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MEDNARODNI festival računalniških umetnosti (11 ; 2005 ; Maribor etc.)

[Enajsti]

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Postmedijsko stanje

K bistvenim uspehom novih tehničnih medijev, videa in računalnika, kot tudi starih tehničnih medijev, fotografije in filma, ne štejemo samo tega, da so iničirali nova umetnostna gibanja, ustvarili nove medije izraza, ampak tudi da so odločilno delovali na historične medije kot sta slikarstvo in kiparstvo. S tega vidika novi mediji ne gradijo zgolj nove veje na drevesu umetnosti, ampak so spremenili celotno drevo. Poleg tega je treba ločevati med starimi tehničnimi medijji (fotografija, film) in novimi tehničnimi medijji (video, računalnik) na eni strani in umetnostmi, kot sta slikarstvo in kiparstvo, ki do sedaj sploh niso veljale za medije, postale pa so mediji pod vplivom medijev, namreč netehnični stari mediji. Z izkušnjo novih medijev vidimo stare medije drugače. Skozi prakse novih tehničnih medijev vrednotimo tudi prakse starih netehničnih medijev na nov način. Lahko bi šli celo tako daleč, da uspeh novih medijev niso nove umetnostne oblike in možnosti, ampak to, da so nam naredili stare umetnostne medije dostopne na nov način, pri tem pa so jih predvsem obdržali pri življenju - s tem, da so jih prisilili v spremembe.

Po tem ko se je fotografija pojavila kot tekmec pri izdelovanju podob, ki odslikavajo dejanskost zvesto našemu dojemanju, in je celo obljudljala še večjo zvestobo dejanskosti, se je slikarstvo po petdesetletnem boju umaknilo iz predstavljanja predmetnega sveta in se osredotočilo na predstavljanje lastnega sveta slikarstva (ploskev, oblik, barv in lastnosti materialnosti ter tehničnih dispozitivov od okvirja do platna), ki je slavil v abstraktnem slikarstvu prve polovice dvajsetega stoletja. Če se je slikarstvo v drugi polovici stoletja (od poparta do fotorealizma) zopet obrnilo k podobam predmetnega sveta, se je to zgodilo neposredno sklicujoč se na fotografijo. Če se je slikarstvo pred fotografijo neposredno nanašalo na svet predmetnosti, se je po odkritju fotografije, prvič, nanj nanašalo samo še, kolikor ga predstavlja fotografija, torej predmetnostna in figurativna fotografija, in drugič, preoblikovano skozi izkušnjo slikarskoimanentnih značilnosti, kot so curki barve itd. Izkušnje s filmom in fotografijo so vodile k izmenjavi s slikarstvom, še posebej pa so nove impulze slikarstvu dali digitalni programi za obdelavo slik oz. neposredno delo z računalnikom in ekranom in pri tem uvedli v slikarstvo novo računalniškoizvedeno abstrakcijo. Vendar se ni skozi vpliv tehničnih medijev spremenilo samo zahodno slikarstvo, ampak seveda tudi kiparski program. Do arhitekture lahko sledimo prevladujočemu vplivu računalniških algoritmov in programov za tridimenzionalno grafiko. Torej si lahko dejansko postavimo vprašanje, ali ni trenutno večji dosežek novih medijev to, da so stare umetnostne medije prisilili v triumfalen razcvet, ki gradi na tradiciji stoletij, s katero se stopetdesetletna tradicija novih medijev v produkciji pravih mojstrovin še sploh ne more meriti. Vprašanje se lahko postavi tudi drugače, ali niso delovanja in učinki novih medijev na stare medije in na vedo o novih medijih pomembnejši in uspešnejši kot ta trenutek dela v novih medijev sama. Osrednje gibalo in osrednji program umetnosti dvajsetega stoletja: kriza reprezentacije, razpustitev pojma umetniško delo in izginotje avtorja, vsi so zasluge pojava novih medijev. Novi mediji so, s tem ko so osvojili nove razrede znakov, npr. indic, uvedli nove materiale in metode, dovolili mnoge nove možnosti izraza in vsebine, po eni strani bolj osebne in individualne kot stari mediji, po drugi objektivnejše in bolj dokumentarne. Radikalni obrat h kulturi recepcije, ki se je pojavil v dvajsetem stoletju, eksplozija vizualnega v umetnosti in znanosti, vse se zvaja na nove medije, saj novi mediji niso ustvarili le novih načinov, ampak pred vsem tudi nove stopnje svobode.

Novi mediji so spremenili vse umetnostne discipline. Delovanje medijev je univerzalno. Paradigma medijev zaobjema vse umetnosti. Pretenzijo računalnika, da bi bil univerzalni

stroj, kot je svoj zasnutek računalnika imenoval leta 1937 Alan Turing v razpravi "O izračunljivih številkah", so mediji izpolnili. Kot dandanes znanstveniki sanjajo o računalniškem modelu univerzuma, o popolni predstavi vesolja na podlagi digitalnih izračunov, tako danes sanjajo tudi umetniki o računalniškem modelu umetnosti, o umetnosti, ki bi bila v celoti narejena z digitalnimi izračuni. Poleg računajočega mišljjenja, ki je s svojimi delovanji in rezultati zaobjelo skoraj ves svet - brez računajočih strojev z imenom računalnik ne bi delovala letališča, tovarne, železniške postaje, nakupovalni centri, bolnišnice itn. - poleg tega se pojavlja računajoča umetnost, ki ima za cilj zaobjeti ves svet. In dejansko je treba opazovati delovanja in rezultate računajočih umetnosti skozi tisto tradicijo, ki smo jo opisali, namreč preobrazbo vseh umetnostnih praks in oblik. Računalnik lahko obenem simulira ne samo vse oblike in zakone vesolja, ne samo zakone narave, ampak tudi zakone forme, oblike in zakone sveta umetnosti. Ustvarjalnost sama je zgolj opisni program, algoritem. Od literature do arhitekture, od umetnosti do glasbe vidimo na delu vedno več računalniško podprtih opisnih programov in ukazov, pravilnikov in navodil za delovanje. Ni samo delovanje medijev univerzalno in zato vsa umetnost že postmedijska. Ne samo zato, ker so mediji univerzalni stroji in je zato vsa umetnost postmedijska, ampak ker se univerzalni stroj računalnik sklicuje na to, da zmore simulirati vse medije, tudi že zaradi tega je vsa umetnost postmedijska.

To postmedijsko stanje vendarle ne naredi lastnih svetov sveta aparativ, notranjih značilnosti sveta medijev, odvečnih. Temveč nasprotno, specifičnost lastnih svetov medijev se vedno bolj notranje diferencira. V postmedijskem stanju je dostopnost specifičnih medijev prvič zares totalna - specifičnih lastnosti medijev od slikarstva do filma. Npr. računalnik lahko stopnjo zrnatosti šestnajstmilimetrskoga filmskega traku simulira bolje, in jo poljubno nastavlja, kot bi to mogel kdajkoli realni filmski trak. Digitalna simulacija tonov flavte zveni bolj kot flavta, kot pa bi jih lahko kdajkoli flavtist izabil realni flavti. Plapolanje pisave na scefrani perforaciji filmskega traku lahko računalnik prav tako bolje simulira, kot tudi tone prepariranega klavirja. Postmedijski računalnik, univerzalni stroj, šele zares dopušča - na videz paradoksalno - v dejanskosti dosledno udejanjiti kraljestvo medijskih specifik.

Vsaka umetnostna praksa danes sledi skriptu medijev, predpisom medijev. Ti mediji ne zaobjemajo samo starih in novih tehničnih medijev, od fotografije do računalnika, ampak tudi stare analogne medije kot slikarstvo in kiparstvo, na katere so mediji vplivali in jih preobrazili. Zato velja stavek, ki ga pod to predpostavko ponavljamo: "Vsaka umetnostna praksa sledi skriptu medijev".

Umetnost tehničnih medijev, aparativna umetnost, umetnost, ki jo podpira dispozitiv aparata, tvori jedro medijske prakse in je postala norma vse estetske izkušnje. V umetnosti ni nič več onkrat medijev. Nihče jim ne more pobegniti. Ni več slikarstva zunaj in onkrat medijske izkušnje. Ni več fotografije zunaj in onkrat digitalne izkušnje. Ravno fotografii, ki podredijo fotografijo digitalnim medijem in na ekranu v fotoaparatu ujetje slike manipulirajo ali nadgrajujejo, dejajo najprepričljivejše in najbolj osupljive fotografiske podobe, so najbolj prepričljivi in najbolj pristni fotografii. Ampak tudi fotografii, ki slikajo svetove modelov, miniatur in 3D svetove, se ne gibljejo več v izvornem horizontu fotografije, v svetu reči, ampak se nanašajo na metaraven, na fotografično ali digitalno modeliranje sveta. Fizično modeliranje akuzmatične glasbe, na računalniku temelječe predstavljanje tonov v simuliranem stvarnem prostoru, ki omogoča hiperpopolno simuliranje zvenenja istih tonov v vseh prostorih od cerkve do stopnišča, in tudi ustvarjanje tonov virtualnih instrumentov, ki v realnosti ne obstajajo, je prav tako izraz postmedijskega stanja medijev.

Peter Weibel: The Postmedial Condition

Postmedijsko stanje je definirano skozi dve fazi (sicer ne medijsko teoretično, ampak za umetniško rabo):

1. enakovrednost medijev in
2. mešanje medijev.

V prvi fazi se je skušalo doseči enakovrednost medijev, ustvariti novim medijem - fotografiji, filmu, videu, digitalni umetnosti - isto umetniško priznanje kot tradicionalnim medijem kot sta slikarstvo in kiparstvo. Na tej stopnji je delo potekalo na vseh medijih, bodisi slikarstvu ali fotografiji, da bi se zgradili medijni specifični lastni svetovi posameznih medijev.

Slikarstvo je demonstriralo lastne pomene barve, prelivanj, kapelj, curljanja. Fotografija je demonstrirala sposobnost zvestega odslikavanja dejanskosti. Film je demonstriral svojo sposobnost pripovedovanja.

Video je demonstriral kritično subverzijo televizijskega množičnega medija. Digitalna umetnost je demonstrirala zmožnost imaginacije v umetnih virtualnih svetovih.

Ta faza je, kar se tiče spoznavnoteoretične in umetniške vrednosti, bolj ali manj zaključena. Specifike medijev in medijnska kritičnost sta se na srečo popolnoma uveljavila. Skozi vzpostavitev medijskospecifičnih lastnih svetov posameznih medijev, od slikarstva do videa, se je uveljavila enakovrednost medijev, njihova umetniška ekvivalenca, njihova enakovredna veljava. Medij umetniškega izraza je v tem oziru postal skoraj irelevanten, saj gre v glavnem za umetniško izjavo samo. To je uspeh postmodernega stanja medijev.

V novi, drugi fazi je važno v umetniškem in spoznavnoteoretičnem smislu medijskospecifične svetove mešati med sabo.

Video slavi s pripovedno fantazijo filma, ko namesto enega platna uporablja več projekcij in namesto ene prespektive pripoveduje z več perspektiv obenem.

Fotografija odkriva z novimi digitalnimi kamerami in grafičnimi programi nevidene, virtualne umetne svetove.

Kip je lahko fotografija ali video trak.

Dogodek, ujet na fotografijo, je lahko kip, tekst, slika. Obnašanje predmeta ali človeka, dokumentirano z videom ali fotografijo, je lahko kip, govorica je lahko kip, jezik na LED-ekranih je lahko slika, knjiga ali kip, video in računalniške instalacije so lahko literatura, arhitektura ali kiparstvo.

Fotografija in video umetnost, ki sta bili izvorno dvodimenzionalni, dobita prostorske in skulpturalne razsežnosti.

Slikarstvo se navezuje na fotografijo ali digitalne grafične programe in pri tem uporablja oboje.

Film se kaže v vedno večji meri dominanten v dokumentarni zvestobi dejanskemu, ki prevzema kritiko množičnih medijev od videa. Splet dobavlja v klepetalnicah dialoge in besedila za vse. Celotni tekstni rezervoar interneta lahko uporabimo za besedila, ki se sama nadzorujejo, za samogenerativno ustvarjanje jezikovnih svetov. Mreža lahko tudi samodejno ustvari slikovne svetove ter besedila mreže lahko služijo kot predloge za skript igralcev v filmih, govorcev v radijski igri ali za besedila pesnikov. Besedilne, zvočne in slikovne instalacije, bodisi v mediju fotografije, videa ali računalnika ali vseh skupaj, lahko znova izdamo kot filme, skladbe ali arhitekturo.

Mešanje medijev vodi k neobičajno velikim inovacijam v posameznih medijih in v umetnosti. Slikarstvo ni več slikarstvo z golj skozi samo sebe, ampak skozi odnos z drugimi mediji. Video živi od filma, film živi od literature, kiparstvo živi od fotografije in videa. Vsi živijo od digitalnih tehničnih inovacij. Skrivni kod vseh teh umetnostnih oblik je binarni kod računalnika in skrivna estetika so algoritemična pravila in programi. To stanje aktualne umetnostne prakse zato lahko označimo kot postmedijsko pogojenost, ker ne dominira več en sam medij, ampak mediji vplivajo drug na drugega in se vzajemno pogojujejo. Množica vseh medijev sestavlja univerzalni medij, ki vsebuje tudi sebe samega. To je postmedijsko stanje medijskega sveta današnje umetnostne prakse.

The Postmedial Condition

As essential successes of the new technical media, video and computer, and also old technical media, photography and film, we don't consider only that they initiated new artistic movements, created new media expressions, but also that they have decisively acted upon the historical media, such as painting and sculpture. In this aspect the new media aren't only building a new branch on the tree of art, but are changing the whole tree. It is furthermore necessary to distinguish between old technical media (photography, film) and new technical media (video, computer) on one side and arts, such as painting and sculpture, which until now weren't even considered as media but became media under the influence of media, namely the old non-technical media. With the experience of the new media we perceive old media differently. With the practices of new technical media we also evaluate the practices of old non-technical media in a new way. We could go as far as to say that the success of the new media isn't shown in the new artistic forms and possibilities, but rather in the fact that they made the old artistic media available in a new way and above all kept them alive - by forcing them to change.

After the emergence of photography as a rival to production of images which reflect reality as we perceive it and its promise of even greater faithfulness to the reality, the painting withdrew from representing objective world after fifty years and focused on presentation of its own world (surfaces, shapes, colours, properties of materials and technical dispositives of frame and canvas), which reached its peak in the abstract painting of the first half of 20th century. If the painting in the second half of the century (from pop art to photorealism) turned again to the images of the objective world, it happened directly under the influence of photography. The painting before photography directly referred to the objective world, but after the invention of photography, first, it only referred to it in a manner in which photography presents it - objective and figurative photography, and, second, it was transformed through the experience of properties immanent to painting, such as gashes, colours etc. Experiences with film and photography lead to an exchange with painting, but the new impulses for painting came especially with digital programmes for image editing and direct work with computer and screen, which introduced a new computer based abstraction to the painting. But western painting wasn't the only thing that changed thanks to the influence of technical media, the change also influenced sculpture. In architecture we can follow a prevalent influence of computer algorithms and programmes for three-dimensional graphics. So we can actually pose ourselves a question: isn't a bigger achievement of the new media currently the fact that they forced the old traditional media to bloom on the tradition of centuries with which the one hundred and fifty years old tradition of the new media can't compete at all in the sense of production of masterpieces? The question can be posed in a different way: aren't the activities and effects of the new media on the old ones and on the science of new media currently more important and successful than the works of the new media themselves? Central motive and programme of art in the 20th century: crisis of representation, dissolution of the concept of artistic work and disappearance of the author - these are all credits of the new media emergence. By incorporating new classes of signs, for instance the index, the new media introduced new materials and methods and accepted many new possibilities of expression and content, on the one hand more personal and individualistic than the old media and on the other hand more objective and more documentary. A radical turn towards the culture of reception that emerged in the 20th century and an explosion of visual in art and science - it all refers to the new media, which created not only new ways but above all new levels of freedom.

Peter Weibel: The Postmedial Condition

New media changed all artistic disciplines. Their operations are universal. The paradigm of media includes all arts. The media fulfilled computer's pretension to be a universal machine, as Alan Turing named his first computer outline in the year 1937 in the paper "On Computable Numbers". As modern scientists dream about a computer model of the universe, about a perfect presentation of the universe on the basis of digital computation, modern artists also dream about a computer model of art, art made on totally with digital computation. Next to computational thinking which reached almost the entire world with its activities and results - without the calculating machines known by the name "computers", airports, factories, railroad stations, malls, hospitals etc. couldn't function at all - a computational art is also appearing and its goal is to embrace the whole world. The activities and results of computational arts need to be observed through the described tradition - transformation of all artistic practices and forms. Computer can simultaneously simulate all forms and laws of the universe and nature and also the laws of the form, forms and laws of the world of art. Creativity is by itself only a descriptive programme, an algorithm. From literature to architecture, from art to music we are witnessing more and more computer based descriptive programmes and commands, regulations and instructions at work. Not all media activities are universal and not all art is therefore postmedial. All art is postmedial not only because the media are universal machines, but because the universal machine - computer alleges that it can simulate all media.

The postmedial condition doesn't make the individual worlds of apparatuses, the internal specificities of media world redundant. Specificity of proper media worlds is on the contrary additionally differentiating internally. The specificity of the media is in the postmedial condition for the first time truly accessible - specific media properties from painting to film. Computer is for instance able to simulate the level of graininess of 16-mm film tape and manage its settings better than the real film tape. Digital simulation of the flute sounds better than the sounds ever produced by a flute player on the real instrument. Computer can also simulate a flickering of the writing on a parched perforation of film tape as well as tones of a prepared piano. Postmedial computer, universal machine, is the instrument that in reality actually allows - seemingly paradoxical - a consistent execution of the realm of medial specifics.

Every artistic practice nowadays follows medial regulations and medial script. These media don't include only old and new technical media like photography and computers, but also old analogous media such as painting and sculpture, which were influenced and transformed by the media. Under this supposition we therefore repeat a valid statement: "Every artistic practice follows the script of the media."

The art of technical media, the apparatusal art, the art supported by dispositive of the apparatus forms a nucleus of the media practice and is becoming a norm of every aesthetic experience. In art nothing is beyond the media. Nobody can escape them. No painting exists outside and beyond media experience. There is no photography outside and beyond digital experience. Precisely the photographers which subject the photography to digital media and manipulate and upgrade images captured with camera on screen are the most convincing and genuine photographers. Photographers which take pictures of the worlds of models, miniatures and 3D worlds also don't move any more in the original horizon of photography - in the world of things - they refer to the meta-level, to photographic or digital modelling of the world. Physical modelling of acusmatic music, computer based representation of sounds in a simulated factual environment that allows

hyperperfect simulation of the same sounds in all spaces from church to a staircase and creation of sounds of virtual instruments, which in reality don't exist, is also an expression of the postmedial condition of the media.

Postmedial condition is defined by two phases (albeit not epistemologically but for the artistic usage instead):

1. equality of the media and
2. mixing of the media.

In the first phase the goal was the equality of the media, a creation of the same artistic recognition for the new media - photography, film, video, digital art - as applies to the traditional media such as painting and sculpture. In this phase the work took place in all media either painting or photography to build specific proper world for specific media.

Painting demonstrated its own meanings of colour, iridescence, drops, drips. Photography demonstrated an ability to faithfully reflect reality.

Film demonstrated its narrative ability.

Video demonstrated a critical subversion of the mass media of television.

Digital art demonstrated an ability of imagination in artificial virtual worlds.

This phase is more or less completed in the terms of theoretical and artistic value. The specifics of the media and media criticism are fortunately completely established. Through the establishment of media specific proper worlds of individual media, from painting to video, the equality of media, their artistic equivalence and their equal worth was asserted. The media of artistic form became almost irrelevant in this context as it is mainly concerned with artistic expression itself. This is the success of postmodern condition of media.

In the new, second phase it is imperative to mix media specific worlds in artistic and epistemological sense.

Video is triumphing with narratory imagination of the film, when it uses several projections instead of one screen and tells a story through several perspectives at the same time instead of using just one.

Photography is discovering unseen, virtual artificial worlds with the help of new digital cameras and graphics programmes.

A sculpture can be a photograph or a videotape.

Event captured in a photograph can be a sculpture, a text, an image. Behaviour of an object or a person, documented by video or photography can be a sculpture, language can be a sculpture, text displayed on LED-displays can be an image, a book can be a sculpture, video or computer installations can be literature, architecture or sculpture. Photography and video art which were originally two-dimensional gain spatial and sculptural dimensions. Painting is linked to photography or digital graphics programmes and for its purposes uses both.

Film is becoming to a large extent dominant in documentary faithfulness to the factual and is increasingly taking over the criticism of the mass media from the domain of the video. The web supplies dialogue in chat rooms and texts for everyone. Entire textual reservoir of the internet can be used for self-controlling text, for self-generative creation of language worlds. The web can also automatically create worlds of images and its texts can serve as templates for actors' scripts in films, speakers in a radio play or for texts of poets. Textual, sound and image installations in the media of photography, video or computer or even all of them combined can be once more released as films, music compositions or architecture.

Mixing of the media leads to unusually big innovations in individual media and in art at large. Painting isn't painting only through itself anymore but through relations with different media. Video lives on film, film on literonure, sculpture on photography and video. They all live of digital technical innovations. The secret code of all of these art forms is the binary code of the computer and its hidden aesthetics are algorithmic rules and programmes. We can therefore characterize this state of actual artistic practice as postmedial condition in which a sole dominant media was replaced by mutual interaction and conditioning of many media. Multitude of all media composes a universal media that also includes itself. This is the postmedial state of the media world of today's artistic practice.

Markus Huemer: NEKI KLASIK / ANYONE CLASSIC



Leta 1997 je Markus Huemer izvedel spletno instalacijo "pravila niso nobena igra", ki je v konceptu združevala tri kriterije, o katerih je govoril na drugem mestu že Peter Weibel: daljinsko korelacijo, reverzibilnost in ekstenzijo (1). Tриje kriteriji, ki veljajo za vso na internetu temeljčo umetnost, pri kateri se dogodi medsebojni vpliv med podobo in opazovalcem, kot tudi kjer se odnos opazovalec - podoba razširja v virtualni prostor podatkov, se zopet pojavi v novem delu Markusa Huemera "Neki klasik" (2005). Za osnovo interakcije med gledalcem in podobo jemlje Huemer tudi tokrat vnovično branje modernističnega slikarstva, ki ga strateško integrira v medijski sklop računalniškega vmesnika/video-spletnega dela. Kot pri "pravila niso nobena igra" tudi pri "Nekem klasiku" dajejo referenčni okvir Huemerjevemu delu z novimi mediji drip-paintings Jacksona Pollocka.

Kot prehodnim fenomenom prostorsko zamenjenega slikarstva gre Pollockovim drip-paintings za medijski preboj horti conclusi slikovne reprezentacije, po tem ko je bila nje na zavezujočnost očitno načeta. Pollock s tem ni postavil pod vprašaj slikarstva kot takega, ampak prostor, ki ga je do tedaj zasedalo: prostor (tablo, platno), ki je slika manifestiral kot samo v sebi zaključeno stanje - ter s tem v enaki meri dopuščal njen razumevanje kot zgolj reprezentativnega sveta nasproti realnosti in ne kot v realnosti bivajočega dogodka. Pollockov projekt "...naslikati velike premične slike, ki bodo učinkovale med štafelajem in stensko podobo ..." (2) se je nadaljeval posledično - vzporedno z ukinjanjem platna - kot vstop v sliko. Ta je nastala nujno v akciji in skozi akcijo. Namesto preračunane kompozicije se je slika udejanjala skozi okvire "kontroliranega naključja", pri čemer se je skozi uporabo nekonvencionalnih slikarskih sredstev in postopkov fizično gibanje umetnika nad slikovno površino realiziralo kot resnično "biti-v-sliki". Slika se je slikala, imela je, kot je Pollock to imenoval, "svoje življenje". Jackson Pollock se je pri tem zavedal, da njegove drip-paintings iz obdobja 1947 in 1950 odsevajo zgolj "stanje na pol poti" - da je prostor med "štafelajem" in "stensko podobo" šele začel raziskovati in odpirati. Saj je ostalo v skrajni fazi pri kontemplativnem dojemovanju gledalca stojecega pred platom, ki si v predstavi prisvoji umetnikov procesualni biti-v-sliki.

Z razširtvijo v oz. integracijo virtualnega prostora podatkov kot osnovnega sestavnega dela produkcije podobe vzpostavlja Markus Huemer v spletnih instalacijah transmedijsko nadaljevanje pollockovske ideje. Delo "Neki klasik" se na produkcijsko-tehnični ravni brez šiva veže na koncept "kontroliranega naključja" - seveda pa so zdaj premiki gledalca tisto, kar se skozi postopek motion capturing prek video kamere zapiše, nato preračuna in potem prek dveh celostenskih video projekcij odslika kot abstraktne venomer spremenljajoče se premične barvne sledi. Slika se pri tem generira v realnem času, saj je odnos med gledalcem in sliko (projekcijo) prepuščen neskončnemu procesu vzajemnih vplivov, ki prisotnost slike poveže v časovno neposredno posledičnost s prisotnostjo njenega gledalca. S tem zanka snemanje - predvajanje video tehnologije omogoča interaktivnost, ki se kaže dvojno: kot akcija, ki ustvarja sliko, in kot recepcionsko obnašanje, ki nujno teče vzporedno z "ustvarjanjem slike". Slika se "slika" na način zrcaljenja premikov po črni škatli, pri čemer narcisizem samoopazovanja in največji meri zagotavlja proizvajanje slike. Zasnova dela one-mogoča gledalcu, da bi vmesniški video kontroliral kot orodje gradnje slike, saj je zrcaljenje samega sebe (podoživljvanje lastnih premikov skozi prostor) pokvarjeno skozi dejavnik naključne izbire računalniškega programa. Programirano naključje zamegljuje ustvarjanje slike, s tem da gibanje abstrahira in kot tekoče - v črem, belem in modrem curljanju v slogu Pollocka - približno predvaja.

V črni škatli snemanja in predvajanja sta mehanizma daljinske korelacije in reverzibilnosti (ki jih Markus Huemer zato implicitno uporablja) namenjena dekonstruiranju toposa "umetnika kot ustvarjalnega medija", saj se sam kot producent slike umakne v ozadje in namesto tega predstavlja zmožnosti tehnike. Umetniška individualnost se s tem preobrazi v poskus interpretirati krialico ameriškega kolega, "nove potrebe terjajo nove tehnike", ustreznega za današnjo rabo. Navsezadnje tudi z načinom, kako uporablja ekstenzijo procesa slike: kot prava spletna instalacija bo "Neki klasik" viden na vseh računalnikih sveta skozi preprost log-in. V okvirih ekrana se dogaja v množični pomnožitvi venomer spremenljajoče se svet, ne da bi podal informacije o svojem avtorju ali kraju izdelave. Pri tem Huemer oddaljenim gledalcem odreka vpliv na instalacijo. Zanje ostaja rezervirano kontemplativno opazovanje in postali bodo del virtualnega občinstva, ki obstaja onkraj tradicionalne slike, čeprav je ujeto v njeno konvencionalno dojemanje.

Prostor umetnosti se kaže kot razširjen, vendar pa se gradi (zaenkrat še) čez dejansko, dojete kot heterogene in umetno vzporedno pripete druge na drugo, ki bi jih odpravilo zgolj novo razumevanje podobe. S tem ko Markus Huemer skozi zavestno posnemanje nekega klasičnika ta cilj zopet zgreši, natančno kaže modernost novih medijev, kaže njihovo prevlado, namesto da bi prikril njihove učinke.

Claudia Seidel

Selekcija Petra Weibla/Peter Weibel's Selection

Koordinacija razstave/exhibition coordination: Narvika Bovcon, Aleš Vaupotič

Anyone Classic

In 1997 Markus Huemer realised a web-installation "the rules are no game" that gathered in its concept three criteria, which Peter Weibel somewhere pointed out: distant correlation, reversibility and extension (1). The three criteria that are valid for all net-based art where a mutual influence between the image and the observer occurs and also where the relation observer - image extends into the virtual data-space, can be found again in the new work by Markus Huemer "Anyone Classic" (2005). As a foundation of the interaction between the observer and the image Huemer again takes a re-reading of modernist painting, which he then strategically integrates into a media conglomerate computer-interface/video-internet work. As with "the rules are no game" the Jackson Pollock's drip paintings are the reference that frames Huemer's work with the new media.

As with boarder phenomena of framed painting Pollock's drip paintings deal with the breach of hortus conclusus of imaginary representation after its reign has been clearly coming to an end. However Pollock didn't question the painting itself but the place that it occupied at the time: the place (the table, the canvas) that manifested the painting as a closed state - whereby it refused to see it as an event in reality but rather as a world of representation opposite to reality. Pollock's project "... to paint large moveable pictures which will function between the easel and the mural..." (2) followed consequently, parallel to abolishment of canvas, towards entering the painting. For Pollock it emerged necessarily in action and through the action. In place of calculated composition the image materialized itself in the frameworks of "the controlled chance" by using unconventional painting tools and procedures - the physical movement of the artist over the surface of the image realised an actual "being-in-image". The painting painted itself, it had, according to Pollock, "a life of its own". However Jackson Pollock was aware that his drip-paintings made between 1947 and 1950 represented only a "halfway state" - that he only began to explore and to open the space between "easel" and "mural". Since it finally rested with the contemplative experience of the observer facing the canvas who in his conceptions appropriates the processual "being-in-image" of the artist.

With the expansion in or the integration of the virtual data-space as an elementary ingredient of the production of images Markus Huemer's net-installation establishes a transmedial continuation of Pollock's idea. The work "Anyone Classic" directly connects with the concept of "the controlled chance" on the productively-technical level. However, now the movements of the observer are what is being recorded through motion capturing by video camera, then recalculated and further presented by two whole-wall video projections showing abstract ever changing moving traces of colour. The image is being generated in real time since the relationship between the viewer and the painting (projection) is assigned to a never-ending process of mutual influences, which links temporally and causally the presence of the image with the presence of its observer. The loop recording - playback of the video technology enables the interactivity, which is manifested twofold: as an action creating the image and as a receptive behaviour that is necessarily parallel to the image creation. The painting "paints" itself through the mirroring of the movements around the black box, and the narcissism of viewer's self-observation is the highest guaranty for the image production. The design of the work doesn't allow the spectator to govern the interface video as an instrument for building images, because the mirroring of the self (the experience of one's own movements through the space) is corrupted through a "random choice" factor of the computer application. The programmed chance blurs the image creation by abstracting the movement into smooth approximation, which drives the black, white and blue dripping of colour in a Jackson Pollock's manner.

In the black box of recording and playback the mechanisms of distant correlation and reversibility (Markus Huemer uses both implicitly) are implemented in order to deconstruct the topos of "the artist as a creative medium". The author steps back and instead presents the achievements of technology. The artistic individuality is transformed into an attempt to congenially interpret a saying of the American colleague "new needs need new techniques" for our time. He does it ultimately with the way how he uses the extension of the imaging process: as a genuine web-installation "Anyone Classic" is accessible on all possible computers of the world through a simple log-in. In the frame of the screen the permanently changing image of the world lends itself multiplied without any reference to its author or the place of its production. Huemer denies the distant observer any influence on the installation. For him there is only the contemplative observation and he will be included in a virtual audience which exists beyond the traditional painting, although he is at the same time captured in its conventional experience.

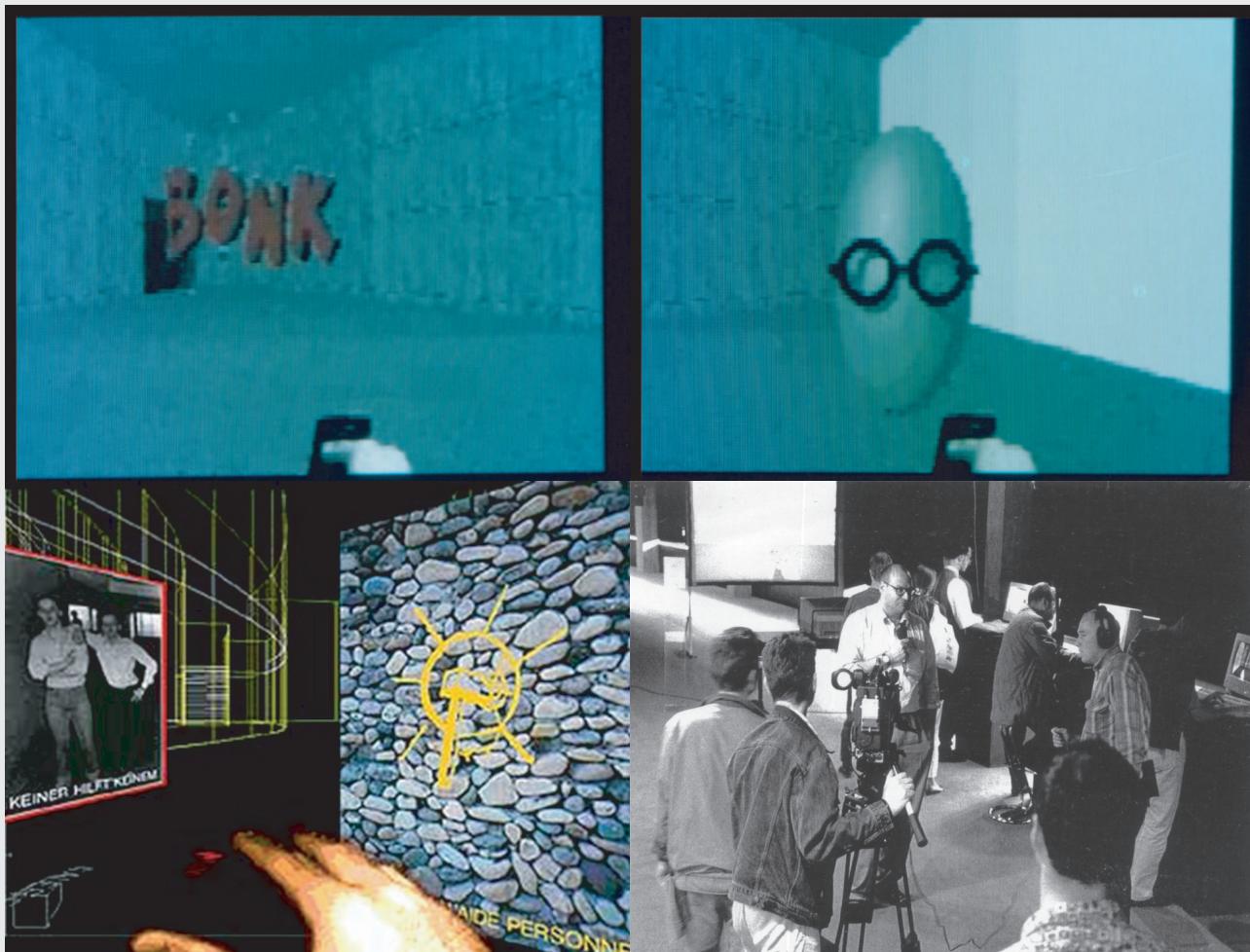
The space of art appears expanded, however it builds itself (still) over the realities appearing as heterogeneous and being artificially tied one onto the other; which would be abolished only by a new notion of the image. While Markus Huemer through conscious following of "someone classic" again fails to achieve that, he at the same time demonstrates the modernity of new media, shows their domination, instead of blurring their effects.

Claudia Seidel

(1) Peter Weibel: Ikonoklasmus der Datenprozesse. Kat. Ausst. .arcadia, Kunsthaus Baselland, 2003, 42-45.
(2) Jackson Pollock: Statement. Application for the Guggenheim Fellowship, 1947.

Izvirni nemški naslov/Original German title of work:
Irgendein Klassiker
Leto/Year: 2005
Prvič predstavljen na 11. MFRU, Slovenija./
First presented at 11th IFCA, Slovenia.
Medij/Medium: Interaktivna spletna instalacija/
Interactive net installation
Programiranje/Coding: David Eitzinger
Zastopnik/Courtesy of: Galerie Michael Janssen, Köln

Orhan Kipcak: ARSDOOM 1



Arsdoom 1, projekt, ki je bil realiziran leta 1995 za Ars Electronica, je računalniška igra, dosegljiva preko omrežja LAN in interneta. Arsdoom je obenem tudi svojevrstna virtualna razstava z dvajsetimi umetniki iz Avstrije in ZDA v virtualnem modelu Brucknerhausa, osrednjem prizorišču festivala Ars Electronica.

Med umetniki, ki so predstavljeni kot počasti, in obiskovalci virtualne razstave potekajo nasilne interakcije. Te interakcije se zaključijo z eliminacijo umetnika in umetniškega dela. Arsdoom je bil prvi projekt, ki je v kontekstu umetnosti uporabil pogone računalniških iger. In kot prvi projekt te vrste je Arsdoom postal predhodnik številnih virtualnih razstav, ki so uporabljale podobno tehnologijo.

Arsdoom 1, a project realised 1995 for the Ars Electronica, is a via LAN and internet accessible computer game. At the same time Arsdoom is a kind of virtual exhibition with 20 artists from Austria and the USA in a virtual model of the Brucknerhaus, the centre of the Ars Electronica festival.

Violent interactions take place between the artists, which are represented as monsters, and the visitors of the virtual exhibition. These interactions result with the termination of artist and artwork. Arsdoom was the first project, which worked with game engines in the context of art. And as first project of that kind Arsdoom was precursor for many virtual exhibitions with a similar technology.

Umetniki/Artists Arsdoom 1:

Seichi Furuya, Peter Kogler, Heimo Zobernig, Peter Weibel, Jörg Schlick, Stephen Pusey, Michael Smith, Sabine Bitter, Stefan Nessmann, Ecke Bonk, Manfred Wolff-Plottegg, Curd Duca, Orhan Kipcak, Norbert Pfaffenbichler, Wolfgang Hilbert, Andrea Mayr, Katharina Copony, Rich.Art

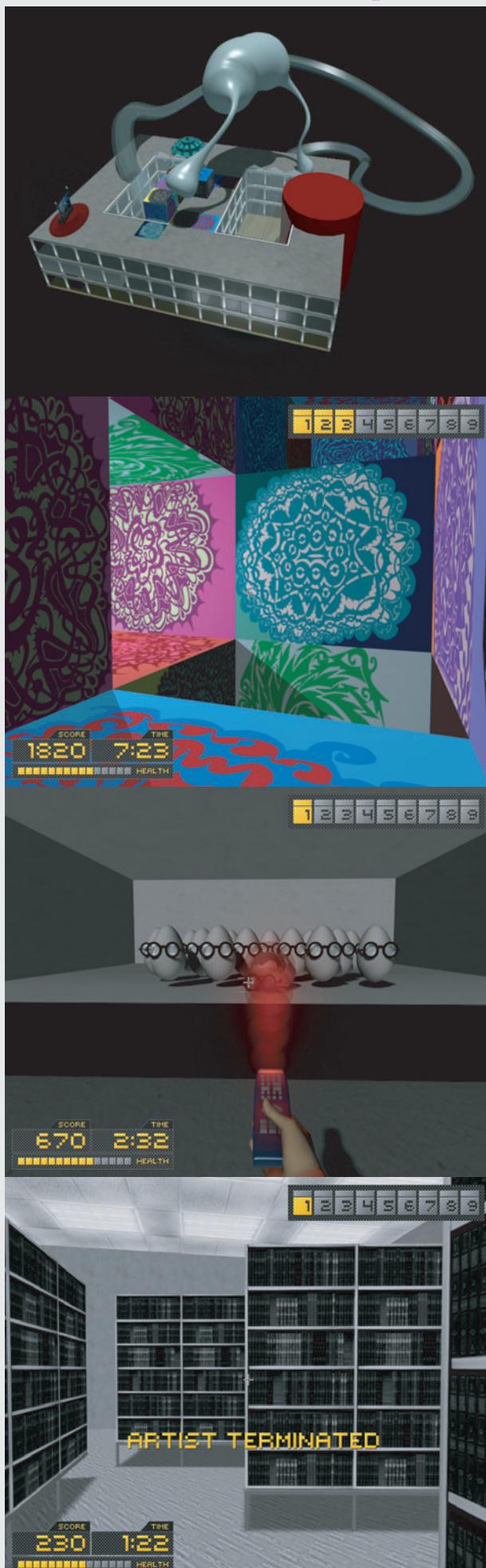
Produkcijska skupina/ Production team:

Orhan Kipcak, Michael Pölzl, Kaya Kipcak, Helmut Kaplan, Reinhard Urban

V sodelovanju z/Collaboration: XRAY-Graz (Atschi Fekonja, Tine Steintaler, Martin Taurer)

Zvok/Sound design: Curd Duca

Orhan Kipcak: ARSDOOM 2



10 let po Arsdoomu 1 sta bila koncept in tehnologija projekta posodobljena z Arsdoomom 2. Vsi umetniki, ki so sodelovali v Arsdoomu 1 so se znova udeležili projekta. Tokrat je prostor virtualne razstave digitalni model ZKM (Centre for Art and Media, Karlsruhe), virtualni svet, poln umetnikov in njihovih stvaritev. Tako kot v Arsdoom 1 so tudi tukaj prisotne nasilne interakcije med virtualnimi obiskovalci in umetniki, ki se odvijajo v digitalnem okolju razstav in instalacij. Arsdoom 2 je del stalne razstave "algoritemsko revolucije" ZKM.

Obema projektoma je skupno:
Uporaba kulturne tehnike računalniške igre v kontekstu umetnosti.
Oba sta virtualni razstavi sodobnega umetniškega dela.
Računalniška igra je cinični komentar sveta umetnosti.

Oba projekta sta nastala po naročilu Petra Weibela, direktorja festivala Ars Electronica in sedanjega direktorja ZKM.

10 years after Arsdoom 1, concept and technology of the project were updated by Arsdoom 2. All the artists, who already participated in Arsdoom 1, are again part of the project. This time a digital model of the ZKM (Centre for Art and Media, Karlsruhe) is the virtual exhibition space. A virtual world full of artists and their artwork. As in Arsdoom 1, we can find violent interactions between virtual visitors and artists, which take place in the digital surrounding of exhibits and installations. Arsdoom 2 is part of the permanent exhibition of the ZKM's "algorithmic revolution".

Both projects have in common:
The usage of the cultural technique computer game in the context of art.
They are virtual exhibitions of contemporary artwork.
The computer game is a cynical comment on the art world.

Both projects were assigned by Peter Weibel, director of the Ars Electronica festival and, today, director of the ZKM.

Umetniki/Artists Arsdoom 2:

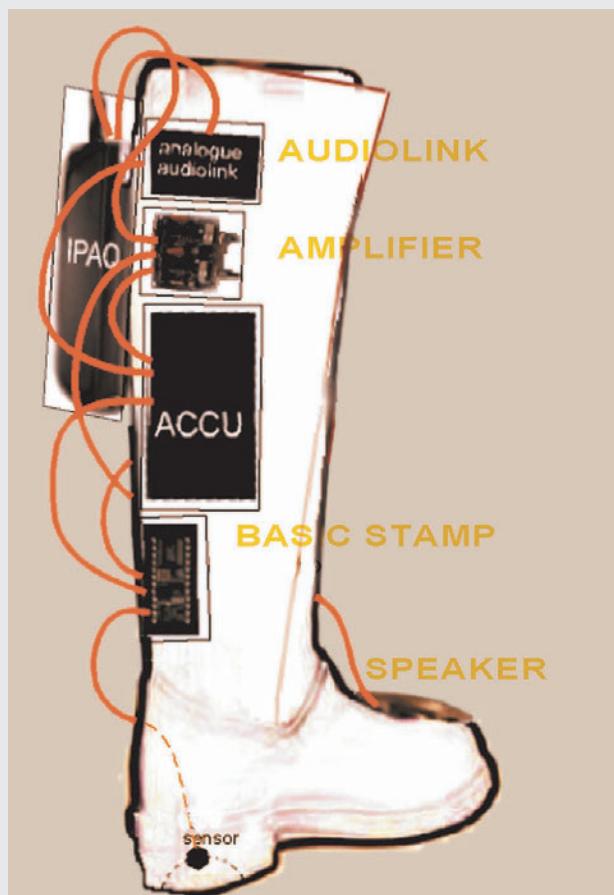
Peter Weibel, Sabine Bitter, Manfred Wolff-Plottegg,
Norbert Pfaffenbichler, Stefan Nessmann,
Heimo Zobernig, Peter Kogler, Ecke Bonk, Jörg Schlick,
Curd Duca, Orhan Kipcak

Produkcijska skupina/Production team:
adm-gmbh, Orhan Kipcak, Verena Artinger, Erwin Wagner

V sodelovanju z/Collaboration:
Edgar Gabriel, Günter Baumgart

Laura Beloff, Erich Berger, Martin Pichlmair: ČUDEŽNI ŠKORENJČKI / SEVEN MILE BOOTS

Škornji za sedem milj, čarobna obutev, znana iz ljudskih pripovedk, omogoča svojemu lastniku, da prepotuje sedem milj v enem samem koraku. Z malo truda lahko človek prepotuje cele države in je prisoten, kjerkoli je to potrebno; postane lahko kozmopolitski flaneur, za katerega svet postane ulica. Projekt čudežni škorenjčki sestavlja par interaktivnih škornjev, opremljenih z zvokom. Posameznik lahko škornje obuje in se v njih potepa simultano po fizičnem svetu in po svetu interneta. Pri hoji po fizičnem svetu se lahko nenadoma sreča s skupino ljudi, ki v realnem času klepetajo v virtualnem svetu. Klepet je mogoče slišati kot govorjeno besedilo, ki prihaja iz čevljev. Kjerkoli se nahajate s škornji, se fizični in virtualni svet združita.



"Seven mile boots, the magical footwear known from folk tales, enables its owner to travel seven miles with one step. With little effort one can cross the countries, to be present wherever it seems suitable and to become a cosmopolitan flaneur with the world as the street." The project Seven Mile Boots is a pair of interactive shoes with audio. One can wear the boots, walk around as a flaneur simultaneously in the physical world and in the literal world of the internet. By walking in the physical world one may suddenly encounter a group of people chatting in real time in the virtual world. The chats are heard as a spoken text coming from the boots. Wherever you are with the boots, the physical and the virtual worlds will merge together.



Selekcija Petra Weibla/Peter Weibel's Selection

Koordinacija razstave/exhibition coordination: Narvika Bovcon, Aleš Vaupotič

Klepelanje prek interneta se je v zadnjem desetletju izjemno razširilo. Klepet omogoča komuniciranje brez meja med "online" skupnostmi. Hoja in nošenje čevljev sta vsakodnevni opravili ljudi. Delo Čudežni škorenjki uporablja noge in čevlje kot vmesnik za gibanje v tem na besedilu zasnovanem ne-prostoru klepeljalnic. Vidni/fizični del projekta je sestavljen iz para čevljev, ki so na razpolago obiskovalcem v galeriji. O čevljih za sedem milij lahko razmišljamo kot o luknji, ki je pritrjena na telo uporabnika. Skozi luknjo uporabnik/uporabnica "vidi" na drugo stran, hkrati pa se zaveda same luknje v fizičnem okolju; luknja postane del uporabnika, kamorkoli se ta odpravi. Delo ponuja vpogled v procese, ki so neločljivo povezani z našim trenutnim življenjskim stilom. Umetniško žarišče tega dela je konstrukcija odprte strukture, ki je napolnjena z realnimi ljudmi v realnem času: realnem življenju. Struktura ustvari možni prostor, ki sili uporabnike naprej v iskanju novega. Ta primanjkljaj proizvaja željo po substanci, željo po potrošnji in izkušnji.

Ko si uporabniki nadenejo škornje, pričnejo ti iskatki aktivne kanale za klepet. Ko se uporabniki sprehajajo naokoli, lahko s pomočjo zvoka locira aktivnost v klepeljalnicah. Uporabnik bo slišal, da se giblje skozi skupino klepelcev in lahko se odloči, da se bo za podrobno opazovanje ob njih ustavil. Čevlji se samodejno prijavijo v klepeljalnice z imenom "sevenmileboots". Kanale izberejo glede na njihovo aktivnost in temo pogovora. Pri vsaki uporabi čevlji iščejo novo izbiro kanalov iz interneta. V čevljih je združena vsa potrebna tehnologija: računalnik z brezžičnim omrežjem, mikroprocesor, senzorji, ojačevalniki in zvočniki. Čevlji so pripravljeni za delovanje na vseh lokacijah z odprtим brezžičnim omrežjem.

Walking online. Chatting in the net has become a phenomenon during the last decade. There is an endless communication among the online communities in the chats. Walking and wearing shoes is an everyday exercise for humans. The seven-mile-boots piece is built upon feet and shoes as an interface to move in this text-based non-space of the chat rooms. The visible/physical part of the piece consists of a pair of boots, which are available for use. The seven-mile-boots can be thought as a hole which is attached on the body of a user. Through the hole s/he is "seeing" behind it, at the same time he is aware of the hole itself in a physical environment and the hole becomes a part of the user wherever he goes. The piece offers a perspective into the processes, which are an inherent part of our current lifestyle. The artistic focus of the piece is in the construction of an open structure, which is filled by real people in real time; real life. The structure creates a possibility space which pushes the users forward in a search for more. This deficit produces the desire for substance, a desire to consume and to experience. After putting on the boots they start looking for active chat channels.

When the user walks around s/he can locate a chat activity through audio. S/he will hear himself passing through a group of chatters or s/he can decide to stop for closer observation. The boots log into the chat rooms automatically under the name of "sevenmileboots". The channels are selected according to their activity and topic. Everytime while walking, the boots are looking for a new selection of channels from the net. The boots contain all the necessary techniques in them, a computer with wireless network, microprocessor, sensors, amplifiers and loudspeakers. The boots are ready to function in any location with an open wireless network.

<http://randomseed.org/sevenmileboots>



// spletna umetnost prikazovanja elementov
 // narvika.bovcon.com i ales.vaupotic.com/

Eden od temeljnih izzivov za računalniškega umetnika je upravljanje z zbirkami digitaliziranih podatkov, z digitalnimi arhivi. Po eni strani programski algoritmi urejajo odnose med elementi arhiva, po drugi strani pa skrbijo za smiselnost prikazanih podatkov. Vmesniška razsežnost digitalnega arhiva skrbi za komunikacijo med strogo logiko računalniškega kodiranja pomenov - na podlagi podatkovne zbirke in uporabnikovega vstopanja - ter med človekovo hermenevtično dejavnostjo, to je razumevanjem računalniško posredovane informacije. Umetnik na področju digitalnih informacijskih tehnologij razvija svojo umetnost na ravni t.i. umetniškega kodiranja, upravljanja z računalniško komunikacijo med človekom in računalnikom ter, še pomembnejše, sporazumevanja med človekom in drugim človekom ob posredovanju računalnika.

Izbor medmrežnih projektov Open.Line na več mestih in v več predstavljenih projektih prebija horizont "čistega" umetniškega kodiranja, saj se preurejanje odnosov med digitalnimi informacijami dogaja tako na dejanskih informacijah, bolj ali manj zanimivih za naša življenja, kot tudi "zares" - nove kombinacije elementov ustvarjajo nove pomemljive zvezne. Tako spletna umetnost kot umetnost programja nasploh so zato zavezane premišljenemu kodiranju digitaliziranih znakov, ki skozi rekonstrukcije vzpostavljajo odnose z analognimi znaki ostalih plasti resničnosti. Zdi se, da lahko prepoznavamo horizont nekakšnega poliperspektivičnega konstruktivizma, torej vnovičnega kodiranja obstoječih semiotičnih perspektiv resničnosti in njihovih popustavitev.

Spletni projekti, ki jih razstava vzpostavlja kot reprezentativno celoto, se vsi eksplicitno ukvarjajo z vidiki posredovanja zbirke podatkov skozi računalniško manipulacijo v sferi medmrežja. Izbor predstavlja zelo različne možnosti, ki jih medijsko polje spletnega arhiva omogoča, ter pri tem izpostavi heterogenost pojmov, saj se včasih zdi, da so nekateri projekti, npr. PuppetTool skupine LeCielEstBleu, povsem zaprti vase po modelu modernega umetniškega artefakta, drugi, kot je Wikipedia, pa zgorj posrednik v družbeni komunikaciji. Vendar pa zasnova Open.Line vtraja pri tem, da ne vključuje del, ki bi se omejevala na komunikacijo računalnika z računalnikom, saj se ta zdijo za umetnost medmrežnega objavljanja informacij manj tipična ali pa manj zanimiva/sprejemljiva (pri tem mislimo npr. na "spam" in virus).

Ob konkretnih projektih lahko izpostavimo več žanrskih zgostitev. Načrtovanje vmesnika, ki pomaga človeku brati pogosto neobvladljive kuge podatkov je temelj spletnega mesta Newsmap Marcosa Weskampa in Dana Albrittena. Ekran postane preglednica dnevnih novic; urejanje po pomembnosti je pri tem odvisno od interneta lastnih podatkov, to je pri količini povezav. Andruid Kerne je projekt CombinFormation zasnoval z druge strani. V nasprotju s tradicijo deformirajočih "pokvarjenih" spletnih brskalnikov je CombinFormation program, ki uporabniku meče na površino ekранa podatke z interneta na podlagi različnih iskalnih nizov. Brskanje pri tem izvaja program, pravzaprav bot, ki vsebuje veliko nastavitev, s pomočjo katerih se uporabnik spopade s kaosom spletja, še pomembneje pa je, da se bot tudi uči na podlagi uporabnikove interakcije med samim brskanjem po spletu. Pri tem postane celoten svetovni splet arhiv, ki ga program kot vmesnik prikazuje.

Runme.org Amy Alexander, Floriana Cramerja, Olge Goriunove, Matthewa Fullerja, Alexa McLean, Alexie Shulgina in skupine The Yes Men je arhiv spletne in softverske umetnosti, ki predvideva dva vstopa: bolj logično urejenega prek drevesa kategorij in podkategorij ter na intuitiven način prek podobe oblaka ključnih besed. Memory Martina Briclja igri vstop v podatkovno zbirko še radikalizira ter zgodovino slovenskega oblikovanja vizualnih komunikacij predstavi skozi popularno poučno igro iskanja parov.

ArtNetInfo je spletno domovanje ArtNetLaba. V ozadju mrežnih strani sta dve podatkovni zbirki. Prva je video arhiv, ki vsebuje produkcijo skupine na intermedijski ravni - temu sta namenjena vmesnika Mouseion Serapeion, ki prikaže uporabniku zadetek ter dinamično sestavljen kontekst zadetka obenem, in ad hoc strani letnih produkcij, ki vsakič na nov način kontekstualizirajo aktualna dogajanja. ArtNet-Forum uporablja protokol foruma odprtrega programja za drugo, teksualno zbirko, po kateri lahko brskamo na selektivne načine (v nasprotju z neinteraktivno statično zbirko besedil v obliki knjige). Laboratorijski del ArtNetLaba realizirata podatkovni zbirki na dveh ravneh: Mouseion Serapeion 2.0 Wiki je eksperiment iz vzpostavljanja kolektivnih spletnih zbirk - vsak uporabnik ima vse pravice urejanja -, dvojica OpenNetLab ter LoginNetLab pa skozi testno iniciacijo projekta i-poet eksperimentira z različnimi nivoji zasebnosti v javnosti spleta. ArtNetMagazine uporablja celotno infrastrukturo za bodočo vzpostavitev slovenske novomedijiske revije.

podatkovnih zbirk

Posebno mesto v celoti izbora zavzema projekt PuppetTool skupine LeCielEstBleu. Gre za projekt, ki je nastal v okolju Shockwave in zavzuje uporabnika k zelo omejenemu poseganju v projekt. Na podlagi modularnih elementov lahko s spremšnjanjem parametrov ustvarjamo animacije. Vendar pa nam prav natančno premišljene "omejitve" omogočajo natančnejši vpogled v logiko digitalnega arhiva - avtorja sta pripravila osnovne elemente ter algoritme za animacije, to dvoje pa zagotavlja specifično identiteto animacij, ki jih uporabnik nato sam izdela. Pri tem ga program sili, da se zave lastne pozicije v procesu nastanka končnega izgleda vizualizacije; uporabnik ni niti zgolj seme naključja niti totalni avtor umetnine, ampak uporabnik aparata. S tem nas PuppetTool vrača nazaj k temeljnima resnicam tehn-umetnosti, ki avtorstvo podobe razgradi med konstruktorja aparata in uporabnika.

Zadnji segment sklopa Open.Line so projekti, ki se osredinjajo okoli problema integracije računalniške komunikacije v družbeni kontekst. ArtNetInfo povzema vase tako spletiče MFRU kot spletne revijo. Wikipedia, najpomembnejša spletna enciklopédia danes, ki nastaja po zaslugu pojava globalne internetne družbe, se tokrat predstavlja s slovenskimi uredniki in stranmi v slovenskem jeziku. Creative Commons projekt, ki se sooča s pravnimi problemi internete lastnine, se prav tako predstavlja s slovenskim delom projekta. Na pravo osredotočen projekt, ki zato zahteva tudi posebno prilagoditev slovenski zakonodaji, daje spletenu ustvarjalcu oz. komurkoli, ki si želi tako ali drugače objaviti svoje podatke na spletu, orodje, ki omogoča preprosto določitev pogojev uporabe posamezne vsebine. Creative Commons razrešuje pravne komplikacije interneth vsebin na treh nivojih branja: človeškega, računalniškega in pravnikega. Artserve - servis za sodobno umetnost, projekt Zavoda SCCA, je še eden v seriji spletič, ki nudijo usluge, dandasne pravzaprav nujne za delovanje sodobne umetniške institucije. Na spletenu mestu ali pa prek seznama elektronske pošte umetniki dobivajo podatke o razpisih, stipendijah ter ostalih priložnostih za predstavitev svojih del ter izobraževanja.

Interaktivno ustvarjanje arhiva, konkretno arhiva t.i. vzhodnoevropske umetnosti, je temelj projekta East Art Map skupine IRWIN (oddelek NSK). Gre za izbor dvesto petdesetih umetnikov, umetniških dogodkov in projektov, ki tvorijo ogrodje pojma vzhodnoevropska umetnost. Interaktivni del projekta ponuja možnost, da medmrežni uporabnik predlaga zamenjavo posameznega elementa arhiva z drugim, ki je po njegovem mnenju (natančno formuliranem v obrazložitvi) ustreznejši od obstoječega. Internetna demokracija, nad katero bedi strokovna komisija, ki je predlagala začetne enote, se spremeni v poker, katerega zastavki so enote kapitala, ki kroži pod oznako "sodobna vzhodnoevropska umetnost" ter omogoča nekaterim umetnikom in kustosom preživetje, druge pa dobesedno briše iz zemljevida vzhodnoevropske umetnosti.

Izbor Open.Line seveda ni izčeren, zato je treba vsaj omeniti pomembno zavestno izpustitev obsežnega področja projektov, ki bi pravzaprav morali biti vključeni. Digitalni tridimenzionalni prostori so seveda digitalni arhivi, ki imajo že dolgo tradicijo tudi na internetu, npr. prek protokola VRML. Virtualni tridimenzionalno izrisovani prostori ni nikoli prazen, v njem so elementi, odnosi med njimi pa so nujno, že po logiki lastnega obstoja, prostorsko kodirani. Vendar pa se s tem odpira novo, zelo obsežno problemsko polje, ki bi zahtevalo posebno pozornost in podrobnejšo predstavitev.

Narvika Bovcon, Aleš Vaupotič

Andruid Kerne: combinFormation

<http://ecologylab.cs.tamu.edu/combinFormation>

Marcos Weskamp: Newsmap

<http://www.marumushi.com/apps/newsmap/>

Amy Alexander, Florian Cramer, Olga Goriunova, Matthew Fuller, Alex McLean, Alexei Shulgin, and the Yes Men: Runme.org

<http://runme.org/>

ArtNetLab - ArtNetInfo

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

IRWIN: Eastartmap

<http://www.eastartmap.org/>

Martin Bricelj: Memory - Zgodovina slovenskega grafičnega oblikovanja/

Memory - A History of Slovene Graphic Design

<http://www.memoryplay.com/>

Wikipedia Slovenija

<http://sl.wikipedia.org/>

SCCA-Ljubljana: Artservis

<http://www.artservis.org/>

Creative Commons Slovenija

<http://creativecommons.org/>

LeCielEstBleu: PuppetTool

<http://www.lecielestbleu.com/html/puppettool.htm>

// web art of database elements presentation
// narvika.bovcon.com | aleš.vaupotič.com/

One of the basic challenges of every computer artist is managing collections of digitalized data, i.e. digital archives. Programme algorithms on the one hand arrange relations between the elements of the archive and on the other hand they attend to the meaningfulness of displayed data. Interface dimension of the digital archive attends to communication between hard logic of computerized coding of meaning - on the basis of the database and user entry - and the human hermeneutic activity, i.e. understanding of computer mediated information. An artist in the field of digital information technologies develops his art on the level of so called artistic coding, managing of computer communication between a human and the computer and, even more importantly, communication between two human beings with mediation of the computer.

Selection of web projects Open.Line is breaking the horizon of "pure" artistic coding in several aspects and with several presented projects, as the rearrangement of relations between digital information occurs on actual information (which are more or less interesting for our lives) and also "in fact" as new combinations of elements create new meaningful connections. Web art as well as software art in general are therefore bound to deliberate coding of digitalized signs, which establishes relations with analogous signs of other layers of reality through reconstruction. It seems that we are able to identify a horizon of so-called polyperspective constructivism, a kind of renewed coding of existing semiotic perspectives of reality and their co-existence.

Web projects, presented by the exhibition as a representative whole are all explicitly involved with aspects of mediating the database through computer manipulation in the sphere of internet. The selection represents many different possibilities in the media field of web archive and emphasizes heterogeneity of phenomena as it sometimes seems that some projects - such as group's LeCiel-EstBleu PuppetTool- are almost closed as the model of modern artistic artefact, meanwhile others - such as Wikipedia - act as a mere mediator in social communication. The Open.Line project however insists on not including the works limited to communication between computers, as they seem less typical or less interesting/acceptable to the art of publishing information on the web (with this statement we refer for instance to spam or viruses).

Several genre condensations can be emphasized accounting on concrete projects. Designing the interface that helps a person to read frequently messy piles of data is a basis of the web project by Marcos Weskamp and Dan Albritton called Newsmap. The screen becomes a table of daily news; sorting by significance depends on internet's own data, i.e. on the quantity of links. Andriod Kerne conceptualized the project CombinFormation from the opposite side. In contrast to deformed, "corrupted" web browsers CombinFormation is a programme that presents the user with data from the internet on the basis of different search strings. The programme, actually a bot with many settings that offer the user a chance to battle the chaos on the web, handles browsing; more importantly - the bot is also capable of learning on the basis of user interaction while browsing the web. Thus the whole world web becomes an archive, shown by the programme in the role of interface.

Runme.org by Amy Alexander, Florian Cramer, Olga Goriunova, Matthew Fuller, Alex McLean, Alexei Shulgın and The Yes Men group is an archive of web and software art structured in two major ways: rationally with the list of categories and subcategories and intuitively with the image of a keyword cloud. The entertaining access to the database is emphasized in Memory by Martin Bričelj, which presents the history of Slovenian visual communications design through the popular "interface" of game Memory.

ArtNetInfo is the web home of ArtNetLab. In the background of web pages are two databases. The first is a video archive that contains the production of the group on the intermedia level - for that purpose the interface Mouseion Serapeion has been created, which simultaneously shows the hit and its dynamically constructed context, whereas ad hoc pages of annual productions are centered around a theme that contextualizes current events in a new way every year. ArtNetForum uses the protocol of open code software for its textual collection, which allows browsing in selective ways (in contrast to the non-interactive static collection of texts in the form of a book). The laboratory part of ArtNetLab is made up of two databases on two different levels: Mouseion Serapeion 2.0 Wiki is an experiment in building collective web databases - every

user has all editing rights -, whereas OpenNetLab and LoginNetLab experiment with different levels of privacy in the public space of the web through the test initiation of the project i-poet. ArtNet-Magazine uses its complete infrastructure for the future installation of the new Slovenian magazine for new media.

A special place in the entire selection belongs to the project PuppetTool by LeCielEstBleu group. The project is developed in Shockwave that binds the user to a very restricted interaction with the project. By changing the parameters it allows the user to create animations on the basis of modular elements. Precisely determined "restrictions" are in fact those that enable more accurate insight into the logic of digital archive - the authors have prepared basic elements and algorithms for the animations, which ensure a specific identity of animations made consequently by the user. The programme thus forces the user to be aware of his own position in the process of creating the final look of the visualization; the user is neither merely a random seed nor the total author of the work of art, but the user of a tool. With that PuppetTool brings us back to the fundamental truths of techno-art, which decomposes the authorship of image between the constructor of the tool and the user.

The last segment of Open.Line consists of projects, centered around the problem of integrating computer communication into the social context. ArtNetInfo combines both the web portal MFRU as the web magazine. Wikipedia, the most important web encyclopedia nowadays, that came into being with the emergence of global internet society is this time introduced with its Slovenian editors and pages in Slovenian language. Project Creative Commons which is facing legal problems with property on the internet is also presented with its Slovenian part. The project which centers itself on law and thus requires a special adaptation to Slovenian legislation, offers the creator of web content or any person that wishes to publish his data on the internet in one form or another, a tool that allows a simple definition of terms of use for specific content. Creative Commons solves the legal complications of internet content on three levels: human, computer and legal. Artservis - service for contemporary art, a project of SCAA Ljubljana is another contender in the series of web pages providing services that are nowadays essential for operational contemporary art institution. Artists receive information about applications, scholarships and other opportunities for presentation of their work and education through web pages or through mailing lists.

Interactive creation of the archive, precisely the archive of Eastern European art, is a foundation of East Art Map project by the group IRWIN (division of NSK). It is basically a selection of 250 artists, artistic events and projects that form a framework of the concept of Eastern European art. The interactive part of the project offers the web user a possibility to propose a replacement for a certain element of the archive that is in his opinion (precisely formulated in the proposal) more suited than the existing one. Internet democracy, carefully watched over by an expert committee which proposed the initial entries, is converted to a game of poker played for the units of capital circulated under the term of "contemporary art of Eastern Europe" and as such giving some artists and curators a chance of survival while others are literally being erased from the map of Eastern European art.

Because the selection of Open.Line is by no means exhaustive it is necessary to mention the omitting of an extensive field of projects that should have been included into consideration of digital archives. Digital three-dimensional spaces are digital archives with a long history on the internet, for instance with the VRML protocol. Virtual three-dimensionally designed space is never empty; it contains elements and relations between them, which are by the logic of their own existence necessarily spatially coded. This concept however opens a new, very extensive problem field which would demand a special attention and a more detailed presentation.

Narvika Bovcon, Aleš Vaupotič

Andriud Kerne & Interface Ecology Lab: combinFormation

<http://andriud.com/> Andriud Kerne, Eunyee Koh, Steve Smith, Blake Dworaczyk, Daniel Caurso, Ross Graeber, Hyun Choi, J. Michael Mistrot, Mahur Khandelwal, Andrew Webb

Raba kompozicije za re-prezentacijo osebnih zbirk hiperznakov/ Using Composition to Re-Present Personal Collections of Hypersigns

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"A language (langue) is a social institution and a system of values... that resists the modifications coming from a single individual. In contrast, speech (parole) is essentially an individual act of selection and actualization, the combination thanks to which the speaking subject can use the code of the language with a view to expressing his personal thought.

The sign is a compound of a signifier and a signified. The plane of signifiers constitutes the plane of expression and that of the signified the plane of content... The sign-function ... is the very unit where the relations of the technical and the significant are woven together."

Roland Barthes, Elements of Semiology

ABSTRACT

The hyperlink is structurally amenable to semiotic analysis. Anchor and destination function as signifier and signified. Especially significant are digital surrogates, such as Amazon catalogue entries, and Google gists. These are systematically produced hypertextual signifier-signified pairings. This paper develops a new semiotic operand, the hypersign, emphasizing the role of hyperlinked surrogates in information age communication. We consider work by art theorist John Berger, installation artist Hanne Darboven, and hip-hop DJ Spooky, while theorizing about transformational forms for personal hypersign collections. We provide an architectural overview of combinFormation, a mixed-initiative tool for using composition to re-present personal collections of hypersigns. combinFormation interjects personal speech, or syntagm, into the process of collecting information resources. We illustrate the use of combinFormation by developing a navigable composition of hypersigns based on the source materials of this paper. The result is a form of recombinant information, in which visual bookmarks are transformed through remix/assemblage, creating new meanings. Like the work of Darboven and Spooky, the resulting form interjects a personal sense into the experience of reproductions. In doing so, it recasts Benjamin's aura of the original through a postmodern process of personal collection. By connecting theory and practice through information artifacts, and concurrently remixing methodologies, this paper+composition functions as an interface ecosystem.

mined-keywords	type artist Artist Ranking Biography Representing Public Catalogs Auction results
title	artifacts markus huemer Artist Ranking Biography Representing Public Catalogs Auction results
description	international guide modern contemporary emerging art Artist Ranking Biography Representing Public Catalogs Auction results
url	http://www.artfacts.net/index.php?pageType/artistInfo/artist/5507

POVZETEK

Hiperpovezavo lahko analiziramo semiotično. Sidro in cilj delujeta kot označevalec in označenec. Posebej pomembni so digitalni surogati, kot so npr. vpisi v katalog Amazon in Googlovi kratki povzetki. Gre za sistematično narejene hipertekstualne pare označevalec-označenec. Razprava razvija nov semiotični operand, hiperznak, ki poudarja vlogo hiperpovezanih surogatov v komunikaciji informacijske dobe.

Pri razpravljanju o transformacijskih oblikah za osebne zbirke hiperznakov se ukvarjam z delom umetnostnega teoretičnika Johna Bergerja, umetničico instalacij Hanne Darboven in hip-hop DJ-jem Spookyjem. Predstavljamo arhitekturni pregled combinFormation, orodja mešane iniciative za rabo kompozicije za re-prezentacijo osebnih zbirk hiperznakov. combinFormation vrine osebni govor, ali sintagmo, v proces zbiranja informacijskih virov. Rabo combinFormation ilustriramo s tem, da razvijemo kompozicijo hiperznakov, z omogočeno navigacijo, na podlagi virov te razprave. Rezultat je oblika rekombinirane informacije, v kateri se vizualni zaznamki preoblikujejo skozi remiks/montažo, pri tem pa ustvarjajo nove pomene. Kot v delih Darbovne in Spookyja končna oblika vrine osebno noto v doživetje reprodukcij. Pri tem vnovič vzpostavlja Benjaminovo auro originala skozi postmoderni proces osebne zbirke. S povezovanjem teorije in prakse v informacijskih artefaktih in hkratnim premešanjem metodologij pričajoča razprava+kompozicija učinkuje kot vmesniški ekosistem.

1. SIGNIFIER-SIGNIFIED-SIGN

Saussure's semiotics are based on the coupling of the signifier and the signified in the sign [28]. The signifier is a label, name, or icon, used to refer. The signified is the content or concept being referred to. The conjunction is tight. It is systemized in the practices of a language, or semiotic code, by a society. We can apply this construct in the analysis of meaning in information age ecologies [16]. Such analysis straddles media, cultures, methodologies, and epistemologies. For an initial example, in declarative programming languages, the signifier is the name of a variable; the signified is its value. Barthes [1, 2] and Baudrillard [3] extend this formulation to account for nth order nested sign amalgams. Barthes describes such phenomena in terms of **metalanguage**. One example is that a calm and dignified looking person of color saluting the French flag conveys a sense of order and dignity in French globalism [2]. Another example is the use of the term "world wide" web as a means of suggesting that everyone has equal access to digital information. However, 41% of those online are in North America, which has only 6% of the world's population [9]. This means that in actuality people in North America are an order of magnitude more likely to have access to the net than those elsewhere.

2. SURROGATES

Surrogate is a term from library science. A surrogate is "a replacement for an original item, ... which gives some description of the item, and how it can be obtained" [7]. Examples of surrogates include entries in catalogues, bibliographic citations, search engine result set elements, and bookmarks. As Greene et al have observed, "in browsing, surrogates provide an important alternative to primary objects as they take far less time to examine," while "in digital libraries and archives, surrogates are crucial for browsing large distributed collections that result from filtering programs or analytical queries of the data space. The need for inventing new types of surrogates underlies much of the research in digital libraries" [13]. Semiotics has a role to play in this research, because it addresses the structure of representations of meaning. Surrogates are often retrieved as members of result sets, in response to search queries, or category-based browse requests. Typical applications, from Google to eBay, present these collections of surrogates in the form of lists. Particularly since people involved in browsing and searching spend so much time interacting with result sets of surrogates, the form of their representation deserves consideration.

3. SEMIOTICS OF THE HYPERLINK

We can use semiotics to analyze the function of surrogates in the context of hypermedia, the web, and digital libraries. Most basically, a hyperlink constitutes a sign conjunction. The link source, known as its anchor text or iconicographic image, is a signifier. The href destination is its signified. Aesthetics, style, and semiotics function structurally in the construction of meaning across the hyperlink. For example, according to Tosca, the structure of the hyperlink association can be more straightforward (requiring less thinking), or more lyrical (requiring contemplation to understand). Lyricality, in this sense, can be seen as part of a cognitive process of ideation [11], in which new understandings are arrived at through engagement with the signifier-signified pairing of the hyperlink. The information discovery framework addresses the iterative reformulation of interests and goals, and the emergence of new ideas, during processes in which a person engages with digital information resources [18]. The hyperlink as sign strikes us a relation that is emblematic of the information age. Hypermedia surrogates constitute a special subset of these post-modern phenomena. In their role as descriptive replacements, surrogates are created particularly to function as signifiers; the original object is the signified. The conjunction of surrogate and hyperlink reference object interoperate as a fundamental unit of meaning, that is, as a sign. Surrogates are created and re-presented according to structural schemas. In this, sets of surrogates from a single source instantiate consistent signifier forms. In addition to Google result sets, commercial electronic catalogs, online catalogues of brick and mortar libraries, and digital libraries are examples. Metadata ontologies play a fundamental role in this bridging between signified and signifier, as do presentation templates. These schemas define the form of a collection, through the plane of signifiers. The uniformity effected by surrogate structures in the presentation of a collection corresponds to the homogenous perspective in terms of which Barthes' identifies typical structuralist activity as the building of a **simulacrum** [1: 95-97], or simulation model, of the objects of investigation. Such phenomena encompass and go beyond branding, and particular experiences of (1) form query, (2) browse choices, and (3) select product. They delimit a metalinguistic form. Thus, the semiotic structure of an Amazon catalogue entry goes beyond selling a particular product, such as a DJ Spooky album (figure 1); it conveys the e-commerce marketplace as a whole. Likewise, the representation of Google result set gists goes beyond the results of a particular query on "hypersign" (figure 2), to stand for the process of effectively searching the web. This role of the hyperlink as sign in the representation of surrogates is so significant in the digital landscape, extending over, across, and through the terrain of browsers, search engines, electronic commerce, and digital libraries, that we call the hypermedia surrogate, **hypersign**. According to the search query of figure 2, this usage appears to be new. It shows that the term hypersign has not previously been used in semiotic or hypertext theory. In this example, the act of **googling**, and the sign of a Google surrogate result set play a standardized role in the validation of innovation.

4. THE SEMIOTIC FORM OF HYPERSIGN SETS

When we make a search query -- to Google, Amazon, or the ACM Digital Library -- we typically get back a set of similar hypersigns, such as a list of representations of articles or DVDs. Such sets correspond to what Barthes calls **system**, which corresponds to **langue**. Such a semiotic system is a homogeneous set of signs derived in association to a common term. The association, rather than *a priori* common context, is the set's organizing principle. The search query is exactly this type of associational basis. In this way, the result set represents a language system.

Barthes offers another axis of semiotics, perpendicular to systematic language. **Syntagm** is a combination of co-contextualized signs which correspond to speech (**parole**). This is an individualized set, such as the clothes a person is wearing at one time, or all the furniture in a single house. At first blush, syntagm would seem to correspond to the personal collections of hypersigns that we are interested in: e.g., the shopping cart, the set of references that are associated with the development of an academic paper, or the set of bookmarks to cool stuff on the net that one teenager sends to another.

Yet, we must consider the process through which these personal collections are formed. That is, typically, early in the process of conducting research, a person will form queries to find relevant information resources. The particular results they decide to collect and use can be seen as a residue or crystallization, which emerges from these searches. The search queries formed and hypersign result sets received play an integral role in the process of forming personal collections, and so are, themselves, significant artifacts. Thus, in one type of personal representation of a research collection, surrogates of the most relevant results are foregrounded, over a background formed by the other more or less relevant results. The personal and the systematic are combined. We believe that from a semiotic perspective, the significant hypersign sets people to collect are both syntagmatic and systematic.

Our research is focused on the semiotic form of the collections that people need and desire to create when they work and play with information. To what extent are the forms of individual and collected hypersign signifiers determined by the automata that produce them? To what extent can humans affect them? What role can expression play in these processes?

We turn to art history and critical theory. John Berger (citing Benjamin [4]) observes that in the age of reproduction, the role of the art museum has changed [5]. Instead of simply presenting paintings as visual artifacts, museums re-present the authority of the original, in relation to reproductions. Berger is unsatisfied with this role. He sketches an alternative paradigm for the museum in the postmodern era:

Adults and children sometimes have boards ... on which they pin pieces of newspaper cuttings, original drawings, postcards. On each board all the images belong to the same language and are all more or less equal within it, because they have been chosen in a highly personal way to match and express the experience of the room's inhabitant. [5: 31]

In Berger's model, the museum is a personal collection of reproductions, which is formed by the individual. The notion of "belonging to the same language," in this context, invokes *langue* and *parole*, at the same time. It is certainly personal speech, and thus *parole*/syntagm. Yet the push pin board may be used to collect, for example, a set of impressionist paintings, in which case systematic *langue* is invoked.

In contrast, we observe that the normal forms of hypersigns employed on the web are notable by how fixed they are. This is ironic, since digital media are so amenable to manipulation. Thus, while a user can type a word into a search box, one result set is typically received. There is little generally available in the way of mechanisms that enable one to move forward from the search in a personalized way, that is, in a form that corresponds to speech (*parole*), and syntagm, assembling hypersigns across queries. Exceptions to this tend to be limited in the expressiveness of their form. The browser "favorites menu," and the Amazon shopping cart and wish list allow for the construction of personalized lists. Yet the surrogates are textual. The format is fixed, rather than fluid, like the push-pin board. "My EBay," a more advanced incarnation, likewise consists of a list of lists (e.g., items I'm watching, items I'm bidding on, items I've bought). The user can customize which lists are displayed, and the order of these lists on the page. The list form does little to aid the user creatively, cognitively or semiotically in seeing how the items can function together as an ensemble or mental set, that is, in functioning syntagmatically. Instead, it challenges the capacities of human working memory [18].

The list and the push-pin board are differentiated by their degree of flexibility. Prior spatial hypertext systems [e.g., 24] give users the ability to manipulate elements spatially. However, they do not facilitate the manipulation of surrogates, in particular. That is, they leave the process of forming personal collections, and of maintaining the links of the surrogate hypersign, to the user.

Installation artist Hanne Darboven creates personal collections systematically [6]. She uses reproduced artifacts as elements. For example, "Friedrich II, Harburg 1986" consists of 398 prints of the same photograph, each annotated with a different handwritten text. The photograph is historic. It depicts a street scene, with a street car, pushcarts, and bicycles. A consistent form of annotation is employed. The resulting elements are re-presented in a grid structure. The form of the re-presentation transforms the reproductions into a new original. While the resulting language is personal for her, the audience receives a beautiful edifice of arbitrary structure, that is simultaneously distinctive and imposing.

Using Composition to Re-Present Personal Collections of Hypersigns

Hip-hop musician Paul Miller (aka DJ Spooky) connects the formation of conceptual frameworks with rhythm. He identifies the assemblage of elements of identity, which characterizes the information age through immersion in data, as **multiplex consciousness**. Miller defines DJing in terms of **rhythm science**:

Rhythm science uses an endless recontextualizing as a core compositional strategy... DJs are griots, and whether their stories are conscious or unconscious, narratives are implicit in the sampling idea.. The mix breaks free of old associations. The languages evolve and learn to speak in new forms, new thoughts... Sampling allows people to replay their own memories... At the end of the day, it's all about reprocessing the world around you [27: 21-27].

The hypersign is a significant type of sample. Surrogates are produced explicitly as samples, to represent the original object. They arrive in our field of browsing as anchors, dressed in hyperlinks. The Interface Ecology Lab researchers are interested in how hypersigns function in people's processes of creating meaning. People encounter hypersigns while browsing and searching. We use them as we work to construct new plans, new ideas, new knowledge. We use them as well, as we play with information, in more freeform processes. We form personal collections when we research, when we write, when we buy, and while we are entertained. We need to discover how to enable users to re-present these collections of syntagmatic and systematic hypersign forms. To this end, the Interface Ecology Lab is engaged in building software to support personal and public processes of hypersign remix [15].

5. combinFormation: COMPOSING HYPERSIGN COLLECTIONS

Our software gives people tools for re-presenting hypersign collections, whose information elements need to be connected in the mind, across experiences of interaction, cognition, understanding, and use. The focus moves from fixed forms, which are presented for binary one-shot decisions of accept or reject, to malleable forms which can be contemplated and manipulated by the user, forming personal re-presentations. We are developing a transformative digital engine that enables a person to engage in syntagma/parole with digital surrogates, by reappropriating the hypersign forms, and recasting them as personal speech. The basic idea is to gather hypersigns in a compositional space that enables a person to modify and recombine them. This form integrates prevailing language systems of surrogates, with new potentials for personal expression and recontextualization. These compositions can be shared via email and published on the web [17].

In order to facilitate the person's process of gathering relevant hypersigns, the system integrates a composition agent into the process of creating the information space (figure 3). In this way, combinFormation is a mixed-initiative system that uses composition for browsing, collecting, and arranging information samples from web pages. In the current implementation, these samples are images and sentences of text. The samples act as visual, semiotic, and navigational surrogates for the documents from which they are extracted. When they are brought into the composition space, the images and texts retain the structure of first class samples; that is, they remain connected to their source and hyperlink documents, as hypersigns.

The initiatives mixed in combinFormation are the system's generation of composition, and the user's direct manipulation (figure 3). The system's generative actions -- collecting hypersigns, and composing them visually -- are conducted iteratively, based on a user model. The system presents the ongoing generation of the composition to the user in an interactive information space. In this space, one of the user's initiatives is to directly manipulate the composition through interactive design operations, which enable samples to be displaced, layered, resized, annotated, and removed. Another user initiative is to navigate through the sample as hypersign, connecting to a traditional browser. The user's third form of initiative is to express positive or negative interest in each sample. Expressions of interest affect the model, creating a feedback loop through the information space display (figure 3).

combinFormation uses an underlying grid structure for the layout of elements, as it adds them to the composition. The grid works quite differently than Darboven's [6], because the elements are heterogeneous, rather than homogeneous. In addition to containing different colors and shapes, the elements possess different aspect ratios. They are assigned different sizes, by the composition agent, based on their relative importance. As the space fills up, over time, new elements are expected to overlap prior ones. In the current implementation, the agent places each new element over the contiguous set of grid cells of the assigned size, which corresponds to the lowest weight candidate area. The user can override grid-based layout, by using the grab tool to reposition elements in the space.

The current combinFormation interface includes three floating toolbars. Initially, they are distributed vertically, on the right side of the space. Each toolbar can be dragged to anywhere on the user's screen. The top toolbar (figure 7) controls text-image mix. It defaults to 60% images. The center toolbar (figures 6, 7) enables selection of composition/navigation tool on the left side, and interest expression on the right. These options are orthogonal [19]; that is, they can be combined independently. Interest can be neutral, positive, or negative. The conjunction is displayed in the cursor. At the start of a session, composition/navigation is set to navigate, while interest expression is neutral. The other composition and interest expression actions can be selected by clicking the appropriate icon, or by toggling with arrow keys (composition/navigation via left/right; interest expression via up/down).

Elements are activated for interaction with the expression-interest tool conjunction, by simple mouse over, rather than click. This choice of interaction design style emphasizes fluidity. Activated elements display metadata in the context of the composition. There are no dialog boxes. Mouse over activation also provides local tools, such as one for initiating search, and an edit palette for element-specific (rather than assemblage-scope) composition actions, such as font change or transparency toggle. Clicking an activated element causes the selected composition and interest expression effects to be processed.

The bottom toolbar (figure 7) is the tape recorder transport. In record mode, the usual initial state, the agent engages in generative visual composition. This can be paused. Prior states can also be traversed with reverse and forward play, and with a history jog-shuttle. These controls address the temporal form of the mixed initiative medium [21].

The composition space is split into 2 regions, delimited by a thin grey and white line (figure 7). The outer area is the **cool space**. This is for the human, only. In the center is the mixed-imitative **hot space**. The composition agent adds elements here, and as the space fills, will also remove elements from here. We have appropriated the language of McLuhan [25]: a hot medium, such as film, saturates its audience with information. A cool one, such as the novel, leaves more of the sense of view forming to the audience member's imagination.

6. HYPERSIGN RE:MIX SESSION

We will now explain the combinFormation experience through a first-person example session narrative. In this session, we will compose research source materials associated with this paper. combinFormation is a client-side web application, implemented as a veneer of DHTML, which gathers runtime parameters, and passes them as it invokes a signed Java applet. To use the software, you access the combinFormation web address [15] in a traditional browser, and then click "launch."¹ The launch page offers several forms for seeding [20] a session. This is the specification of initial documents, which are downloaded, and sampled. Information element surrogates encountered become candidates for the agent's subsequent generative visual composition initiatives. Hyperlinks become candidates for generative information collecting, via web crawling. (See the architecture overview in figure 3.)

In the example case, I have utilized the re:mix seeding interface (figure 5). This particular front-end enables specification of any number of seeds, and allows mixing of seed types, such as web site addresses, and search queries. I specify a couple of web sites (Mercer's paper, "The Consumption of Links" [26], and EBay), and then several searches in areas that have been cited. Then, I click launch.

The program processes search queries in a tailored manner. It uses Google to perform the searches. It does not actually bring samples from the Google results page -- the standard surrogates -- into the composition. Instead, it immediately downloads the first fifteen Google result pages, from their web sites. These get sampled. The samples are collected in a set of candidates, which feeds the composition. Those of the collected samples that are selected for visual composition will function as hypersigns. Similarly, the links from the downloaded pages become candidates to feed the web crawler.

The applet initializes the interface. The space begins to fill. Some excellent images of Hanne Darboven's work enter. I use positive interest expression (up arrow in center toolbar, right side; this is also available with the up-arrow keyboard accelerator), to put some positive interest on one of these elements. I drag it over to the cool space (using the grab tool: center toolbar, left side), in the peripherae. This is a way to make sure that the agent won't remove it, or cover it up. I shift to neutral, so as not to express too much interest, too fast, and drag another Darboven image over. I repeat this pattern -- express some interest and drag to cool space -- the same with a DJ Spooky image. I also drag the EBay logo over, but with neutral interest expression. A bunch of other EBay elements are showing up. They are not interesting to me; I shift the center toolbar left, use the down arrow to express negative interest, and remove several of them.

At this point (figure 7), I pause generation of the space. It seems to me that while I'm getting good stuff, and the session is going well, the center feels crowded with elements that I'm not crazy about, visually. I'm also really wishing for some John Berger material. I cut a bunch of elements, using negative interest. But this feels tiring. So, I press the clear button (lower toolbar, the tape recorder transport, very left). This is the button with the partial circle and arrow pointing counter clockwise. Immediately, all the elements in the center hot space are removed (figure 8). I use File->Undo to toggle back and forth once, to make sure that I didn't delete any elements that I wanted. I feel satisfied.

I unpause composition generation. An element enters from a site about John Berger's *Ways of Seeing*. I click it a few times with positive interest, to strongly promote collecting related elements. These begin to flow into the space. The system also begins to respond to my expression of interest in DJ Spooky / Paul Miller. I drag the elements I like best out to the cool space. I reach the state shown in figure 9.

In figure 9, an image element with text that reads "Reviews and Features," is selected via mouse over interaction. I have set the composition-interest tool state to cut + positive interest. This is because the subject - reviews of albums by Spooky - is of interest. But the image itself is not visually strong, so I wish to remove it. Immediately after taking the screen shot, I click, simultaneously cutting the element and asking for more related information. Next, I realize that I want Google depicted in the composition. But even though combinFormation has used Google to conduct the search, I haven't included the look and feel of their site directly in the seeding. On this

¹ First time users will likely need to click "support" to install Java, and configure the Java plug-in, prior to using the program.

Figure 1: Re-presenting the ideas of this paper as a composition of hypersigns. Samples include works by and about Hanne Darboven, DJ Spooky, Google, and eBay.

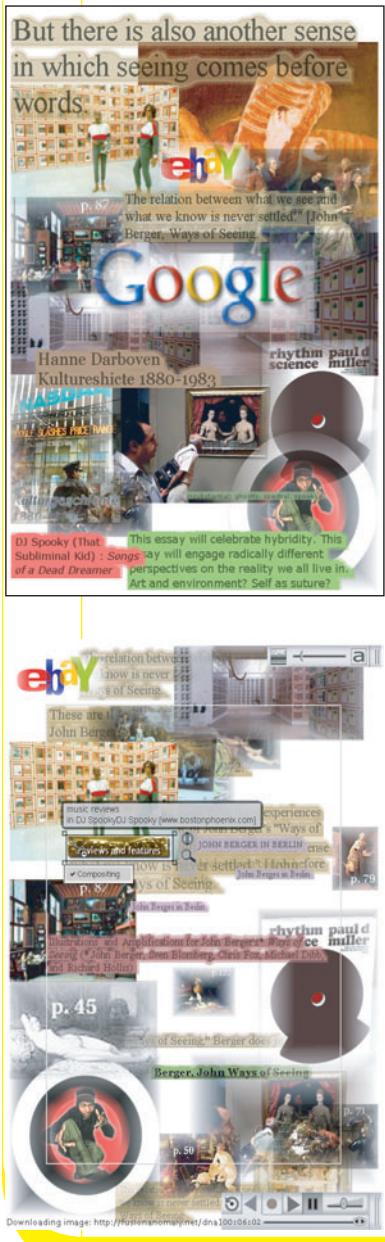


Figure 5: Hypersigns from Google and Ways of Seeing have been composed through human initiative of drag and drop.



Figure 6: An extremely dense and rich space, after further generation of composition. The agent is retrieving many interesting elements. The composition clearly exhibits the influences both of myself, and of the agent. Two of the toolbars have been dragged out of the way, to permit clearer viewing of and interaction with the composition.



Figure 2: A set of Google surrogates.

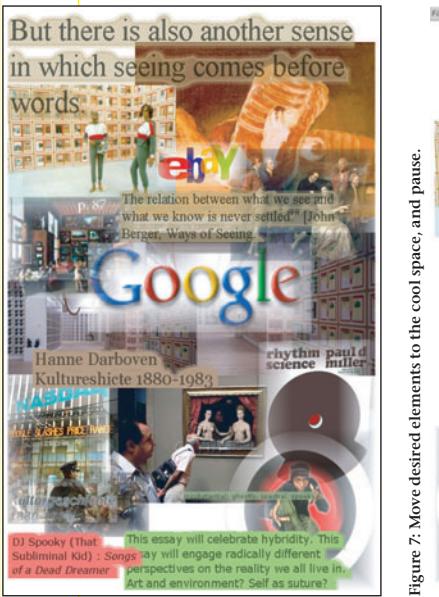


Figure 7: Move desired elements to the cool space, and pause.



Figure 8: After clearing the hot space of extraneous elements.



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Availability: Usually ships within 24 hours. Only 1 left in stock—order soon (more on the way).

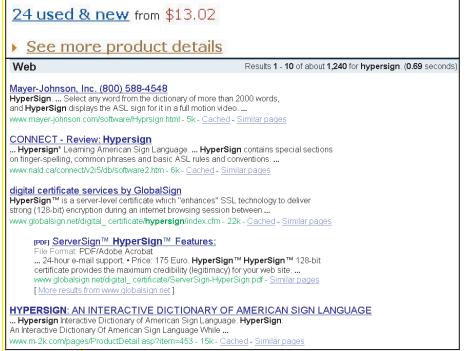


Figure 2: a set of Google surrogates.

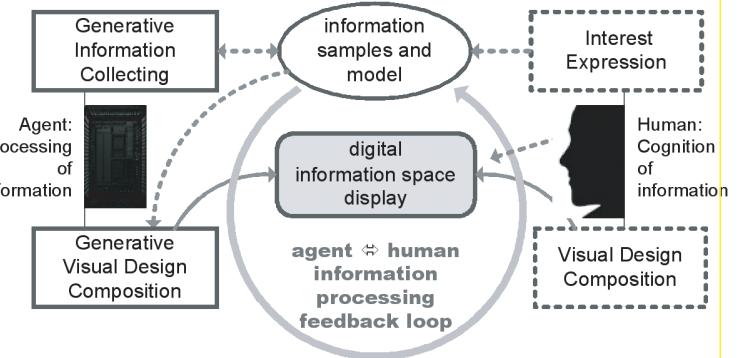


Figure 3: An overview of combinFormation's mixed-initiatives architecture. The agent engages in generative information collecting and visual composition. The user engages in interest expression and composes design. State flows through the model.

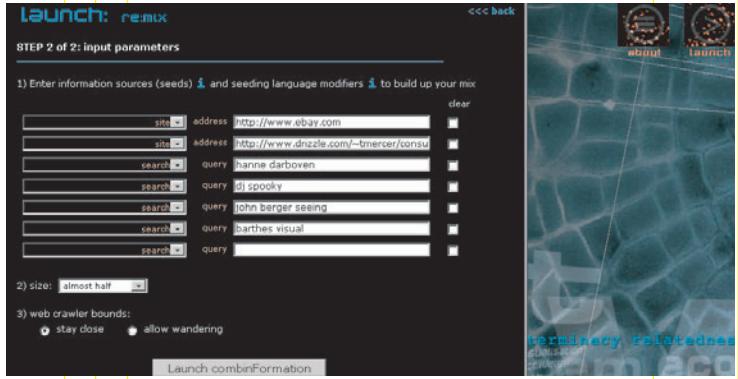


Figure 5: Launching the remix to seed an information surrogates composition session in combinFormation.



Figure 6: Composition + Interest Expression toolbar with selected operations: grab + positive interest.

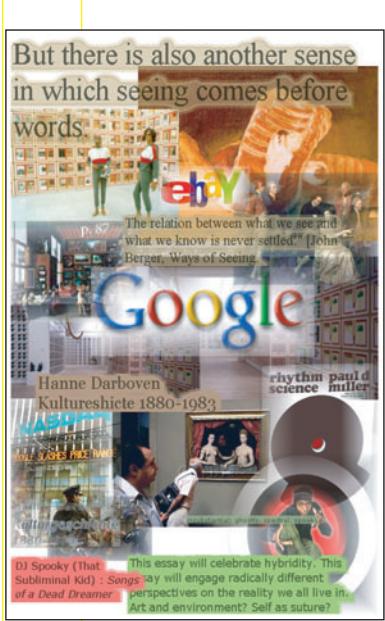
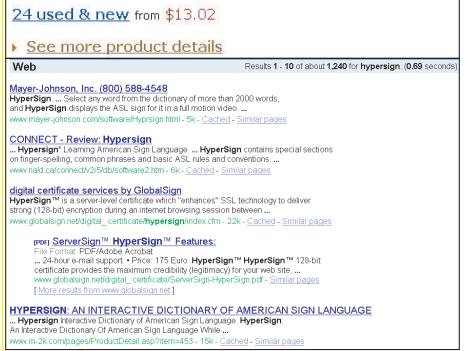
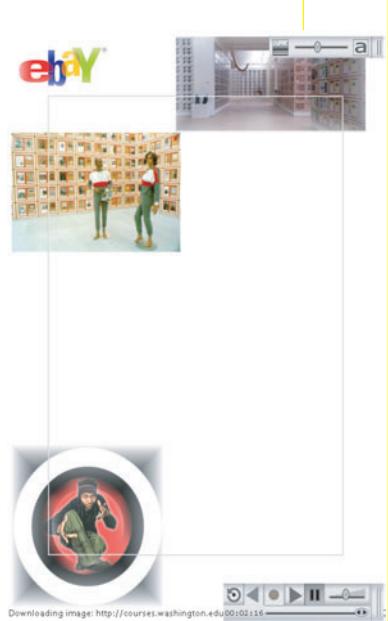


Figure 7: Move desired elements to the cool space, and pause.



Figure 8: After clearing the hot space of extraneous elements.



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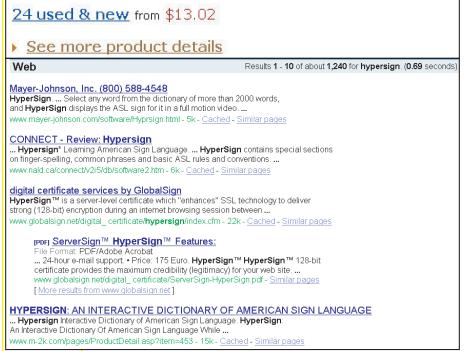


Figure 2: a set of Google surrogates.

Using Composition to Re-Present Personal Collections of Hypersigns

occasion, Google's presence must be made explicit. I use the traditional browser to find a page in google.com, with the plain Google logo. (This is a bit more work than usual, because the Olympics are on, and most of the Google logos have been altered to celebrate them.) I use drag and drop to bring the Google logo into the center of the composition. I immediately resize this element to be larger, because Google plays such major role in how people collect information. I simply use mouse over selection, and then drag one of the corner boxes.

I continue to compose with drag and drop. I use the navigate tool to go to a page from the Berger site. This page includes links to larger versions of most of the image examples from the book. I drag several of these into the space, as well. The result is figure 10.

I collect more hypersigns. I recall that there is an image on the New York Times web site this evening, in which a stock ticker shows a message about Google's IPO, and a decline in their initial asking price. The image strikes me as a signifier for the role of economy in shaping our experience of information, and the sometimes hard to comprehend manner in which this works. I drag this image in, as well. I want the new elements to feel more connected, visually, so I use the element editing panel to add compositing to several of them. I then turn generate back on. The space grows extremely dense, resulting in figure 11.

I enter a final stage of work: preparing the composition for re-presentation to an audience. I eliminate many elements, reducing density. I compose elements spatially, with more definite intention. I restore the eBay logo, which I somehow lost track of, with drag and drop. I make some text elements larger, and some elements smaller.

I take a break and return. Now, I make fine changes. I move the Darboven image near the top left up some, so one of the mannequins seems to be standing on the p. 57 label in the proximate Berger image. At the same time, I shift the eBay logo to give it more space, let it breathe. I position this logo clearly in relation to the other mannequin's hand, so it almost seems to emanate from it. The work of Darboven and eBay both involve mechanistic processes of forming and representing collections, which are also personal. Darboven's work can be interpreted as a commentary on the role of automata in our lives. eBay, Google, and Amazon are signs of this, as prominent corporate entities.

I alter the opacity of a number of elements. Specifically, I make two of the Darboven images, and one of the images from *Ways of Seeing* (Goya's Still Life with a Sheep's Head) opaque, so they read more strongly. I do this by unchecking "compositing" on the edit palette that pops up on mouse over. (This palette can be seen with a different image, in figure 9.) I also adjust the stacking order of elements, by lifting some with Shift-Click (grab tool). In the composition as a whole, the opaque elements are still strongly composited. This is because for the elements that overlap them, compositing remains selected. These elements are re-presented with transparent borders. The program uses an **alpha gradient** to cross fade elements with "compositing" checked. The way this works is that the extreme border region of a composited element is processed to be more transparent. The center remains opaque. Transparency, also known as alpha, is interpolated across this region. In video editing, this technique is known as **masking**. In commercials and feature films, masking is executed to create perfectly composited scenes, in which the viewer will see elements as naturally part of the same landscape. In combinFormation, since the seams often show; the role of compositing is made visible. This changes its function from spectacle to détournement [8]. The new usage contrasts with Manovich's prior analysis of the prevailing popular media use of compositing in mainstream film and television [23].

The final composition is shown in figure 4. I save this version. The program produces several forms of the composition, when I hit File -> Save. First, it produces an XML file. This file includes textual elements by value, and image elements and source documents by reference. It is a metadocument, that is, a collection of references to other documents [12, 17]. The XML metadocument can be opened again by the program. People can open the saved XML form of the hypersign composition in one of two ways. To access it from a hard disk, use re:open as the launch option. Then, File -> Open. Or, the space can be uploaded to a web server. A special URL syntax can be constructed for hyperlinking to the saved information space [17]. The XML file is passed as an argument to a special seeding web page, which will in turn pass the saved space to combinFormation on launch.

In this mode, publishing the composition of hypersigns is fully enabling for the "reader." That is, the reader receives the composition in the same environment in which it is produced. The hypersigns do much more than enable navigation. Their meanings are connected through the form of the composition. When opened, the composition can be further manipulated. Reading and writing become symmetrical, identical acts, which proceed iteratively. The new reader inherits the interest model of the prior writer, as well as the design. The reader as author can use combinFormation to express new senses of interest, and change the design to suit her own ideas. S/he can also use the program's generative agent to continue the process of information riffing. S/he can save a new form of the composition, and publish again.

Additionally, the program outputs a JPEG image of the composition, and an HTML file, with an image map, that references the JPEG. The HTML form of the composition also functions as a visual and navigational meta-document. It has the advantage that it can be opened in any standard web browser, without requiring Java to be installed and configured. The HTML form is not open to further manipulation by the agent or the user. It instantiates a more typical publishing model, in which the author and reader are separated by different environments for production and consumption.

7. DISCUSSION

The saved form of the composition connects the work of Darboven, Miller/Spoopy, Berger, Google, and EBay through visual semiotics. It re-presents the ideas of this paper, through demonstration. The composition can be considered as a supplementary text; or the paper can be considered as notes on the composition as primary text. The composition is a mix, a form of recombinant information [20]. New meanings are created through the assemblage of found elements. The creative frameworks of generations of visual artists, such Duchamp [22] and Ernst [30], filmmakers, such as Eisenstein [10], and hip-hop composers, such as Spooky and Public Enemy [28], are invoked.

combinFormation enables authoring by reference with web media. The resulting compositional form is the visual metadocument. These are not just images and texts. They are surrogates, which can be navigated, to retrieve original source materials. They are hypersigns, which refer to and re-present the ideas expressed in the source and hyperlinked documents. They are recontextualized in the compositional space of remix / détournement. They are new forms of information, transformations of Google's detritus.

Benjamin describes the loss of the **aura** of the original, as creative works are reproduced in the age of reproduction [4]. Yet, as in the example of Darboven's work, a **postmodern aura** emerges. This is the aura of the personal collection, in which mass produced objects are recontextualized and annotated. Formalism is one means in this process. The appropriated objects become personal when we interject our own forms through them. Composition is a means for transforming personal collections of hypersigns, so they grow syntagmatic, even as a residue of systematic language remains. The mixed-initiatives of combinFormation bring to the public at large tools for engaging in this process of composing hypersigns. The agent's initiative, as well as the logics of underlying dynamic content digital providers such as Google, Amazon and EBay, transmit a re-presented form of prevailing **systematic** langue through this engagement. The user's initiatives interject syntagmatic forms of personal meaning. We believe that by supporting personal expression as such, we will promote people's creative processes of information discovery [18], as well as their sense of empowerment. As developers, the Interface Ecology Lab's underlying goal is to elevate the role of personal speech (**parole**) and creative process in everyday interactions with information.

The composition created to demonstrate the ideas of this essay instantiates the interface as border zone between heterogeneous systems of representation [16]. Semiotics, information science, design, human computer interaction, art history, musicology, and computer science are among the re-mixed methodologies. As the theorist, I am present, developing a first person narrative of my own experience. The composition and the narrative about its creation connect theory and practice self-referentially, in a strange loop [14], by utilizing materials on the subject at hand. The product is part of the environment that it describes. Discourse about theory is instantiated through practice. Through this process and form, the composition+essay functions as an interface ecosystem.

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Marcos Weskamp, Dan Albritton: Newsmap

koncept, oblikovanje/concept, design:
Marcos Weskamp

programiranje/coding:
Marcos Weskamp, Dan Albritton

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Po mnenju Maxa Webra je najbolj očitna resnica o vedenosti ta, da nobeno živo bitje ne more niti približno doumeti celote resničnosti, s katero se sooča - "nepomenljiva neskončnost svetovnega procesa", kot to stanje imenuje sam. Ljudje lahko razumejo le določen vidik resničnosti - izbiro iz neskončne zbirke dogodkov. Vaša teorija predstavlja vašo izbiro - vaš izbor tega, kar mislite, da si je vredno ogledati in vaš izbor tega, za kar menite, da te stvari razloži. Vendar pa tak pristop ne zagotavlja, da je vaše osebno, izbrano, delno mnenje objektivno pravilno - objektivna resnica je človeškemu teoretičku nedosegljiva. Kot pravi Weber, je "vse znanje kulturne resničnosti... zmeraj znanje, ki izhaja iz določenih točk pogleda". Zato ne more obstajati nobena "absolutno 'objektivna' znanstvena analiza kulture ali... 'družbenega pojava', ki bi bila neodvisna od posebnih in 'enostranskih' mnenj..."

Internet je trenutno nehierarhičen in zares neorganiziran kolaž. Mnogi od nas delamo v neverjetno zagnanem svetu, prepojenem z informacijami - tisti, ki jim to ni dano, pa so pogosto lačni, nepismeni, životarijo se na dnu družbene lestvice ali pa so duševno bolni. Preveč je vsega. Vse povsod smo podvrženi čutni preobremenitvi s podobami, v revijah in oglasih, na televiziji, v mestu. Danes predstavlja internet nov iziv, obsežen in nereguliran pretok informacij zahteva nove vizualne paradigme, ki bi omogočale organizacijo, poenostavitev in analizo velikih količin podatkov. Nastajojo nove rešitve uporabniških vmesnikov, ki omogočajo obravnavo te velikanske količine podatkov. Včasih je enostavna vizualna reorganizacija informacij vse, kar je potrebno za dojemanje znane celote na popolnoma nov način.

Newsmap je program, ki vizualno odseva nenehno spreminjanje zbiralnika novic Google News. Vizualizacijski drevesni algoritem je v pomoč pri prikazu velikanske količine informacij, ki jih zbiralnik. Drevesne strukture so običajno s prostorom omejene vizualizacije informacije. Newsmap poskuša ta cilj popeljati še korak dlje in tako ponuja orodje za ločevanje informacij v hitro prepoznavne skupine, ki ob skupni predstavitev razkrijejo osnovne vzorce v novičarskem poročanju znotraj različnih kultur in novičarskih segmentov v nenehnih spremembah po vsem svetu. Newsmap ne poskuša nadomestiti zbiralnika GoogleNews. Njegov cilj je na preprost način vizualno prikazati odnose med podatki in nevidnimi vzorci v novičarskih medijih. Ne prizadeva si predstaviti nepristranskega pogleda na novice, temveč, prav nasprotno, ironično poudarja njegovo pristranskost.

According to Max Weber, the most obvious truth about thinking is that no human being can possibly grasp the whole of reality he or she confronts - the "meaningless infinity of the world process" as he describes it. Humans can only make sense of an aspect of reality - a selection from the infinite aggregate of events. Your theory represents your selection - your choice of what you think is worth looking at and your choice of what you think explains these things. But this does not make your personal, selected, partial account objectively correct - objective truth is unavailable to a human theorist. As Webber puts it, "all knowledge of cultural reality...is always knowledge from particular points of view". There can be no such thing as an "absolutely 'objective' scientific analysis of culture or...of 'social phenomena' independent of special and 'one-sided' viewpoints..."

The internet is at present a non-hierarchized, indeed disorganized, collage. Many of us are working in an incredibly driven, information-soaked world - and those who are not, are often starving or illiterate or struggling at the bottom of the social heap or mentally ill. There is too much of everything. We are subject everywhere to a sensory overload of images, in magazines and advertisements, on the TV, in the cityscape. Today, the internet presents a new challenge, the wide and unregulated distribution of information requires new visual paradigms to organize, simplify and analyze large amounts of data. New user interface challenges are arising to deal with all that overwhelming quantity of information. Sometimes a simple visual reorganization of information is all that is necessary in order to perceive a familiar whole in an entirely new way.

Newsmap is an application that visually reflects the constantly changing landscape of the Google News news aggregator. A treemap visualization algorithm helps display the enormous amount of information gathered by the aggregator. Treemaps are traditionally space-constrained visualizations of information. Newsmap's objective takes that goal a step further and provides a tool to divide information into quickly recognizable bands which, when presented together, reveal underlying patterns in news reporting across cultures and within news segments in constant change around the globe. Newsmap does not pretend to replace the Google News aggregator. It's objective is to simply demonstrate visually the relationships between data and the unseen patterns in news media. It is not thought to display an unbiased view of the news, on the contrary it is thought to ironically accentuate the bias of it.



Runme.org

Runme.org je odlagalnišče softverske umetnosti, ki je začelo delovati januarja 2003. Je odprta in obenem urejvana podatkovna zbirka, v katero vabimo ljudi, da prispevajo projekte, ki se jim zdijo zanimivi primeri softverske umetnosti.

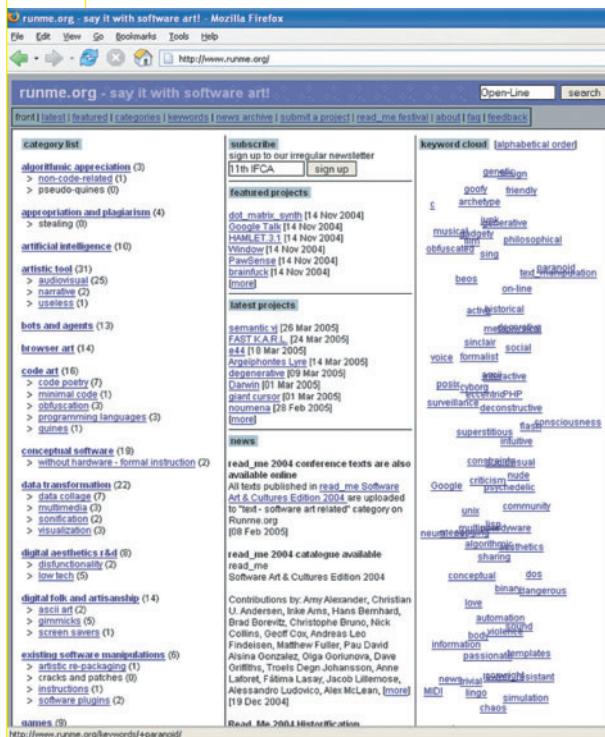
Računalniška umetnost je križišče dveh področij, ki običajno nima-
ta ničesar skupnega: programske opreme in umetnosti. Na od niju-
ma računalniška umetnost različen pomen in auro. Življenjska sila
računalniške umetnosti in njenih tehnik izhaja iz žive kulture pro-
gramja in predstavlja pristope in strategije, podobne tistim, ki so
značilni za svet umetnosti. Kultura programja je prisotna na inter-
netu, pogosto pa je predstavljena na posebnih spletnih straneh, t.i.
skladisih programske opreme (software repository). Umetnost je
tradicionalno predstavljena na festivalih in razstavah.

Računalniška umetnost po eni strani vnaša računalniško kulturo na področje umetnosti, po drugi strani pa širi umetnost onstran meja institucij.

Cilj Runme.org je ustvariti vmesnik izmenjave za umetnike in programerje, ki si prizadevajo za kontekstualizacijo te nove oblike kulturne aktivnosti. Runme.org pozdravlja vse projekte ne glede na datum ali kontekst njihovega nastanka. Skladišče ponosno gosti različne vrste projektov - od naključno najdene, anonimne računalniške umetnosti do slavnih projektov priznanih umetnikov in programerjev.

Runme.org je organizirana na dva načina: taksonomsko/racionalno (seznam kategorij na levi strani domače strani) in intuitivno ("oblak" ključnih besed na desni strani). Spreminjajoča se skupina "strokovnjakov" občasno izbere in pregleda najzanimivejša dela, poslana Runme.org.

Čeprav je spletišče Runme.org delno nastalo iz festivala Read_me 1.2, gre za avtonomno skladišče, na katerem danes temelji festival. Drugi festival Read_me je potekal v Helsinkih maja 2003, tretji pa v Aarhusu avgusta 2004.



O projektu: Runme.org so razvili Amy Alexander, Florian Cramer, Matthew Fuller, Olga Goriunova, Thomax Kaulmann, Alex McLean, Pit Schultz, Alexei Shulgin, in The Yes Men. Hans Bernhard in Alessandro Ludovico sta se strokovni ekipi pridružila leta 2003.

Za konceptualizacijo in uredništvo spletnne strani Runme.org skrbijo Amy Alexander, Olga Goriunova, Alex McLean in Alexei Shulgin. Razvijila jo Alex McLean.

Runme.org was developed by Amy Alexander, Florian Cramer, Matthew Fuller, Olga Gorunova, Thomax Kaulmann, Alex McLean, Pit Schultz, Alexei Shulgin, and The Yes Men. Hans Bernhard and Alessandro Ludovico joined the expert team in summer 2003.

Runme.org website is conceptualised and administrated by Amy Alexander, Olga Goriunova, Alex McLean and Alexei Shulgin. The site is developed by Alex McLean.

Runme.org is a software art repository, launched in January 2003. It is an open, moderated database to which people are welcome to submit projects they consider to be interesting examples of software art.

Software art is an intersection of two almost non-overlapping realms: software and art. It has a different meaning and aura in each. Software art gets its lifeblood and its techniques from living software culture and represents approaches and strategies similar to those used in the art world. Software culture lives on the Internet and is often presented through special sites called software repositories. Art is traditionally presented in festivals and exhibitions.

Software art on the one hand brings software culture into the art field, but on the other hand it extends art beyond institutions.

The aim of Runme.org is to create an exchange interface for artists and programmers to work towards a contextualization of this new form of cultural activity. Runme.org welcomes projects regardless of the date and context of their creation. The repository is happy to host different kinds of projects - ranging from found, anonymous software art to famous projects by established artists and programmers.

Runme.org is structured in two major ways: taxonomically/rationally (the category list on the left side of the home page) and intuitively (the keyword cloud on the right). Periodically, a changing group of "experts" selects and reviews their favourite works submitted to Runme.org.

Though Runme.org partly grew from the Read_me 1.2 festival, it is an autonomous repository upon which the festival is now based. The second edition of Read_Me festival took place in Helsinki in May 2003, and the third in Aarhus in August 2004.

Z administratorji Runme lahko stopite v stik na [Contact the Runme admins at: http://runme.org/feedback/](#)

ArtNetLab: ArtNetInfo

ArtNetInfo je spletno domovanje **ArtNetLaba**. V ozadju mrežnih strani sta dve podatkovni zbirki, iz katerih vstopajo podatki v okvire oken: video arhiv, ki vsebuje produkcijo skupine na intermedijiški ravni, temu sta namenjena vmesnika **Mouseion Serapeion** in ad hoc strani letnih produkcij, ki vsakič na nov način kontekstualizirajo aktualna dogajanja, ter **ArtNetForum**, ki uporablja protokol foruma odprtrega programja za tekstualno zbirko. Forum kot zbirka besedil, po kateri lahko na selektivne načine brskamo, je zamenjal neinteraktivno statično zbirko besedil v obliki knjige. Laboratorijski del ArtNetLaba realizirata podatkovne zbirke na dveh ravneh: **Mouseion Serapeion 2.0 Wiki** je eksperiment iz vzpostavljanja kolektivnih spletnih zbirk, dvojica **OpenNetLab** ter **LoginNetLab** pa skozi testno iniciacijo projekta i-poet eksperimentira z različnimi nivoji zasebnosti v javnosti spletja. **ArtNet-Magazine** uporablja celotno infrastrukturo za vzpostavitev slovenske novomedijiške revije.

ArtNetInfo is the home of **ArtNetLab** on the internet. In the background two databases supply the web pages with data that are shown in window frames on the screen: the first to mediate between the user and the data is the video archive consisting of the intermedial production of the group - the interfaces **Mouseion Serapeion** and the ad hoc pages of yearly productions contextualising the current issues. The second is the **ArtNetForum**, which uses the open source forum protocol to manage a textual database. The interactive, selectively browsable forum is used instead of the static book form. The laboratory aspect of the ArtNetLab intervenes in two ways: **Mouseion Serapeion 2.0 Wiki** experiments with the existence of digital communities, whereas the couple **OpenNetLab** and **LoginNetLab** with the initiation of the project i-poet experiment with the levels of privacy on the internet. **ArtNetMagazine** uses the whole infrastructure to become a Slovene new media magazine.

Konceptualna zasnova in koordinacija/[Concept and coordination](#):

Narviša Bovcon, Aleš Vaupotič.

Programiranje/Coding: Aljaž Žonta, Klemen Lavrač, Brigita Beden, Mateja Šonc, Miha Bradač, Matej Strašek, Tomaž Bobnar.

i-poet: Boštjan Kavčič et al.

Mouseion Serapeion - Pametni arhiv/[Smart Archive](#):

Narviša Bovcon, Aleš Vaupotič et al.

Mouseion Serapeion 2.0 Wiki:

Narviša Bovcon, Aleš Vaupotič, Tomaž Bobnar

Mouseion Serapeion - Pametni arhiv (2004) Mouseion Serapeion 2.0 Wiki (2005)

1. Mouseion Serapeion je arhiv, ki predstavlja in avtorsko komentira prvi deset let umetniške produkcije seminarja za video na ljubljanski Akademiji za likovno umetnost (1987 - 1997). Skoraj šest ur videa v celoti ter šestin-deset komentarjev za posamezne videe. Spletna različica 2.0 odpira arhiv intermedijiške umetnosti.

2. Mouseion Serapeion kot umetniško kodiran program za okolje Oken ter internetno mesto interaktivno in pametno ustvarja kontekst posameznih elementov arhiva. Glavni zadelek na sredini "Teritorija" je določen na podlagi brskanja skozi tekstovne metapodatke posameznih elementov arhiva, ostalih šest pa poleg iskanja določa še horizont razumevanja samega uporabnika, kot se je za generično skupino uporabnikov tehnoumetniške institucije ustvaril na podlagi zgodovine uporabljanja programa. Pogled "Seznam" zagotavlja dostop do vseh elementov v podatkovni bazi in olajša dialog z jezikom arhiva.

3. Mouseion Serapeion je umetniško-koraziskovalna konstrukcija:
 a. modelira vizijo družbeno-zgodovinskih identitet, kot jo predpostavlja teorija diskurza Michel Foucaulta na ravnini atomov oblasti-vednosti;
 b. modelira tehnico-različico obličja (Lévinas), ki se obrača k uporabniku programa skozi dialog; obličeje je s tega vidika nespoznavno v smislu misično presežnega.

4. Glej tudi "Koncept" in "Kot-da-intervju".

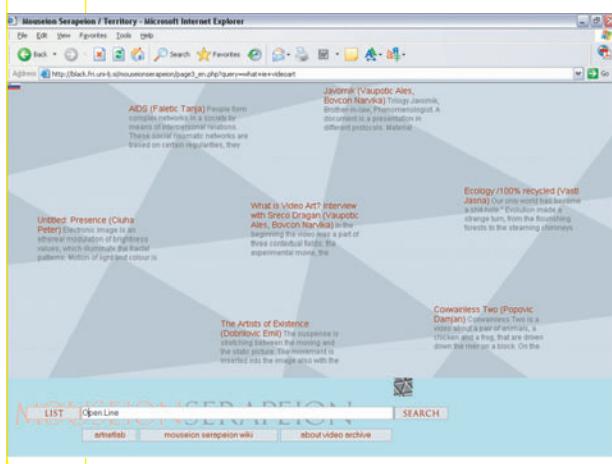
Mouseion Serapeion - Smart Archive (2004) Mouseion Serapeion 2.0 Wiki (2005)

1. Mouseion Serapeion is an archive that presents and critically reviews the first ten years of the artistic production of the Video Seminar at Ljubljana Academy of fine arts (1987 - 1997). Almost six hours of video in total and seventy-six commentaries of individual works. Web version 2.0 opens the archive for intermedial art.

2. Mouseion Serapeion is an artistically coded smart application for Windows operating system and an internet site that generates the context for individual elements of the archive according to the user's requirements. The main search result in the centre of the "Territory" is derived by means of browsing through the metadata of particular elements of the archive; the secondary six hits are additionally defined by the user's horizon of understanding, which was recorded for a generic group of participants in the techno-artistic institution as the history of browsing. The view "List" on the other hand assures the access to all the elements of the archive and so eases the user's dialogue with the language of the archive.

3. Mouseion Serapeion, an artistic research project, is a construction:
 a. it models the notion of social and historic identities as they are developed on the level of the atoms of Power-Knowledge in the theory of discourse by Michel Foucault;
 b. it models the techno version of the visage (Lévinas), which confronts the user of the application by means of dialogue; the visage is therefore unknowable in the mystically transcendental sense of the word.

4. See also the "Concept" and "As-If-Interview".



<http://www.eastartmap.org/>

IRWIN: East Art Map

Kaj je East Art Map (EAM)?

East Art Map Online je orodje, ki vas bo popeljalo skozi zadnjih 50 let zgodovine vizualnih umetnosti v vzhodni Evropi. Spoznali boste 250 umetnikov/dogodkov/projektov, ki so po mnenju štirindvajsetih umetnostnih kritikov, kustosov in umetnikov iz različnih bivših socialističnih držav srednje, vzhodne in jugovzhodne Evrope, ki so bili povabljeni na izvedbo prvega izbora za EAM, bistvenega pomena.

East Art Map Online je sedaj odprt za prispevke svojih uporabnikov. Vabljeni ste, da sodelujete pri izboru desetih najpomembnejših umetniških del ali odločilnih umetniških projektov iz vsake države vzhodne Evrope od leta 1945.

Kako sodelovati?

Vsakogar, ki želi sodelovati ali meni, da ima boljšo idejo kot začetni selektorji, vabimo, da predlaga zamenjavo kateregakoli projekta ali umetniškega dela, vključenega v EAM. Svoje predloge - skupaj z a) pisno predstavljivjo vaše predlagane zamenjave in razlogi za njeno vključitev in b) pisnimi referencami, ki potrjujejo zanesljivost datuma dela, ki ga predlagate za vključitev - pošljite na editor@eastartmap.org ali pa jih posredujte neposredno na spletni strani, na informativni strani umetnika, ki ga želite zamenjati.

Vsi predlogi bodo - pod pogojem, da vsebujejo zahtevane materiale - za javno razpravo prikazani na spletni strani do dokončne odločitve mednarodne komisije. Poskrbljeno bo tudi za razdelek z mnenji. Vsake dva do tre mesece bo mednarodna komisija šestih strokovnjakov odločila, ali bodo poslaní predlogi vključeni v projekt ali ne. Morebitna vprašanja naslovite na urednico Inke Arns na editor@eastartmap.org.

What is the East Art Map (EAM)?

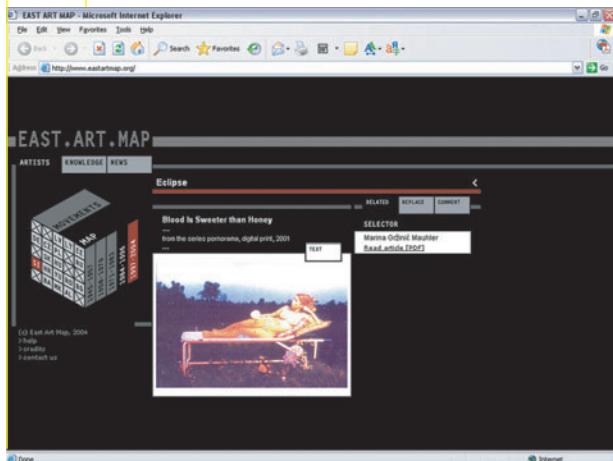
East Art Map Online is a tool that will lead you through the last 50 years of the history of visual arts in Eastern Europe. You will get to know 250 artists/events/projects that are considered of major importance by the 24 invited art critics, curators and artists from the different ex-socialist Central, Eastern and South-Eastern countries invited to make an initial selection for the EAM. East Art Map Online is now open for contributions by its users.

You are invited to participate in the selection of the ten most important artworks or crucial art projects from every country of Eastern Europe since 1945.

How to participate?

We invite anyone who wishes to, and who thinks s/he has a better idea than the initial selectors, to propose a replacement for any project or artwork included in the EAM. Send your proposal - complete with a) a written page of text presenting your suggested replacement and the reasons why it should be included, and b) written references confirming the reliability of the date of the work you are proposing for inclusion - to editor@eastartmap.org or submit it directly at this website on the information page of the artist you wish to replace.

All the proposals - provided they contain the requested materials - will be displayed on the website and kept for public discussion until the final decision of the international committee. A feedback area will be installed. Every two to three months an international committee of six experts will decide whether or not to include any of the proposals submitted. Any questions should be directed to the editor Inke Arns at editor@eastartmap.org.



<http://www.memoryplay.com/>

Martin Bricelj: Memory

Memory - Zgodovina slovenskega grafičnega oblikovanja

Predstavljena verzija ponuja vpogled v bogato zgodovino slovenskega grafičnega oblikovanja od petdesetih do devetdesetih let prejnjega stoletja. Izbor, ki ga je za predstavitev opravil Matjaž Tomažič, temelji na najbolj vidnih in prostor zaznamujočih delih, ki so skozi desetletja sooblikovala vizualno podobo slovenskega prostora. Vseh pomembnih del v projekt seveda nismo mogli zajeti, zato razstava ne more ponuditi celostnega pregleda, temveč bežen vpogled, ki je odraz specifične geografske, politične in socialne umeščenosti v prostor. Galerijska postavitev, igra na spletu in katalog k razstavi igralce/gledalce skozi iskanje parov na sproščen način seznanjanjo z zgodovino dosežkov slovenskega grafičnega oblikovanja.

Prijetno igranje z zgodovino slovenskega grafičnega oblikovanja!

Opozorilo: Ploščice, ki tvorijo par, niso identične. En par ploščic še skupaj sestavlja določen motiv. Za lažje prepoznavanje in igranje si oglejte pregled izbranih del, kjer se lahko seznanite tudi z avtorjem, namenom, s katerim je delo nastalo, ter letnico nastanka.

Memory - A History of Slovene Graphic Design

This version offers an insight into the rich history of Slovene graphic design from the nineteen fifties to the nineties. The selection by Matjaž Tomažič includes some of the most prominent and ground breaking work that has shaped the image of Slovene visual space through the decades. Of course not all important works could be included in the project, so the exhibition is not a complete overview but rather a glimpse, a reflection of specific geographic political and social circumstances in space and time.

The gallery installation, web game and catalogue offer a relaxed introduction to the history of the achievements of Slovene graphic design.

Enjoy playing with the history of Slovene graphic design!

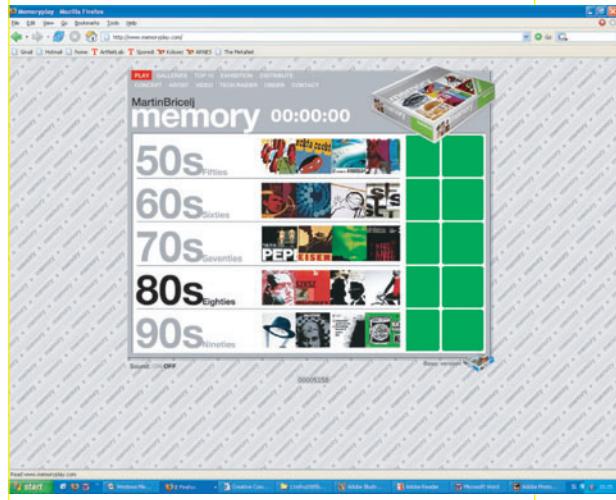
Warning: The tiles in a matching pair are not identical. A pair of tiles presents a motif. For easier pair recognition please see the overview of selected works where you will also find data about the author and intention of the projects.

Projekt Memory - Zgodovina slovenskega grafičnega oblikovanja je podprtjo Ministrstvo za zunanjé zadeve Republike Slovenije./Project was supported by the Ministry of Foreign Affairs of the Republic of Slovenia.

Producija/Production: CodeEp/CodeSign

Producenčka/Producer: Tina Popovič

e-mail: tina@codeep.org



Wikipedija Slovenija

Primož Peterlin: WIKIPEDIJA - NAJNUJNEJŠE O PROSTI SPLETNI ENCIKLOPEDIJI

Wikipedija je prosta spletna enciklopedija, ki nastaja s sodelovanjem deset tisočev prostovoljev z vsega sveta. Vsebuje geselske članke v 195 različnih jezikih, sponzorira pa jo nepridobitna fundacija Wikimedia. Zajema tako tradicionalne enciklopedične teme, obenem pa služi tudi kot almanah in zbornik. Ustanovitelj, Jimmy Wales, jo opisuje kot "poskus, da bi ustvarili in ponudili prosti enciklopedijo najvišje mogoče kakovosti prav vsakemu posamezniku v njegovem lastnem jeziku." Wikipedija je eno od največkrat citiranih spletišč v internetu in dnevno doživi okoli 50 milijonov obiskov.

Wikipedija vsebuje približno milijon in pol geselskih člankov, od katerih jih je prek pol milijona v angleščini, več kot 200 000 v nemščini in več kot 100 000 v japonsčini. Slovenščina se z 11 000 geselskimi članki uvršča na dvajseto mesto. Od svojih začetkov - ustanovljena je bila 15. januarja 2001 kot komplement "resnemu" projektu Nupedia - je nepretrgoma rasla in hkrati pognala svoje hčerinske projekte, kot so Wiktionary, Wikibooks in Wiki-news. Geselske članke urejajo prostovoljci v sistemu, lastnem načinu wiki: članke lahko kadarkoli kdorkoli spreminja. Sodelavci Wikipedije sami skrbijo za nepristranski pogled v člankih, tako da so pogledi strokovnjakov ali citati iz literature povzeti brez poskusa, da bi se iz njih izluščila "objektivna resnica". Zaradi svoje odprte narave je dovetzna za netočnosti in vandalizem.

Status Wikipedije kot referenčnega dela je nekoliko kontroverzen. Po eni strani prejema pohvale, ker je prosti dostopna, ker jo lahko vsakdo ureja in ker pokriva nadvise širok spekter tem. Po drugi strani jo kritizirajo zaradi pomanjkanja avtoritev v primerjavi s tradicionalnimi enciklopedijami, sistematične pristranski ter slabše pokritosti tradicionalnih enciklopedičnih tem. Geselski članki Wikipedije so na voljo pod pogoji, ki jih navaja licenca proste dokumentacije projekta GNU (GNU Free Documentation License) in so zrcaljeni na številnih strežnikih po svetu, v celoti ali v večji meri pa še niso izšli v opredmeteni obliki.

K Wikipediji je do marca 2005 vsaj enkrat dejavno prispevalo 45 000 ljudi, od tega 20 000 k angleški, 10 000 k nemški, 2400 k japonski in 70 k slovenski izdaji. V istem mesecu je bilo dejavnih (pet ali več prispevkov mesečno) skupno 13 000 ljudi, od tega 6000 v angleški, 2800 v nemški, 700 v japonski in 30 v slovenski izdaji, zelo dejavnih (100 ali več prispevkov mesečno) pa 2300 ljudi, od tega 900 v angleški, 450 v nemški, 130 v japonski in 10 v slovenski izdaji.

Sodelavci slovenske Wikipedije s statusom administratorja/[Administrators of Slovene Wikipedia](#):

"Heretik"
Andrej Jakobčič
Aja Kljun ("Missmarple")
Klemen Kocjančič
Igor Križanovskij
Roman Maurer
Jani Melik ("xJam")
Primož Peterlin
Matija Podhraški

Primož Peterlin: WIKIPEDIA - THE BASICS ABOUT THE FREE WEB ENCYCLOPEDIA

Wikipedia is a free web encyclopaedia, which came to existence with the collaboration of tens of thousands of volunteers from the entire world. It contains entries in 195 different languages and is sponsored by non-profit foundation Wikimedia. It is comprised of traditionally encyclopaedic topics and at the same time serves as an almanac and anthology. Its founder, Jimmy Wales, describes it as an "attempt to create and offer a free encyclopaedia of the highest quality to every individual in his own language." Wikipedia is one of the most cited web pages on the internet and is visited daily by 50 million users.

Wikipedia contains approximately a million and a half entries, more than a half million of those are in English, more than 200 000 in German and more than 100 000 in Japanese. Slovenian language ranks in 20th place with 11 000 entries. Since its beginnings - it was established on 15th of January 2001 as a complement to "serious" project Nupedia - it continuously grew and set in motion other closely linked projects like Wiktionary, Wikibooks and Wiki-news. Entries are edited by volunteers in the system, characteristic to Wiki: articles can be edited and changed by anybody at any time. Co-workers of Wikipedia themselves are in charge of unbiased view of the articles, so that the views of experts and quotes from the literature are summarized without an attempt to hull the "objective truth" out of them. Thanks to its open nature it's susceptible for inaccuracies and vandalism.

The status of Wikipedia as a reference work is somewhat controversial. On the one hand it receives commendations on account of its free accessibility, freedom of editing and its very large range of topics. On the other hand it's being criticised for the lack of authority in comparison with traditional encyclopaedias, systematic bias and the lack of representation of traditional encyclopaedic topics. Wikipedia's entries are available under conditions, stated in the licence of free documentation of the GNU project (GNU Free Documentation License) and are mirrored on several servers around the world, but they haven't yet been released in a defined form.

Until March 2005 at least 45 000 people actively contributed to Wikipedia, 20 000 of those contributed to English, 10 000 to German, 2,400 to Japanese and 70 to Slovenian edition. In the same month 13 000 people actively participated in Wikipedia (five or more contributions monthly), 6000 of which participated in English, 2800 in German, 700 in Japanese and 30 in Slovenian edition, and there were 2300 people, who participated very actively (100 or more contributions a month), 900 of which participated in English, 450 in German, 130 in Japanese and 10 in Slovenian edition.



SCCA Ljubljana: ArtServis

ArtServis je spletni portal za umetnike, teoretike in kulturne menedžerje, ki delujejo v Sloveniji in/ali v tujini. Nastal je leta 2001 iz potrebe po sistematičnem zbiranju in učinkovitem posredovanju informacij iz sveta sodobnih umetnosti. V treh letih in pol je postal nepogrešljivo spletno orodje za umetnike, teoretike in kulturne menedžerje v domačem prostoru ter referenčen vir informacij v mednarodnem prostoru.

Osnovno poslanstvo ArtServisa je informiranje in svetovanje. Z objavo razpisov, natečajev, vabil za sodelovanje, možnostmi financiranja in nasveti za razna opravila iz sveta umetnosti ArtServis brezplačno pomaga vsem, ki delujejo na področju sodobnih umetnosti. ArtServis deluje na skupnih uredniških načelih: javna dostopnost, strokovnost, objektivnost, verodostojnost, ažurnost, solidarna izmenjava informacij, razumljivost informacij, brezplačnost in copyleft načelo. ArtServis dnevno obiše okrog 300 uporabnikov, med katerimi prevladujejo tisti iz Slovenije, držav nekdanje Jugoslavije, srednje in vzhodne Evrope, ZDA, Nizozemske in Velike Britanije.

V bazi podatkov se nahaja okrog 700 razpisov in 2000 izbranih spletnih povezav. Vsako informacijo pred objavo preverimo in jo uredniško obdelamo. Aktualne informacije pridobivamo s pomočjo domačih in mednarodnih virov. Informacije o novostih v bazi in v Priročniku šírimo z ArServisovo tedensko okrožnico, ki jo prejema že preko 3000 naročnikov.

Posebna vsebina znotraj ArtServisa je Priročnik, ki ponuja navodila za administrativna opravila iz sveta umetnosti. Sestavlja ga zbirke prispevkov, ki se vežejo na aktualna organizacijska opravila ter na pravila poslovanja posameznikov in organizacij, ki delujejo na področju sodobne umetnosti. Priročnik informira in svetuje vsem, ki se znotraj sveta umetnosti srečujejo s statusnimi, vodstvenimi, zakanodajnimi in ekonomskimi izvivi.

Kdo smo?

ArtServis je projekt Zavoda za sodobno umetnost SCCA - Ljubljana. Urednica ArtServisa je mag. Marija Mojca Pungerčar. Uredništvo sestavlja: Barbara Borčič, Mateja Lazar, Dušan Dovč, Saša Nabergoj in Damijan Kracina, ki je tudi oblikovalec ArtServisa. Programiranje je delo Damjana Lebana.

ArtServis podpira Ministrstvo za kulturo Republike Slovenije./ArtServis is supported by the Ministry of Culture of the Republic of Slovenia.

Kontakt/Contact: info@artservis.org

ArtServis is a web-based information resource for artists, theoreticians, and cultural managers who operate with/in Slovenia or abroad. It was created in 2001 because a need was discovered for systematic gathering and efficient mediation of information from the world of contemporary art. During the three years and a half of operation it has become an indispensable web tool for artists, theoreticians and cultural managers in Slovenia as well as a referential source of information internationally.

The basic mission of ArtServis is to inform and offer advice. By publishing tenders, competitions, invitations for co-operation, possibilities of financing and offering various services in the world of art, ArtServis helps (free of charge) anybody who operates in the field of contemporary art.

ArtServis operates on common editorial principles: public accessibility, professionalism, objectivity, reliability, being up-to-date, a solidarity exchange of information, understandable information, it is free of charge and supports the copyleft principles. Approximately 300 users visit ArtServis every day and most users come from Slovenia, former Yugoslav countries, Central and Eastern Europe, USA, the Netherlands and United Kingdom.

In the database there are approximately 700 tenders and 2000 selected web links. Prior to posting the information on our site it is checked and edited. Current information is obtained from domestic and international sources. The information as regards the new items in the database and the manual is spread by the ArtServis weekly bulletin, which is sent out to over 3000 subscribers.

A special content within ArtServis is the manual, which offers instructions for administrative tasks in the world of art. It is comprised from a series of contributions, which are linked to the current organisational tasks and the rules of operation for individuals and organisations that operate in the field of contemporary art. The manual informs and offers advice to anybody, who within the world of art encounters status, managerial, legislation or economic issues.

Who are we?

ArtServis is a project of the Centre of Contemporary Art SCCA - Ljubljana. The ArtServis editor is Marija Mojca Pungerčar. The editorial board consists of: Barbara Borčič, Mateja Lazar, Dušan Dovč, Saša Nabergoj and Damijan Kracina, who is also ArtServis's designer. The programming is the work of Damjan Leban.

Creative Commons Slovenija

"Nekatere pravice pridržane"

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"Some rights reserved"

Freeing and stimulating creativity - Creative Commons Licenses in Slovenia

Creative Commons (<http://creativecommons.org>) is a world-wide movement, responding to two obvious facts about the current regulation of creativity. First, that copyright is essential to the dignity of creative authors and often the important incentive for creative process. Second, that the existing system of copyright is insanely complex and often harmful to the interest of creators, which has become even more problematic with the newest legislative reforms enacted because of the raise of digital technologies.

Creative Commons offers authors-creators simple and free tools, which enable them to mark their content with the freedoms they intend their work to carry when disseminated, while reserving some rights the author believes must be reserved. Creative Commons "some rights reserved" is thus a model for licensing that is not contrary to the copyright law; in fact the Creative Commons model is based on copyright as defined in copyright law. Simply put, authors-creators publish their work in electronic form (i.e. web site), attaching a Creative Commons license with which they indicate precisely which uses are free, and which rights are reserved, without additional involvement of lawyers. All licenses require attribution of the original author and allow users to copy, distribute, display, and perform the work according to the author's preference for the allowance or non-allowance of commercial use, and allowance or non-allowance of adaptation including whether or not the adaptation is licensed under the same conditions as the original work. The author cannot limit exceptions to copyright that are defined by copyright law. The author attaches the license that is generated according to above-mentioned preferences to the work and adds a "some rights reserved" button, which is a link to all information for users - telling them what they can do and what they cannot do with the work.

The Creative Commons International has generated extraordinary enthusiasm internationally. In addition to its goal, which is to adapt original licenses to different jurisdictions and national languages, the main mission of Creative Commons is to empower those who usually lack the ability, many times in spite their creative role that they hold in society, to participate in the debate about the regulation of creativity and respond to realities of current copyright regime. Creative Commons has attracted many musicians, academics, authors, poets, film-makers, researchers, all who want a simpler way to exercise their rights without rejecting the protection of copyright altogether, but limiting its reach with certain freedoms they want to secure to the users of their work.

While the project begun in United States of America it responds to ideas that have no nationality; unnecessary burdens imposed by law that often stifle creation are not popular anywhere. It is important that ideas and simple tools for licensing creations, that are embodied in the Creative Commons project, take root also in Slovenia. The process of adaptation of original license Creative Commons enhances values of respect of creative achievements of individuals and their liberty. Respect of authors' rights and availability for authors to exercise these rights easily is a certain way to assure a wide range of valuable creativity, which is essential for the progress of every society.

In December 2005 the Intellectual Property Institute in cooperation with Ljudmila began the adaptation of Creative Commons licenses (<http://creativecommons.si>). The process of adaptation is necessary, though Slovenian creators already are able to use a generic license or one of different national licenses. The result will be the availability of licenses in our national language adapted to our legal particularities. The most important value of the process will be the enhancement of the social debate about the role and importance of creativity and the creative process that will hopefully continue long after the launch of the Slovenian license in October 2005.

Mag. Maja Bogataj Jančič, LL.M., LL.M. - Creative Commons Slovenija
Inštitut za intelektualno lastnino/[Intellectual Property Institute](#)

LeCielEstBleu: PuppetTool

PuppetTool je eksperimentalna programska oprema, ki uporabnikom omogoča ustvarjanje ekspresivnih animiranih stanj, ki jih ne ovirajo omejitve gravitacije ali elastičnosti. Ustvarjene animacije niso linearne, temveč ciklične in generativne, ustvarjene s programiranjem. S poigravanjem s parametri hitrosti, velikosti, gostote, lahko uporabniki dosežejo popolnoma osebne stvaritve, ki segajo od skoraj realističnih do absurdnih in fantastičnih.

Vmesnik uporabnikom ponuja izbiro različnih animiranih objektov in preprostih, vnaprej definiranih animacij (hoja, tek, skakanje, ples), ki jih lahko na zaslonu v realnem času modificirajo in prilagodijo z manipuliranjem artikuliranih sklepov animiranih objektov - bodisi da gre za človeka ali žival, realistično ali abstraktno.

Ta animirana stanja in fizična vedenja temeljijo na subjektovi morfologiji, vladajo pa jim matematični in fizikalni zakoni, vključeni v aplikacijo PuppetTool. Lokacija in orientacija sklepov ima zato neposreden vpliv na vrsto ustvarjenega gibanja.

S poigravanjem s parametri hitrosti, velikosti in gostote lahko uporabniki dosežejo osebno obarvane rezultate, od skoraj realističnih do absurdnih in fantastičnih. Za polnjenje PuppetTool objekta z listi, prav tako in drugimi nepričakovanimi teksturami se lahko uporabi izmenljivi mediji. Nova naključna funkcija pa omogoča programu, da izbere vrednosti za parametre animacije, s čimer je možno ustvariti povsem nadrealistične učinke.

Prizadevamo si raziskati bogato domeno gibanja skozi eksperiment, ki temelji na realnih gibih, oblikah in podobah, ni pa z njimi omejen. PuppetTool ponuja interaktivno izkušnjo, ki postavlja pod vprašaj samo idejo objektivnega programskega orodja, kot ga poznamo.

S pomočjo PuppetTool programa so bili ustvarjeni dodatni interaktivni moduli, ki si jih lahko ogledate na:

Spletni strani Interactive Zoo: www.lecielbleu.com/zoo

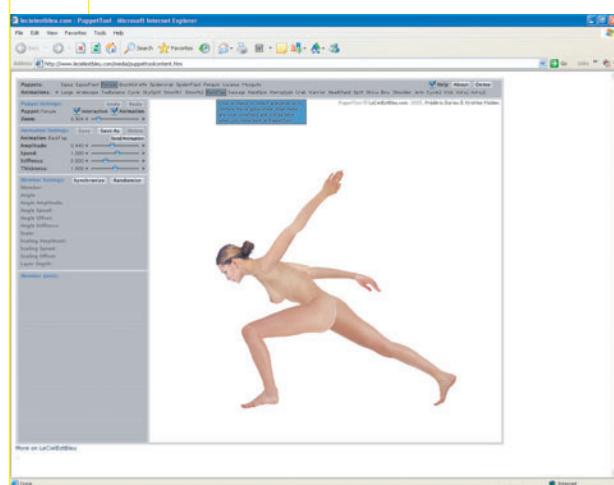
Interaktivni ZOO, sestavljen iz šestih nelinearnih modulov, je serija interaktivnih, dinamičnih izkušenj, ki ponujajo novo, nelinearno vrstv pripovedništva. Interaktivna glasba: Jean-Jacques Birgé

Strojna in programska oprema

Originalne digitalne fotografije so bile posnete z Nikon Coolpix 4500. Živali in drugi objekti so bili nato predelan in razčlenjeni na komponente z Adobe Photoshop in dinamično predelani s programiranjem v Lingu, programskemu jeziku Macromedia Director.

Tehnične specifikacije

Puppetool je Shockwave program za različne operacijske sisteme, dostopna na www.lecielbleu.com/puppettool. Zahteva internetni brskalnik z vtičnikom Shockwave 8.5.1.



PuppetTool is an experimental software tool that allows users to generate highly expressive animated states unhindered by limits of gravity or elasticity. The animations created are not linear but rather cyclic and generative. By playing with parameters of speed, size, thickness, users can achieve totally personalized results ranging from the nearly realistic to the absurd and fantastical.

The interface offers users a choice of several animated objects and simple pre-defined animations (walking, running, jumping, dancing) which can be modified and reconfigured onscreen in real-time by manipulating the articulated joints of the animated objects - be he man or beast, realistic or abstract.

These animated states and physical behaviors are based on the subject's morphology and managed by the mathematical and physical laws embedded in the PuppetTool application. The location and orientation of these joints, therefore, has a direct effect on the kind of movement generated.

By playing with parameters of speed, size, and thickness, users can achieve totally personalized results ranging from the nearly realistic to the absurd and fantastical. Replaced media can be used to fill the PuppetTool object with leaves, ferns, and other unexpected textures (see screenshots below and online). And a new random feature lets the program choose values for the animation parameters, making for particularly surreal effects.

We strive to explore the rich domain of movement through experimentation that is based on, but not limited to, real gestures, forms, and figures. The PuppetTool offers an interactive experience that calls into question the very notion of the objective software tool as we know it.

PuppetTool has been used to make additional interactive modules which can be seen at:

Interactive zoo URL: www.lecielbleu.com/zoo

Made up of six non-linear modules, the interactive zoo is a series of highly interactive, dynamic experiences that offer a new, non-linear kind of storytelling. Interactive music: Jean-Jacques Birgé

Hardware and software

The original digital photographs were taken with a Nikon Coolpix 4500. The animals and other subjects were then reworked and broken down into their component parts in Adobe Photoshop and dynamically recomposed through programming with Lingo, Macromedia Director's programming language.

Technical specifications

The PuppetTool is a cross-platform Shockwave application available online at www.lecielbleu.com/puppettool. It requires a current Internet browser equipped with the Shockwave 8.5.1 plug-in.

LeCielEstBleu

LeCielEstBleu is a Paris-based laboratory of interactive art specialized in creating highly-interactive interfaces.

Behind the scenes, we rely on Frédéric Durieu's poetic use of powerful development principles that are deeply indebted to and inspired by the physical laws of the natural world. These tools are all the more powerful in that they fade into the background in the front-end user experience, giving way to a dynamic, poetic and highly interactive experience.

A civil engineer by training, Frédéric Durieu has been making multimedia and interactive art for over 10 years. With a background in semiotics and photography, Kristine Malden is a graduate of the Interactive Telecommunications Program at NYU.

LeCielEstBleu je pariški laboratorij za interaktivne umetnosti, specializiran za ustvarjanje visoko interaktivnih vmesnikov.

Zanašamo se na poetično uporabo zmogljivih razvojnih principov Frédérica Durieua, ki so globoko povezani s fizikalnimi zakoni naravnega sveta, ki so jih tudi navdihnili. Ta orodja so še toliko bolj impresivna zaradi dejstva, da se pri uporabniški izkušnji umaknejo v ozadje in dajo prostor dinamični, poetični in interaktivni izkušnji.

Frédéric Durieu, po izobrazbi inženir, se z multimedijsko in interaktivno umetnostjo ukvarja že 10 let. Kristine Malden, z izobrazbo na področjih semiotike in fotografije, je diplomirala na Interactive Telecommunications Program na NYU.

RE-POZICIONIRANJE UMETNOSTI ZNOTRAJ TEHNOLOGIJE IN AKTIVIZMA / RE-POSITIONING OF ART INSIDE TECHNOLOGY AND ACTIVISM

študij videa in novih medijev na Akademiji za likovno umetnost v Ljubljani je eksperimentalno polje tako za tehnoumetnost kot tudi za proučevanje hiperfleksibilizacije intermedisce umetnosti v prostoru kulture. Rezultat razširjenega raziskovanja umetnosti je subjektiviranje avtorja producenta kot oblike samoorganiziranja podiplomskih študentov v univerzitetno avtorsko programsko skupino, ki ima v svoji ključni strategiji omogočanje najmlajšim ustvarjalcem realizacijo zahtevnih projektov kibernetiske umetnosti. Danes, ko ekonomija globalizira vsa področja, si Akademija za likovno umetnost /ALU/ kot iniciator, skupaj z Akademijo za gledališče, radio, film in televizijo /AGRFT/, Akademijo za glasbo /AG/ in Fakulteto za računalništvo in informatiko /FRI/, želi izboriti avtonomijo kolektiva znotraj kulturnega in umetniškega polja, pri čemer kulturno polje razumemo kot laboratorij za eksperimentiranje novih umetniških praks. Danes še virtualni LIMAUL - Laboratorij inštituta za medijsko umetnost Univerze v Ljubljani - naj bi dobil mesto znotraj gradnje nastajajočega kompleksa umetniških akademij kot interdisciplinarni študij umetnosti.

Letošnjo akademijsko produkcijo je mogoče prepoznati kot performativno umetnost, ki procesualno posega v tehnologijo hardvera in softvera, provokira in ruši tabuje, ter inscenira komunikacijo v računalniško interaktivnih habitatih. Kot dela pop-tehnoperformansa enaindvajsetega stoletja funkcioniраjo v direktni komunikaciji z potrošnikom v javnem prostoru galerije, ulice in interneta. Vsa dela so nastala v sodelovanju med študenti ALU, Seminarja videa in novih medijev, in študenti FRI - Laboratorija za računalniški vid /LRV/, ki ga vodi prof. dr. Franc Solina.

The study of video and new media at the Academy of Fine Art in Ljubljana is an experimental field. So much so for technouart as well as for the studying of hyperflexibility of media art in our cultural environment. The result of this extended art study is a subjectivation of the author-producer as a form of the integration of post-graduate students into a group of authors with a programme. Its main goal is to enable younger students to develop their own complex cybernetic art projects. The economy today is globalising all fields of life. The Academy of Fine Art /ALU/ as an initiator together with the Academy for Theatre, Radio, Film and Television /AGRFT/, the Academy of Music /AG/ and the Faculty of Computer and Information Science /FRI/ is trying to have an autonomy of a collective inside the cultural and art field. A cultural field being a laboratory for experimentation of new art forms. Today there is just a virtual Laboratory called LIMAUL - Laboratory Institute for Media Art, University of Ljubljana -, but soon it is going to have a real place inside the new building in which all three art academies will have an interdisciplinary art study.

This year's academy production is performative art, that processually enters the software and hardware technology, provokes and breaks taboos and places on scene a communication in computer interactive habitats. As pop-technoperformance of the 21st century it communicates directly with the consumer in a public place of gallery, street or internet. All projects are fruits of the collaboration between students of the ALU Seminar of video and new media and students of the Faculty of Computer and Information Science, Computer Vision Laboratory (LRV) led by Prof Dr Franc Solina.

Predstojnik Katedre za video in nove medije/Chairman of Video and New Media studies
Prof Srečo Dragan

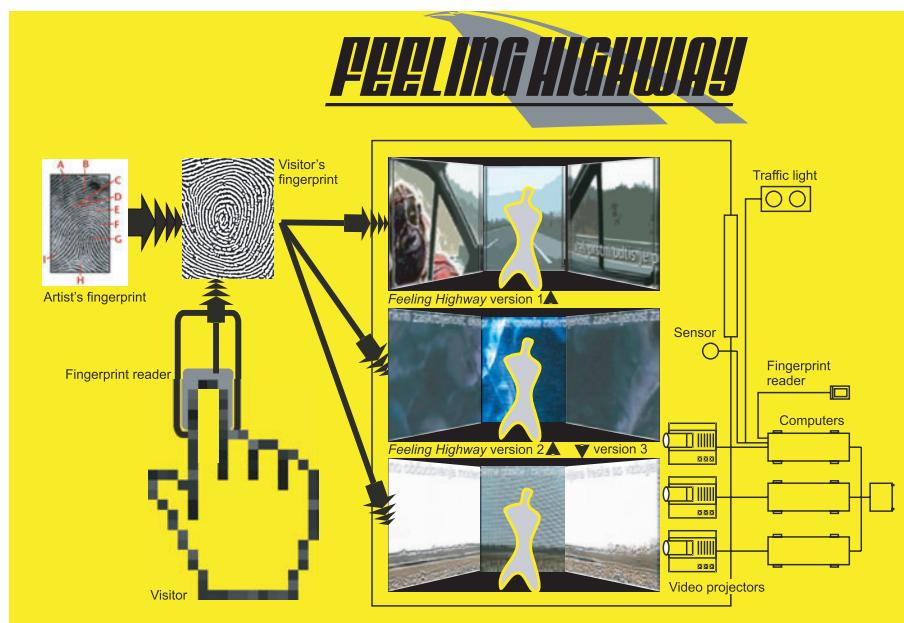
Akademija za likovno umetnost in Fakulteta za računalništvo in informatiko, Univerza v Ljubljani, podiplomski študij katedre za Video in nove medije, 05/ Academy of Fine Art and Faculty of Computer and Information Science, University of Ljubljana, graduate study of Video and New Media, 05

Gorazd Krnc: FEELING HIGHWAY

Programiranje/Coding: Vesna Dejak, Igor Gorjanc, Bogdan Kronovšek, Tomaž Lipovšek, Dušan Omerčevič in Sebastjan Slanšek.

Projekt Feeling Highway je zasnovan kot prostorska video projekcija, namenjena enemu obiskovalcu/obiskovalki. Pred prostorom, v katerem je video projekcija, se nahaja čitalec prstnih odtisov. Tu mora, če želi vstopiti v sobo s projekcijo, obiskovalec/obiskovalka pustiti svoj pečat, svoj prstni odtis. Čitalec nato prstni odtis pošlje v računalnik, ta pa podatek spremeni v digitalno kodo. Računalnik primerja pravkar prejeti kodo z že vnaprej vneseno kodo mojega prstnega odtisa. Odvisno od vnaprej določenih parametrov ujemanja prstnih odtisov med obiskovalčevim/obiskovalkinim prstnim odtisom in mojim prstnim odtisom, računalnik pripravi eno od treh verzij videa Feeling Highway.

The project Feeling Highway is designed as a spatial video projection, intended only for one visitor at a time. In front of the video projection room there is a device for identifying fingerprints. The visitor here must, if he/she wants to enter, leave his/her mark, his/her fingerprint. The device then sends the readings to a computer which alters this information into a digital code. The computer matches just acquired code to the previously inserted code of artist's fingerprint. Subordinately to the previously defined parameters of matching artist's fingerprints with the visitors fingerprint, the computer makes ready one of the three versions of the Feeling Highway video.



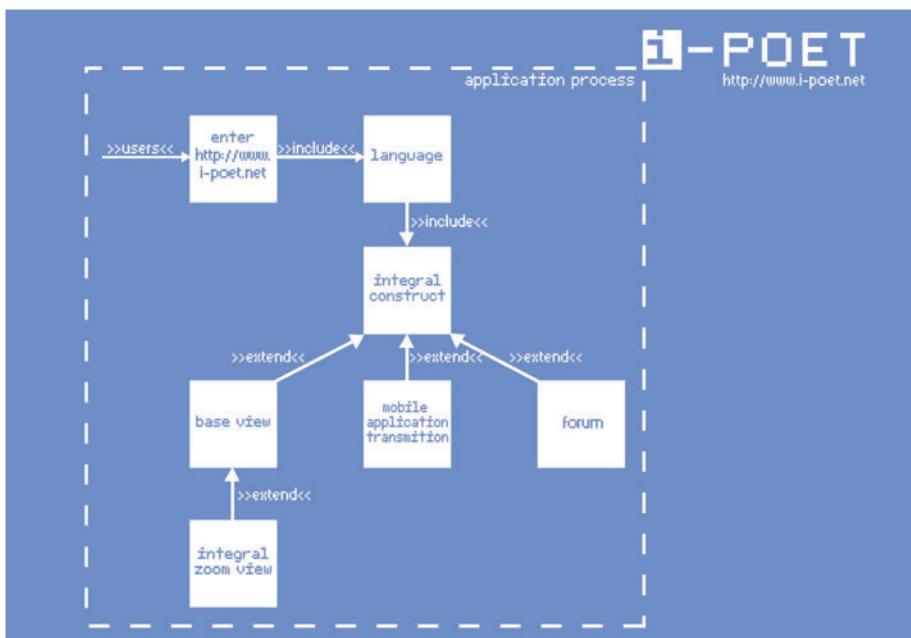
Boštjan Kavčič: i-poet

Programiranje/Coding: Dejan Golja, Marko Kobal, Samo Dečman, Uroš Rot, Vitomir Banjac.

i-poet je interaktivna mobilna aplikacija, ki generira in integriра multimedijsko poezijo. Uporabnik i-poet aplikacije postane interaktiven konstruktur umetniških del - integralov, s katerimi se gradi nova digitalna družba. Metode delovanja i-poet aplikacije sovpadajo z montažnimi tehnikami in neizživetimi vizijami zgodovinske avantgarde, ki v pričujočem delu dobi svoj prostor znotraj medmrežja in mobilnih napravic. i-poet aplikacija je sodobni spomenik Srečku Kosovelu in slovenski zgodovinski avantgaridi, saj je umetnost tako danes končno postaja zdajoča, sintetična in kolektivna umetnost.

i-poet is an interactive mobile application which generates and integrates multimedia poetry. The i-poet application user becomes an interactive constructor of the work of art - of the integrals used to build a new digital society. The i-poet application methods coincide with the assembling techniques and the unrealised visions of the historical avant-garde, which in this work take the form of an Internet and mobile network. The i-poet application is a contemporary monument to the poet Srečko Kosovel and the Slovene historical avant-garde, since art has thus finally become a constructive, synthetic and collective art form of today.

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<http://bostjankavcic.mine.nu/>
<http://www.i-poet.net>



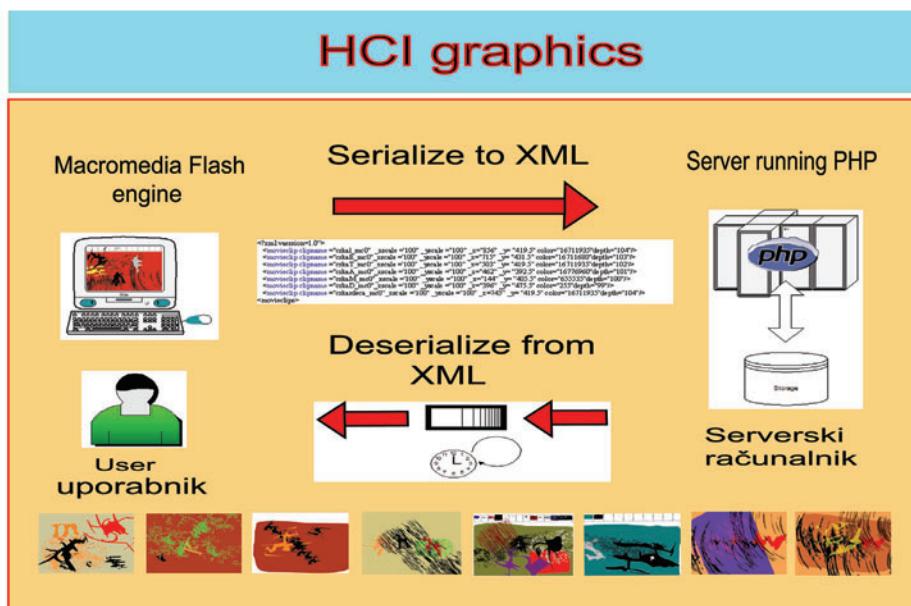
Klemen Gorup: HCI GRAFIKE / HCI GRAPHICS

Programiranje/Coding: Matej Šekoranja, Aleš Kušmer, Vito Malačič, Tomaž Kreševič, Milan Crnogorac.

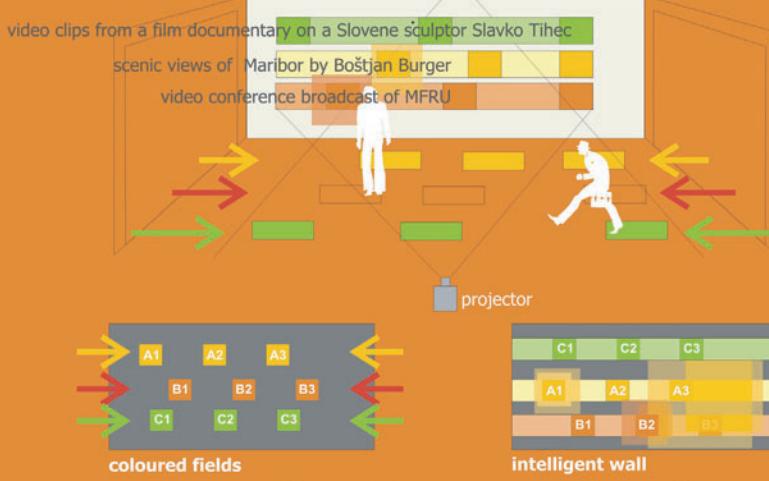
HCI grafične je interaktivni projekt narejen v programu Macromedia Flash mx v programskega jezika actionscript. Glavna naloga tega projekta je bila gledala spremeniti v uporabnika in mu dati možnost ustvarjanja svojih, malo drugačnih animacij. Preko črk in številk na tipkovnici in z uporabo miške lahko na zaslon prikliče različne vrste animiranih podob. Te se ob priklicu transformirajo iz grafičnih podob črke v abstrakte forme ali različne vrste tekstur. Vse imajo krožno obnašanje in se iz začetne podobe preoblikujejo v abstrakte utripajoče oblike. Vsake od teh animacij ima tudi svoj avdio zapis, ki se pojavi hrkati z video efektom. Uporabnik je postavljen v vlogo didžija, saj lahko izbranim objektom na prizorišču spreminja položaj, barvo, velikost jim doda prosojnost ter na vse načine prekriva ter postavlja na teksturirana in različno obarvana ozadja. Ob raziskovanju možnosti, ki jih ponuja aplikacija, uporabnik gradi nove avdio vizualne svetove.

HCI Graphics is an interactive project created on computer and supported by actionscript program code of the Macromedia Flash mx application. Its main purpose is to let a user create his own kind of graphic animation. He can interact with the computer by using the keyboard and the mouse. Through these two devices he can call on the scene different kinds of animation, which behave as loops. These are different transformations of graphic symbols into totally abstract new forms. Each of them has also a sound effect that plays simultaneously. The user is put in the role of a DJ. Once he chooses the object, he can manipulate its position, colour, size, opacity and he can put it on different coloured and textured backgrounds. Using this application the user has the opportunity to build new animated audio-video ambients.

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THE INTELLIGENT WALL INTERACTIVE urban elements author: Gašper Demšar



Gašper Demšar: THE INTELLIGENT WALL

Coding: Borut Batagelj, Marko Kroflič, Iztok Fifnja, Ernest Pinter, Peter Ličen, Primož Primc

Gašper Demšar: INTERAKTIVNI urbani elementi _PAMETNA STENA / INTERACTIVE urban elements _THE INTELLIGENT WALL

Programiranje/Coding: Borut Batagelj, Marko Kroflič, Iztok Fifnja, Ernest Pinter, Peter Ličen, Primož Primc.

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Projekt interaktivna urbana oprema se ukvarja z idejo in realizacijo t.i. pametne stene, kot nosilko vsebine v urbanem prostoru. Pametna stena kot interaktivni urbani element - instalacija - postane generator mestnega pritličja, povezovalni element med uporabnikom in novimi interaktivnimi tehnologijami. Z vključevanjem interaktivnih medijev v zasnovno elementov urbane opreme bi bila ustvarjena neposredna komunikacijska možnost med obiskovalcem in podanimi vsebinami. Nove informacijske tehnologije vplivajo na razvoj mesta, ki se iz POLISA razvija v MEDIAPOLIS, mesto z novo urbano mitologijo prežeto z novimi tehnologijami in interaktivnostjo. S pomočjo kamere, priključene na računalnik, zaznamo lokacijo posameznika v prostoru instalacije. Različne lokacije uporabnika prožijo posamezne dogodke na pametni steni, ki so preko projekcije predvajani na površino stene. Uporabniki s svojim gibanjem v izbranem območju vplivajo na pojavljanje različnih vsebin. Izbrani prikazani dogodki so povezani z mestom Maribor. To so video-izseki iz dokumentarnega filma o slovenskem kiparju Slavku Tičcu, panoramski pogledi mesta Maribor in prenos video konference oziroma pregled spletnih strani 11. mednarodnega festivala računalniških umetnosti. S tehnične plati je največji iziv obravnavanje množice ljudi, ki se istočasno nahajajo v prostoru in sprožajo različne vsebine. Za lažje prepoznavanje so na talno površino nameščena barvna polja (prožilci dogodka), ki pa se morajo čim bolj ločiti od ozadja. Obiskovalec ob vstopu na posamezno polje, na katerem je označena posamezna vsebina, sproži projekcijo le-te na pametni steni. Z gibanjem po posameznih poljih se izbirajo in predvajajo različne vsebine, odvisno od želje uporabnika urbanega prostora, ki postane aktiven pri izbiri željene vsebine.

The interactive urban elements project involves the idea and application of the so called intelligent wall, the theme bearer in the urban area. The intelligent wall as an interactive urban element - an installation - becomes a generator of the urban ground floor and a mediator between a user and new interactive technologies. The application of the interactive media in the scheme of urban elements enhances the indirect communication between a visitor and the selected themes. Recent information technologies have influenced the city development and POLIS growing into MEDIAPOLIS, the city of new urban mythology infused with new technologies and interactions. A computer-connected camera helps detect the location of every individual in the space of installation. Various locations of the user trigger particular events, which are projected on the surface of the intelligent wall. Moving around the selected area, the users are entitled to various themes connected to the city of Maribor. These being video clips from a film documentary on a Slovene sculptor Slavko Tičec, scenic views of Maribor by Boštjan Burger, a video conference broadcast and a review of the web-site from the 11th International Festival of Computer Arts. From a technical point of view the biggest challenge is to feature the crowds of people triggering different themes at the same time. For easier identification the ground floor is covered in coloured fields (theme triggers), which must differ from the background. A visitor entering a theme field triggers its projection on the intelligent wall. Moving freely around the fields, various themes are selected and projected, all depending on the choice of the urban-area user who becomes an active participant of the preferable theme.

Vanja Mervič: BREZ BESED / WORDLESS

Programiranje/Coding: Kristijan Pugelj, Josip Varga, Primož Škrjanc, Luka Prašnikar, Tjaša Horvat, Jelena Anastasov.

V dobi neprekinitnega digitalnega nadzora se je razbohotila selektivnost in kot njena posledica restriktivnost. Na vsakem koraku nas družba bombardira in posredno tudi označuje z različnimi PIN kodami, ki naj bi vsakodnevnost olajšavale ter poskrbele za varnost pred vdorom v intimnost. Gledalec lahko vstopi v odnos samo s kodo, ki je v tem primeru matična številka. To pa iz preprostega razloga, ker jo imamo vsi in je tako rekoč neizogibno in nam je dodeljena ob rojstvu. Na njeni podlagi dobi gledalec samo njemu namenjeno umetniško delo. Gledalec, ki ne predloži matične številke, lahko vidi samo pravtino statično sliko.

In the age of constant digital control we witness selectivity and different kinds of restrictions. On every step, we are bombarded and marked by society with different PIN codes, which supposedly make our everyday life easier and safer from intrusions into our intimacy. One can enter the relationship only by using a PIN code, which in this case is a personal number, purely because is inevitable and is given to us at birth. This enables you to get your own artwork. If one refuses to give his personal number one can only see a static picture.

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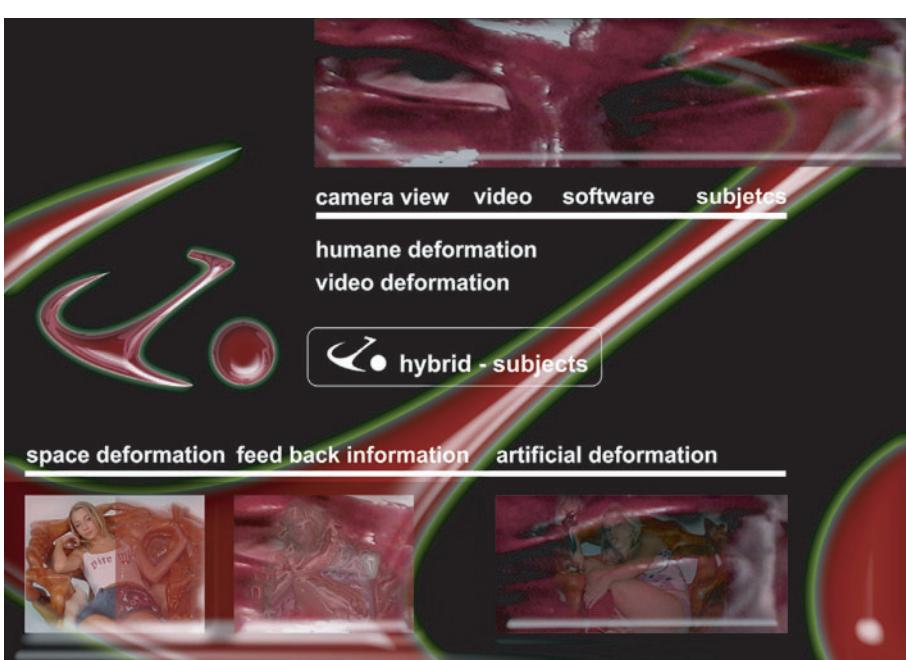
Tilen Žbona: HYBRID-SUBJECTS

Programiranje/Coding: David Cesar, Simon Vovko, Jure Tomc, Mitja Petan.

Pri projektu Hybrid-subjects si dodelim status nenadzorovanega in preidem v vlogo ustvarjanja z zavestno nedefinirano deformacijo izkušnje, katere proces transformacije tvori hibridno nenaravno zamenjavo vlog med subjektom in objektom. Hybrid-subjects je stroj, ki deluje samodejno in se odziva na zaznavanje telesa v prostoru ter deformira obstoječe video delo na podlagi človeških gibov. Na podlagi svojih gibanj ima gledalec možnost samodejno spremirjati video izdelek in pri tem biti soustvarjalec. Človekova prisotnost odigra istočasno vlogo tako objekta kot subjekta.

Within the project Hybrid-subjects I assign myself the status of the one who cannot be controlled and therefore assume the role of creation through a conscious and undefined deformation of the experience. The process of transformation thus creates a hybrid and artificial exchange of subject - object roles. Hybrid-subjects is in fact, a machine which functions automatically: it responds to the perception of a human body in a certain space thus deforming the already existing video on the basis of human motion. The spectator, again on the basis of his/her movement, is given the opportunity to modify the video and participate in the modified creation. The human presence as such, plays both subject and object roles.

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Martina Zelenika: PROCESUALNA MEDIJSKA UMETNOST: VIRTUALNA POSTAJA / MEDIA ART IN PROCESS: VIRTUAL STATION

Glasba/Music: Martina Zelenika, Luka Vučić, Sven Karas.
Montaža/Editing: Studio "Treća vizija"
Programiranje/Coding: Martina Zelenika.

Virtualna postaja je konzola za sestavljanje videov in zvočnih elementov. Ena oseba (gospodar) upravlja s konzolo, druga (prejemnik) pa se odziva na spremembe. Vizualni in zvočni impulzi postanejo enota, ki ustvarja čustvene psihofizične reakcije, nekakšen eksperiment. Video Planet Mar je moja lastna materializirana vizija, ki na dokumentaren način predstavlja prostor, kamor bi se lahko preselili. Vsaka reakcija je individualna, zato projekt vključuje vprašalnik, ki ga je treba izpolniti, z njim pa se ustvarja osebna koda uporabnika.

Virtual station is a console, which composes video and audio entries where one Person (master) runs the console and another Person (receiver) reacts to those changes. Visual and resonant impulses become a unit, creating an emotional psychophysical reaction, some kind of experiment. Video material Planet Mar is my own vision in materialized form and it has a documentary character presenting a space where we could move. Every reaction is individual, so the project includes the questionnaire, which must be filled, and its purpose is to create a personal code of the user.



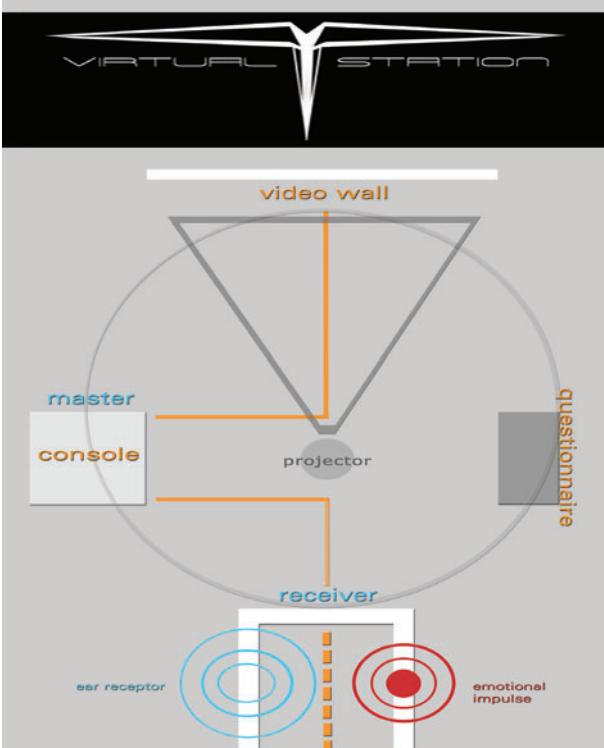
Vesna Čadež: SINHRONIJA / SYNCHRONY

Pri Sinhroniji gre za sočasnost predvajanja dveh video projekcij, mestnega in naravnega okolja. Gledalec ju opazuje ločeno, vendar ju dojema kot celoto. Skušala sem izhajati iz dveh diametralnih si pozicij človekovega bivalnega okolja, ki se med seboj dopolnjujeta. Od tod tudi konцепцијa sinhronije, saj gre za hkratnost dogajanj v posameznih prostorih, ki ju opazujemo v mnogoterih video sekvencah, sočasnosti zvoka in slike ter končno istočasnega gledanja, ko lahko gledalec preskakuje od ene projekcije k drugi in nazaj. Prikazane so v svoji slikovitosti, sublimnosti, gibljivosti in zvočnosti posnetkov mesta in narave.

In Synchrony we can see simultaneously two video projections, one of urban space and one of the natural one. Spectator is watching them separately, but he understands them as a whole. I tried to start from two extreme positions of human living places, which together can complete one another. Herein emerges the conception of synchrony, because it is about simultaneously presenting happenings in two particular spaces that we can observe in many video sequences, synchrony of sound and picture and finally of watching, when spectators' eye moves from one video to another. Videos are shown in their picturesque, sublime, mobility and sonority aspects of sequences of the city and the nature.

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MEDIA ART IN PROCESS



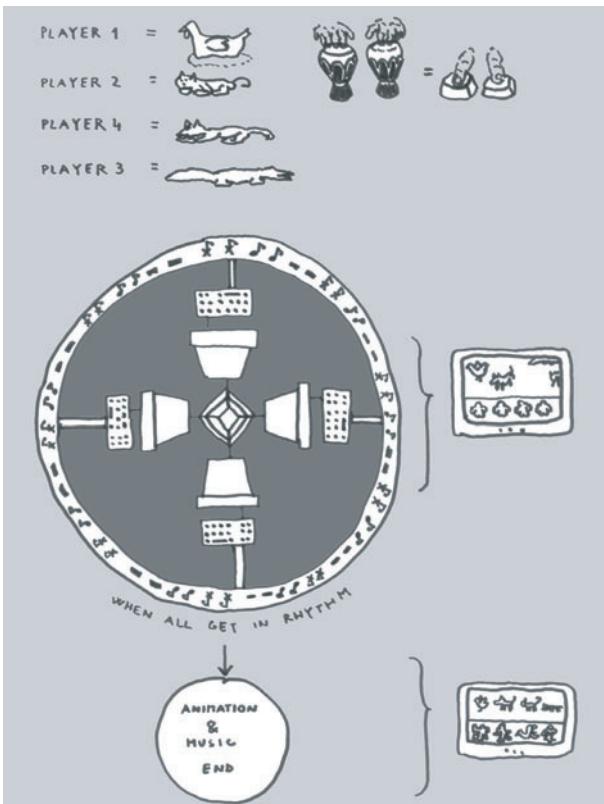
Robi Caglić: IGRCA / A LITTLE GAME

Programiranje/Coding: Boštjan Lušin, Anton Peterlin, Boban Bokovski, Miha Polanc.

Vsek od štirih igralcev si izbere svojo figuro. Vsak ima določen zvok bobna. Igra na dve tipki. Mora uskladiti ritem z ritmom oziroma glasbo, ki je podlaga vsem. Na ekranu teče nedokončana animacija z njihovimi figurami in bobnarji, ki se gibljejo po ritmu njihovega igranja. Ko vsi ujamejo ritem glasbe, zaigra glasba do konca in animacija se smiselnost konča.

There are four players, each of them selects his creature. Each of them has a different sound of a drum, too. Everybody is playing with two keys on the keyboard. He has to synchronize the rhythm with the rhythm or music, which is being played in the background. On the screen, an unfinished animation is being played; their creatures are moving and little drummers are playing. They are moving rhythmically. When everybody gets into the rhythm, the music finishes and the animation adequately ends.

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



Evelin Stermitz: SVET ŽENSKIH AVATARJEV / WORLD OF FEMALE AVATARS

Programiranje/Coding: Matej Grabnar, Miha Keršič, Bojan Petkovšek, Dejan Stopar, Peter Zlatnar.

Svet ženskih avatarjev je spletni projekt za razširjeno razumevanje ženskih in njihovega odnosa do lastnih teles na začetku enaindvajsetega stoletja. Internet je bil uporabljen kot umetniški medij raziskovanju in rezultat je zbirka najrazličnejših sličin teles in besedil različnih kultur, na tej stopnji pa je javnost vstopala v projekt. Digitalni kolaj preoblikuje material v nova telesa - ženske avatarse, ki živijo v svojem virtualnem svetu in pripovedujejo zgodbе. Žarišča razprave o telesu v novomediji umetnosti so: zasnova tretjega spola, predstavitev tradicionalnih vizij spola, razkritje skonstruiranosti družbenega spola, razvoj novega jezika telesa.

World of Female Avatars is a net art project for expanded understanding of women and their relation to their body at the beginning of the 21st century. By using the internet as an artistic survey media different entries of body pictures and text from different cultures are collected involving the public into the project. Through a digital collage the material is transformed into new bodies - the female avatars, living in their virtual world, telling individual stories. The focuses of the debate on body in media art are: draft of the third sex, representations of traditional visions of sex, disclosure of construction of gender, development of new body language.

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WORLD OF FEMALE AVATARS

BY USING THE INTERNET AS AN ARTISTIC SURVEY MEDIA, AS MUCH AS POSSIBLE DIFFERENT ENTRIES OF BODY PICTURES AND TEXT AROUND THE WORLD WILL BE COLLECTED AND TRANSFORMED INTO FEMALE AVATARS WITH THEIR INDIVIDUAL BODY HISTORY LIVING IN A NEW SPACE.

WOMEN, 32 YEARS
WHEN I AM SICK, I AM AWARE OF MY BODY, OTHERWISE NOT. OTHERWISE I LEAVE MY BODY AS A SURFACE FOR INTERACTING, SOMETHING VULNERABLE, SOMETHING WHICH IS VISIBLE FOR OTHER PEOPLE AND WHICH I DON'T WANT TO TALK ABOUT.

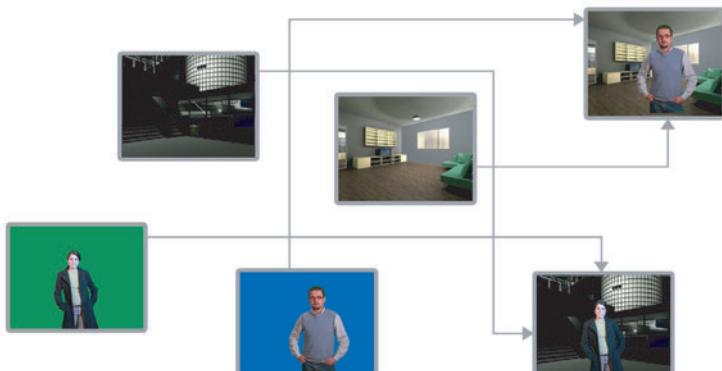
<http://www.womenavatar.tk>

Nadav Sagir: USTAVLJEN ZA MINUTO / PAUSED FOR ONE MINUTE

Video je sestavljen iz niza video portretov, vsak od njih je dolg eno minuto. Subjektom je bilo naročeno, naj ohranijo določeno držo ves čas snemanja, držo, ki posnema konvencionalni frontalni posnetek poziranega fotografskega portreta. Portreti so bili kasneje izrezani in postavljeni na nepremično ozadje. Vsa ozadja so računalniško proizvedene podobe, ki reproducirajo okolje, katera je napravil človek. Podobe izgledajo umetno, kar dodatno podpira poziran videz podobe. Namen video portretov je začrtati mejo med naravnimi in poziranimi portreti, sklicujči se na sestavljenje podobe, ki nas obkrožajo v vsakdanjem življenju.

The video consists of a series of video portraits, each a minute in duration. The subjects were instructed to keep as still as possible in a determined pose, a conventional frontal shot, imitating the photographic posed portrait. The portraits were later keyed and composed on still backgrounds. The backgrounds are all computer-generated still images recreating man-made environments in a synthetic manner, further enhancing the posed and created look of the image. The video portraits try to draw the line between the natural and posed portraits, referencing on the composed images that we are exposed to in our daily lives in different media that surround us.

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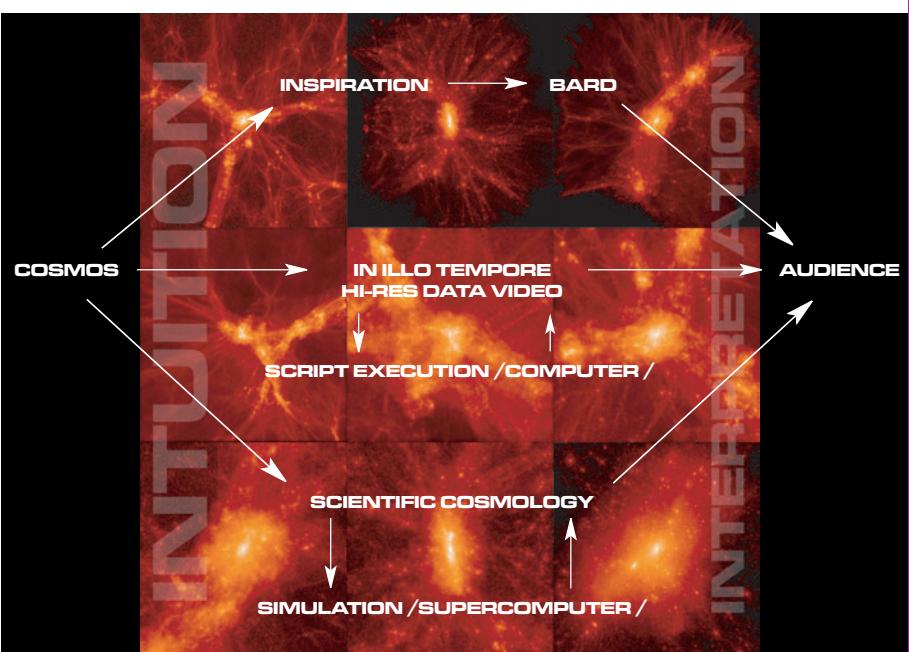
Narvika Bovcon, Aleš Vaupotič: IN ILLI TEMPORE (hi-res data video)

Izvajalec in svetovalec za kozmologijo/Performer and cosmology consultant: Anže Slosar

Video In illo tempore raziskuje možnosti računalniškega generiranja videa. Izhodišče so podatkovne simulacije, ki jih je mogoče izračunavati samo na superračunalniških in institutih, pri tem pa smo želeli ohraniti visokoresolucijsko predvajanje, ki ga računalnik omogoča, PAL video tehnologija pa ne. Video poganja računalniški skript, ki določa tako čas kot tudi mesto predvajanja posameznega dela videa na računalniškem ekranu z resolucijo 1280x1024. Računalnik, ki predvaja video, vpliva na item predvajanja s svojimi softverskimi in hardverskimi specifikami. Okolje Oken (oziroma XWindows) aktivno vstopa v tovrsten računalniški video.

The In illo tempore video explores the possibilities of the computer generated video. It builds on data simulations that can be performed only by means of the supercomputers at the institutes. We wanted to maintain the high-resolution playback that the computer enables and the PAL video technology doesn't. Additionally we used the possibilities of scripted command that determines the location and time of video on the 1280x1024 computer screen. However, each computer showing the data of videos adds its own rhythm (depending on hardware and software configuration). The Windows (or XWindow) environment actively enters this type of computer video.

black.fri.uni-lj.si/inillotempore

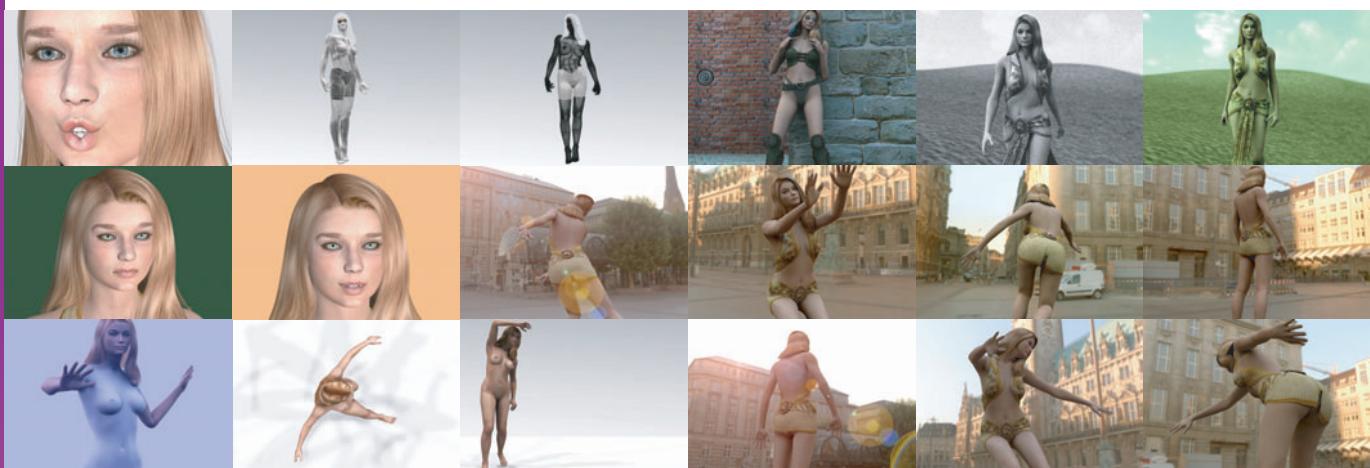


Video Match 05

ALU video

Akademija za likovno umetnost, Univerza v Ljubljani
Academy of Fine Art, University of Ljubljana

- Luiza Margan: Dva črna klobuka / Two black hats (9' 50'')
- Tomaž Furlan: diptih / Diptych Apple And Juice (1' 46'', 2' 29'')
- Klemen Jeraša: Hitrost, ponavljanje / Speed, Repetition (4' 56'')
- Uroš Potočnik: Obisk / Visit (6' 08'')
- Brina Torkar, Ana Čigon: Ulikses / Ulysses (14'')
- Julijan Borštnik: Animacija / Animation (1' 30'')
- Dominik Mahnič: Avtoportret / Auto portrait (3' 30'')
- Vita Žgur: Second Questioning (6')
- Nina Slepko: Ljubezenska zgodba / Love Story (4' 51'')
- Mark Požlep: Ciklus mesta / The Cycle of the City (7' 50'')



computer vision laboratory

&

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laboratory

Institute for

media

art

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ljubljana

Video Match 05

FH Hagenberg

Zgornjeavstrijska univerza uporabnih umetnosti II študijska programa MTD in DM
Upper Austria University of Applied Sciences II MTD and DM Program

<http://mtd.fh-hagenberg.at>
<http://dm.fh-hagenberg.at>

Gornjeavstrijska Univerza za uporabne znanosti ponuja devet programov iz področij informacijske tehnologije in mediiev v kampusu Hagenberg. Študenti dodiplomskega študija medijskih tehnologij in oblikovanja (Media Technology and Design - MTD) in diplomirani študenti magistrskega programa Digital Media (DM) med študijem spoznajo široko paletto tehničnih in kreativnih vsebin, povezanih z industrijo digitalnih mediiev.

Diplomski program MTD je sestavljen iz dveh delov: tehničnega dela, v katerem je poudarek na računalništvu, omrežjih, računalniški grafiki, animaciji, zvoku, videu in multimedijski tehnologiji ter oblikovalsko usmerjenega dela, ki pokriva kreativne možnosti in številne vidike produkcije vsebine. Projektno delo ponuja študentom možnost za razvoj lastnih specifičnih interesov. Podiplomski program DM omogoča študentom dodatno specializacijo njihovih veščin na enem izmed štirih področij: animacija in post-produkcija, računalniške igre, interaktivni mediji in digitalno založništvo.

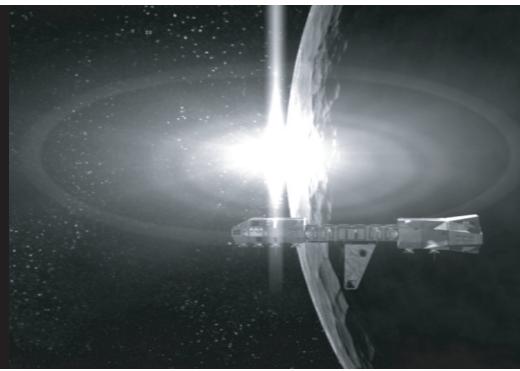
The Upper Austrian University of Applied Sciences offers a total of nine programs in the fields of Information Technology and Media on the Hagenberg campus. Students of the bachelor program, Media Technology and Design (MTD), and graduate students in the masters program, Digital Media (DM), cover a wide range of technical and creative topics related to the digital media industry during their studies.

The MTD bachelor program consists of two parts: a technical component emphasizing computing, networking, computer graphics, animation, audio, video, and multimedia technology, and a design-oriented component involving creative abilities and many aspects of content production. Project work provides students with the opportunity to develop their specific interests. The DM graduate program allows students to further specialize their skills in one of four areas: Animation and Post-production, Computer Games, Interactive Media, and Digital Publishing.

recurrence
15:02
2004
A. Adlhoch,
P. Willnauer
Hannes Brandner
Adam Gokzecade
Jörg Grubmüller
Jürgen Haderer
Michael Mayr
Robert Priewasser
Heinz Sambs
Sabine Schauer
Christoph Schaufler



Recurrence is a short film in black and white about failure. An astronaut awakes from a deep sleep in his space ship, aimlessly drifting in space. He is totally oblivious of any past events. Investigations gradually reveal his fate to him: a hopeless situation.



Vračanje je kratek črno-beli film o neuspehu. Astronavt se prebudi iz globokega spanja v svoji vesoljski ladji, ki brez ciljnega lebditi v vesolju. Preteklih dogodkov se sploh ne spominja. Z raziskovanjem postopoma razkrije svojo usodo: brezupno situacijo.

neegeh
04:48
2004
R. Keil, A. Adlhoch
Andreas Gessl
David Zuderstorfer

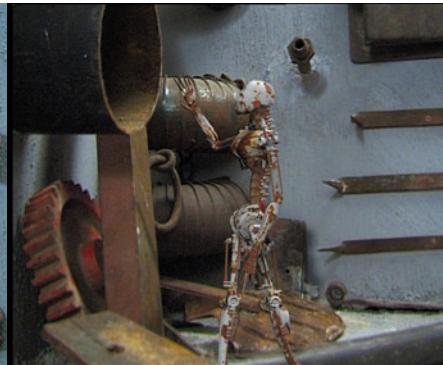


Neegeh - now - the only word for a definite point in time in the language of the Micmac-Indians, who otherwise see time as an indefinite circle. Neegeh examines the cyclical, circular nature of time by simultaneously portraying one event both forward and backwards in the same space.



Neegeh - zdaj - edina beseda za določeno točko v času v jeziku Indijancev Micmac, ki sicer razumejo čas kot neskončen krog. Neegeh raziskuje ciklico, krožno naravo časa s simultanim prikazom istega dogodka naprej in nazaj v času v istem prostoru.

anima
04:47
2003
R. Keil
Andreas Gessl
David Zuderstorfer
Daniel Kuales
Christian Hanl
Florian Landerl
Stefan Unterhuber
Johannes Wohlgemuth



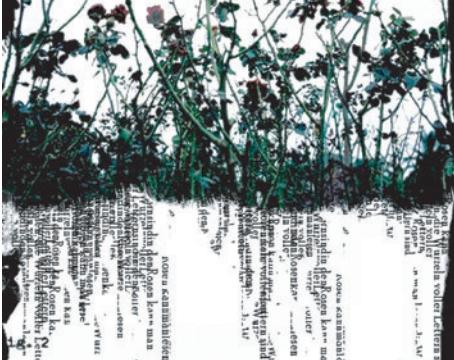
Anima combines stop-motion and 3D animation techniques to tell the story of two entities, one male and one female, from two different worlds. A tear in the fabric between these two worlds leads to an encounter which explores the states of curiosity and vulnerability.

Anima združuje tehnike animacije z zaustavljanjem gibanja in tridimenzionalne animacije v priopovedi o dveh bitjih, moškega in ženskega spola, iz dveh različnih svetov. Razpoka v tkanini med tema dvema svetovoma vodi v srečanje, ki raziskuje stanja radovednosti in ranljivosti.

beyond
04:02
2004
R. Keil
Daniel Kuales



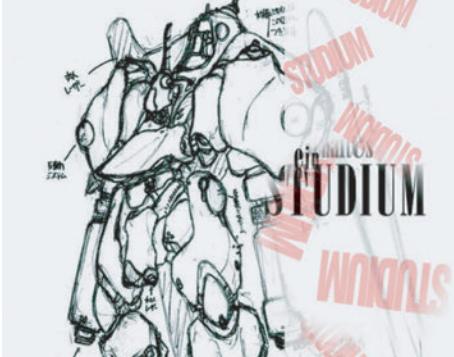
ode an die typographie
2004
R. Keil
Claudia Wohlmuth



deux personnes
20:00
2004
Adl hoch, Willnauer
Iris Hekel
Stefan Weninger



das ende der welt
2004
R. Keil
Birgit Schuhmann



Life goes on
2004
R. Keil
Florian Hausberger



infinite
06:56
2004
R. Keil
Gerald Painsi
Reinhard Feichtinger
Jochen Leopold
Alexander Lang
Martin Aufinger

Infinite examines the interconnections of water and life through the experiences of one man, whose search for a headache remedy soon results in an unexpected turn of events.

Neskončen raziskuje medsebojne povezave vode in življenja skozi izkušnje enega človeka, katerega iskanje zdravila proti glavobolu na kmalu popelje v nepričakovani razvoj dogodkov.

untitled
01:19
G. Sprung

Naš mikro univerzum je v osnovi sestavljen iz majhnih poskakujočih kroglic. Atomski delci drvijo prek neskončnih prostranstev nič, da ustvarijo to, kar dojemamo kot snov. To neimenovanovo delo raziskuje ta koncept v veliko večji, unverzalni razsežnosti. Le zaradi česa poskakujejo kroglice? Our microverse basically consists of little balls bouncing. Atomic particles speed across vast expanses of nothingness to create what we perceive as matter. This untitled work explores this concept on a much larger, universal scale. Just what makes the balls bounce?

Beyond takes on the challenge of portraying illusions in motion. A realistically animated world is the source for illusions that express wishes only possible in a mirrored world.

Onkraj se loteva izziva portretiranja iluzij v gibanku. Realistično animirani svet je izvor iluzij, ki izražajo želje, ki so možne le v zrcalnem svetu.

The animation is based on Ode to Typography by Pablo Neruda. In this book Neruda describes the history of font and the effect that the written word has had in the development of our society and culture. The images for the animation were chosen by free association while reading "the ode". The animation scrolls from the bottom to the top of the screen, much like the credits in a film.

Animacija temelji na Odi tipografiji Pavla Nerude. V tej knjigi Neruda opisuje zgodovino pisanje in njegov vpliv, ki ga je pisana beseda imela na razvoj naše družbe in kulture. Podobe za animacijo so bile izbrane z metodo prostih asociacij med branjem Ode. Animacija se premika od dna do vrha zaslona, podobno kot končna špica v filmu.

Deux Personnes tells the story of two Jewish characters who occupy the same apartment during the Second World War. Each character's interaction with objects in the apartment influences the actions of the other occupant, although both are seemingly unaware of this connection. The correct order of events in the lives of both characters is left as a puzzle for the observer.

Deux Personnes prioveduje zgodbo o dveh Židih, ki stanujeta v istem stanovanju med drugo svetovno vojno. Interakcija vsakega lika s predmeti v stanovanju vpliva na dejanja drugega stanovalca, čeprav se oba na videz ne zavedata povezave. Pravilni vrstni red dogodkov v življenjih obeh likov ostane uganka za opazovalca.

Das Ende der Welt depicts the Dada poetry of Richard Huelsenbeck. This interpretation takes advantage of audio, graphics, and typography to bring his poetry to life.

Konec sveta prikazuje dadaistično poezijo Richarda Huelsenbecka. Ta interpretacija izrablja prednosti zvoka, grafike in tipografije, da njegovi poezijski vdihne življenje.

The short film Life Goes On tells a story about life. The transience of time is depicted through the developments of the main character. As he grows up, the world around him also experiences changes. Everything evolves faster and faster and becomes even more chaotic. But this ever rapidly evolving world is doomed to ultimate collapse. The end is near, but so, too, a new beginning.

Kratki film Življenje teče dalje je zgodba o življenju. Minljivost časa je prikazana skozi razvoj glavnega lika. Med njegovim odražanjem doživlja spremembe tudi svet okoli njega. Vse se razvija čedalje hitrejši in postaja bolj kotačič. Vendar pa je ta hitro razvijajoči se svet obsojen na končni propad. Konec je blizu, z njim pa tudi nov začetek.

Video Match 05

RETRO-VISION

Univerza umetnosti Beograd, (izbor RETRO-VISION),
Umetnostni direktor: Jovan Čekić, Selektorica: Maja Stanković/
University of Art Belgrade, (RETRO-VISION selected),
Art Director: Jovan Čekić, Selector: Maja Stanković

Značilna lastnost današnje umetnostne produkcije je vsekakor pomanjkanje dominantnega modela, ki bi zajemal vse registre produkcije. Ta pluralizem odpira možnosti različnim povezavam, tako znotraj lokalne kot tudi globalne mreže. Če so nekoč obstajala različna prizorišča s svojimi lastnimi strategijami predstavitve, lahko danes govorimo o mrežah in strategijah njihovih medsebojnih povezav. Zaradi tega danes vsaka produkcija vključuje mreže kot svoj osnovni element. Vendar pa takšna preprosta omrežja s seboj prinašajo tudi prevlado uniformnega razmišljanja, promiskuiteto znakov in vrednot ter neustavljeni pretok denarja.

RETRO-VISION odpira možnosti povezovanja umetnikov različnih generacij in senzibilnosti. Je poskus zbliževanja različnih pogledov na naše spreminjačoče se življenje, hkrati pa se poskuša v največji možni meri izogniti pastem uniformnosti in provincialne manjvrednosti. Letos je poudarek na produkciji, še zlasti na video ustvarjanju domačih umetnikov, obenem pa tudi ustvarjanju prostora za razmislek o našem mestu na globalnem zemljevidu umetniških dogodkov. Odprtje tega mesta je možno le skozi umetnostno produkcijo in nenehni ponovno osmišljjanje puščice časa - od mesta, na katerem smo začeli, do tja, kamor se želimo prebiti.

What marks artistic production nowadays is certainly a lack of a dominant model that would cover all registers of production. This pluralism opens possibilities for different connections, both within the local and the global network. If once there had been different scenes with their own strategies of presentation, then nowadays one might speak of networks and strategies of their connection. For this reason, each production nowadays includes networking as its constitutive moment. But, this easy networking also brings along the domination of uniform thought, promiscuity of signs and values and the unstoppable flow of money.

RETRO-VISION offers possibilities for the connection of artists of different generations and sensibilities. It is an attempt to bring different views of our changing life into one proximity. At the same time, it is an attempt to avoid traps of uniformity and provincial inferiority as much as possible. This year, emphasis is laid on production, primarily of video works by domestic artists, which at the same time makes room for pondering our place in the global map of artistic events. The opening of this place is only possible through artistic production and the constant rethinking on the arrow of time - from where we started and where we wish to go.

Jovan Čekić

Cilj koncepta RETRO-VISION je konceptualizacija del skozi njihovo določitev v načinih koordinatah časa-prostora, ki delujejo izven obstoječih dominantnih modelov. Determinante teme in vsebine so izpuščene. Ponujene so nekatere reference, ki naj bi prisrbele osnovni okvir za različne pristope ukvarjanja z videom.

RETRO-VISION je predstavljen kot časovna premica. Smeri gibanja na časovni premici se razlikujejo po zagotovljenosti, spremenljivosti in prisotnosti premice preteklost-prihodnost. Socialna, ideološka, družinska in osebna okolja so različni registri razmišljanja, ki sekajo vsako točko na tej premici. V upočasnjenem gibanju se med seboj mešajo kot dana, uveljavljena, nesprenemljiva. Druga stran časovne premice je usmerjena v voljo, željo ali potrebo po spremembah obstoječega, na področje možnega in v razmišljanje v kontekstu prihodnosti. Vizionarsko oddaljevanje od dolochenega, običajnega - odprtost za neznano - je povezano z možnostjo projiciranja samega sebe v virtualno, s tendenco da aktualizacije v prihodnosti.

Posebnost časovne premice RETRO-VISION je v sedanjih okoliščinah socialni kontekst, ki jo določa. Prehod, obdobje nedolochenega trajanja, zaostruje in destabilizira običajno napetost med preteklostjo in prihodnostjo. Preteklost ostaja premočno zakorenjena v sedanjosti. Prihodnost je stisnjena v najkrajše možne časovne determinante, negotova, odrezana in odstranjena. Destabilizacijski značaj časovne premice se kot odmeh širi po vseh registrih, od osebnega do družbenega. Vsaka misel o prihodnosti postane obremenilna, podrejena preteklim izkušnjam ali neizpolnjeni želji.

Opoznavanje časovne premice skozi produkcijo je aktualizacija odnosa med preteklostjo in prihodnostjo: RETROartistVISION. Obenem omogoča popravek gibanja in dviganje zavesti odločitve o določenosti, ki izhaja iz dela z registri misli, od dejanskega retro-opazovanja do virtualnega distanciranja.

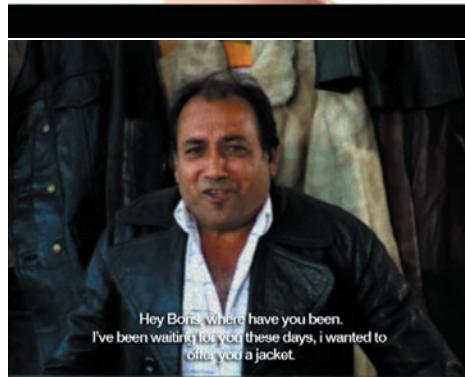
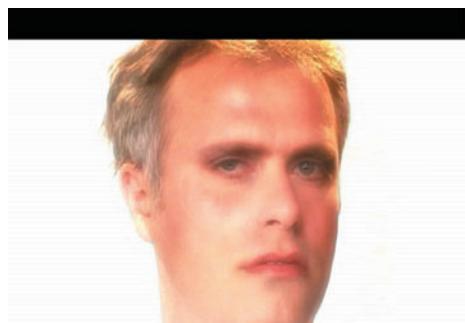
The RETRO-VISION concept has as its goal the conceptualization of works through their determination in precise time-space coordinates that function outside of dominant existing models. Determinants of topic and content have been left out. Certain references have been offered that should provide the basic framework for different approaches to working with video.

RETRO-VISION is conceived as a time-line. Directions of movement within the time-line differ by certainty, changeability and presence on the past-future line. Social surroundings, ideological, family, personal - are different registries of thinking which cut through every dot on that line. In suspended motion, they blend as given, established, unchangeable. The other side of the time-line points to the will, desire or need for changing the existing, looking towards the possible and thinking in the context of the future. The visionary distancing from the certain, common - openness for the unknown - is related to the possibility of projecting oneself into the virtual, with the tendency of actualizing in the future.

In current circumstances, the distinctiveness of the RETRO-VISION timeline is the social context that determines it. Transition, a period of undetermined duration, is sharpening and destabilizing the usual tension between the past and the future. The past remains too strongly in the present. The future is condensed into the shortest possible time determinants, being uncertain, cut and removed. The destabilized character of the time-line spreads like an echo to all registries, from personal to social. Every thought about the future becomes burdening, subordinated to past experience or an unfulfilled wish.

The observation of the time-line through production is actualising the relation between the past and the future: RETROartistVISION. At the same time, it enables the correction of movement and consciousness-raising of the decision about determination that is derived from work with the registries of thought, from actual retro-observation to virtual distancing.

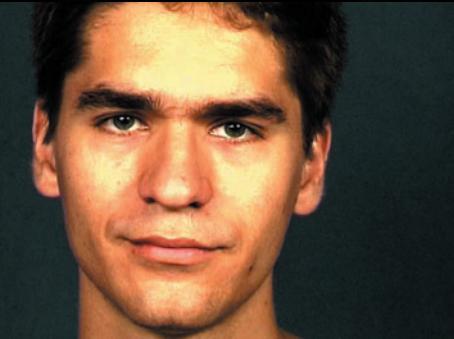
Maja Stanković



Antea Arizanović: I am... (4' 13'')
Transformacija moških v ženske, ki se sprašuje o problemu identitete./The transformation of men to women, questioning the problem of identity.



Maja Rakočević: Storyellers (3' 00'')
Podobnost med načinoma pogovarjanja in smehljanja med dvema različnima človekoma: eden je najmogočnejši človek na svetu, drugi pa njegovo nasprotnik./Resemblance in the way of talking and smiling between two different people: one is the most powerful man in the world and the other is the opposite.



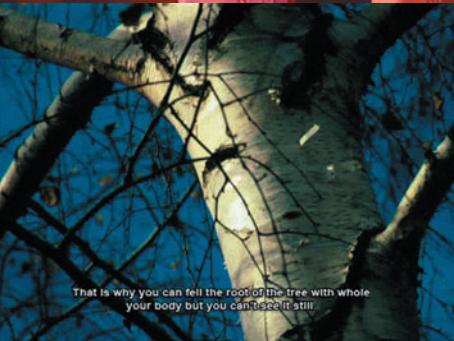
Arion Asllani: Hommage to Mr. President [George W. Bush] (4' 22'')
Parodija narodno-zabavne skladbe, v kateri igra glavno vlogo sam umetnik./The parody of country song in which artist himself plays main role.

Tatjana Krstevski: Ulični prodavac / The Streetsellers (6' 40'')
Črni trg kot produkt tranzicijskega procesa v družbi./Black market as a product of transition process in society.

Ivana Ilić: Isti / The Same (2' 35'')
Podobnost v fizičnem izgledu ali vpliv množičnih medijev na zasebno življenje./Similarity in physical appearance or massmedia impact on private life.



Bojana Nikolić: Dance (3' 28'')
Indijanski ples v kombinaciji z ostrimi, nadležnimi, mehanskimi zvoki predstavlja problem samoizražanja v mehaniziranem svetu./Indian dance in combination with sharp, irritating, mechanistic sounds marks problem of expressing oneself in mechanistic world.



Sara Oblišar, Đorđe Arambašić, Vlada Paunović: Eto sreće / Here comes the happiness (4' 21'')
Umetnica in njen delo v spremnjajočem se procesu rekreacije./Artist and her work in changing process of recreation.

Danijela Popović: Bacim se na sto čim ugledam sarmu spremnu / I throw myself on the table soon as I see 'sarma' is ready (9' 46'')
Beograd - alternativna rap scena./Belgrade - alternative rap scene.



Ivana Smiljanic: I Spoil Everything (2' 28'')
Dve različni stanji ženske identitete./Two different states of female identity.



Milica Ružičić: Teorijska tiranija / Thirany of the Theory (6' 38'')
Popolnoma drugačna, avtentična interpretacija nekega "umetniškega fenomena"./Completely different, authentic interpretation of some 'artistic phenomenon'.

Ana Nedeljković: Odustajem od Zapadne Evrope / I give up Western Europe (2' 12'')
"Moj osebni odnos do zahodne Evrope ali odnos zahodne Evrope do mene."/"My personal attitude towards Western Europe or Western Europe's attitude toward me."



Slovenski intermedijski umetniki/ Slovene Intermedia Artists

Dušan Bučar: Govorjenja in momljanja/Talks and mumblings

V kleti si v iz kartona urejenega bivalnega prostora nasproti stopita dva človeka ujeta v ekran televizorja. Oba odpirata usta v sicer razumljivih jezikih, vendar iz ust prihaja samo momljanje. Ujet v zaporu, človek razvije svoj način komuniciranja še posebej s sotrpini, ki so ujeti zaradi raznih vojn in spropadov. Interier v kleti je urejen iz odpadnega kartona v sicer lično izdelano pohištvo izven vseh zakonitosti trendovskega oblikovanja. Človeka, ujeta v ekran, sta eden drugemu zrcalni sliki, torej eno in isto, obrnjeno po osi. Kdo je prvi in kdo ni, ni niti pomembno, kajti vzporedne realnosti v našem življenju ne dojemamo prav dobro, zato je prostor izven časa in v njem prebivanje v sedanjosti ni mogoče. V konceptu se projekt navezuje na Orwellovo leto 1984 (1948), ki je dejansko mejnik v uporabi novih tehnologij. Video instalacija je novomedijsko umetniško delo umestila v kiparsko umetniško delo prostora.

S praktičnega stališča je momljanje tisto, ki pripelje do nerazumevanja, prav tako kot se sedaj dogaja v Iraku in drugih muslimanskih deželah. Za zahodni svet je obrnjena pisava nerazumljiva in jo lahko tolmačimo kot momljanje. Ljudje pahnjeni v temačen svet temnic (katakomb) ostanejo sicer varni pred brutalno smrtno, vendar jih čaka drugačna oblika mučenja. Prav različna imena boga pripeljejo do katastrof, kjer je momljanje oblika komuniciranja. Normalni pogovori so mogoči šele, ko se izenači svoboda udeležencev v pogovoru. Kaj pa svoboda je, je že drugo vprašanje.

In a basement, from a cardboard living room two people come out and meet each other. They are both captured in a television screen. They both open their mouths and speak their languages, but out comes just mumbling. Captured in a prison, man develops his own way of communicating with fellow prisoners, specially when imprisoned for war crimes. The basements interior is furnished with junk cardboard, beautifully designed and out of every standard trendy design. The two people, captured in the screen are a reflection of each other, the same person inverted by the axe. Who is first and who isn't, doesn't matter. We do not understand well the parallel reality of our lives anyway. That is why this place exists completely out of time and life in it now is impossible. The concept of this project is linked to Orwell's year 1984 (1948) a turning point in the use of new technologies. The video installation placed new media artwork into an art space sculpture.

Practically speaking, mumbling is what brings about misunderstanding. Iraq and other Muslim countries today are an example of that. To the western world the inverted writing is incomprehensible and we see it as mumbling. People thrown in a dark world of a prison (a catacomb) remain safe from a brutal death, but another kind of torture awaits them. It is different ways of naming God that leads to catastrophe in which mumbling is a way of communicating. Normal talks are made possible when the freedom of all participants is equal. What freedom is, is a completely different issue.



Eclipse: Spectrum Magenta

Interaktivni performans/Interactive performance

Rekonstrukcija hardvera/Hardware reconstruction:

Martin Hribar in Boštjan Špetič.

Programiranje in zvok/Coding and sound: Luka Prinčič.

Performerka skuša zapeljati računalnik, da bi v njem našla tisto, kar mu manjka do idealnega partnerja./The performer is trying to seduce the computer in order to find in it what it lacks to become an ideal partner.

Eclipse je ženski tandem, šolan v vizualnih medijih, ki je vdrl na sceno s potrebo po radikalnem. Oči javnosti ga prvič uzrejo 6. 1. 1999./Eclipse is a female tandem that comes from visual media backgrounds. It stormed the art scene with the need for the radical.

Miha Ciglar: Skladbe/Compositions

Illusions (2005)

Kompozicija zvoka v skladbi temelji na FM sintezi. Vmesnik, preko katerega se igra na instrument, je sestavljen iz osmih avdio kablov, povezanih s posameznimi avdio vhodi na zvočni kartici. Glasbenik s prsti "igra" po drugih koncih kablov, ki so kot "tipke" pritrjeni na mizo. S tem povzroča šibek električni tok, ki se v računalniku s pomočjo programa PD (pure data) kvantizira v dve stanji ("high" - "low") ter koristi kot digitalni signal za manipulacijo različnih parametrov. Skladba je sestavljena iz prostih in predkomponiranih delov, ki se ves čas izmenjujejo ter prikrivajo funkcije posameznih "tipk".

The instrument consists of 8 conventional audio cables with one end connected to 8 independent inputs on an audio interface. The musician is playing the instrument by touching the other ends of the cables with his bare hands, provoking a weak electronic current which can be detected by an envelope follower in the real-time software PD (Pure Data). By quantizing the follower's spectrum into a High and a Low level, the gained data is translated into 2 discrete values (1 and 0). This 8 bit information is controlling all parameters of an FM synthesis based instrument employing 5 oscillators with the basic waveforms.



Resistance (2005) (za računalnik, elektrificirano kitaro in človeško telo)

Skladba delno temelji na konceptu skladbe "Illusions", vendar je tukaj osem kablov prispevanih na posamezne kitarske prečke. Ponovno predstavlja stik s kitaro oz. kabli edini vmesnik med glasbenikom in računalnikom. Poleg koriščenja "on/off toka" za generacijo in manipulacijo digitalnih podatkov pa se v tej skladbi v živo procesira in obdeluje tudi že obstoječi zvok kitare. Glavna ideja je "iskrena" manipulacija zvoka brez ozira na estetske ideale ali umetne dramaturške linije. Zvok se le delno oblikuje z računalnikom, v glavnem pa ga zaznamujejo unikatni parametri mojega telesa. Kabel, po katerem se zvok prenaša iz kitare v obliki izmeničnega toka, v tem primeru ne vodi v kitarski ojačevalce oz. efektni procesor, temveč neposredno v moja usta. Tako prepotuje moje telo in izstopi skozi prste leve roke v trenutku, ko pritisnem struno ob prečko s prispevanim kablom. Zvok, ki sedaj že krepko zveni "po meni", nadaljuje pot v računalnik, kjer se še dodatno obdela.

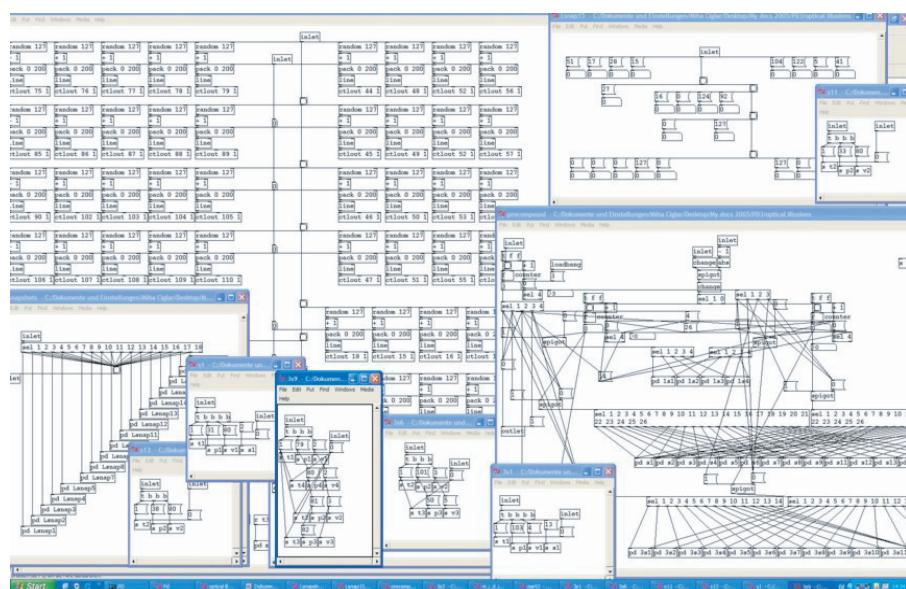
The piece is built up on radically manipulated live guitar sounds. In first instance, the electronic current generated by an electro-acoustic guitar runs through the player's body, which colors the original sound in a very unique way. The dynamic gradations are directly connected with a physical sensation i.e. pain, creating a natural balance of tension and resolution.

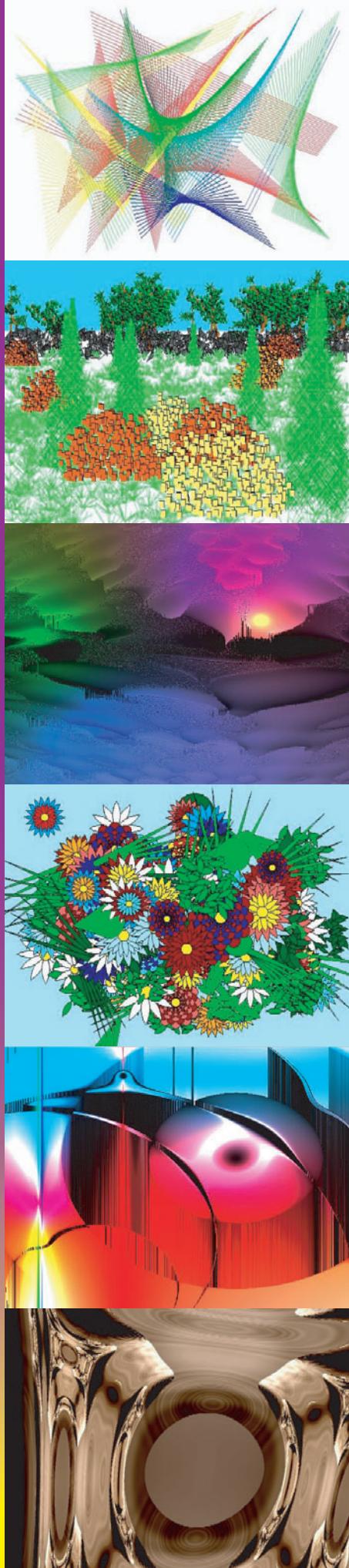
Body mix (2005) (za glas, mešalno mizo in človeško telo)

Skladba je realizirana brez računalnika oz. izključno v analogni tehnički in temelji na ideji o zlorabi oz. neobičajni uporabi obstoječe "tehnologije". Mešalna miza je s pomočjo feedback "efekta" (povezava izhoda z vhodom) spremenjena v oscilator, telo glasbenika pa v mešalno mizo. Glasbenik vokalno improvizira, zvok pa se s pomočjo mikrofona spremeni v izmenični tok, ki skozi kabel, ki je prilepljen na glasbenikovih prsih, vstopi v njegovo telo. Vhod in izhod mešalne mize nista neposredno povezana, temveč vodi tudi ta "pot" skozi glasbenikovo telo, tako je tonska višina feedback oscilatorja odvisna od upornosti oz. količine telesa vmes, kar omogoča uporabo celotnega tonalnega spektra... Vokalna improvizacija se v glasbenikovem telesu pomeša s feedback signalom mešalne mize, kar harmonsko obogati spekter oscilatorja oz. vključi tudi glasbenikov glas v oscilacijo.

... a composition for voice, mixing board and human body ...

www.ciglar.mur.at





Bogdan Soban: 10 let generativne umetnosti / 10 Years of Generative Art

Od barvnih kvadratkov do večnivojske deformacije fraktalne matematike in potapljanja v globino slike.

Čeprav sega razvoj mojih prvih generativnih programov v zgodnjem osemdesetih letih, v čas znanega C64 z video izhodom na TV monitor, je bila prva javna predstavitev mojega ustvarjanja na 1. Festivalu računalniških umetnosti v Mariboru leta 1995. Ciklus slik iz barvnih točk, črt in likov poimenovan "Trenutki" je bil predstavljen v obliki barvnih odtisov na A4 formatu izdelanih na tiskalniku HP Desk Jet 550C. Uporabljen je bil programski jezik GWBASIC z nepremostljivo omejitvijo velikosti slike 640 × 350 barvnih točk. Tipičen primer generirane podobe iz tistega obdobja prikazuje prva slika.

Obvladovanje risanja geometrijskih likov je v nadaljevanju rodilo ciklus podob iz realnega sveta. Slike kraške krajine, cvetja ali soških postrvi so bile sestavljene iz drobnih geometrijskih likov, ki so se združevali v prepoznavne objekte. Čeprav je bil še vedno viden grobi raster, se je tehnika izdelave slike vse bolj premikala proti finejši obdelavi ekrana in doseganju nepravilnih geometrijskih oblik. Značilna primera iz tistega obdobja sta kraška krajina na drugi sliki in cvetje na tretji.

Vsi dotedanji programi so bili pragmatičnega tipa, kar pomeni, da je bil njihov rezultat v smislu motiva definiran, varirala je samo različica motiva iz izbranih prostostnih stopnj. Osvojitev algoritemskoga principa, ki oblikuje sliko na osnovi matematičnih formul, je bilo pravo odkritje. To je bilo tudi obdobje prehoda na programiranje v jeziku Visual Basic. Stopnja nepredvidljivosti je presegla vsa pričakovanja, saj je bilo nemogoče v naprej predvideti, kako se bo algoritem vizualiziral. Razvoj algoritemskih slik se je začel z raznobarvnimi ploskvami nepravilnih oblik, šel prek brezstopenjskih prehodov med barvnimi polji ter se nadaljeval v ustvarjanju pogledov na virtualne krajine. Uporabe rekurzivne metode in algoritemskih funkcij je omogočila generiranje tridimenzionalnih objektov. Tipična primera iz tega obdobja sta nočna krajina na četrti sliki in skulptura na peti. Algoritemski koncept mi je omogočil tudi raziskovanje - sprehajanje po sliki v neskončnem dvodimenzionalnem prostoru.

V novejših obdobjih sem svoje algoritme nadgradil s fraktalno matematiko, kar pomeni naslednji korak pri doseganju likovnih karakteristik slike. Večnivojska deformacija fraktalnih formul ustvarja likovne podobe, ki niso nič več tipični fraktali, ampak postajajo vse bolj popolne abstrakcije brez prepoznavnih geometrijskih oblik. Fascinantnost pristopa je v možnosti raziskovanja slike po globini, kar odpira pogled v tretjo dimenzijo sicer ploskovite podobe. Raziskovanje ene same slike "matere" omogoča ustvariti neskončno število slik "hčera", ki lahko imajo nekatere skupne poteze ali pa tudi ne. Vse je namreč odvisno od "srečne roke" pri izbiri točke potopitve in globine (šesta slika).

Pri razvoju programov sem se vedno praviloma izogibal kakršnihkoli vplivov od zunaj na potek generativnega procesa. Objektno programiranje in krmiljenje programa z miško pa odpira novo dimenzijo v smislu interaktivnih programov. Tako sem predelal nekaj svojih programov in omogočil posege uporabnika oziroma opazovalca. Eden izmed takih primerov je tudi program "odkrivanje", ki uporabniku omogoča, da s klikanjem po ekranu odkriva sliko, ki jo je predhodno generiral računalnik. Interaktivnost je v izboru trenutka zagona programa, ki ga izbere uporabnik, to pa ima odločilen vpliv na ustvarjeno sliko.

Bogdan Soban

www.soban-art.com

Artist's Statement

The main purpose of my project is to create pictures - artworks on the screen of the computer, to choose interesting and aesthetic examples and save or print them. Pictures are created using my own genetic designed software without applying any existing program of graphic design available in the world. At the beginning I used GWBASIC programming language but later I began to apply VISUAL BASIC. The method I use is known as "Generative Art". Each picture created in this way is an absolute unique item, it was never seen before and will never be repeated in future. Practically it exists the real infinite number of possibilities. Using the very simple example composed of three colored squares (16 colors of background, 16 colors of square, 100 different dimension of squares and 135.000 possible position of each square on the screen) it needs more than 80 billions years to see all possible combination creating one per second. It is nonsense to calculate the number of possibilities for a little more complex picture. For the human understanding it means infinite and so the unexpected result of the generative process could be a creation.

To realize unpredictable pictures I use random number generator calculating seed out of starting time value of the generative process. Theoretical could be possible to anticipate the image but not knowing the precise starting moment is quite impossible.

The other very important method of my approach is not to interfere with running program. During the creation of the image any communication with the program is impossible. It is absolutely free to create the picture. I also never change or elaborate generated image and if I don't like it I leave it to be lost. And finally I never print the artwork more than once so I guarantee unique item with no copies. Developing my programs I use pragmatic or mathematic instructions to define the rules by which such artworks are executed with different influences on the level of unpredictability of results. In the area of artificial design the pragmatic code type are used because we have to know the object we want to create, unpredictable is only its variant. Mathematic instructions are much more appropriated for creating art where we don't need to have the least idea of the final result. Examining closely mathematic type of programs I discovered that until the program is alive the image exists in an immense 2D space because all mathematical expressions have definite values for all values of x and y in Cartesian coordinate system. I arranged one program that makes me possible to "walk" up and down, left and right and discover how the image looks on different distances from the starting-point of the coordinate system. No canvas or screen limits any more, such an image exists in universe. Important is to apply right mathematical expressions that can create interesting shapes far from the point (0,0).



Narave 2/Natures 2

Selekcija Miloša Bašina/Miloš Bašin's Selection

Bežigrajska galerija 2, Vodovodna 3, Ljubljana, Slovenija, 17. - 20. maj 2005

Prireditelj / Organizer
Mestna galerija, Ljubljana, Slovenija

Kustos razstave / Curator of the exhibition
Miloš Bašin
Besedilo / Text
Miloš Bašin



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Fax. +386 1 24 11 782
e mail: mestna.galerija-lj@siol.net
www.mestna-galerija.si

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1000 Ljubljana
Slovenija
Tel. +386 01 436 69 57, 436 40 57
Fax. + 386 01 436 69 58
www.mestna-galerija.si

Bežigrajska galerija 1®, Dunajska 31,
Ljubljana, Slovenija

Razstava / Exhibition: 8 / 2005,
Narave 2 / Natures 2
Bežigrajska galerija 2
17. - 20. maj 2005
17 - 20 May 2005

V Bežigrajski galeriji 2 bo multimedialni festival Narave, ki bo v sklopu Mednarodnega festivala računalniških umetnosti v Mariboru. Naslov ljubljanskega dela je Narave 2.

Dela temeljijo na podobah narave, tudi na samo posameznih sekvencah ali pa imajo izhodišče v posameznih elementih, ki se nahajajo v naravi. Narave so podobe iz narave, podobe žive narave in podobe mrtve narave. Tudi v naravi človekovega bivanja in prebivanja, razmerij med preteklimi in današnjimi dogodki ter njihovemu komentirjanju.

Narave 2 so zaznamovane z ljudmi in njej in njihovimi naravami.

In Bežigrajska Gallery 2 in Ljubljana a multimedia festival Natures 2 will take place as part of the 11th International Festival of Computer Arts in Maribor.

The presented works are inspired by visions of nature, sometimes they are singular sequences or they are evolved from certain elements found in nature. Natures are images of nature, of living nature and of dead nature. Also in the nature of human existence and living, in the relationships between the past and present events and their reflections.

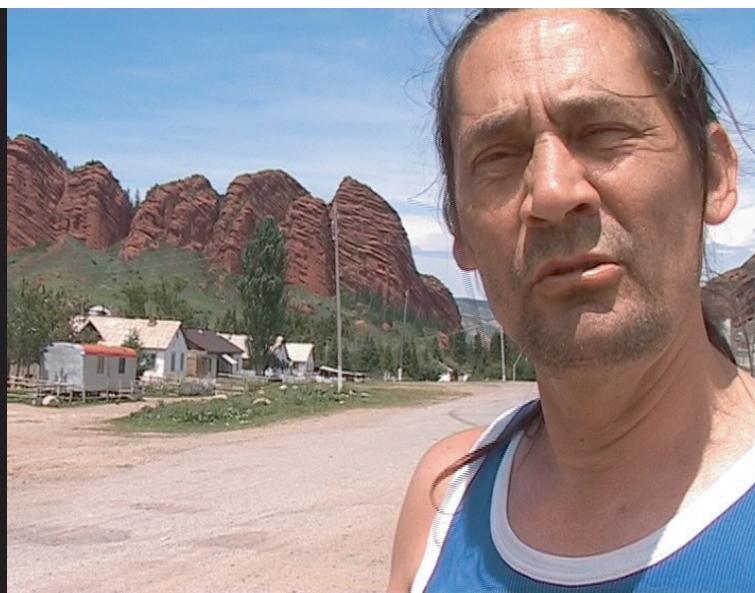
Natures 2 are defined by people in nature and by natures of people.

Miloš Bašin

Sedem pogledov na goro Jety-Oguz/Seven Views of "Jety-Oguz" Mount

2005, 2 min

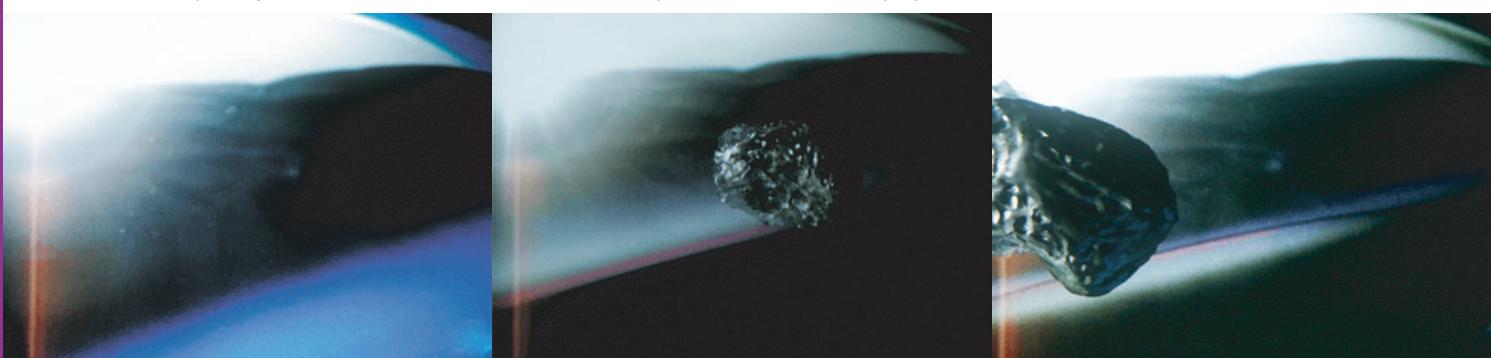
Muratbek Djoumaliev, 1965, Bishkek, Kirgizija/Kyrgyz Republic
Gulnara Kasmaileva, 1960, Frunze (Bishkek), Kirgistan/Kyrgyzstan



Atmosfera (Reklamni pano)/Atmosphere (Billboard)

2004, 5 min

Miha Vipotnik, 1954, Ljubljana, Kalifornija/California
Računalniška animacija/Computer animation: Simon Sedmak. Zvok/Sound: Julij Zornik, Studio 100 d.o.o., Ljubljana.



Videoanimacija
"Puna Syndicate"

2004, 58 min
Milanka Fabjančič, 1981, Ljubljana
Glasba/Music: Puna Syndicate



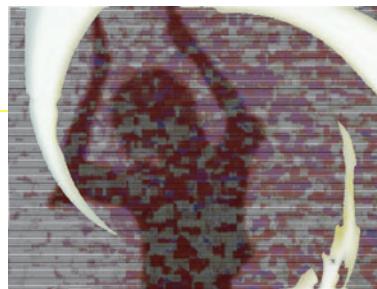
Staying alive

2004, 7:09 min
Andreja Eržen, 1969, Goričane pri Medvodah

Body Sign Hypno Trance

"TeLo - znak" / "Body-Sign"

2004, 5:41 min
Barbara Jurkovšek, 1981, Ljubljana
Zamisel, režija, ples/Idea, directing, dance:
Barbara Jurkovšek
Glasba/Music: Tehno - trance
Produkcija/Production: D.O.K. production

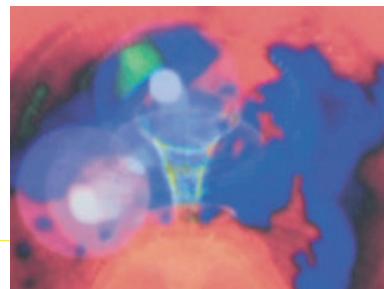


Rekviem / Requiem

2004, 5:30 min
Judita Kavčnik, 1982, Kranj
Glasba/Music: John Rutter, Requiem

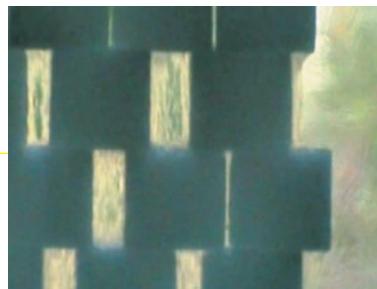
Abyssos

2004, 17:35 min
Toni Meštrović, 1973, Split, Hrvatska/Croatia,
Glasba/Music: Hannes Hödl, Nemčija/Germany
Producija/Producer: Academy of Media Arts Cologne
Državi produkcije/Countries of production:
Nemčija, Hrvatska/Germany, Croatia



Sound Of Pillar

2004, 3:41 min
Boštjan Perovšek, 1956, Ljubljana,
koncept in glasba/concept and music
Miran Brumat, 1956, Solkan,
video oblikovanje/video design



Kocke / Cubes

2004, 0:16 min
Uroš Potočnik, 1974, Slovenj Gradec

**Vdih - izdih/
Breath in - breath out**

2005, 8 min
Olga Pirih, 1962, Ljubljana

Vladimir Ristić, 1966, Ljubljana
Projekcija na sliko/Projection onto a painting:
1. 190 x 190 cm, 2. 190 x 190 cm,
olje, platno/canvas, oil paint



Nostalgija / Nostalgia

2004, 2:22 min
Alenka Premru, 1982, Slovenj Gradec

2+6
2005, 0:06
Robertina Šebjanić, 1975, Murska Sobota
Tehnična pomoč/Technical assistance: Luis Figueiredo



Rojstvo smrt / Birth Death

2004, 2:36 min
Jurij Selan, 1982, Ljubljana
Igra/Actress: Tina Martinec

Kabinetni ljudje / Cabinet People
2005, 1:03 min
Gaja Zornada, 1982, Ljubljana

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- 6 PW_ Orhan Kipcak: Arsdoom 1, Arsdoom 2
- 8 PW_ Laura Beloff, Erich Berger, Martin Pichlmair: Čudežni škorenjčki / Seven Mile Boots

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narvika.bovcon.com, ales.vaupotic.com: Open.Line - spletna umetnost prikazovanja elementov podatkovnih zbirk / Open.Line - web art of database elements presentation
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- 18 Open.Line_ Amy Alexander, Florian Cramer, Olga Goriunova, Matthew Fuller, Alex McLean, Alexei Shulgin, and the Yes Men: Runme.org
- 19 Open.Line_ Narvika Bovcon, Aleš Vaupotič: ArtNetLab - ArtNetInfo
- 20 Open.Line_ IRWIN: East Art Map
- 20 Open.Line_ Martin Bricelj: Memory - Zgodovina slovenskega grafičnega oblikovanja / Memory - A History of Slovene Graphic Design
- 21 Open.Line_ Wikipedija Slovenija / Wikipedia Slovenia (Primož Peterlin)
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- 23 Open.Line_ Creative Commons Slovenija (Maja Bogataj)
- 24 Open.Line_ LeCielEstBleu: PuppetTool

- 25 LIMAUL, kustos/curated by Srečo Dragan
Srečo Dragan: Re-pozicioniranje umetnosti znotraj tehnologije in aktivizma / Re-positioning of Art inside Technology and Activism
- 25 LIMAUL_ Akademija za likovno umetnost in Fakulteta za računalništvo in informatiko, Univerza v Ljubljani, podiplomski študij katedre za Video in nove medije, 05 / Academy of Fine Art and Faculty of Computer and Information Science, University of Ljubljana, graduate study of Video and New Media, 05
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iPIK

Andraž Beguš, Andrej Gulič, Jasmina Karik, Tina Krajnc, Bojana Križanec, Nuša Pavko, Urša Potokar, Mojca Resinovič

Šola uporabnih umetnosti Famul Stuart (www.galerijagt-famul.si) od leta 1994 programsko deluje na področju kiparstva, keramike in restavratorstva, od leta 2000 tudi na področju fotografije in digitalnih medijev (video, animacija, interakcija) in od leta 2003 na področju oblikovanja interiora (program ambient). Programi so triletni in se večinoma izvajajo kot zaključene celote. Del vsebin pa povezuje študente različnih oddelkov v različnih kontekstualnih projektih. Sem se uvršča tudi delavnica umetniške nameve son:DA, kjer so sodelovali študentje različnih smeri in so za letošnji festival računalniških umetnosti izdelali skupinski projekt "iPIK".

Clemens Pitter: [cortisches concerto](#), 2004

Martin Eder: [Obsessionen](#), 2004

Bianca Scharler: [Transaktion](#), 2004

Florian Knisperl: [Pingpong](#), 2004

Izbrana štiri video dela so nastala v razredu prof.Bernharda Leitnerja z Inštituta za medijsko umetnost Univerze za uporabne umetnosti Dunaj.

<http://www.dieangewandte.at/>

