Torek / Tuesday, 12.05.2009, Delavski dom Trbovlje, Trg svobode 11A, Trbovlje, Slovenija

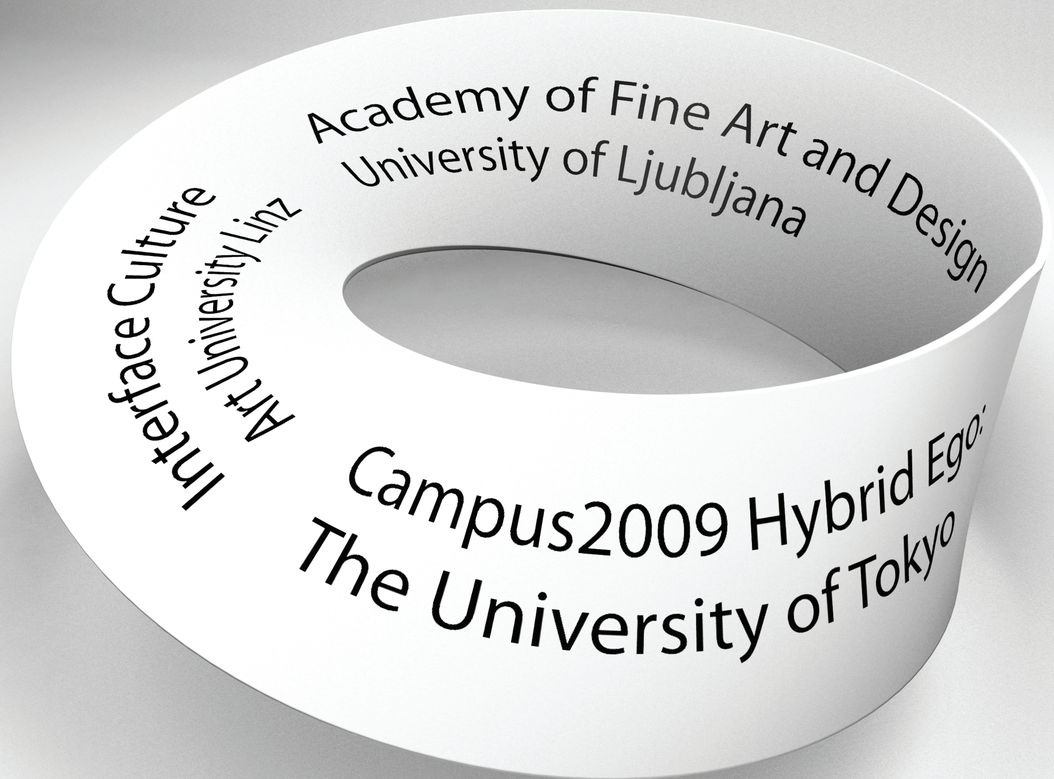
20.00 Odprtje / Opening. Performance by Wanda & Nova deViator: The Paradox of Don´t

Četrtek / Thursday, 14.05.2009, Ljubljana

13.30 Julia Reodica, predstavitev / presentations (Akademija za likovno umetnost in oblikovanje / Academy of Fine Art and Design, Erjavčeva 23, Ljubljana)
16.00 Okrogla miza / Round Table "Izumljeni izvedbeni moduli interdisciplinarnih univerzitetnih medijskih študijev" (Mestna galerija 2 / City Art Museum Ljubljana, Cankarjevo nabrežje 11/I, Ljubljana. V slovenščini. / In Slovene.)

Petek / Friday, 15.05.2009, Delavski dom Trbovlje

20.00 Koncert / Concert: LAIBACH (vstop prost/free entrance)



S P E C U L U M A R T I U M 09 _ integrirana umetnost mešane realnosti _ 12.-15.05.2009 _ TRBOVLJE – LJUBLJANA

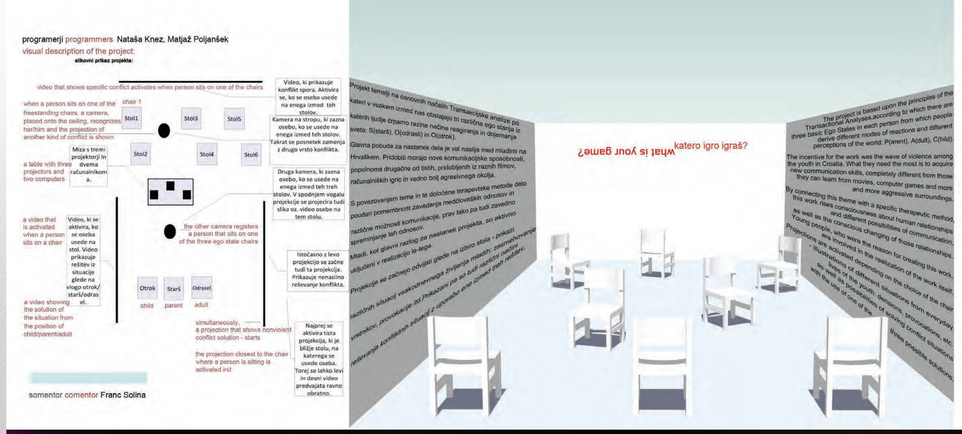
Letošnja izdaja festivala intermedijske umetnosti Speculum Artium 09 nadaljuje z medkulturnim dialogom, tokrat med dvema evropskima akademijama in eno iz Azije, obenem pa postavlja izbrana študentska dela ob bok selekciji treh tujih že uveljavljenih novomedijskih avtorjev, ki jih je izbral umetnik, teoretik in profesor Peter Weibel iz ZKM (Zentrum für Kunst und Medientechnologie, Karlsruhe).
Poleg treh študentov Univerze iz Tokia (izbor so pripravili prof. Michita ka Hirose, doc. Kunihiro Nishimura in prof. Tomoe Moriyama, ki je tudi kustosinja pri Metropolitan Museum of Contemporary Art Tokyo) se predstavljajo trije študenti z Univerze za umetnost in oblikovanje iz Linza (po izboru prof. Christe Sommerer) ter trije študenti Videa in novih medijev z Ljubljanske Akademije za likovno umetnost in oblikovanje (izbor je pripravil prof. Srečo Dragan).
Izbrana študentska dela so kontekstualna, interaktivna, konceptualna in performativna. Predstavljajo subverzivni vmesnik med umetnostjo, tehnologijo in družbo. Razstavljena so, ne samo zato, da omogočijo kritično refleksijo, ampak tudi zato, da obiskovalce učijo skozi nove postopke - tehnične izkušnje.
Poudarek študentska dela so na prepoznavanju specifičnih izobraževalnih modulov, ki jih razvija vsaka od predstavljenih akademij ter na odkrivanju novih produkcijskih strategij, osnovanih na povezovalnih različnostih. V tem kontekstu je zgodovinsko ozadje japonske družbe, v kateri je tradicionalna kultura kot pomemben del njihove sodobne umetnosti in tehnologije prisotna tudi danes, izjemnega pomena za zahodno digitalno družbo kot družbo izključevanja. Zanimivo je tudi ugotoviti, kaj razvijanje in vpeljevanje mobilnih in umetniških medsebojnih projektov v javni prostor pomeni študentom akademije iz Linza, kjer jim vsakoletni festival Ars Electronica predstavlja njihov naravni prostor socializacije.
V tem trikotniku različnosti naše izkušnje povezovanja oddelka za Video in nove medije na ALUO s Fakulteto za računalništvo in informatiko skozi projektno sodelovanje predstavljajo način povezovanja umetniškega koncepta in znanstvene misli. Gre za unikaten in uspešen način prepletanja sociologije in znanstvenih sfer, ob katerem pa je pomembno tudi nenehno iskanje primernih prostorov za predstavitev teh poskusnih postavitev. Predstavitve niso izpeljane le na festivalih, ampak tudi v raziskovalnih laboratorijih, vee-jay klubih, univerzitetnih predavalnicah, na spletu ter tudi s pomočjo mobilne komunikacije javnih operaterjev. V nenehnem iskanju primernih krajev predstavitve in najprimernejših partnerjev za pomoč pri dosegi zastavljenih ciljev smo za letošnjo izvedbo festivala izbrali Delavski dom Trbovlje ter Mestno galerijo Ljubljana.
TRBOVLJE - NOVO MEDJUSKO MESTO, je slogan tega mesta, ki ravno v novomedijski umetnosti vidi odločujoč način svojega spreminjanja in vpisovanja na svetovni zemljevid aktivnih točk dogajanja. Gre za mesto, iz katerega je izšla glasbena skupina Laibach in v katerem je svojo pot z baletno skupino EN KNAP začel Iztok Kovač.
Razširjen program festivala SPECULUM ARTIUM vključuje tudi naslednje sekcije: »Video Match 09«, izbrana video dela študentov akademije La Esmeralda iz Mexico City po izboru prof. Neli Ružić, in njeno samostojno predstavitev, ter video izdelke študentov ALUO po izboru doc. Dušana Bučarja, sekcijo »Razpiranje prostora« umetniško programiranih spletnih projektov feministične umetnosti, ki jih je izbrala Evelin Stermitz iz Avstrije, delavnico »Video cona Trbovlje«, ki bo vzpostavila povezavo med umetnikom, izvajalcem ter občinstvom skozi vstop spletnih kamer v zasebne domove, koncert skupine Laibach ter razpravo o sodobnih standardih univerzitetnega študija medijev.
(prof. Srečo Dragan)

Program festivala:
- slavnostna otvoritev 12. maj 2009 ob 20.00. Po otvoritvi glasbeni perfomance Wanda & Nova deViator: The Paradox of Don´t
- prvi dogodek, video dokument interaktivnih instalacij na skupno temo "Hybrid Ego" kot drugi obraz tehnologije – dela študentov Univerze iz Tokia
- drugi dogodek, dokumentacijska soba v interakciji s tehničnimi predstavitvami v javnem prostoru – dela študentov Akademije v Linzu: News Knitter (Ebru Kurbak, Mahir M. Yavuz, PipeSound (Thomas Wagner, Lukas Rettenbacher), Headbang Hero (Tiago Martins, Ricardo Nascimento, Andreas Zingerle)
- tretji dogodek, interaktivni prostor treh postavitev študentov ljubljanske akademije ALUO: Digital Spray (Dominik Mahnič), Katero igro igraš (Sonja Vuk), Verwandlung (Dorian Španzel)
- četrti, peti in šesti dogodek, samostojni novomedijski projekti treh tujih avtorjev, ki danes odpirajo relevantne paradigme tehnične imaginacije, selekcijo je pripravil Peter Weibel: Wie der tote Hase dem toten Beuys den Menschen erklärt (Dorcas Müller), tv-walk (Herwig Steiner), mirror_SPACE (Brigitta Zics),
- sedmi dogodek, »Lomljenje prostora«, izbor umetniško kodiranih spletnih projektov feministične umetnosti, selektorica Evelin Stermitz
- osmi dogodek, "VIDEO MATCH 09", izbrana digitalna video dela akademije La Esmeralda, Mexico City, po izboru Neli Ružić ter video dela ALUO, Ljubljana, po izboru doc. Dušana Bučarja.
- deveti dogodek, "Video cona Trbovlje", spletna video delavnica
- deseti dogodek, zaključni koncert skupine LAIBACH
- enajsti dogodek, "Izumljeni izvedbeni moduli interdisciplinarnih univerzitetnih medijskih študijev", posvet z aktivno udeležbo profesorjev treh akademij ter Fakultete za računalništvo in informatiko (Laboratorij za računalniški vid) Univerze v Ljubljani. Konstituiranje LIMAUL – laboratorija in inštituta za medijsko umetnost Univerze v Ljubljani, v povezavi ALUO, AG, AGRFT ter FRI, ki dobiva realne osnove z zagotovitvijo prostorov znotraj katedre za Video in nove medije, v okviru skupne gradnje treh akademij na Roški cesti v Ljubljani. (Posvet bo potekal v Mestni galeriji Ljubljana, ob njem bo predstavljena zvočno-vizualna instalacija Habitat Matije Jašarova.)

Organizatorji festivala: Delavski dom Trbovlje, Akademija za likovno umetnost in oblikovanje, Fakulteta za računalništvo in informatiko, ArtNetLab Društvo za povezovanje umetnosti in znanosti.

Glavni sponzor: RUDIS TRBOVLJE Sponzorji: LAFARGE TRBOVLJE, ELEKTROPROM IZLAKE, TERMOELEKTRARNA TRBOVLJE, RSH d.o.o. TRBOVLJE, DAWESOFT, MALGAJ TRBOVLJE, INFO d.o.o. Danilo Špitalar Trbovlje

RUDIS 50 let



mentor Srečo Dragan

Sonja Vuk avtorka **author**

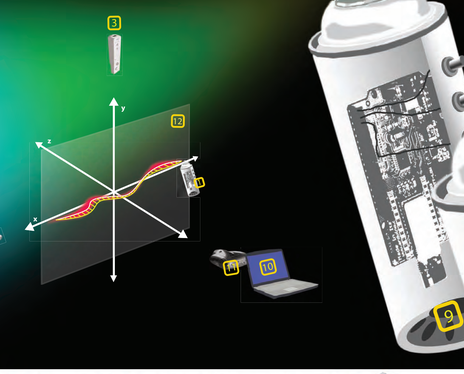
Born and living in Croatia. Finished Academy of Fine Arts in Zagreb, Croatia; Academy of Fine Arts and Art Education in Tilburg, The Netherlands (graduate and post - graduate study);
currently attending MA in video art and new media art at Academy of Fine Arts, Ljubljana, Slovenia.
Exhibited at numerous solo and group shows and video festivals in Croatia, Hungary, Austria, Germany, Greece, Iceland, Estonia, USA, UK, Sweden, The Netherlands, Poland, Argentina, Mexico, Japan, India, Turkey, Jordan, Italy, China, Spain, Venezuela, Bosnia and Herzegovina etc. at places like Museum of Contemporary Art, Zagreb, Croatia; White Columns, New York, USA;
Flint Institute, Michigan, USA; International Museum of Women, San Francisco, USA; Akureyri Art Museum, Iceland; Kunstlerhaus,Graz,Austria; Tallin Art Hall, Estonia etc.
Works installations, video art, social and educational projects.
Art works in collections of Institute of Contemporary Art, Dunajvaros, Hungary; International Museum of Women, San Francisco, USA and Museum of Modern and Contemporary Art, Rijeka, Croatia.

Dokončala Akademijo za likovno umetnost v Zagrebu; Akademijo za likovno umetnost in umetniško izobraževanje v Tilburgu, na Nizozemskem, ter podiplomski študij tridimenzionalne umetnosti na siedinj. Obiskuje magistrski študij videa na Akademiji za likovno umetnost in oblikovanje v Ljubljani, z zbirnim predmetom likovna didaktika na Pedagoški fakulteti.
Sodelovala je na številnih samostojnih in skupinskih razstavah ter video festivalih na Hrvaškem, Madžarskem, v Avstriji, Nemčiji, Grčiji, Islandiji, Estoniji, SADu, Veliki Britaniji, na Švedskem, Nizozemskem, Poljskem, Japonskem, Kitajskem, v Argentini, Mehiki, Italiji, Indiji, Jordanu, Turčiji, Bosni in Hercegovini, Španiji in Venezueli, v inštitucijah kot so Muzej sodobne umetnosti, Hrvaška; White Columns, New York, ZDA; Flint Institute, Michigan, ZDA; International museum of Women, San Francisco, ZDA; Akureyri Art Museum, Iceland; Kunstlerhaus, Graz, Avstrija; Tallin Art Hall, Estonija; itd. Dobitnica odkupne nagrade Univerzitetne knjižnice na 21. salonu mladih, Zagreb in dobitnica enakovredne nagrade na IX. Triennalau kiparstva, Zagreb.
Ukvarja se z instalacijami, video umetnostjo, performansi ter socialnimi in edukativnimi projekti.
Dela v zbirkah - Univerzitetna knjižnica (Iundus nisb), Zagreb, Hrvaška; Institut za sodobno umetnost, Dunajvaros, Madžarska; International Museum of Women, San Francisco, ZDA;
Muzej moderne in sodobne umetnosti, Rijeka, Hrvaška.

DIGITAL SPRAY

Ideja za digitalni sprej je enostavna, uporabnik uresniči digitalni sistem za risanje, katerega postavitev in uporaba je čim bolj enostavna.
Uporabnik drži v roku posebej prirejeno razpršilo(1), katero ob pritisku na kapico(8) ne pušča barvne sledi, temveč oddaja IR svetlobo.
Za izrisovanje zelene risbe na platno pred uporabnikom poskrbi računalniška aplikacija, ki preko dveh IR kamer(3,4), nameščenih na x ter y osi, dobi podatke o lokaciji risala ter odmika od površine.
Glede na dobljene podatke, katere pošlje računalniku(10), le-ta določi lego; glede na oddaljenost od stene pa velikost ter polnost črte.
Na koncu tega procesa aktualno risalno sled projicira na platno.
Uporabnik izbira želeno barvo ter izhodiščno debelino risbe s potenciometri (5,6,7) na razpršilu.
Istočasno ko računalniška aplikacije zazna vklop IR svetila(8), se sproži tudi značilen zvok razpršila skozi zvočnik(9) .

The basic idea is simple: to create a flexible digital drawing system, the setting up and use of which is as simple as possible.
The user holds a specially adjusted sprayer (1) which upon pressing the cap (8), instead of leaving a trail of colour, emits IR light.
The drawing of the wanted picture on the canvas in front of the user is rendered possible by a computer application, which, by using two IR cameras (3,4) positioned on the x and y axis, obtains the information about the positioning of the drawing tool and it's distance from the surface.
The information gathered are sent to the computer which determines the positioning and, depending on the distance from the wall, the width and fullness of the line.
At the end of this process the current drawing trail is projected onto the canvass.
By using potentiometers (5,6 and 7) on the sprayer, the user picks the colour and the original drawing thickness. Simultaneously with the application registering that the IR emitting diode has been turned on (8), the characteristic spray-sound is triggered through a speaker (9) built into the spray.



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

Akademija za likovno umetnost in oblikovanje / univerza v Ljubljani
Mentor : red. prof. mag. Srečo Dragan
Asistent : dr. Borut Batagelj
Smer : Video in novi mediji
Februar 2009

VERWANDLUNG

Projekt vsebuje inicialcija, interakcijo in video. Osrednja ideja temelji na simbolu/obliki križa in dojemanju in razlaganju le tega. Simbol križa je od nekdaj predstavljal trpljenje, odrekanje, žrtvovanje, vero in kršcansko cerkev nasploh. Ideja, ki izvira iz tem projektom je transformacija te oblike v novo, drugačno kot v njeni primarni obliki, drug vsem pa ta lhati vlogo prepoznati, ki ni kritična temveč poglobitvena, mogoča celo modernistična. Ob interakciji z "novim" križem se bo predvajal video s ključno verzijo verzijo mutiten, ko se ho v kombinaciji z besjemo "Sparar" kriem pravzaprav video z novodobnim pogledom na ta simbol. Ko bo prenesen tudi nazaj, ki bo se dodatno poseberi citacija. Zadeva bo delovala na principu sinhrojne projekcije, projektorjev, video, zvoka in svetlobnih talcc. Taka imenovani "nov" križ je prikazan na diplomskem delu, ki govori o tem kako je bil križ spremenjen v tekci poslednji, v gu mijanto bistano za ne enojo. Z kerni kriza se zdruzujeta nelso in zemlja. V njem se cmiaita Ca in pnzelse. Križ je nikoli prerastana popolnoma kamnna, vedno poveznana z čevlemm vodilcem. Med vsemi simboi je kriz najpomembnejši, najbolj vseobsegajoč. Je simbol prehoda, povezovanja, fiztega. Ki je po naravi tugni dinaiko; sveta, prestanosti zemlje in neba od zgoraj navzdol in od spodaj navzgor; povezuje, iz diplomskega dela). Križ je velika komunikacijska poz. Vsi sveta, srcaja in mnc; vsere prestana, ne mnimo; tuga, voga dez odja in pokoadiiiiia, srčiiiiii nagovoh kaiiiii aprazuje kociiia, ne tuj ceiaiiii ločki sraz ulue, karnin, jarnbon.
The project is composed of three elements, installation, interaction and video. The basic concept is based upon a symbol of a cross, on its different interpretations and perceptions. The symbol of a cross has always been perceived as a symbol for suffering, salvation, sacrifice, faith and Catholic Church itself. The idea behind the project is the transformation of the shape of a cross into a shape kind and non-intrusive, one that can be accepted by people of any religion, as well as by nonbelievers.... The project includes two videos, the first one presenting the Catholic Church in its primary form and the second one having the role of being a counterpoise which is not critical but populist, possibly even modernistic. A video showing a typical religious content is played with connection to the "new" cross, whereas in combination with the "old" wooden cross, a modern perception of the shape is presented. The sound included in the presentation makes the whole experience even more interest and interesting. The whole production is carried out by the use of sensors, projectors, video, sound and light elements. The formation of my so-called "new" cross is based upon a diploma paper. It talks of a cross as a market product. The shape of a cross symbolizes the unity of the sky and earth, intertwining time and space. The cross is like an unofficial cord which has never been clipped from the cosmos, it is at all times connected to its origin core. Among all the different symbols, the cross is the one most universal and all embracing. It is a symbol of transition, mediation between sky and earth, from top to bottom and bottom to top (diploma paper summary). The cross represents an enormous communication path. It defines sacred spaces, draws city squares, reaches across fields and graveyards....crossings are defined by the juncture point of its shanks, at the centre of these crossings there is the altre, stone, mant....

Projekt "Verwandlung" omogoča interaktivno vodenje predvajanja videa na ločenih zaslonih s spreminjanjem pozicije telesa v prostoru. Projekt je nastal v okviru predmeta Metode komuniciranja na Fakulteti za računalništvo in informatiko v Ljubljani in s sodelovanjem Akademije za likovno umetnost in oblikovanje. Realizacija prepoznavanja osebe v prostoru temelji na programskem paketu SmartWall, s prilagoditvijo orodja vvvv je omogočena realizacija predvajanja video vsebine na dveh ločenih zaslonih hkrati.

With the function of detecting the movement of a human body in a room, the "Verwandlung" project enables us to interactively control the presentation of the video on two separate screens. The project was started as a part of the Communication Methods course at the Faculty of Computer and Information Science in Ljubljana and in collaboration with the Academy of Fine Arts and Design. SmartWall, a type of computer programme, enables the computer to detect a person in a room. With adjusting the multipurpose toolkit vvvv, we are able to broadcast the video on two separate video screens.

Tehnična realizacija :
Miha Grohar in Viktor Brajak
Fakulteta za računalništvo in informatiko
Tržaška 21, 1000 Ljubljana, Slovenija

Podvodni snemalci :
David Hocza, Jure Galičanić in Ožkar Musič

Igralke/ce :
Anja Ulovič, Gaaja Modernšorfer, Petra novak in Filip Šijanec

Lukas Rettenbacher, Thomas Wagner
"pipeSound"
2007

"Zvok Cevi" je eksperimentalen glasbeni in glasovni inštrument, katerega lahko istočasno igra več uporabnikov skupaj. S premikanjem cevi, se spremeni višina in trajanje tona; z regulirnjem vijakov se opravlja funkcija mešalne mize; vzvodi pa imajo funkcijo čistilca zvoka. Vsaka cev deluje kot kanal, vsaka drugačna kombinacija le-teh pa proizvede novo glasbeno doživetje.

"pipeSound" is an experimental musical voice instrument that can be played by multiple users simultaneously. Moving the tubes closer together or further apart changes the pitch and duration of the instrument's tones; adjusting screws function as a mixing console; levers produce sound filters. Each tube serves as a channel, and each respective combination of them results in a novel sound experience.

Tiago Martins, Ricardo Nascimento, Andreas Zingerle
Headbang Hero
2008
www.headbanghero.com

»Junak headbanganja« je glasbeno-plesna video igrica, ki preizkuša in izboljšuje sposobnosti headbanganja (energično miganje glave v ritmu glasbe). Igralci nosijo brezžično lasulja, ki zaznava gibanje, in s headbanganjem po ritmu težko-metalne skladbe nabirajo točke. Igrica ugotavlja tudi, kako nevarna je ta aktivnost za igralčevo zdravje, na koncu pa se natisne osebno poročilo igralca. Je nekakšna parodija na zdravstveno osveščene video igrice, kot so Wii Fit, hkrati pa je tudi poklon glasbenim igricam, kot je Junak Kitare (Guitar Hero) in pa sami kulturi headbanganja.

Headbang Hero is a music/dance videogame for testing and improving your headbanging prowess. Wearing a wireless motion-sensing wig, players get points for headbanging to a metal song. The game also analyses how hazardous the performance is to the player's health and prints out a personal report in the end. It is a parody of sorts to health-concerned videogames such as Wii Fit, as well as a tribute to music games such as Guitar Hero and also to the headbanger culture itself.

Ebru Kurbak, Mahir M. Yavuz
News Knitter

Pletilec Novic (News Knitter) je projekt vizualiziranja podatkov, katerega osrednji fokus so pletena oblačila, ki predstavljajo nek alternativni medij vizualiziranja obsežnih podatkov. Pletilec Novic preobražuje informacije dnevnih političnih dogajanj v oblačila. Aktualne novice pridobljene z medmrežja se za obdobje 24 ur, ali drugače določeno obdobje, analizirajo, prečistijo in spremenijo v edinstven vzorec, ki se uporabi za pletenja oblačila. Sistem vsebuje dva tipa programske opreme. Medtem ko je en program zadolžen za pridobivanje aktualnih podatkov pa jih drug preobražuje v optične vzorce. Končni izdelek pa je rezultat popolnoma računalniško vodenega pletilnega stroja. Vsaka jopica, izdelek Pletilca Novic, je pokazatelj določenega dneva ali obdobja.

News Knitter is a data visualization project which focuses on knitted garments as an alternative medium to visualize large scale data. News Knitter converts information gathered from the daily political news into clothing. Live news feed from the Internet that is broadcasted within 24 hours or a particular period is analyzed, filtered and converted into a unique visual pattern for a knitted sweater. The system consists of two different types of software: whereas one receives the content from live feeds the other converts it into visual patterns, and a fully computerized flat knitting machine produces the final output. Each product, sweater of News Knitter is an evidence/result of a specific day or period.

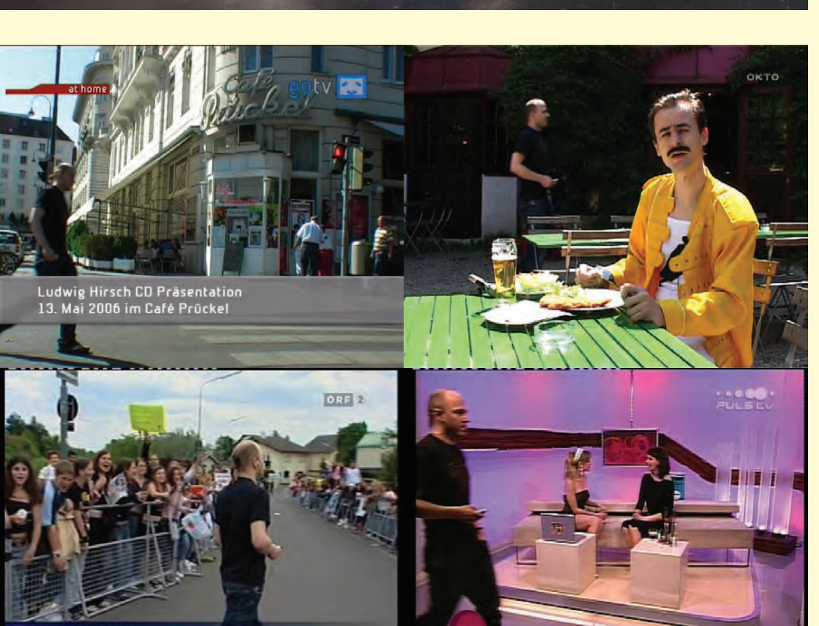
Dorcas Müller
"How the dead hare explains the nature of the human being to the dead Beuys"

3-channel video installation, 2004

In her video-work "Wie der tote Hase dem toten Beuys den Menschen erklärt" [How the dead Hare explains Human Beings to the dead Beuys] Dorcas Müller refers to the action "Wie man dem toten Hasen die Bilder erklärt" [How you explain Pictures to a dead Hare] (1965) by Josef Beuys. With a dead hare on his arm, he went through a Düsseldorf gallery from object to object, in order to explain these to the hare, and so makes it into a medium of understanding pictures and of intellectual catharsis. Dorcas Müller's video installation shows the animal as the object of performative-academic ordering-as-experiment: whilst the dead hare in the laboratory is shown a picture of Beuys, a neurochip on the animal's cornea registers the optical data and transforms them into a bar code. The hare's eye reacting reflexively becomes a nexus between life and death.
Starting point for the performance videos and photographic works of Dorcas Müller is the tangent plane between the physical reality and the digital net, based on scientific models (neurochip research). She shows the natural body where scientific models cross the physiological borders and exceed the spectrum of the human senses till the body finally disappears out of sight. The body, though already dead, is being broken open by Müller, dissected in separate parts, coded into large amounts of data and calculations that become greater and greater abstractions. The body is questioned as a living creature. In science the body is often presented and pictured as a High Tech object: the organic element seems absolutely absent. The experiments of Müller though, with information and images gathered by her, with new combinations, imitations, dissonance, transformations, show the body as a perceptible being -sometimes grotesque, sometimes comical, sometimes both- as a alien in a model, clinical surrounding.

"Kako mrtvi zajec obrazloži naravo človeškega bitja mrtvemu Beuysu"

V svojem video izdelku z naslovom »Kako mrtvi zajec obrazloži naravo človeškega bitja mrtvemu Beuysu« se avtorica Dorcas Müller, ozira na delo Josefa Beuysa z naslovom »Kako razložiti slike mrtvemu zajcu« (1965). Z mrtvim zajcem v naročju se je, z namenom obrazložiti umetniška dela zajcu, od izdelka do izdelka sprehajal skozi Düsseldorfsko galerijo, kar predstavlja medij razumevanja slik in intelektualne katarze. Video instalacija avtorice Dorcas Müller, prikazuje žival kot objekt umetniško-akademskega urejenega eksperimenta. Mrtvemu zajcu je v laboratoriju prikazana slika Beuysa, nevrološki čip, ki ga ima zajec v roženici, le ta zazna optične podatke in jih spremeni v črtne kode. Tako zajčevo oko z refleksivnim reagiranjem postane vez med življenjem in smrtjo.
Iztočna točka za začetek predstavitve videov in fotografskih del avtorice Dorcas Müller, je, na znanstvenih modelih osnovana (raziskave nevroloških čipov), dotikalnica med fizično realnostjo in digitalnim spletom. Avtorica prikazuje naravno telo, pri čemer znanstveni modeli prestopijo fiziološke meje in presežejo spekter človeških čutov dokler telo dokončno ne izgine iz vidnega polja. Čeprav je telo že mrtvo, le-tega avtorica odpre, razseka na ločenih delih, zakodira v razsežne podatke in kalkulacije, ki nato predstavljajo vse večje in večje abstraktne kompozicije. Vloga telesa kot živega bitja je pod vprašanjem. V znanosti je telo velikokrat predstavljeno kot objekt visoke tehnologije: organski element je navidezno popolnoma odsoten. Ti eksperimenti, kjer avtorica z zbranimi podatki in podobami in različnimi kombinacijami, imitacijami, neskladnostmi in preobrazbami le-teh prikazuje telo kot zaznavno bitje, so včasih groteskni, včasih smešni, včasih pa oboje – kot tujec v nastavljeni, klinično postavljeni okolici.

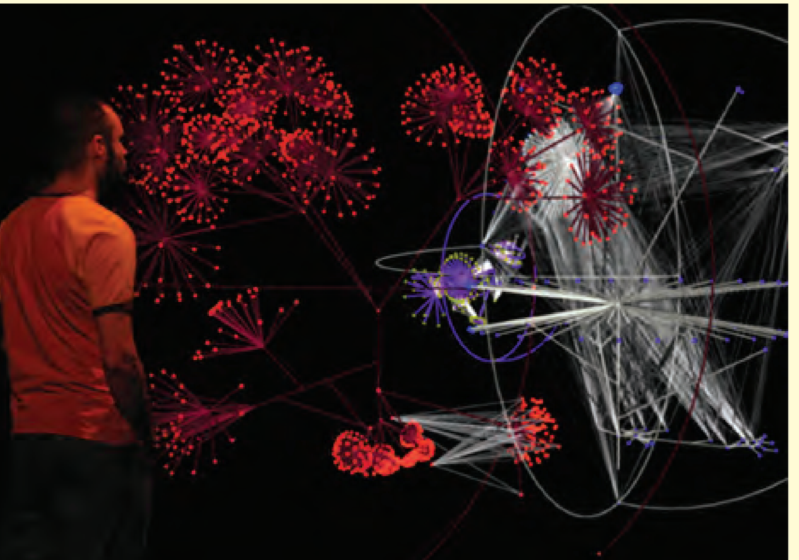


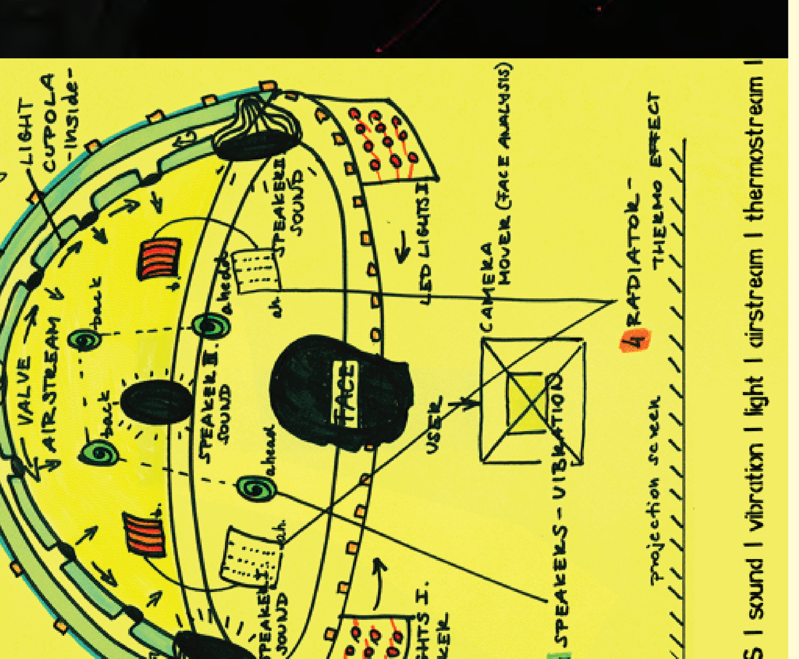
Herwig Steiner (HAST, hacker of public scenes)
tv-walk

In his final year project "tv-walk" at the university of applied arts in Vienna herwig steiner (known as HST) has excelently shown and unmasked the parodox of public space. His video installation consists of eight video displays which are set up in a square. On the screens two types of public scenes are presented: classic ones and contemporary ones. Places, streets, restaurants etc. can be regarded as classic scenes. Contemporary public scenes are talkshows, the news etc. The "media public spaces" are more public than the classic ones, because they can be seen by a wider range of viewers. An event on the street is seen by far fewer viewers than one on television. So we have to distinguish between dislocated and physically located public spaces.
At the first step of HST´s analysis you can see a sequence of these mentioned scenes on different screens. Suddenly something unexpected and impossible is happening. HST is walking smoothly through all these scenes from screen to screen. You can watch him crossing a street, appearing in a scene, disappearing, and at the same time appearing in a different scene on another screen. So we are faced with a discrepancy: it is impossible that HST is crossing all these places at the same time because we know that the scenes are located far away from each other.
It is clear now that HST is not crossing real squares but the images in his installation. Now the dominance of "media public spaces" can be seen. Classic public scenes can only be taken into consideration if they are part of a "media public space". The media scenes are dominating the public scenes. This realisation is more obvious in a second step of analysis and critisism. Because of our experience and habit we tend to believe that HST has crossed these classical public spaces. But we should know, that HST is never able to walk through the news on tv or through talkshows without permission. So we are faced with lies and simulation. In reality the "media public space" is just a simulation of the classical public one. It is not open to everybody except to a certain kind of celebrity in entertainment and politics. With his crossing the scenes in a cheeky way, HST is critizising them with comedy and sarcasm. With the weapons of rational arguments and art he is transporting criticism to public. He is making fun of "media public spaces". HST can be regarded as a Grand Guignol, a satirist of general public and celebrity culture. With his visual appearance he is revealing and hacking the mechanism of public space.
Peter Weibel

(HAST Heker javnih scen)
sprehod po tv

V svojem zadnjem letnem projektu na likovni univerzi na Dunaju z naslovom »tv-walk« (sprehod po tv) je Harwig Steiner (poznan tudi kot HST) odlično prikazal in razkril paradoks javnega prostora. Njegova video predstavitev vsebuje osem razstavnih prikazovalnikov postavljenih v obliki četverokotnika. Ne ekranih se prikazujejo dve vrsti javnih scen: tiste klasične in pa tiste sodobne. Kraji, ulice, restavracije itd. prikazujejo običajne javne scene, sodobne pa so pogovorne oddaje, novice itd. »Medijski javni prostori« so nekako bolj javni kot tisti običajni, saj lahko le-te hkrati opazuje večja množica ljudi. Nek dogodek na cesti opazi občutno manj opazovalcev kot pa je gledalcev televizije. Tako, da je potrebno postaviti ločnico med odmaknjenimi in fizično postavljenimi javnimi scenami.
Že takoj na začetku HST-jeve analize lahko gledalec opazi zaporedje teh, že prej omenjenih, prizorov na različnih ekranih. Naenkrat pa se začne dogajati nekaj povsem nemogočega in nepričakovanega. HST se brez postankov sprehaja med postavljenimi scenami, od ekrana do ekrana. Vidimo ga lahko pri prečkanju ceste, ko se pojavi v neki sceni in, ko izgine in se hkrati pojavi v nekem drugem prizoru na drugem ekranu. Tako smo soočeni z nekim protislovjem: ali je nemogoče, da se HST pojavlja v vseh teh prizorih naenkrat, ko pa vemo, da so scene postavljene daleč druga od druge. Postane razvidno, da se HST ne premika po dejanskih scenah, ampak so to podobe iz njegove postavitve. Tukaj se lahko torej opazi nadvlada »medijskih javnih prostorov«. Običajne javne scene lahko upoštevamo le, če so del »medijskega javnega prostora«. Medijske scene prevladajo nad javnimi scenami. To spoznanje postane bolj očitno in trdno v drugem delu analize in kritike. Naše izkušnje in navade nas prepričajo v to, da želimo verjeti, da se HST res pojavi v teh običajnih javnih prostorih. Zavedati pa se seveda moramo, da se HST brez dovoljenja nikakor ni sposoben pojavljati v nekih pogovornih oddajah in novicah na tv. Tako smo torej soočeni z lažmi in pretvarjanjem. Realno gledano, je »medijski javni prostor« le oponašanje običajnega javnega prostora, vendar pa je dostopen le določeni vrsti slavnih ljudi iz sveta zabave in politike. S tem, ko se na tak predrzen način pojavlja v različnih scenah, HST le-te kritizira na tak komični način in s kančkom sarkazma. To kritiko pa, z realnimi argumenti in umetnostjo, prenese na javnost. Norčuje se iz »medijskih javnih prostorov«. HST-ja lahko vidimo kot Granda Guignola, satirika širše javnosti in kulture slavnih. Z optičnim pojavljanjem razkriva in razčleni mehanizme javnih prostorov.





Brigitta Zics
mirror_SPACE

Brigitta Zics is an award winning artist, theorist and currently Visiting Fellow at the Trasntechnology Research at the University of Plymouth. She is working on post-doctoral methodologies, supervising research students and developing a new major collaborative project. She also lectures BA and MA students at the University of Plymouth and University of Wales Newport.

Brigitta is focusing on emerging technologies of interaction and their aesthetics capacities through the human cognition. In her recently finished interdisciplinary thesis Transparency, Cognition and Interactivity: Toward a New Aesthetic for Media Art (2008) she introduced a new philosophical model of the Transparent Act which proposes a radical re-evaluation of how interaction can be understand in disciplines of art and design. Her latest art work the Mind Cupola applies a modality of passive interaction which is an affective environment in which the user's experience initiates a cognitive feedback loop with a potential for spiritual-like states in their consciousness. Besides this major focus her innovative interest is to look at the potentialities of cognitive-based interface design for enterprise and business applications. One of recent examination is how the Mind Cupola might be implemented by ageing people as an tool for improvement of well being.

Video Material:

The artwork of Mirror_SPACE (Zics, 2004/2005) establishes an active immersive environment . Spectators are invited to create their own „mirror" image according to the rules of the artistic system. Users has to step into an illuminated circle in a dark room where they were scanned by a device directed towards their face. The mirror images appeared in front of the person on a large screen. Real-time three dimensional objects are generated through the particular space-time based data package of the person, including the value of one's mood which is determined through face analysis and dynamic data. This analysed data, through a particular visualisation process, characterises an abstract sphere-like object on the screen, providing a variety of unique visual representations (colour, shape, complexity and movement). The aesthetic of the three dimensional object combines a microcosmic vision which was inspired by the drawings of the biologist Ernst Haeckel, and a networked structure which is based on contemporary visualisations of data networks such as the internet. The stylised visual components of the aesthetic in Mirror_SPACE simulated the reflection of a mirror image without reference to physical reality with the aim of creating a sensation of interconnectivity. Therefore this work suggests a representation with a unique visuality which through its aesthetic experience might recreate a phenomenon of interconnected co-existence. The experience design in Mirror_SPACE is based on the body behaviour of the users and on the effectiveness of the interaction with his or her avatar. Whereas users who recognises and lives certain rules of interaction intensively has a greater opportunity of viewing and of being able to change their mirror image for longer, users who leave their creature alone after its birth may are excluded from virtual space.

Artist Talk:

In this talk Brigitta Zics will introduce her most recent interactive art work, the affective environment of Mind Cupola. This work emerged from a critical investigation based on the artist's earlier installation called Mirror_SPACE and an interdisciplinary investigation of interactive art works which proposes a novel scheme of active spectatorship suggesting a cognitive-driven interaction. This concept will be described as a cognitive feedback loop which applies the potential of affective computing and instant affective technologies. The talk will be illustrated with the documentation of the Mind Cupola and will propose that this cognition based approach might generate a more effective modality for human-machine interaction within a new aesthetics.
More info: http://www.trans-techresearch.net/?page_id=26, www.zics.net

Brigitta Zics, ponosna lastnica številnih priznanj, je priznana umetnica, teoretičarka in trenutno gostujoča sodelavka na Univerzi Plymouth. Intenzivno pripravlja doktorat iz metodologij, nadzoruje in vodi študente pri njihovih raziskavah in pa razvija nov in obsežen skupni projekt. Poleg tega pa je tudi predavateljica na Univerzi Plymouth in pa Wales Newport Univerzi.

Pri svojem delu se Brigitta osredotoča na prihajajoče tehnologije medsebojnega delovanja in njihove estetske zmožnosti. Njena, nedolgo nazaj zaključena, disertacija z naslovom Prozornost, Znanje in Interaktivnost: Prihajajoča Nova Estetika Medijske Umetnosti (2008) predstavlja nov filozofski pogled na Prozorno Dejanje, kateri predlaga ponovno in radikalno vrednotenje razumevanja interakcije na področju umetnosti in oblikovanja. Mind Cupola (kupola misli), njeno zadnje umetniško delo, prikazuje način pasivne interakcije, ki predstavlja učinkovito okolje v katerem uporabnik s svojimi izkušnjami pripelje do poznavanja neke zanke povratne informacije, z možnostjo duhovnega stanja njihove zavesti. Pri svojem delu pa se osredotoča tudi na vpogled v možnosti, na znanju osnovanega, oblikovanja za podjetja in poslovne namene. Eno zadnjih spoznanj je, kako je, s staranjem ljudi kot orožjem za izboljšanje blaginje, Mind Cupola lahko dejansko izvršena.

Mirror SPACE (zrcalni prostor) (Zics, 2004/2005) umetniško delo je osnovano na aktivnem okolju. Gledalci imajo, ob upoštevanju pravil umetniškega sistema, možnost ustvariti svojo lastno zrcalno podobo. Uporabniki vstopijo v nek razsvetljen krog v temnem prostoru, kjer jih podrobno pregleda, proti njihovemu obrazu usmerjena, naprava. Zrcalne podobe se pred določeno osebo pojavijo na velikem ekranu. Resnični tridimenzionalni predmeti nastanejo na podlagi posebnega prostorno-časovno osnovanega podatkovnega paketa vsake osebe, vključno z ovrednotenjem razpoloženja posameznika, ki je pridobljeno skozi proučevanje obrazne mimike in podatkov energije. Skozi določen postopek vizualizacije preučeni podatki prikazujejo abstrakten, krogli podoben, predmet na ekranu in omogočajo različne edinstvene vizualne predstavitve (barva, oblika, zapletenost in gibanje). Estetika tridimenzionalne podobe je kombinacija mikroskopskega-kozmičnega pogleda osnovanega na risbah biologa Ernesta Haeckela ter mrežne strukture osnovane na sodobnih vizualizacijah omrežnih podatkov, kot je to internet. Estetske vizualne komponente Mirror SPACE umetniškega dela, z namenom ustvarjanja vtisa medsebojne povezave, posnemajo odsev zrcalne podobe brez povezave s fizično realnostjo. Tako torej to delo prinaša predstavitev z edinstveno vizualizacijo, ki, skozi svoje estetske izkušnje, lahko ponovno ustvari fenomen medsebojnega istočasnega bivanja. Oblikovanje dela Mirror SPACE je osnovano na telesni mimiki uporabnika in na učinkovitosti medsebojnega vplivanja njegove ali njene inkarnacije božanstva. Medtem, ko imajo uporabniki, ki intenzivno prepoznavajo določena pravila medsebojnega delovanja in jim v življenju tudi sledijo, večjo možnost opažanja in spreminjanja svoje zrcalne podobe za daljše obdobje, pa imajo tisti, ki tega ne storijo možnost izločitve iz virtualnega prostora.

http://www.trans-techresearch.net/?page_id=26
www.zics.net

Artists selected by Peter Weibel
Umetniki po izboru Petra Weibla:
Brigitta Zics, Dorcas Müller, Herwig Steiner

SPECULUM ARTIUM 09
Integrated Art of Mix Reality
12. - 15.05.2009 _ TRBOVLJE - LJUBLJANA

This year's edition of the festival of inter-media art SPECULUM ARTIUM 09 is a continuation of a cultural dialogue between two European academies and one from Asia. It places the chosen works of students right beside a selection of works of three recognised new-media artists chosen by the artist, theoretician and professor Peter Weibl from ZKM (Zentrum für Kunst und Medientechnologie, Karlsruhe).

Three student works have been chosen from the University of Tokyo, Graduate School of Information Science and Technology. Similarly, the selection was made by professor Christa Sommerer and assistant Michaela Ortner at the University of Art and Design in Linz and three student works have been chosen by professor Srečo Dragan at the Chair of Video and New Media studies at the Ljubljana Academy of Fine Arts and Design.

The students' works are contextual, interactive, conceptual and performative. They function as a subversive intermediary between art, technology and society. They are shown not only to enable a critical reflexion, but also to guide the visitor in the process of gaining new techno experiences.

The focus is on recognizing specific training techniques (modules) developed by the three academies and on the discovery of new strategies on the basis of connecting differences.
In this context the historical background of the Japanese society in which the traditional culture is still present, to this day, as an important part of their contemporary art and technology, has an exceptional meaning for the western digital society as a society inclined to exclude. On the other hand, it is interesting to observe what the development and placement of mobile and performative interactive projects in a public place mean to the students of Linz academy, where the yearly festival Ars Electronica is their natural social environment.

In this triangle of differences, we contribute the experience of connecting the chair of Video and New Media at the Ljubljana art academy to the Faculty of Computer and Information Sciences with common projects as a form of connecting an art concept to a scientific idea. It is a unique and successful netting of sociology and scientific sphere. At the same time we are constantly looking for places in which these experimental settings are shown. Not only are they shown in festivals, but also in research laboratories, vee-jay clubs, university classes, on the internet and through mobile technology companies. In a perpetual motion of finding the right spot and the most suitable partners to help us achieve our goals we have chosen this year the Delavski dom Trbovlje and the City Art Museum in Ljubljana.

TRBOVLJE - THE NEW MEDIA SETTING is the slogan of this town that counts on the chance to be able to write its name on the world map of active new media art happenings. This is the town that launched the group LAIBACH and Iztok Kovač with his ballet group EN KNAP.

The extended parallel program SPECULUM ARTIUM includes also: "Video Match 09" – a selection of student video works from the La Esmeralda academy from Mexico City curated by Neli Ružič and video works from ALUO Ljubljana chosen by assistant professor Dušan Bučar, "BREAKING THE SPACE" – a selection of Cyberfeminist Activist Net Art curated by Evelin Stermitz from Austria, an opening musical spectacle by Laibach, a workshop "Video Zone Trbovlje" that will enable the spectator to enter in private houses through a techno-performance as a link between the artist–performer and the public and a theoretical debate about current modules of university media studies.

prof. Srečo Dragan, New Media Chair Principal

PROGRAM OF THE FESTIVAL:
opening 12th May at 8 pm. Audio performance by Wanda & Nova deViator: The Paradox of Don´t

first event, video document of interactive installations on the theme "Hybrid Ego" as the other face of technology - student works from Tokyo University

second event, interactive installations - student works from the University of Art and Design in Linz
- News Knitter (Ebru Kurbak, Mahir M. Yavuz)
- PipeSound (Thomas Wagner, Lukas Rettenbacher)
- Headbang Hero (Tiago Martins, Ricardo Nascimento, Andreas Zingerle)

third event, interactive space - student works from the Academy of Fine Art and Design (ALUO), University of Ljubljana
- Digital Spray (Dominik Mahnič)
- Katero igro igraš (Sonja Vuk)
- Verwandlung (Dorian Španzel)

fourth, fifth, sixth event, new media projects selected by Peter Weibel
- Wie der tote Hase dem toten Beuys den Menschen erklärt (Dorcas Müller)
- tv-walk (Herwig Steiner)
- mirror_SPACE (Brigitta Zics)

seventh event, Breaking the Space, feminist net art projects selected by Evelin Stermitz

eight event, VIDEO MATCH 09, Esmeralda, Mexico City vs. ALUO, Ljubljana, selected by Dušan Bučar and Neli Ružić

nineth event, Google Earth Flat, Trbolje Video Zone, workshop

tenth event, LAIBACH concert

eleventh event, round table on invented modules of interdisciplinary media studies, participation of professors from the three art academies and the Faculty of Computer and Information Science from the University of Ljubljana (the event takes place in City Art Museum Ljubljana, accompanied by the interactive installation Habitat by Matija Jašarov)

Organisers of the festival: Delavski dom Trbovlje, Academy of Fine Art and Design, Faculty of Computer and Information Science, ArtNetLab Society for Connecting Art and Science
Concept of Speculum Artium 09: Srečo Dragan
Director of the festival: Zoran Poznič
Selectors: Peter Weibel, Srečo Dragan, Christa Sommerer, Michita ka Hirose, Evelin Stermitz, Dušan Bučar, Neli Ružić
Coordinators: Narvika Bovcon, Aleš Vaupotič
Official sponsor: Rudis

LOMLJENJE PROSTORA
Spletna umetnost kiberfeminističnih aktivistk
Kustosinja Evelin Stermitz

Novi mediji ponujajo nove priložnosti in možnosti, pri tem pa ohranjajo določene omejitve in vzorce iz preteklosti. Ženske iz skoraj celega sveta sodelujejo pri diskusijah, teorijah, oblikovanju umetniških del in ustanavljanju feminističnih spletnih strani, kot so FACES, osnovane na spolu, tehnologiji in umetnosti, ali pa OBN (Old Boys Network), kot novi kolektivi. Ta združenja omogočajo uporabo novih medijev s strani žensk. Delo na področju novih medijev, feminizma in umetnosti je način kako spodkopati javno ekonomsko tradicijo in ponuditi nova stališča in pričakovanja. Izraz medijski aktivist se pojavi kot priložnost za spremembo moške tehnokratske družbe, kjer se prepletajo znanje, denar in moč in s tem krepijo moški interesi in pogledi.
Ena prvih Avstralskih spletnih feministk je dejala, da spletni feminizem lahko predstavlja odgovor na tehnično-moški vidik, kot je VNS Matrix (Francesca da Rimini, Josephine Starrs, Julianne Piercel,Virginia Barratt): »misija za ugrabitev orodij tehnoloških kavbojev in novo oblikovanje tehnološke kulture z ženskim prizvokom« [1] in sicer v aktivni in ne pasivni vlogi uporabnika, z namenom prenovitve, obnovitve, določitve novih pogojev in meril ter rekonstrukcije tehnične kulture. »Spletne ženske so vsepovsod, spletne feministke pa so nove in v majhnem številu.«[2] Osrednje dejavnosti spletnih feministk so estetične/umetniške strategije, vendar ne le kot poudarek na predstavitev spola, ampak tudi kot predstavitev tradicionalnih konceptov prisotnih na medmrežju, kot pa tudi v zvezah za tehnično kulturo. Projekti spletnih feministk ne delujejo kot jasni in glasni nasprotnik kulturnih gibanj, ampak so subverzivni; v osrednje dogajanje se pretihotapijo z ironičnimi pripombami, citati in popačenji.[3]
Spletna umetnost feminističnih aktivistk se oddaljuje od tradicionalnih konceptov umetnosti in zgodovine umetnosti s tem, da raziskuje nove načine oblikovanja umetniških in digitalnih modulov, kot doživeto in ne statično dojemanje umetnosti. Feminističen način razmišljanja vpliva na digitalno področje, ki je primarno moška domena, in se oddaljuje od konceptov moške tehnokratske (spletne) kulture, kar pripelje do razmišljanja o družbeno pogojenih medijih in s tem o družbi sami.
Izbrana dela spletne umetnosti poudarjajo porušena ravnotežja realnih in virtualnih vprašanj enakosti spolov. Še vedno prisotno moško nasilje in zatiranje žensk v 21. stoletju po več kot sto letih boja za ženske pravice je vidno v delih Annie Abraham, Deb King in Margot Lovejoy. Pomembno vprašanje je tudi razvoj umetne oploditve in vpliv biotehnologij na žensko telo in razmnoževanje, kar je prikazano v delih Faith Wilding in Critical Art Ensamble. Druga dela spletne umetnosti razkrivajo umestitev ženske v družbi, kar je rezultat in posledica moškega dominantnega pogleda in njegove ˝kraljevske pravice do moči˝.
Feministična spletna umetnost se osredotoča na širitev področja feminističnega delovanja na svetovno razširjene prejemnike, ter sproža demokratično, globalno, več dimenzionalno spremembo percepcije. Z digitalno in virtualno vključitvijo v estetiko z namenom porušiti uveljavljene prakse medmrežnega obnašanja, feministična spletna umetnost obnavlja in prenavlja okostenele strukture in jih usmerja proti odprtemu prostoru.

Reference:
1.ClaudeDraude ,Introducing Cyberfeminism, in:
<www.obn.org/reading_room/writings/html/intro.html>, accessed 30 March 2009.
2. Nancy Paterson, Cyberfeminism, 1996, in: Draude [1].
3. Draude [1].

SPLETNA UMETNIŠKA DELA

Deklica Bindi
Prema Murthy
www.thing.net/~bindigrl/
Sodeč po avtorici je Bindi deklica rojena iz ˝eksotike˝ in ˝erotike˝. Predstavlja utelešenje poželenja po in od »drugega«, poželenja po biti poznan, poznan na intimni ravni, hkrati pa iskati varnosti, celo moč in distanco v ženski misterijoznosti. Osvobodite se ne da enostavno kategorizirati. Bindigirl je rezultat kolonialistične miselnosti. Zaveda se dejstva, da jo nekdo opazuje, in kot prikaz simbiotičnega razmerja, ki v resničnem svetu obstaja med koloniziranim in kolonizatorjem, za dovoljenje, da je lahko opazovana, zahteva nekaj v zameno. Poželenje po osvojitvi Drugega ni edino poželenje, ki se pojavi v kolonializmu, pojavi se tudi hrepenenje Drugega po osvajalcu in njegovih ali njenih (kapitalističnih) idealih. Preden se lahko podamo naprej v post-kolonialno področje, je potrebno takšen vzorec poželenja in hrepenenja ponovno oceniti.
Za Murthy predstavlja Bindi inkarnacijo božanstva (avatar). Ni le njeno prevzeto ime v virtualnem svetu, ampak tudi besedna igra, ki v Indiji pomeni inkarnacijo Hindujskega božanstva, utelešenja prapodobe. V tem primeru je to utelešenje prapodobe »boginje/prostitutke«, ki je bila v zgodovini uporabljena za lažje razumevanje ženske identitete in vloge moči v družbi. Bindi ni ne tu ne tam, ampak obstaja v vmesnem prostoru. Je nekje med vprašanjem in odgovorom.

chronaMora
Deb King
www.chronamora.com
Razmišljanje o posilstvu kot vojaškem orožju – Gre zgolj za bežni vpogled – potrebovali bi tisoč mesecev…Po naročilu The Women's Media Center, NY (Ženski medijski center v NY).

Kult nove Eve
Critical Art Ensemble, Paul Vanouse, Faith Wilding
www.critical-art.net/biotech/cone/
Kot je razvidno iz obljub, ki vodijo k rešitvi pridobljeni s prakticiranjem čaščenja »nove Eve«, katerega cilj je razjasniti utopije, je Cult of the New Eve reakcija na sodobno biotehnologijo. Pri tem performansu, ki je vmesna igra med elektronskim informacijskim sistemom in običajno umetniško gledališko predstavo, Critical Art Ensemble raziskuje in izziva razpravo o znanosti življenja.

Prostor lutk
Francesca da Rimini
Zvok: Michael Grimm
www.dollyoko.thing.net
Gre za spletno umetniško delo, ki raziskuje vprašanja moči, nasilja in spolnosti. Projekt Dollspace je zbirka sledi in poti punčke Yoko, ki pooseblja duha vseh otrok utopljenih v ribniku mrtvih deklet na Japonskem. Otroci so bili utopljeni zaradi enega samega razloga – rodili so se kot deklice. Umetnico preganja duh punčke Yoko, ki mu razkriva vsa življenja, ki bi jih lahko kot deklica živela, njihova poželenja in obsedenosti, ki so jim bile odvzete. Punčka Yoko pravi: »Vsa zgodovina je pornografija« in »Zgodovino so zapisali moški, ki so pofukali svoje hčere«.

D/t\P disturb.the.peace [jezne ženske]
Jess Loseby et al.
www.d-t-p.tv
Delo je usmerjeno k ustvarjanju skupne mrežno-osnovane postavitve, katere temeljni koncept je vizualni prikaz ženske jeze. Spletna stran ponuja platno za ustvarjanje avtoportreta in dokumentiranja. Ženski in moški uporabniki, umetniki so že uporabili stran za raziskovanje različnih eklektičnih tematik, ki sestavljajo sodobno spletno umetnost. Kakorkoli že, jeza – ta, ne računalniška, ampak čustvena kača – še vedno ostaja vizualno zmuzljiva. Elektronska pošta in blogi so polni žolčnoh izlivov. Je jeza lahko lepa? Je bes lahko estetski? V pop kulturi imamo na izbiro množico jeznih deklet: od »girl-power pa do powerpuff girls«, ampak, njihova popularnost ne odraža nujno dramatičnega preobrata v pogledu naše družbe na vlogo spolov, prej izraža našo nesposobnost prebavljati žensko jezo, razen če je le-ta prevlečena s sladkornim premazom v vsej svoji prikupnosti, okrašena s prodornim živahnim in neškodljivim tonom. (Powerpuff Girls to the Rescue (Powerpuff dekleta na pomoč): Heather Havrilesky, Salon. Objavljeno 5. julija 2002)

E-otročički
Nanette Wylde
www.preneo.org/nwylde/ebaybies/
E-otročički so izbrani izmed zapuščenih, na dražbo danih ljubčkov (igrač). Njihova spletna vrednost je vedno osnovana ne le na fizičnem stanju in skorajšnjemu izumrtju njihovega modela, ampak tudi na trenutnem stanju trga in ekonomskem razmerju obeh vpletenih, prodajalca in potencialnega kupcev.
Preletim internetne dražbe potencialnih e-otročičkov – punčke, pogosto označene z besedo »antične« (stare), katerih telesa so prekrita s sledmi preteklosti in njhovega služenja človeštvu. Vsak e-otročiček je skozi delovno-zahteven postopek, ki vključuje izmenjavo estetike, pripovedne igre, koncepta in tehnike, prenese iz fotografije na dražbi v formo prefinjene umetniške fotografije.
E-otročički niso več ujeti v kruto realnost elektronske trgovine: blago, novost, lastništvo, kapital, zbirke in odpošiljanje. Te drobne izdaje, ročno tiskane in originalne umetnine so na voljo za posvojitev v ljubeč dom. Vsak e-otročiček pa dobi tudi potrdilo o rešitvi (Certificate of Rescue).
E-otročički presežejo dražbene norme, njihove cene zrastejo do nivojev, ki smo si jih prej lahko samo predstavljali. V nasprotju s teorijo Benjamina Walterja, ki govori o izgubi aure (Loss of aura), v obdobju mehanične reprodukcije, e-dojenčki zagotovijo iskreno in trajno prijateljstvo. (Nanette Wylde)

Razširjenost žensk
Cornelia Sollfrank
www.artwarez.org/femext/
www.obn.org/generator/
To je mogoče ena najbolj slavnih potegavščin v zgodovini spletne umetnosti. Skozi projekt je umetnica Cornelia Sollfrank prijavila več kot 200 izmišljenih umetnic na spletno umetniško tekmovanje (EXTENSION), ki ga je priredila galerija sodobne umetnosti; Galerie der Gegenwart, hamburškega muzeja (v Hamburger Kunsthalle – Hamburg Art Museum). Izmislila si ni samo imen, ampak tudi njihove e-maile, telefonske številke in naslove vsake kandidatke posebej. Predložila je tudi primere ˝njihovih˝ originalnih spletnih umetniških del. Kljub prevladujočemu številu prijav s strani umetnic, so bili kot finalisti sprejeti le moški. Po razglasitvi odločitve je Cornelia Sollfrank javno objavila prevaro. (Ceci Moss, <www.rhizome.org>)

Meseni stroj
Critical Art Ensemble
www.critical-art.net/biotech/biocom/
Delo se osredotoča na področje evgenike in na diskurz o reprodiktivnih tehnologijah. Projekt predstavlja genetsko testiranje gledalcev in skozi dnevnik nekega para predstavi umetno oploditev.

[GashGirl] [Gospodarica lutk] [lutka yoko] [Tekoča_nacija]
Francesca da Rimini
http://gashgirl.sysx.org
Francesca da Rimini, z drugim imenom Gashgirl, je ustvarila podobo v kateri se združita njeno virtualno in resnično življenje, ki se med sabo več ne ločujeta. Avstralska umetnica, ki je bila prav tako članica VNS Matrix, je med leti 1994 in 1997 živela večinoma skozi internet kot nekakšno alternativno utelešenje in »podrejanje identitete« kot del različnih razmerij.

Posvečeno Olympe de Gouges
Isabel Saij
www.saij-netart2.net/processing-html/processing.html
Gre za spletno umetniško delo osnovano na zgodovini feminizma in ženskih pravic.

Mitski hybrid
Prema Murthy
www.turbulence.org/Works/mythichybrid
Povod za delo je bilo zanimanje za delo žensk v tovarnah. Osnova projekta so poročila, ki sem jih našla na medmrežju in opisujejo skupne halucinacije, ki so jih doživele ženske v južno azijskih tovarnah. Z uporabo internetnih raziskav in video materiala, ki sem ga posnela na terenu v neki tovarni v Indiji, sem s tem projektom raziskala pogoste mitološke povezave med histerijo in napornim ženskim delom. Med raziskavo sem naletela na poročila o skupinskih halucinacijah in masovnih histerijah, ki so se pojavile pri ženskah zaposlenih v tovarni.
Z namenom nadaljevati raziskavo in preveriti ta poročila sem leta 2001 odpotovala v Indijo. Kar sem na poti našla je bilo v nasprotju z mojimi pričakovanji – skupina pametnih, razumnih žensk z oblikovanimi identitetami, osnovanimi na raznih kompleksnih družbenih in psiholoških faktorjih. Pri projektu se uporablja izraz »mythic hybrid« (mitični hibrid) s kritičnim prizvokom. Izraz je vpeljala Donna Haraway pred 10 leti v delu »Cyborg Manifesto«, z namenom moledovati za predstavo o fikcijah in feminizmu, ki ne sanja o skupnem jeziku, ampak o močnem poganskem raznolikem fonetičnem sistemu. Kako daleč nas je od tedaj pripeljal spletni feminizem) (Prema Murthy)

Parthenia
Globalni spomenik
Žrtve družinskega nasilja
Margot Jovejoy
www.parthenia.com
Ta spletna stran je spremljevalni segment projekta Parenthia, kot javnega spomenika posvečenega celjenja ran žrtev družinskega nasilja. Z namenom prekiniti tišino o družinskem nasilju, obiskovalci na tej strani berejo in si delijo izkušnje. Stran vsebuje tudi vire pomoči in podpore, statistiko in različne poglede na instalacijo Parenthia.

Delčki nje same
Juliet Davis
www.julietdavis.com/studio/piecesofherself/
Delo je raziskovanje feminilnega utelešenja in identitete v razmerju z javnim in zasebnim prostorom in simboličnim jezikom. Vleci in vrzi (drag and drop) koščke na telo in jih na novo postavi po lastni želji.
Z uporabo igre vleci-in-vrzi lahko uporabniki prebrskajo po njim znanih področjih in s tem pridobijo metaforične delčke samega sebe, ki jih nato uredijo kot sestavljanko znotraj telesa. Ko vsak delček posebej vstopi v telo, le ta sproži avdio odlomke iz intervjujev z ženskami, glasbene odlomke, zvočne efekte, itd.. Tako se iz slojev oblikujejo pripovedke. Projekt, katerega glavni navdih so bile teorije Elizabeth Grosz o utelešenju, pojasnjuje družbeno vpisovanje telesa. Okolja so sestavljena iz več kot 400 fotografij, delčki vključujejo 40 vektorskih skic, v avdio odlomkih pa so vključeni odlomki iz intervjujev z 10 ženskami. (Juliet Davis)

»Karaoke vstajenja za ponižne« ali »Testiranje za napoved možnega nasilnega obnašanja«
Annie Abrahams
www.bram.org/karaoke/karaoke.htm
Zvočno delo s podobami žensk na tleh pred hladilnikom. Obiskovalec je povabljen, da zapoje besedilo, ki se premika na ekranu. Ko, in če obiskovalec zapre okence, ga delo pripelje do strani, kjer mora prispevati k skupinskemu besedilu o nasilju. Če obiskovalec želi biti osvobojen podobe trpeče ženske, mora biti poslušati vse do konca. Lahko izbere tudi možnost karaok in s tem oživi vstajenje uprizorjeno v igri. Zapiranje okenca je lahko razumljeno kot nasprotovanje vključitve v zgodbo ženske, kar pa pripelje do tega, da se pred obiskovalcem pojavi vprašanje o nasilju. (Annie Abrahams)

Pametna Mati
SubRosa, Faith Wilding and Hyla Willis
www.smartmom.cyberfeminism.net
(Ustvarjeno leto 2000, stran je trenutno v obdelavi)
Nosečniške tehnologije pametne mame je parodija na marketinške strategije podjetij. Pametne tehnologije, ki jih trži ta določena izmišljena korporacija, omogočijo porodniško spremljanje ženske nosečnosti in poroda. Korporacija se ponaša s tem, da so njihovi izdelki znanilci novih načinov tehnično projektirane in podpirane biološke ocenitve, ki prinaša upanje na rojstvo nove rase cyborgov in cyborških organizmov.

Društvo za reproduktivne anahronizme
Critical Art Ensemble, Faith Wilding
www.critical-art.net/biotech/sra/
Društvo je bilo ustanovljeno za boj proti racionalizaciji in instrumentalizaciji reproduktivnega postopka, ki se pojavlja z namenom popolnega nadzora skozi globalni kapitalizem in z namenompriptegniti občinstvo k sodelovanju znotraj diskurza o problemih medicinske intervencije in reprodukcije.

Projekt Ki
Nanette Wylde
www.qiproject.net
Pri projektu gre za poizvedovanje o naravi človeštva in kaj dejansko v tem trenutku pomeni biti človek.

Konstrukt Venera
Deb King
www.venusconstruct.com
Spletna verzija VenusConstruct pri preverjanju učinkov tehnologije na kulturno dojemanje ženskosti in identitete za odskočno točko povzame Boticellijevo Rojstvo Venere. V okviru razstave »Feminist Figure (Ženska podoba)« v galeriji v New Yorku je bila spletna stran prvotno razstavljena kot računalniška namestitev na velikem zaslonu.

BREAKING THE SPACE
Cyberfeminist Activist Net Art
Curated by Evelin Stermitz

New Media offers new possibilities and chances, but also comprehends old restrictions and patterns. Women collaborate virtually worldwide on debates, theories, art works and building cyberfeminist groups such as FACES mailing list, based on gender, technology and art, or OBN (Old Boys Network) as new collectives. These alliances offer possibilities to use New Media with female agendas. Works in the field of New Media, feminism and art is a way to subvert the public economic tradition and offer new views and perspectives. The term media activist occurs as an opportunity to undergo a shift from the male technocratic society, where knowledge, money and power go in one hand to strengthen male interests and visions. Cyberfeminism can be an answer to tech-malestream, as VNS Matrix (Francesca da Rimini, Josephine Starrs, Julianne Piercel,Virginia Barratt) the early Australian cyberfeminists stated: "mission to hijack the tools of the techno-cowboys and remap technoculture with a feminist bent"[1] in an active and not passive user role intended to recode, remap, relocate and reconstruct tech-culture. "Cyberfemmes are everywhere, but cyberfeminists are few and far between."[2] Core cyberfeminist actions are aesthetic/artistic strategies, not only as deconstructions of representations of gender, but also of traditional concepts on the net and in the institutions of tech-culture. Cyberfeminist projects do not work as a massive front in a manner of counter cultural movements, they are subversive, infiltrating the mainstream with ironic breaks, citations and deformations.[3]
Cyberfeminist Activist Net Art is breaking with traditional concepts of art and art history by exploring new forms of creating art in digital modules as a vivid and not static perception of art. Feminist thinking is influencing the primary male dominated digital field and breaking with concepts of a male technocratic (net-)culture, which leads to pieces of reflections on both, the socially constructed media and the society itself.
The selected net art works show its emphases on various social imbalances of real and virtual gender issues. Still existing male violence and suppression exerted on women in the 21st century and after more then hundred years of fight for women's rights are articulated for example in Annie Abraham's, Deb King's and Margot Lovejoy's works. Another important issue are developments of artificial embodiment and the influence of biotechnologies on the female body and reproduction, e.g. works by Faith Wilding and Critical Art Ensemble. Other net art works are revealing the commodification and objectification of women in a mediated society by exposing male dominated spectatorship and its regalia of power.
Cyberfeminist Net Art addresses and spreads their broad field of feminist agenda to global recipients, democratic, multi-dimensional and participatory to evolve change. By involving digitality and virtuality in an aesthetics to subvert common practices of (net-)behaviour a re-and de-coding of structures is shaped towards an open space.

References:
1. Claude Draude, Introducing Cyberfeminism, in:
<www.obn.org/reading_room/writings/html/intro.html>, accessed 30 March 2009.
2. Nancy Paterson, Cyberfeminism, 1996, in: Draude [1].
3. Draude [1].

NET ART WORKS

Bindigirl
Prema Murthy
www.thing.net/~bindigrl/
According to Prema Murthy, Bindi is a girl born out of the "exotic" and "erotic". She is the embodiment of desire for and of the "other" - the desire of wanting to be known, or to know on an intimate level, and at the same time finding safety, even power, in distance, in being mysterious. Liberation in not being easily categorized. Bindigirl is the product of a colonialist mentality. She is aware that she is being watched, and asks for something in return for being looked at, to mimic the symbiotic relationship that exists in the "real" world between the colonized and the colonizer. Not only does a desire to conquer the Other exist in colonialism, but a longing by the Other for the conqueror and his or her (capitalist) ideals exists as well. This pattern of desire and longing must be re-evaluated before we can move on into a post-colonial territory.
Bindi is Murthy's avatar. Not only is she her alias in the virtual world, but a play on the word, which in India means an incarnation of a Hindu deity, the embodiment of an archetype. In this case she is the embodiment of the "goddess/whore" archetype which has historically been used to simplify the identity of women and their roles of power in society. Bindi is neither here nor there but exists in screenal space. She is somewhere between a question and an answer.

chronaMora
Deb King
www.chronamora.com
An examination of rape as a military tool -- This is a mere glance -- one would need a thousand moons... Commissioned by The Women's Media Center, NY.

Cult of the New Eve
Critical Art Ensemble, Paul Vanouse, Faith Wilding
www.critical-art.net/biotech/cone/index.html
Cult of the New Eve reacts to modern biotechnology as manifested in its promises of salvation by practising a "new eve" cult aimed to unmask the utopias. In this performance, an intermeshing of electronic information systems with performative theatre practice, Critical Art Ensemble explores and provokes the discourse of life science.

Dollspace
Francesca da Rimini
Sound by Michael Grimm
www.dollyoko.thing.net
An internet artwork exploring issues of power, violence, sexuality. Dollspace collects the tracks of Doll Yoko, the ghost of all the children that were drowned in the Pond of Dead Girls, in Japan, only because they were born female. The artist is haunted by this ghost and tells all her possible lives, her sexual desires and obsessions to which a body was denied. Doll Yoko says: "All history is pornography" and "History is written by men who fuck their daughters".

D/t\P disturb.the.peace [angry women]
Jess Loseby et al.
www.d-t-p.tv
Disturb.the.Peace [angry woman] is aimed at creating a collaborative net-based installation with the core concept of the visual portrait of feminine anger. The net offers a canvas for self-portraiture and self-documentary, which both men and woman users and artists have used to explore the many eclectic thematics that make up contemporary net art. However, anger - that non PC, emotional serpent - still remains visually elusive. Emails are full of bile, blogs map outpourings of rage and disgust, newsgroups simmer over with adversary and cutting one-liners but not, apparently, visual artworks...? Can anger be beautiful? Can rage be aesthetic? In popular culture there are a range of angry babes to pick: from girl-power to the Powerpuff girls but "...their popularity may not reflect a dramatic shift in our society's view of gender roles, but rather our inability to stomach female anger unless it's sugar-coated in cuteness and scored with a pervasively chirpy, non-threatening tone." (Powerpuff Girls to the Rescue: Heather Havrilesky, Salon. Posted July 5, 2002)

ebaybies
Nanette Wylde
www.preneo.org/nwylde/ebaybies/
ebaybies are selected from abandoned, up-for-auction darlings. Their net value at any given moment is based not only on their physical condition and the near extinction of their type, but also on the current state of the market and the economic conditions of both the seller and potential buyers. I scour the Internet's online auction sites for potential ebaybies—dolls, often labeled 'antique' whose images are particularly embedded with traces of their history and service to humanity. Each ebaybie is transformed from auction photo to fine art print through a labor intense process involving an interchange of aesthetics, narrative play, concept, and technique. ebaybies have been rescued from the harsh realities of electronic commerce: commodity, novelty, ownership, capital, collections, and shipping. These small edition, hand printed, original fine art prints are available for adoption into loving homes. Each ebaybie comes with a Certificate of Rescue. ebaybies transcend the auction block and the price of their heads to levels of adoration only previously imagined. Contrary to Walter Benjamin's theory of "loss of aura" in the age of mechanical reproduction, ebaybies provide a genuine and lasting friendship. (Nanette Wylde)

Female Extension
Cornelia Sollfrank
www.artwarez.org/femext/
www.obn.org/generator/
Female Extension is perhaps one of the more renown pranks within the history of net art. For the project, artist Cornelia Sollfrank submitted more than 200 applications by fictitious female artists to the net art competition EXTENSION sponsored by Galerie der Gegenwart (Gallery of Contemporary Art) of the Hamburger Kunsthalle (Hamburg Art Museum). She simulated not only a name, email address, phone number, and address for each applicant, but generated also an example of original net art work as well. Despite the disproportionate number of submissions by female artists, only male artists were selected as finalists. After the decision was announced, Sollfrank went public with the spoof. (Ceci Moss, <www.rhizome.org>)

Flesh Machine
Critical Art Ensemble
www.critical-art.net/biotech/biocom/index.html
Flesh Machine focuses on eugenics in the discourse and practice of current reproductive technologies, featuring the genetic screening of audience members and the diary of a couple going through in vitro fertilization.

[GashGirl] [Puppet Mistress] [doll yoko] [Liquid_Nation]
Francesca da Rimini
http://gashgirl.sysx.org
Francesca da Rimini alias Gashgirl created a figure, in which her real and virtual life merged and are not distinguished anymore. The Australian artist, who also belonged to VNS Matrix, lived through the years from 1994 to 1997 mainly in the internet and lead as a form of alternative embodiment and "Identity-Bending" logged in different relationships.

Hommage à Olympe de Gouges
Isabel Saij
www.saij-netart2.net/processing-html/processing.html
A net art work and software art based on the history of feminism and women's rights.

Mythic Hybrid
Prema Murthy
www.turbulence.org/Works/mythichybrid/index.html
Mythic Hybrid is inspired by my interest in women working in microelectronics factories. This project stems from reports I found online linking collective hallucination experienced by women in South Asian microelectronics factories to globalization. Using the platform of an online search engine and video footage I shot on-site at a microelectronics factory in India, this project explored the often-mythologized links between hysteria and women's labor. Upon my research, I came across reports of collective hallucination and mass hysteria occurring among women factory workers. In 2001, I traveled to India to continue my research and investigate these reports. What I found along the way was contrary to expectations – a group of sane, rational women with identities constructed by a set of complex social and psychological factors. This project uses the term "mythic hybrid" in a critical way. It was coined by Donna Haraway over 10 years ago in her "Cyborg Manifesto", to invoke an imagination of fictions and feminisms that dreams "not of a common language, but of a powerful infidel heteroglossia". Since then, how far has cyberfeminism taken us? (Prema Murthy)

Pieces of Herself
Juliet Davis
www.julietdavis.com/studio/piecesofherself/
Pieces of Herself is an exploration of feminine embodiment and identity in relationship to public and private space and symbolic language. Drag and drop the pieces onto the body and reposition them as you like. Using a drag-and-drop game interface, viewers scroll through familiar environments (e.g., domestic, outdoor, work) to collect metaphoric "pieces" of the self and arrange them in compositions inside the body. As each piece enters the body, it triggers audio clips from interviews with women, music loops, sound effects, etc., so that layered narratives form. The project, which was inspired by Elizabeth Grosz's theories about embodiment, comments on social inscription of the body. The environments are composites of more than 400 photographs, the pieces include 40 vector drawings, and the audio clips include segments from interviews with 10 women. (Juliet Davis)

Resurrection Karaoke for the Humiliated
or "Test to predict potential aggressive behavior"
Annie Abrahams
www.bram.org/karaoke/karaoke.htm
A sound piece with images of a women on the ground in front of a freezer. The visitor is invited to sing the text that scrolls over the screen. Closing the window of the work will lead the visitor to a page where he is asked to contribute in a collaborative text about violence. I am aware this is not an easy work. The visitor will have to be able to listen till the end if he wants to be freed of the image of the suffering women. He can also choose to karaoke it and so actualise the resurrection enacted in the text. Closing the window might be like refusing to be implicated in the woman's story and will put the visitor in front of a question about violence. (Annie Abrahams)

Parthenia
A Global Monument
Domestic Violence Victims
Margot Jovejoy
www.parthenia.com
This website was created as a companion to the Parthenia installation as a public monument to healing victims of domestic violence. Stories can be read and shared as a way of breaking the silence about domestic violence. The site also contains support resources, statistics, and views of the monument.

Smart Mom
SubRosa, Faith Wilding and Hyla Willis
www.smartmom.cyberfeminism.net
(created in the year 2000, currently work in progress)
Smart Mom Pregnancy Technologies is a parody on the marketing strategies of reprotech companies. The smart technologies marketed by this particular fictional corporation enable the obstetrical monitoring of women's pregnancy and birthing. The Smart Mom Pregnancy Technologies Corporation boasts, that their products are harbingers for a new kind of technically engineered and assisted biological evolution which holds out the hope of the birth of a new race of cyborg platforms and cyborg organisms.

Society for Reproductive Anachronisms
Critical Art Ensemble, Faith Wilding
www.critical-art.net/biotech/sra/index.html
Society for Reproductive Anachronisms has been formed to combat the rationalization and instrumentalization of the reproductive process that is occurring in order to totally manage its service to the pancapitalist order and engages the audience in a dialogue about the problems of medical intervention in reproduction.

The Qi Project
Nanette Wylde
www.qiproject.net
The Qi Project is an inquiry into the nature of humanity and what it means to be human at this moment in time.

venusConstruct
Deb King
www.venusconstruct.com
The web version of VenusConstruct uses The Birth of Venus by Boticelli as a jumping-off point to examine the effects of technology on the cultural view of femininity and identity. Originally exhibited as a large-screen computer installation at the Forum Gallery (NY) as part of the "Feminist Figure" exhibition.

TACTICAL COLLECTIVES:

CRITICAL ART ENSEMBLE
www.critical-art.net

Dones i noves tecnologies
www.donestech.net

FACES gender, technology, art
www.faces-l.net

Genderchangers
www.genderchangers.org

Guerrilla Girls
www.guerrillagirls.com

Old Boys Network
www.obn.org

subRosa
www.cyberfeminism.net

ONLINE RESEARCH SOURCES:

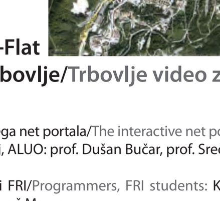
artfem.tv
Art and Feminism ITV
Evelin Stermitz
www.artfem.tv

Assemblage
The Women's New Media Gallery
Carolyn Guertin
http://tracearchive.ntu.ac.uk/traced/guertin/assemblage.htm

function:feminism
an overview of cyberfeminism by Deb King
www.functionfeminism.com

International online databank for female media artists
Ulrike Rosenbach
www.bild-rausch.de

n.paradoxa
international feminist art journal
exploring feminist theory and contemporary women's art practices
Katy Deepwell
http://web.ukonline.co.uk/n.paradoxa/



Google Earth-Flat
Video cona Trbovlje/Trbovlje video zone
workshop

Iniciatorji interaktivnega net portala/The interactive net portal initiators:
FRI: dr. Borut Batagelj, ALUO: prof. Dušan Bučar, prof. Srečo Dragan

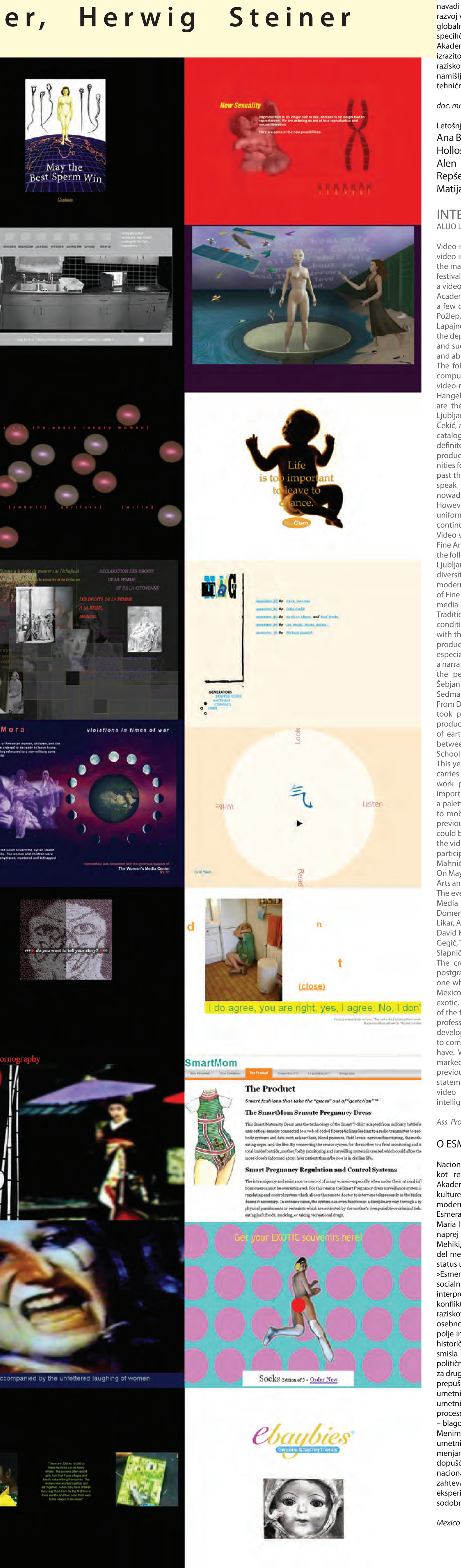
Programerji, študenti FRI/Programmers, FRI students: Klemen Štruc, Kristjan Hoareau, Primož Mavsar

Projekt bo udeležencu spleta omogočil vstop v privatna stanovanja skozi tehnoperformans, kot vez med umetnikom,performerjem in gledalcem, na način presenečenja in improvizacije. Vspostavi se odnos med javnim in zasebnim, globalno, lokalno. Socializacija poteka na več ravneh hkrati tako čutni kot čustveni, zato ima vsaka zgodba svojega gledalca. Protokol vstopanja je prirejen za civilizacijsko lego, komunikacije v digitalni družbi.

The project enables the spectator to enter private homes through a techno-performance as a link between the artist, performer and the public. It all comes as a surprise and is completely improvised. Relationship between the public and private, global and local is established. Socialization is carried out on different levels at the same time, on the emotional as well as sensual; therefore each story has its beholder. The entrance protocol is arranged according to civilization position and digital society communications.

15 vstopnih točk/Individual entry points' authors::

1. RELIK - Snaša Klančar, Maja Kuhar, Maša Jazbec, Špela Pavli, Katja Sovre
2. rudarsko stanovanje/mining apartment - Anna Törrön
3. ribnik /fish pond - Tomaž Preunseis
4. stolp/tower - Benjamin Kreže
5. TPT – A.K.D.T. - Nejc Kresnik
6. Terezija/Theresa - Matija Jašarov
7. toplarna/heating plant - Joanna Zajac - Slapničar
8. kolonija barbara/Barbara colony - Dorian Španzelj
9. bivši PAK4/former PAK4 – Tina Istenič
10. bivši PAK4/ormer PAK4 – Matevž Sterle
11. elektrarna/power station – Tessa Reinkjens
12. separacija/separation – Vana Gačina
13. gimnazija/grammar school – Gimteam
14. kolonija barbara/Barbara colony – Anja Ukovič
15. Mladinski Center Trbovlje (MCT)/Trbovlje Youth Centre – Uroš Grahek, Tomaž Praunseis, MCT Volkan Pirincci, EVS, Turčija, Patricio Ibanez Ortiz, EVS, Španija, Primož P. Ram Siter



MEDCELINSKI VIDEOMATCH
ALUO Ljubljana, Slovenija vs. ESMERALDA Mexico City, Mehika

Videmachi so že ustaljena in uveljavljena oblika prikazovanja videa v časovnem in prostorskem kontekstu. Naj opišem do sedaj izpeljane videomatche. Leta 2004 je bil v okviru 10. Mednarodnega festivala računalniških umetnosti v Mariboru in Ljubljani v produkciji ArtNetLaba izpeljan videometch med Akademijo za likovno umetnost Ljubljana ter Akademijo umetnosti iz Splita. Naj omenim samo nekaj imen takratnih študentov na dodiplomskem študiju, ki so sodelovali pri temu projektu: Mark Požlep, Jurij Selan, Klemen Jeraša, Maja Smrekar, Luka Leskovšek, Boštjan Lapajne. Večina omenjenih je že zaključila magistrski študij Videa in Novih medijev na sedaj imenovani Akademiji za likovno umetnost in oblikovanje, danes pa se uspešno predstavljajo s svojimi projekti v Sloveniji in drugje.
Naslednje leto 2005 je bil v okviru 11. mednarodnega festivala računalniških umetnosti v Mariboru in Ljubljani v produkciji ArtNetLaba izpeljan Videomatch med Akademijo za likovno umetnost iz Ljubljane, akademijo iz Avstrije FH Hagenberg ter Univerzo umetnosti iz Beograda. Nekaj imen študentov, ki so zastopali Ljubljansko Akademijo: Nina Slejko, Mark Požlep, Dominik Mahnič, Luiza Margan, Ana Čigon. Profesor beograjske univerze za umetnost Jovan Čekić je takrat za katalog zapisal: 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 uniformiranega razmišljanja, promiskuiteto naukov in vrednot ter neustavljivi pretok denarja.
Projekt Video - Animirani film je bil pripravljen med Akademijo za likovno umetnost iz Ljubljane ter Akademijo za likovno umetnost iz Zagreba. Leta 2006 sem v katalogu zapisal: Odločitev za izpeljavo videomatcha med Ljubljansko in Zagrebško akademijo je bila sprejeta z namenom prikazati raznolikost poti pri nastajanju podobnih novih umetniških praks v sodobnem med-medijskem ustvarjanju v okviru njunih študijskih programov. Ljubljanska Akademija za likovno umetnost razvija medijsko ustvarjanje tako na dodiplomskem kot tudi podiplomskem študiju po principu notranje medialnosti. Tradicija je vezana na samo zgodovino, ki jo video ima v Sloveniji, kot tudi na študij medija, ki je pogojen z novimi tehnologijami in pristopi. Študentje v začetku vstopajo v medij tako, da z izdelavo ponovnih montaž vstopijo v specifično okolje sintetičnega izdelovanja video umetniškega dela, kjer je še posebej pomembna vizualna montaža, ki za razliko od filmske, katera je vezana na narativnost filma, ustvarja suspenz na notranjem vizualnem nivoju. Nekaj študentov, ki so nastopili: Ana Čigon, Brina Torkar, Nika Autor, Robertina Šebjanič, Staš Kleindienst, Sebastjan Leban, Velibor Barišič, Luka Umek, Andraž Sedmak, Artur Felician, Ana Grobler, Kaja Kosmač.
Od 17.12. 2007 do 13.1. 2008 je v Ljubljanski Mestni galeriji in še na nekaterih drugih lokacijah potekal 13. festival videa in novih medijev, v organizaciji ArtNetLab - Društva za povezovanje umetnosti in znanosti. Videomatch med Akademijo za likovno umetnost in oblikovanje iz Ljubljane in Wanganu School of Desing iz Nove Zelandije je potekal pod naslovom: Vpliv zemeljskega magnetizma na severu in jugu. V tekstu za katalog sem takrat zapisal: Tudi za letošnjo produkcijo videa na Akademiji za likovno umetnost in oblikovanje je značilno, da so študentje vstopili v specifično okolje sintetičnega izdelovanja video umetniškega dela, kjer je pomembna vizualna montaža, ki ustvarja suspenz na notranjem vizualnem nivoju. Pri letošnjem izboru vidimo paleto različnih pristopov, od video poetike (Bravničar, Grobler, Hodin) do eksperimenta s kamero mobilnega telefona (Marta Juvan) ter konceptualizacije že narejenih videov in "downloadov" (Zoran Poznič). Vsak avtor bi lahko bil izpostavljen zaradi svojega specifičnega pristopa, to pa daje videu moč suverenosti in vodenja pri današnjih vizualnih umetnostih. Nekaj študentov, ki je sodelovalo pri projektu: Tilen Žbona, Slađana Mitrović, Vana Gačina, Dominik Mahnič, Ana Grobler, Mihail Hodin, Mark Požlep, Zoran Poznič.
30.5.2008 je ArtNetLab pripravilo Videomatch med Akademijo za Likovno umetnost in oblikovanje iz Ljubljane in Visoko šolo za oblikovanje iz Offenbacha na Majni iz Nemčije. Dogodek se je odvijal v ljubljanski galeriji Kiberpipa v času Medijskega tekmovanja Speculum artium 08. V selekciji so sodelovali: Domen Rupnik, Alen Floričić, Ana Čigon, Vana Gačina, Irena Cerar, Eva Ferk, Lena Likar, Andro Banovec, Jure Markota, Tejka Pezdirc, Kaja Kopitar, Gaja Madžarević, David Krančan, Ivana Ožetski, Mihail Hodin, Sarah Dolinšek, Declan Hurley, Mito Gegič, Tina Istenič, Matevž in Matic Sterle, Kaja Kraner, Urša Meke, Joanna Zajec-Slapničar, Vanja Tataj, Mladen Vulas.
Letošnji Videomatch lahko izvedemo po zaslugi podiplomske študentke Videa in novih medijev Mirjane Batinič, ki je posredovala pri kontaktu s profesorico Neli Ružić iz Akademije za umetnost Esmeralda, Ciudad de Mexico. V enem izmed kontaktov mi je rekla naj ne pričakujemo nekaj eksotičnega, tako kot je v navadi ko je govora o Mehiki. Seveda se zavedamo, da je razvoj globalen in da je razvoj video s tem ko tam predavajo evropski in ameriški profesorji pač v smislu globalnega medija na podobnih temeljih, ter da bo zanimivo primerjati specifičen naboj, ki pa ga video tam vseeno ima. Za letošnjo produkcijo videa na Akademiji za likovno umetnost in oblikovanje je značilno, da so nastala dela izrazito avtorska, da so vsi študentje vsak po svoje, brez vnaprej določene teme, raziskovali video medij in, ali z izjavami, ali z opazovanjem, ali s kritiko postavili namišljeni zid prepletajočih se video podob, zid, ki kaže in brani razumevanje tehnične umetnosti v svoji najboljši obliki.

doc. mag. Dušan BUČAR, Katedra za video in nove medije

Letošnji nastopajoči/This year's performers: :
Ana Baraga, Dominik Mahnič, Marko Glavač, Mark Požlep, Istvan Hollos, Joanna Zajac Slapničar, Mirjana Batinič, Vana Gačina, Alen Floričić, Ivana Ožetski, Andraž Kržič, Ana Schaub, Hana Repše, Daria Novosel, Tina Istenič, Veronika Pusltai, Irena Topić, Matija Jašarov, Ana Čigon, Ana Ggrobler, Anna Törrön

INTERCONTINENTAL VIDEOMATCH ALUO
ALUO Ljubljana, Slovenia vs. ESMERALDA Mexico City, Mexico

Video-matches are nowadays an established and a practised form of showing a video in a context of time and space. Let me enumerate and describe some of the matches that we have carried out so far. As a part of the 10th International festival of computer arts in Maribor and Ljubljana, the production of ArtNetLab, a video-match between the Academy of Fine Arts and Design Ljubljana and The Academy of Fine Arts Split, was carried out in 2004. These are the names of only a few of the then undergraduate students who took part in the project: Mark Požlep, Jurij Selan, Klemen Jeraša, Maja Smrekar, Luka leskovšek, Boštjan Lapajne. Many of these participants have now gained their masters degrees at the department of Video and New Media, the Academy of Fine Arts and Design, and successfully continue to present themselves with their projects in Slovenia and abroad.
The following year of 2005 was the year of the 11th International festival of computer arts in Ljubljana and Maribor, the production of ArtNetTab, where a video-match between the Academy of Fine Arts and Design Ljubljana, the FH Hangeberg Academy Austria and Academy of Arts in Beograd took place. These are the names of some of the students who represented the Academy of Ljubljana: Slejko, Mark Požlep, Dominik Mahnič, Luiza Margan, Ana Čigon. Jovan Čekić, a professor at the Academy of Arts Beograd, stated the following for the catalogue: A very typical characteristic of modern art production is most definitely the lack of a dominating figure, the one which would incorporate all production areas. This type of plurality opens a whole new window of opportunities for different connections, within a local, as well as global, network. If in the past there were different areas with different performance strategies, today we speak of networks and their interaction strategies. That is the reason why nowadays every production incorporates networks as its basic component. However, these simple networks come with a sort of predomination of a uniformed way of thinking, promiscuity of doctrines and values, as well as a continuous money flow.
Video vs. Animated film video-match was carried out between the Academy of Fine Arts and Design Ljubljana and the Academy of Arts Zagreb. In 2006, I stated the following for the catalogue:The decision to perform a video-match between Ljubljana and Zagreb Academies was based on the intention to show the diversity of different approaches with forming similar new art practices in modern inter-media creation as part of the academies' programmes. Academy of Fine Arts and Design Ljubljana is, on the inter-media principle, incorporating media creation as a part of the undergraduate and postgraduate programmes. Tradition is based on the history of video in Slovenia, as well as on media studies conditional on new technologies and approaches. Students first get in touch with the media when, by reassembling, they enter a specific synthetic art work production video environment, the environment where visual installation is especially important, as it, distinct form movie production where the focus is on a narrative flow of the movie, creates suspension at an inner visual level. Some of the performing students: Ana Čigon, Brina Torkar, Nika Autor, Robertina Šebjanič, Staš Kleindienst, Sebastjan Leban, Velibor Barišič, Luka Umek, Andraž Sedmak, Artur Felician, Ana Grobler, Kaja Kosmač.
From December 17 to January 13 2008, the 13th festival of video and new media took place in the Ljubljana City Gallery and at some other locations, the production of ArtNetLab – Art and science integration association. The impact of earth's magnetism on North and South was the title of the video-match between the Academy of Fine Arts and Design Ljubljana and the Wanganu School of Design New Zealand. The following is what I wrote for the catalogue: This year's video production of the Academy of Fine Arts and Design Ljubljana carries the same characteristic - the students entering a specific synthetic art work production video environment, where visual installation is of great importance, as it creates suspension at an inner level. This year's selection shows a palette of different approaches, from video poetics (Bravničar, Grobler, Hodin) to mobile phone camera experiment (Marta Juvan) and conceptualisation of previously made videos and downloads (Zoran Poznič). Each and very author could be exposed for his or her specific approach, which is something that adds the video force, sovereignty and leadership with today's visual arts. Some of the participating students: Tilen Žbona, Slađana Mitrović, Vana Gačina, Dominik Mahnič, Ana Grobler, Mihail Hodin, Mark Požlep, Zoran Poznič.
On May 30th 2008, ArtNetLab set up a vide-match between the Academy of Fine Arts and Design Ljubljana and the Academy of Design Offenbach from Germany. The event was carried out in the Kiberpipa Gallery in Ljubljana at the time of the Media Match Speculum Artium 08. People that participated in the selection: Domen Rupnik, Alen Floričić, Ana Čigon, Vana Gačina, Irena Cerar, Eva Ferk, Lena Likar, Andro Banovec, Jure Markota, Tejka pezdirc, Kaja Kopitar, Gaja Madžarević, David Krančan, Ivana Ožetski, Mihail Hodin, Sarah Dolinšek, Declan Hurley, Mito Gegič, Tina Istenič, Matevž and Matic Sterle, Kaja Kraner, Urša Meke, Joanna Zajec-Slapničar, Vanja tataj, Mladen Vulas.
The credit for being able to carry out this year's Video Match goes to a postgraduate student of video and new media, Mirjana Batinič, as she was the one who contacted Professor Neli Ružič from the Esmeralda Academy of Arts, Mexico City. In one of her contacts with us she said not to expect something exotic, as is usually the case when talking about Mexico. Of course, we are aware of the fact that what we see is global progress and; as European and American professors are having lectures in Mexico City, the video as a global media development is based on the same foundations; how interesting it is going to be to compare it to that specific charge that the Mexican video nevertheless does have. What is characteristic of this year's production is that the works are markedly authorial, that all students researched the video media without any previously appointed topics and completely on their own and, either with statements, observations or criticism, put up an imaginary wall of intertwining video images; a wall that shows and defends the perception of techno intelligence in its greatest form.

Ass. Prof. Dušan BUČAR, The department of video and new media

O ESMERALDI

Nacionalna šola slikarstva, kiparstva in grafike »La esmeralda« je nastala 1917, kot rezultat upora in nasprotovanja pedagoškim normam akademizma Akademije San Carlos, zelo drugačnim od mehiške tradicije in tuje mehiške kulture. Identiteta Esmeralde ne specifični način predstavlja rezultat mehiškega modernizma in poroznost te identitete kot kompromis s sodobnostjo. Na Esmeraldi so predavali mehiški umetniki in intelektualci kot so: Frida Kahlo, Maria Izquierdo, Diego Rivera, Francesco Zuniga in Benjamin Perot. Od takrat naprej ima »Esmeralda« pomemben vpliv na umetnostnem področju ne samo v Mehiki, ampak tudi v celotni Latinski Ameriki. Leta 1946 »Esmeralda« postane del mehiškega Nacionalnega Inštituta za Umetnost (INBA), leta 1984 pa dobi status univerze.
»Esmeralda« je izobraževalna institucija odprtega tipa, občutljiva za kulturni, socialni in zgodovinski kontekst sodobnosti. Sobivanje različnih modelov interpretacije, medijev in tehnike, množi tako stične točke, kot tudi točke konflikta na področju postmodernizma. Študentje morajo znati integrirati raziskovalno – teoretični pristop in manipuliranje z umetniško vizualnimi jeziki z osebno in socialno izkušnjo, ki naj jo razumejo kot impulz pa tudi procesno polje integracije. Kaže se vedno večja potreba umeščanja umetnosti v socialne, historične in politične sfere, razumevajoč, da je umetniška praksa »produkcija smisla in afekta« v dinamični relaciji in obenem kontaminaciji s kulturnim in političnim kontekstom. V globalnem svetu, vse bolj virtualnem za ene in realnem za druge, postaja jasno, da je globalizacija v resnici mehanizem moči, kjer niso vsi prepuščeni na isti način. Kot pravi Marina Gržinić: »samo kapital je globalen, umetniško pedagoške prakse pa se modificirajo.« Umetniška praksa, in s tem tudi umetniško izobraževanje, se vse bolj osredotoča na eksperimentalne umetniške procese, kot so problematika dokumentacije in cirkulacije, ne na objekt – produkt – blago, ki se ne negira, ampak se manifestira kot ena izmed posledic.
Menim da je potrebno odkrivati načine upora močnim tendencam pretvarjanja umetniških izobraževalnih institucij v »apolitične form agencij«, tako da stalno menjamo strategije, in da je ključno provocirati iniciative kot je Video Match, ki dopuščajo izkušnjo medkulturnega soočanja skozi preiskavo identitet (osebnih, nacionalnih, etničnih in lingvističnih) v odnosu z drugimi. Akademske institucije zahtevajo strategije sodelovanja in izmenjave, ki bodo omogočile študentom eksperimentiranje z globalno-lokalnim kontekstom, pomenskimi mrežami in sodobnimi umetniškimi jeziki.

Mexico City, Neli Ružić, Vizualna umetnica in profesorica na ENPEG La Esmeralda

ESMERALDA

"La Esmeralda", national school of painting, sculpture and graphics, was founded in 1917 as a result of rebellion against and opposition to educational standards of San Carlos Academy, the principles of which are not closely connected to Mexican tradition and foreign Mexican culture. The identity of Esmeralda is that it uses a specific way of presenting Mexican modernism outcomes and the porosity of such identity as a manner of compromising with the present. Frida Kahlo, Maria Izquerdo, Diego Rivera, Francesco Zuniga and Benjamin Perot are some of the Mexican artists and intellectuals who enriched Esmeralda with their lectures. Ever since then, Esmeralda has presented an important influence in, not only Mexican, but the entire Latin American, field of art. In 1946 "Esmeralda" was admitted as a part of the National Institute of Art, in 1884 it was given the university status.
"Esmeralda" is an educational institution, the goals of which are to focus on studying cultural, social and historical contexts of the present. Points of contact, as well as points of conflict in the field of postmodernism are multiplied by the coexistence of different interpretation manners, media and techniques. The students should know how to incorporate a research – theoretical approach and art visual language manipulation with a personal and social experience, which is to be interpreted as an impulse, as well as the field of integration. A constantly rising need for contextualisation of art into social, historical and political spheres, with the perception of art practice "sense and affection production" being dynamically connected to and at the same time polluted with cultural and political context, is starting to surface.
It is becoming apparent that, in a global world – virtual to some and real to others – globalisation is indeed a mechanism of power where not all are treated the same. As stated by Marina Giržnić "while educational practices re modifying, only capital is global". The practice of art, including art education, is becoming more and more focused on experimental art productions, such as documentation and circulation problems, rather than focusing on the relation object – product – goods which is not denied but manifested as one of the consequences.
In my opinion, we need to work on discovering ways of rebellion against the so powerful tendencies of art educational institutions to turn into "apolitical agencies". This can be done by constant replacing of strategies, but what is most essential is to support projects such as Video Match, the aim of which is to bring intercultural experiences of confrontation through researching different identities (personal, national, ethnic and linguistic) and their correlations. Academies strive for cooperation and exchange strategies which allow the students the experience of a global – local context and contemporary languages of art.

Neli Ružić, Mexico City, Professor of visual arts at the ENPEG La Esmeralda

Splash!
Cremance
3:33, 2008

The Bath
Alejandro Nunez / Yan Dong
4:52, 2008

Zoom in (cubo/piel) / Zoom in (Cube/Skin)
Maj Britt Jensen
6:16, 2009

Croissant
Cremance
0:59, 2009

Untitled (First Delirium)
Alejandro Nunez Borja
2:41, 2008

T
Ricardo Velasco Mora (Velmor)
2:45, 2005

A mi hija (To my Daughter)
Julieta Aquinaco
4:46, 2006

Intervencion al espacio (Spatial Intervention)
Calixto Ramirez
6:09, 2007, Video performance

Naturaleza muerta con espiga (Still Life with Spike)
Calixto Ramirez
32:26, 2008, Video painting

Cabo Esperanza (Cape Hope)
Ulises Fierro Naranjo / Oliver Olivera Barragan
28:24, 2007

Boceto Animacion (Animation sketch)
Ulises Fierro Naranjo
0:50, 2007/2009

Mil Cuatrocientos no se que… (Fourtheen Hundreds don´t know what...)
Jorge Basurto
5:19, 2009

Una tarde con papa… (An afternoon with daddy…)
Liliana Ramales
7:16, 2002/2003

Intento (Attempt)
Claudia de la Torre
2:34, 2006

Tren se va (Train is Leaving)
Zaida Morales
0:40, 2007, Frame by frame with TV images

Avoir - Non Avoir
Luis Ramirez Pedraza
4:30, 2008