnost pri Bienalu mladih Evrope in Mediterana (Bruselj) skrbi za izboljšanje umetniške ravni Bienala. V okviru te organizacije je uredil knjigo (ORIGINAL – 100 important BJCEM artists) o umetniški relevantnosti bienala ob njegovi dvajsetletnici. Jurij Krpan predava o umetniškem profilu galerije Kapelica v Sloveniji, predvsem pa v tujini. Leta 2006 je bil kustos Trienala sodobne slovenske umetnosti v Moderni galeriji v Ljubljani.

Že v svojih arhitekturnih raziskovalnih projektih se je ukvarjal s semantiko umetniških potez v produkciji zidave, v

Born in the town of Postojna in 1961, currently resides and works in Ljubljana.

During his studies at the Ljubljana School of Architecture, from which he graduated in 1995, he contributed his conceptual and architectural studies in gallery exhibitions. With his 3A Institute he put on independent exhibitions and participated at architecture festivals in Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Italy and Portugal. In collaboration with Škuc Gallery, he used his apartment as a showroom to exhibit smaller-scale pieces. At the initiative of the University Student Organization he establishes the Kapelica Gallery, which he still manages today. He is active as a curator and member of the selection committee at several national and international festivals. His most visible international projects include organization and artistic management of the Slovenian pavilion at the 50th Venice Biennial 2003 and Cosinus concept art gallery located in European Commission building in Brussels. In September 2008 he curated an independent presentation of the artistic profile of the Kapelica Gallery (Featured Art Scene). From 2004 he is the director of the art department in the Biennial of Young Artists from Europe and Mediterranean (Brussels), where he helps to improve the Biennial's artistic level. As part of this organization he was the editor of the book on the Biennial's artistic relevance published at its 20th anniversary (ORIGINAL – 100 important BJCEM artists). Jurij Krpan holds lectures on the artistic profile of Kapelica Gallery in Slovenia, and internationally. In 2006 he curated the Slovenian Contemporary Art Triennial held at the Moderna Galerija in Ljubljana.

svojem galerijskem delu pa le še stopnjuje poudarjanje pomenjanja umetniških del in njihovo taktično poseganje v sodobno družbo. Fokus v produkciji Galerije Kapelica je že od vsega začetka na umetniško produkcijo, ki si je polje znanosti in tehnologije vzela za predmet svojega dela. V Kapelici so gostovali vsi najpomembnejši svetovni akterji (Stelarc, Marcel-li, Survival Research Laboratories, Peljhan, Sendie, De Marinis...). Kapelica je vzpostavila trend že na področju znanosti skozi umetnost (Symbiotica, De Menezes, Orlan, Tabar, Tratnik, ...) in del, ki izhajajo iz tematiziranja človeške telesnoti (O. Kulik, V. Delimar, R. Athey, Franko B, Eclipse, ...). V galeriji se zavzema za dekonstrukcijo privilegiranega statusa galerije kot 'bele kocke' in za kombiniranje umetniških izrazov, kjer ima prednost pomenjanje. Galerijo za sodobne raziskovalne prakse potemtakem ne razume kot rekreativni in kontemplativni prostor za utrujene množice, temveč kot raziskovalno in testno platformo za aktivno produkcijo in investiranje pomenov in vrednot v realnost sodobne družbe.

Even in his architectural research projects, he was interested in the semantics of artistic production of buildings, and in his galleristic work he further emphasizes the meaning of artworks and their tactical impact on contemporary society. The focus in the production of Kapelica Gallery has always been on artistic production which focused on the field of science and technology. All of the world's great artists showed their works in the Kapelica Gallery (Stelarc, Marcel-li, Survival Research Laboratories, Peljhan, Sendie, De Marinis...). Kapelica established a trend in the field of science, through the medium of art (Symbiotica, De Menezes, Orlan, Tabar, Tratnik, ...) and works which derive from the human body (O. Kulik, V. Delimar, R. Athey, Franko B, Eclipse, ...). In his work within the gallery, he supports deconstruction of the gallery's privileged status as a 'white box' and he promotes combination of artistic expression in which ascription of meaning holds priority. He therefore does not see the gallery for contemporary research practices as a recreational and contemplative space for the tired masses, but rather as a research and test platform for active production and investment of meaning and values into modern-day society's reality.

Pixelpoint 2008 – 9. mednarodni festival novomedijske umetnosti,
Nova Gorica / Gorica, 5. – 12. 12. 2008
Pixelpoint 2008 – 9th International New Media Art Festival,
Nova Gorica / Gorizia, December 5th - 12th 2008

Organizacija festivala / Festival organized by: Kulturni dom Nova Gorica
Kurator / Curator: Domenico Quaranta
Založil / Published by: Kulturni dom Nova Gorica
Zanj / Presented by: Pavla Jarc
Uvod in priprava besedil / Intro and text editing*: Domenico Quaranta
Uredili / Edited by: Mateja Poljšak Furlan, Pavla Jarc
Prevodi / Translated by: Tadej Reissner, Anna Rosemary Carruthers, Domenico Quaranta,
Tomaž Belingar
Oblikovanje / Design: Blaž Erzetič
Tisk / Print: Tiskarna Petrič
Naklada / Numbers of copies: 500

Nova Gorica, december 2008

* razen Pixxelmusic in Pixxeldinner / Except Pixxelmusic and Pixxeldinner



Mestna galerija Nova Gorica
Trg Edvarda Kardelja 5
SI 5000 Nova Gorica
Slovenija

T: +386 5 333 01 73
E: mestnagalerija@kulturnidom-ng.si
W: www.mgng.net

Urnik / Timetable: sob. - pet., 9.00 - 19.00
Sat. - Fri., 9 a.m. - 7 p.m.

Galerija Tir
Kulturni center Mostovna
Cesta IX. korpusa 99 A
SI 5250 Solkan
Slovenija

T: +386 5 3300 912
E: tir@mostovna.com
W: tir.mostovna.com

Urnik / Timetable: sob. - pet., 10.00 - 15.00
Sat. - Fri., 10 a.m. - 3 p.m.

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

7:004.9(084)

MEDNARODNI festival novomedijske umetnosti (9 ; 2008 ; Nova Gorica / Gorizia)

Pixelpoint 2008 / 9. mednarodni festival novomedijske umetnosti, Nova Gorica - Gorizia, 5.-12. 12. 2008 ; [besedila Domenico Quaranta ; uredile Mateja Poljšak Furlan, Pavla Jarc ; prevodi Tadej Reissner ... et al.]. - Nova Gorica : Kulturni dom, 2008

ISBN 978-961-92342-7-3

1. Quaranta, Domenico 2. Poljšak Furlan, Mateja
242677248

Organizator / Organized by:

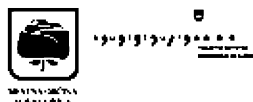


Partnerji / Partners:



avstrijski kulturni forumⁱⁿ

Projekt sofinancirajo /
Project is co-funded by:



Sponzorji / Sponsors:



Medijski sponzorji /
Media sponsors:



Comune di Gorizia
Assessorato alle
Politiche Giovanili



ISTITUTO DI GUIDA



80

provincia di gorizia
provincia di gorizia
provincia di gorizia



NTWK



CREA

LA CAMERA
OTTICA

www.pixxelpoint.org
www.pixxelmusic.com