

NODES: pametna razstava/a smart exhibition

Digitale Medien (class of Prof. Bielicky) Infoart presents ArtNetLab (Ljubljana, Slovenia)

27 November 2009 at 19h

Staatliche Hochschule für Gestaltung Karlsruhe (Lorenzstr. 15), room 103

Ana Grobler & Sladjana Mitrović: **Beauty and Health with a Smile**

2008, interaktivna spletna revija/interactive web magazine

<http://m4rk0.info/beauty&health/e-revija.html>

Koncept/concept: Ana Grobler & Sladjana Mitrović. Programiranje/programming: Marko Gorenc. Oblikovanje/design: Ana Grobler, Damjan Fister. Videi/videos: Vita Žgur, Sladjana Mitrović, Ana Grobler.

Spletna revija želi kritično osvetliti uveljavljeno stereotipno podobo ženske, ki jo vsiljujejo sodobni mediji. Med vodilnimi so ženske revije, ki skozi mrzlično potrošništvo uveljavljajo družbeno zaželene (lepe, zdrave in nasmejane) podobe sodobne Ženske z različnimi "preizkušeni" navodili in nasveti. Dejanskega življenja in vsakdanjih problemov žensk navedene revije sploh ne obravnavajo ali pa se jih dotaknejo le površinsko.

Virtualna revija je kakovostno oblikovana, vizualno prijetna in se osredotoča na področje zdravja, materinstva, lepote in spolnega življenja; torej na teme, ki se znajdejo na straneh ženskih revij. Namen spletne revije kot interaktivnega medija je sočasno razviti temnejšo plat zgodbe in prikazati oziroma aludirati na dejansko stanje v družbi. Bralci spletne revije so aktivno vpleteni v dogajanje, saj lahko listajo in prispevajo k stranem, ki s sodobnimi umetniškimi praksami (video, fotografija, zvočni zapis, montaža, animacija...) opisujejo resnično stanje ali pa se norčujejo iz vsebovanih navodil revij. Če uvodni članki bralco vpeljejo v navedene nesmisle, je zoperstavljanje prikazanega in realnega še bolj očitno pri odpiranju podstrani. Tam se v ironičnem in ciničnem kontekstu obstoječa popularna slika Ženske iz ženskih revij sooči z dejansko. Tako kot ženske revije, seveda tudi spletna stran Beauty and Health With a Smile veliko prostora namenja oglasom, saj so članki v ženskih revijah pogosto le izgovor za oglaševanje.

A critical view on women's magazines selling stereotypical representations of the (beautiful, healthy and ever-smiling) Woman by advocating "pre-tested" guidelines, advices and ultimately more feverish consumption. The interactive web magazine takes an ironic and parodic stand on the vast differences between representations of the Woman and women's daily realities.

The virtual magazine is distinguished by good design and appetizing contents critically reflecting on the usual contents of women's magazines: health, maternity, beauty and sexuality. Magazine's added value is its attempt to grasp these issues from several sides, including those too disconcerting and troublesome to appear in women's magazines, especially since the latter often use the available space for advertising beautifying products, instead of addressing other needs their readers might have. The web magazine is a collaborative work using several forms of artistic expression (video, photography, sound, animation, etc.) to confront and challenge those stereotypes of femininity that women's magazines usually rely on in order to gain profit.



Evelin Stermitz: **ArtFem.TV**

<http://www.artfem.tv>

ArtFem.TV is an online television programming presenting Art and Feminism. The aim of ArtFem.TV is to foster Women in the Arts, their art works and projects, to create an international online television screen for the creativity, images and voices of Women. ArtFem.TV is a non-profit artist run ITV and media art portal about Art and Feminism and has been founded by Evelin Stermitz in the year 2008.

For inquiries please contact foundress, curator and editor Evelin Stermitz [es@mur.at].

ArtFem.TV Code and Design by Torbjörn Karlevik and Vincent Van Uffelen, NOVA novainteractive.at. ArtFem.TV is powered by mur.at.

ArtFem.TV in Context of Art and Feminism

Feminism and feminist art finally came to the forefront during the times of liberation and different political struggles in the late 1960s as a public debate, spurring a discourse to rethink the position of women in our society. Women were encouraged to act and react publicly, and art, as a primarily public issue, became a strong vehicle for this discourse. One of the main questions was - what makes women different from men, and in point of art - what makes women artists and their art different from male artists. This was a main discourse in the United States, Great Britain and Germany, which has spread over to many other cultures since the 1970s. Women reflected upon the patriarchal social system, in history, in art history and in current affairs. It was a great benefit for later developments and changes, although it was a big struggle. Feminist art cannot be understood apart from this struggle. The term 'feminist art' could be misleading, since the word feminism is often connected in its general and popular use - referring to fighting against men - but feminism is definitely not sexism. The term 'feminism' in connection with art should be used in the sense of understanding art works in a way of a female perspective, which, while not excluding the struggle, is more concerned with creating a recognition of a female position, in either counterpart or rather subject position. This position is a critical engagement with gender issues and views art as a socio-political matter.

It is a generally accepted fact that in Western culture's patriarchal heritage the preponderance of art made by males and for male audience often transgressed against females, or used females as passive objects. The male studio system excluded women from training as artists, the gallery system kept women from exhibiting and selling their work, as well as from being collected by museums (albeit somewhat less in recent years than before). Linda Nochlin (American, contemporary art critic) wrote her article "Why have there been no great women artists?" in 1971, and gave an impetus for numerous published histories of women artists. A tremendous momentum for feminist scholarship concerning women in the arts ensued, offering the work of many more women artists overdue recognition.

"We could say that the social conditions have changed enormously to facilitate more female participation in the arts and greater recognition of women artist's merits. But some people might suspect instead we have watered down or altered old notions of greatness and genius." [1] As the notion of genius became tied to men, there were intrinsic shifts and diagnoses of Rousseau and Kant. Feminists criticized canons as the enshrinement of traditional ideas about what makes for 'greatness' in art, "... and this 'greatness' always seems to exclude women." [2] "The feminist asks how canons have become constructed, when, and for what purposes. Canons are described as 'ideologies' or belief systems that falsely pretend to objectivity when they actually reflect power and dominance relations. ... Perhaps instead of creating a new and separate female canon, we need to explore what existing canons reveal." [3]

The first two decades of art and feminism are seen as a revolt against male artists and their politics of production, consumption and targeting art, as well as the male-created gaze and male-dominated society. Female artists now find themselves concerned with evolving art in an aesthetics and with strategies including the social discourse. Feminist art has gained a relevant status and is highly approved and legitimated as an ongoing debate. These new ways of viewing the position of women and women artists in a socio-cultural context and in a critical philosophic manner is no longer defined as a revolt against patriarchal systems, rather it is accepted as a debate concerning disclosure and deconstruction of sex and gender in a patriarchal system, and reflects both construction and discourse within an historical context.

"Although there is little consensus among women at the present time about where to go next, and although many goals of the Women's Movement have not been met - there is still violence against women, discrimination in education and employment, racism, and sexism in daily life - contemporary art by women reveals the formulation of complex strategies and practices through which they are confronting the exclusion of art history, expanding theoretical knowledge, and promoting social change." [4]

ArtFem.TV as Cyberfeminist Action

New Media offers new possibilities and chances, but also comprehends old restrictions and patterns. Works in the field of New Media, feminism and art is a way to subvert the public economic tradition and offer new views, perspectives and possibilities to use New Media with female agendas to undergo a shift from the male technocratic society, where knowledge, money and power go in one hand to strengthen male interests and visions. Cyberfeminism can be an answer to tech-malestream, as VNS Matrix (Francesca da Rimini, Josephine Starrs, Julianne Piercel, Virginia Barratt) the early Australian cyberfeminists stated: "mission to hijack the tools of the techno-cowboys and remap technoculture with a feminist bent" [5] in an active and not passive user role. Core cyberfeminist actions are aesthetic/artistic strategies, not only as deconstruction of representations of gender, but also of traditional concepts on the net and in the institutions of tech-culture. Terms of these practices are to recode, remap, relocate, reconstruct. Cyberfeminist projects do not work as a massive front in a manner of counter cultural movements, they are subversive, infiltrating the mainstream with ironic breaks, citations and deformations. [6] ArtFem.TV is an attempt to break with a male dominated net-culture and media landscape to highlight women's emphases in art and media works.

References:

1. Cynthia Freeland, Art Theory, Oxford University Press, New York, 2001, p. 88.
2. Freeland [1], p. 89.
3. Freeland [1], p. 90.
4. Whitney Chadwick, Women, Art and Society, Thames & Hudson, London, 2002, p. 422.
5. Claude Draude, Introducing Cyberfeminism, in: www.obn.org/reading_room/writings/html/intro.html
6. see: Draude [5].



Dominik Mahnič: Digital Spray

Ideja / Concept: Dominik Mahnič. Mentorja / Mentors: Srečo Dragan (ALUO), Borut Batagelj (FRI). Programiranje / Coding: Miha Troha, Mia Erbus, Eldin Valagić, Gorgi Markovski, Jakob Marovt. Izdelava spreja / Can construction: Uroš Dolinar.

Osnovna ideja je preprosta: napraviti fleksibilen digitalni sistem za risanje, katerega postavitev in uporaba je čim bolj enostavna. Uporabnik drži v rokah posebej prirejeno razpršilo, katero ob pritisku na kapico ne pušča barvne sledi, temveč oddaja IR svetlobo. Za izrisovanje zelene risbe na platno pred uporabnikom poskrbi računalniška aplikacija, ki preko dveh IR kamer, nameščenih na x ter y osi, dobi podatke o lokaciji risala ter odmika od površine. Glede na dobljene podatke, katere pošlje računalniku(10), le-ta določi lego; glede na oddaljenost od stene pa velikost ter polnost črte. Na koncu tega procesa aktualno risalno sled projicira na platno. Uporabnik izbira zeleno barvo ter izhodiščno debelino risbe s potenciometri na razpršilu. Istočasno ko računalniška aplikacije zazna vklop IR svetila, se sproži tudi značilen zvok razpršila skozi zvočnik.

The basic idea is simple: to create a flexible digital drawing system, the setting up and use of which is as simple as possible. The user holds a specially adjusted sprayer which upon pressing the cap, instead of leaving a trail of colour, emits IR light. The drawing of the wanted picture on the canvas in front of the user is rendered possible by a computer application, which, by using two IR cameras positioned on the x and y axis, obtains the information about the positioning of the drawing tool and its distance from the surface. The information gathered are sent to the computer which determines the positioning and, depending on the distance from the wall, the width and fullness of the line. At the end of this process the current drawing trail is projected onto the canvass. By using potentiometers on the sprayer, the user picks the colour and the original drawing thickness. Simultaneously with the application registering that the IR emitting diode has been turned on, the characteristic spray-sound is triggered through a speaker built into the spray.

Tilen Žbona: Sinking

Projekt Tilna Žbone Potopitev/Sinking obrača optiko videoinstalacije. Običajno situacijo, kjer gledalec gleda projekcijo videa v galerijskem prostoru ali pa vstopa v prostor videoinstalacije, avtor obrne na glavo. Tukaj je video tisti, ki premika uporabnika ali uporabnico po prostoru pred instalacijo. Tega ne dela z analogno tehnologijo senzorjev, ampak parazitsko uporablja splošno navzočo infrastrukturo brezžičnih omrežij ter na podlagi kontrolnih signalov določa uporabnikovo pozicijo v prostoru. Novomedijska instalacija se tako potencialno razširja v svet, ki ga vsi skupaj aktivno naseljujemo z brezžičnimi omrežji, katera sicer lahko zaklenemo z geslom, to pa ne pomeni, da jih za druge uporabnike ni, še posebej je to iluzija.

The project by Tilen Žbona Sinking reverses the optics of the videoinstallation. The usual situation, where the spectator watches the projection of videotape in the gallery space or enters into the space of the videoinstallation, the artist turns inside-out. Here the video is the motor, the one that moves the spectator around the gallery space in front of the installation. This is induced not with the analog technology of sensors, but instead the author uses the overall present infrastructure of the wireless networks as a parasite and defines the spectator's position in the space according to the control signals received through PDA. Thus the newmedia art installation potentially expands into the real world, which we all actively inhabit with the wireless networks, those can in deed be locked by passwords, but that still doesn't mean that they don't exist any more for other users, this last proving to be an illusion even more so when the artist collaborates with the programming engineer on the project exploiting new technologies.

Vanja Mervič: XYZ

Naj ponovno vstane iz pepela... Koordinate misli formalizirajo samo zato, da bi lahko kreirale. Preobrazba prostora v kocko deluje kot metafora za omejenost človeštva in njegovega pojmovanja prioritete. Ta formalizacija sledi današnji ravni humanosti, ki komunicira zgolj skozi to prizmo.

And let it rise again from the ashes... Thought coordinates, which formalize only to create. Transfiguration of the space into a cube acts as a metaphor for the restriction of mankind and its idea as primus. This formalization follows today's state of humanity, which tries to communicate only through this prism.



Narvika Bovcon, Aleš Vaupotič: Navzočnost/Presence

video installation, 2009

Programiranje/Coding: Damir Deželjin, Jurij Porenta, Andraž Sraka

http://black.fri.uni-lj.si/jaques/files/jaques_cat_reduced.pdf

V projektu Navzočnost na mesto lika iz videa stopi obiskovalec kot nadomestek za dramsko osebo iz fiktivne situacije iz Shakespearovega Riharda III. in obenem kot telo igralca na odru. Gledališki medij posreduje pri vzpostavitvi modela novomedijskega pametnega prostora. Obiskovalec se znajde obenem v galerijskem prostoru in v narativizirani dejanskosti, kot se vedno pogosteje srečujemo z njo v vsakdanji rabi pametnih naprav in, v primeru instalacije Navzočnost, tudi pametnih prostorov.

In the project Presence a position of a character from the video is taken over by the viewer, who is thus a substitute for the character in the Shakespeare's play Richard the Third (in a fictitious situation) as well as the body of the actor on stage. The theatre is a mediator as the model of a new media smart space is being established. As encountered increasingly often through the everyday use of smart devices, in this installation - as an example of a smart space - the visitor finds himself in a gallery space and in a narrative reality at the same time.

Gorazd Krnc: Tri vrata/Three Doors

2007, video 3'12".

»Sila stika in ne prevod ali razlaga,« kakor trdi Rancière, pripelje do trka heterogenih elementov, ki ustvarjajo skupna razmerja gibajočim se podobam v videu. Pripredje podob v določenem ritmu, ki meji na kaotičnost, vzpostavlja znotraj same podobe (ki je pravzaprav tekst-podoba) in med podobami (prav tako tekst-podobami na simbolični ravni) skupne mere (common measurement). Naslov Tri vrata izvira iz filma Barbarella (režija Roger Vadim, 1968). V njem prijetni, računalniško generirani glas povabi Barbarello in njenega angela Pygarja, naj si izbereta eno izmed treh vrat – eno izmed treh različnih smrti. Z apropriranim posnetkom iz filma se video tudi začne in gledalca pospremi na potovanje skozi vsako od treh vrat. In za vrati? Pridite in si oglejte!

“A power of contact, not of translation or explanation,” as Rancière claims, brings us to the clash of heterogeneous elements that create common measurements to the moving images in the video. The parataxis of images in a certain rhythm, which borders on the chaotic, establishes common measurements inside separate images (that are actually text-images) and between images (which are also text-images on a symbolic level).

The title Three Doors takes its source in the movie Barbarella (director Roger Vadim, 1968). In the movie a nice sounding, computer generated voice invites Barbarella and her angel Pygar to choose one of three different doors – one of three different ways to die. The appropriated movie image is also the beginning of the video which leads the viewer to the journey through each of three doors. And what is behind them? Come and see...



<http://black.fri.uni-lj.si>

ArtNetLab

ArtNetLab is a production entity that supports and exhibits the new media artworks created by the emerging new media artists in Slovenia. As an independent subject we closely collaborate with two members of the University of Ljubljana, the Academy of Fine Art and Design, the Chair for Video and New Media, and the Faculty of Computer and Information Science, the Computer Vision Laboratory. The production model involves three crucial aspects: artistic production, which comes to life in a dialogue with the technological research and, as the final phase, the integration of the results into the contemporary social systems, such as art institutions. All the three conceptual cornerstones are conceived as autonomous and experimental, as are the connections between them. In 2009 ArtNetLab marks ten years of activity in which time we have organized four international festivals and several exhibitions.