

1.3 festival videa in novih medijev/ 1.3 Festival of Video and New Media Art

ArtNetLab Društvo za povezovanje umetnosti in znanosti

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Video in novomedijski pogled

Teoretik novih medijev Lev Manovich je nekje zapisal, da gre pri ustvarjanju računalniških iger pravzaprav za ustvarjanje novih svetov, in to ugotovitev bi bilo mogoče v luči njegove teorije preslikati na vso novomedijsko umetnost. Pravi tudi, da digitalna kinematografija, osrednji predmet njegove pozornosti, ne sledi več indeksikalni logiki, ker ni več medijska umetnost, temelječa na snemanju, ampak da se fotografija in film zdaj vzpostavlja skozi logiko slikarstva in grafike, nerazločena od animacije. »Kinematografija postane posebna veja slikarstva.«[1]

1.3 festival videa in novih medijev temelji na triletnem organiziraju 10., 11. in 12. mednarodnega festivala računalniških umetnosti, osrednjega projekta ArtNetLabo, Društva za povezovanje umetnosti in znanosti, v obdobju 2004 – 2006, ko je bilo društvo eden od nosilcev nacionalnega programa s področja intermedijskih umetnosti. Vsebina 10., 11. in 12. MFRU je temeljito dokumentirana v treh katalogih in na spletiščih (<http://mfru.si>). ArtNetLab je bil z MFRU povezan že od vzpostavitve produkcije na ravni umetniškega projekta leta 2000, nato pa kot uradno registrirana neodvisna institucija tudi nosilec festivala v letih 2004 – 2006. Pred tem obdobjem je bil ArtNetLab avant la lettre pomembnejši del festivala, društvo je nameč nastalo iz iniciative katedre za video na ljubljanski Akademiji za likovno umetnost in oblikovanje, ki se že dlje časa posveča povezovanju znanstvene misli – in z njo tudi znanstvenih institucij, kot je Fakulteta za računalništvo in informatiko UL – in umetniškega koncepta. Zgodovina obsežnega sodelovanja ALUO na MFRU poteka od 5. MFRU leta 1999 in je izčrpano predstavljena v zborniku *The Future of Computer Arts & The History of the International Festival of Computer Arts, Maribor 1995-2004*. Festival je zaradi reorganizacije letos spremenil naziv in 1.3 festival videa in novih medijev, ki natančneje odraža vsebino: novi mediji se povezujejo s tradicijo videa, ki presega zgolj tehnoumetniški vidik in odpira razmislek v smeri konceptualnih umetniških praks, z dodatnim poudarkom na vizualnih umetnostih.

Festival je letos predstavil sedeminšestdeset novomedijskih projektov in videov, od tega štiri instalacije, ki obsegajo samostojno sobo v galeriji, šestnajst instalacij in softverskih projektov ter sedemintrideset videov. Festival tudi letos predstavlja spletno umetnost kot ključni del sodobne novomedijске umetnosti, pet spletnih del ter diskurzivni projekt kustosa, ki jih poveže v celoto. Razstavo v Mestni galeriji Ljubljana sta dopolnjevali projekciji videov ter digitalnih animacij v dvorani Kinodvor. Na otvoritvi so za dodatno dogajanje poskrbele še tri interaktivne instalacije gostujočih študentov programa Erasmus na ljubljanski ALUO.

Mednarodno selekcijo trinajstih uveljavljenih avtorjev digitalne animacije je pripravil avstrijski kustos in novomedijski umetnik Dietmar Offenhuber in z njim zamejil dve skrajnosti sodobnih raziskav v mediju digitalne animacije: formalne abstraktne eksperimente, ki se navezujejo na računalniški algoritem, ki jih vizualizira, ter na drugi strani različna narativna približevanja obstoječi realnosti, ki se z digitalnim medijem svobodno preoblikuje. Digitalna animacija je bila letošnja osrednja tema festivala, saj predstavlja novi medij, ki se v našem času najhitreje razvija. Zato smo k soočenju v VideoMatchu 07 povabili oddelek za digitalno animacijo na Wanganui School of Design z Nove Zelandije, kjer je eno od svetovnih središč te stroke. Ob dvanajstih digitalnih animacijah iz Wanganua po izboru Michaela Wonga je VideoMatch 07 predstavil izbor dvanajstih videov z ljubljanske ALUO po izboru Dušana Bučarja. Videi so bili predvajani v Kinodvoru ter razstavljeni v galeriji kot instalacija podatkovne zbirke z brskalnikom in dinamičnim izborom šestih dodatnih videov, predvajanih na ekranih računalnikov v mreži, ki so se spreminali upoštevajoč obiskovalčevič pregledovanje arhiva (projekt Mouseion Serapeion 1.1 Instalacija Narvike Bovcon in Aleša Vaupotiča).

Offenhuberjev izbor projektov v mediju digitalne animacije je poleg videov obsegal tudi interaktivne animacije v Flashu avtorja Denea Watkinsa. Zanje so značilne duhovite domislice na ravni animacije in zgodbe ter poudarjena interaktivnost, ki vključuje uporabnikove odločitve. V selekciji interaktivnih animacij z naslovom Prebliski/Flashes smo na festivalu predstavili tudi novomedijski opus dveh slovenskih avtorjev, Klemena Gorupa in Robija Cagliča. Klemen Gorup izdeluje vmesnike za gradnjo digitalnih animacij in digitalnih grafik, v katerih ima uporabnik na voljo vnaprej pripravljene elemente, iz katerih v Grafikatorju in HCI Grafikah gradi slikovno celovitost spreminjačo se podobe ali pa stripovsko situacijo z junaki in zapletom v projektu Skicirka. Robi Caglič ustvarja računalniške igrice, ki so podobne haikujem v tem mediju. Na izvirov in presenetljiv način združuje medij klasične animacije in subtilno estetiko črtne risbe z delovanjem računalniškega igralnega vmesnika, ki ga spet presenetljivo reducira na ritmično namesto na semantično uporabo samo dveh tipik na tipkovnici. Ritm, zajeti v animaciji na zaslonu, se spreminjajo z ritmom uporabnika, ki na ta način žene igro proti koncu. Igrca tako popelje uporabnika na počasno dirko skozi več nivojev. Na mlaki uporabnika sooči z meditativenim vodnim tokom in krožnim valovanjem gladine ob podobno kot v realnosti brezsmiselnem metanju kamnov v mlako, Moja brunarica – moj pogled prisili uporabnika v enolično in dolgotrajno delo pri gradnji hiše od temeljev navzgor.

Mednarodno spletno selekcijo Open.Line.3 – Identiteta je stvar samoreprezentacije je pripravil italijanski novomedijski umetnik Mauro Arrighi in na podlagi petih izbranih projektov, pridobljenih prek raziskave, zasnoval zanimiv ekskurz v problematiko identitete na spletu. Mauro Arrighi je na festivalu nastopil tudi s predavanjem na to temo.

[1] Manovich, Lev. *The Language of New Media*. Cambridge, Massachusetts, London, England: MIT Press, 2001. Str. 248, 295, 308.

V Mestni galeriji se s samostojnimi postavitevami predstavljajo slovenski novomedijski umetniki v treh sobah. Gorazd Krnc je soočil medije slikarstva, videa in računalniškega programja za ustvarjanje računalniških grafik v dialektični postavitvi, ki pretehta vse mogoče permutacije povezovanja medijev s posebnim poudarkom na vprašanjih, kateri medij predhaja drugemu – v vseh smereh: kako je podoba izoblikovana v določenem mediju in na kakšen način se strukturno prenaša v drug medij, do kakšne mere jezik medija narekuje formalizem podobe v njem. Obiskovalec je povabljen k uporabi programa Plain Forms, ki ga je umetnik načrtoval kot grafični vmesnik za izdelavo predloge za (naslikano) sliko s celotnim naborom računalniških filtrov za spremajanje barvnih vrednosti pikselov, vendar pa v kontekstu ozko zamejenih možnosti grafične predelave petih podob po izboru umetnika. Cilj uporabe programa Plain Forms ni ustvarjanje iz nič ampak »zgolj oblikovanje« (angl. to form) obstoječih podob. Desno od slike Armanovega klavirja video trak Troje vrat s postopki inkrustacije premontira podobe in zgodbe iz zgodovine filmske umetnosti – izseki iz filmskega medija vstopijo v krog medmedijske izmenjave podob skozi novomedijsko predelavo.

Tilen Žbona, v sodelovanju z italijansko videastko Valentino Meli, razvija zapis morfinga med objektom in subjektom v novomedijski komunikaciji. Slikar in videast je razvil vmesnik za slikanje po podobi na računalniškem monitorju, v katerem uporabnik razvija lastno senzibilnost za vlečenje slikarske poteze. Občutljiva površina celotne slikovne predloge se namreč odziva na uporabnikov dotik in hitrost gibanja poteze dopolnjuje z lastno hitrostjo razkrivanja panoramske podobe. Umetnik je uporabniku priskrbel »čopiče« z izbranimi motivi in barvnimi izseki iz svojih videov, fotografij in slik. Prostorska postavitev Žbonovega Morfinga 5.2 obsegata panoramsko digitalno grafiko, računalnik s projekcijo in tiskalnikom ter istoimenski video trak kot prvotni zapis podobe, ki se »morfa« že v aktu snemanja z video kamero v transferju med muzo in očesom za kamero.

Peter Ciuh preslikuje kompleksna sistema teorije barvne in glasbene harmonije drugega na drugega. Pri tem ne gre za preprosto sinestetično izkušanje zvoka in barve, ampak za analitični prevod med dvema sistemoma, ki sta že sama po sebi logična in tudi drugotna zapisa čutnega dražljaja. Uporabnik lahko zaigra na klaviaturo in spremlja barvni zapis – prekodiranje glasbe. Glasbeni barvni vzorci nadomestijo notne zapise in zaživijo kot računalniške grafike na prosojnih papirjih.

Interaktivnost v klasičnem slikarskem mediju zasnuje Igor Bravničar v video instalaciji Konec časa. V galeriji nastanejo štiri platna, vsako izmed njih v enem dnevu – naslikajo jih obiskovalci galerije po želji. Za izhodišče prvi dan umetnik ponudi namesto teže praznega belega platna izsek iz lastne slike, vsak naslednji dan pa na platno natisnjeno fotografijo slike prejšnjega dne. Video dokument Bravničarjevega akta slikanja vzpostavlja ikono slikarja in njegove karizme, s tem pa neposredno nagovori obiskovalca galerije in mu ponudi, naj zasede to specifično, družbeno stigmatizirano pozicijo v dispozitivu instalacije.

Mark Požlep sam nastopa kot medij za obsejijo slikarskega pogleda: svetovi, ki jih ustvarja v različnih medijih slike, kiparske instalacije, videa in animacije so prežeti z barvnim žarčenjem, ki posreduje vizualne in čustvene zaznave klišejskih motivov iz sodobne mediljske družbe, si jih prilašča in jih predeluje v predmete slikarsko intenzivnejše izkušnje. Video je pri Požlepu integralni del slikarske instalacije in obratno.

Nasprotno, s povsem tehnomodificiranim pogledom, izključujoč vsakršen vizualni stik z materialnostjo, se ukvarjata umetnika Marko Glavač v interaktivni instalaciji. Videti nevidno in Iztok Holc v interaktivni instalaciji Metastaze svetlobe in podobe. Marko Glavač je izdelal Brancusijevega Ptiča v prostoru, ki ni več kiparski objekt v galeriji, ampak digitalno skeniran in rekreiran kot digitalni model v virtualni realnosti. Vmesnik za ogled digitalne skulpture je tudi povsem nematerialen – namesto neposrednega dostopa do objekta v računalniški zbirki, se ta generira interaktivno v prostoru kot tridimenzionalni model, odvisen od naše pozicije v realnem prostoru. Uporabnik do kipa dostopa z uporabo označevalnika (angl. marker), ki ga zazna kamera, njen program računalniškega vida pa posnetek kamere dopolni s perspektivno usklajenim virtualnim modelom kipa. Iztok Holc je v svoji instalaciji uporabil tehnologijo računalniškega vida, ki sledi potovanju uporabnikovih prstov po reliefu v zaprti škatli z režo. Taktilno odkrivanje površine reliefsa se vizualizira s sledjo gibov na ekranu. Računalniški vid je most med vidnim in nevidnim.

Analogen zapis gibanja v realnem prostoru nastopi v projektu motionPicture Luke Umeka, ki je s pomočjo video kamere zabeležil gibanje obiskovalcev Ljubljanskega gradu. Nasprotno, povsem prazen prostor se odpira v interaktivni panorami Vanje Merviča, ki v kulturno skoraj neobeležen prostor nekega brezimnega križišča na Novi Zelandiji vnaša diskurzivno posredovanjo izkušnjo te praznine s strani Evropeja. Gostoto naseljenosti naših krajev, ki se lahko prevede tudi v poplavno instantnih osebnih ali pa turističnih fotografij, na spletu zbirka arhiv Klemna Jeraše FotoDataSlo.

Maja Smrekar naseli robota System Cassio:pia pri vhodu v galerijo, njen nagovor obiskovalcev z informacijskim tokom videov, zvokov in utripanja žarnic se kreše ob panoramski digitalni grafiki tehnološko nenaseljenega okolja, v katerem so celo tehnologije lesenih kmetijskih pripomočkov v stanju razpadanja. Vendar ... tudi v tem okolju začutimo sevanje Cone iz Stalkerja.

Evelin Stermitz v video instalaciji Struktturni model preseka opno video podobe, mejo med objektom in abstraktno površino, zlom v diskurzu pa je nujen za feministično prepomenjanje psihoanalitske doktrine.

Vana Gačina obiskovalce galerije poveže v komunikacijo, ki ne prenese laži, saj edini izraz na njenem poenostavljenem internetnem protokolu poteka prek barv, rudimentarnih form in zvoka. »Touch me!« pravi instalacija. S pritiskom na prijetno mehko površino slike v eni sobi sporočamo signale obiskovalcu v drugi sobi, ta se nanje lahko odzove prek podobne slike-tipkovnice.

1.3 festival videa in novih medijev se zahvaljuje vsem umetnikom, ki so predstavili svoje projekte, kustosom Dietmarju Offenhuberju, Mauru Arrighiju, prof. Sreču Draganu, doc. mag. Dušanu Bučarju in Prof Michaelu Wongu, producentom sixpackfilm, galeriji Ganes Pratt in Kiberpipi, partnerjem Mestni galeriji Ljubljana, Kinodvoru, Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani ter vsem sponzorjem. Posebej se zahvaljujemo Fakulteti za računalništvo in informatiko UL ter njenemu dekanu prof. dr. Francu Solini, ki že več let omogoča članom ArtNetLaba ustvarjanje novih softverskih in hardverskih rešitev za umetniške koncepte.

V katalogu so ekranske slike nagnjene za kot trideset stopinj. Fotografije instalacij so bile posnete na 1.3 FVNM v Mestni galeriji Ljubljana.

Narvika Bovcon, Aleš Vaupotič, ArtNetLab, koordinatorja festivala

The Video and New Media Gaze

The new media theorist Lev Manovich wrote that in creating computer games the results are really new worlds, however in the light of his theory we could generalize this to cover all new media art. Also he states that digital cinema, being his focus of study, doesn't follow the indexical logic of the media arts as recording arts. Photography and cinema are now subordinated to the logic of painting and graphic arts, and undistinguishable from animation. "Cinema becomes a particular branch of painting." [1]

The 1.3 Festival of Video and New Media Art was founded on the 10th, 11th and 12th edition of the International Festival of Computer Arts organized by ArtNetLab, Society for Connecting Art and Science, in the period from 2004 to 2006, when the society was one of the flagship organizations for the national program in the field of intermedia art. The 10th, 11th and 12th IFCAs were documented in the catalogues and on the websites (<http://ifca.si>). ArtNetLab had close ties with the IFCA from its founding as an artistic project in 2000, later it was as a registered independent institution also the main organizer of the festival in 2004-2006. Before all these ArtNetLab avant la lettre was an important part of the festival, since the society was initiated by the chair for Video and New Media at the Academy of Fine Art and Design in Ljubljana, which forwards the collaboration between the scientific thought – and with it also scientific institutions, such as the Faculty of Computer and Information Science UL – and the artistic concept. The history of the Academy's presentations at the IFCA takes place since the 5th IFCA in 1999 and it is comprehensively documented in the monograph *The Future of Computer Arts & The History of the International Festival of Computer Arts, Maribor 1995-2004*. This year the reorganized festival has changed its title to the 1.3 Festival of Video and New Media Art that reflects its scope more precisely: the new media intertwines with the tradition of video art, which transcends the mere techno-artistic perspective and opens up towards the conceptual art practices, with additional emphasis on the visual arts.

This year the festival presents sixty-seven new media projects and videos; four installations encompassing each a whole room in the gallery, sixteen installations and software projects, and thirty-seven videos. The festival also once again features Internet art as the key ingredient of contemporary new media art: five Internet works and a discursive project of the curator that ties them together. In addition to the exhibition two screenings of videos and digital animations took place in the cinema Kinodvor. During the opening the Erasmus students visiting the Academy of Fine Arts and Design in Ljubljana presented another three interactive installations.

Dietmer Offenhuber, himself apart from being a curator also a new media artist, prepared the international selection of thirteen established artists from the field of digital animation. The works inhabit the space between two extremes in the development of contemporary digital animation: the abstract formal experimenting employing algorithms for its visualization and various narrative approaches to reality, which is freely transformed in the digital medium. The digital animation was this year's theme of the festival, since it is the new medium that is at the tip of contemporary technical developments. This is the reason that the VideoMatch 07 invited digital animation class of Michael Wong from the Wanganui School of Design, UCOL, New Zealand, which is located close to one of the world centres for visual effects. Alongside twelve digital animations from Wanganui the curator Dušan Bučar presented twelve videos of the students of the Ljubljana Academy. The videos were shown in the cinema theatre Kinodvor and exhibited in the gallery as an installation of a database with a browser and a dynamic selection of six additional videos on screens of networked computers that changed according to the user's interaction with the archive (project Mouseion Serapeion 1.1 Installation by Narvika Bovcon and Aleš Vaupotič).

Offenhuber's selection included also Flash animations by Dane Watkins, which are humorous on the level of animation and story, the interactive ones however prompt the user to take decisions. In the Flashes section of the festival also the new media works by Klemen Gorup and Robi Caglič were presented. Klemen Gorup constructs interfaces for creation of digital animations and digital graphics, where the user is confronted with pre-built elements and from those he/she forms dynamic images in the Graphicator and in the HCI Graphics or comics-like situations with heroes and a plot in the Sketchbook. Robi Caglič builds media specific haikus in the form of simple computer games. In an unexpected and original way he merges the traditional animation and the subtle aesthetics of the drawing with the computer game interface reducing it, again unexpectedly, to rhythmic and not semantic use of only two keys on the keyboard. The rhythms in the animation on the screen change with the user's rhythm, which drives the animation forward. A Little Game takes the user on a slow race through multiple levels. The next interactive animation In the Pond faces user with a meditative flow of water and circular waves on its surface being a consequence of meaningless throwing of pebbles into water, much the same as in everyday life. My Hut - My View forces the user to painstakingly build a hut starting with foundations.

Mauro Arrighi, a curator and new media artist, contributed the international selection of Internet art works OpenLine.3 - Identity is a Self-Representation's Issue. On the basis of five projects he presented an interesting thesis regarding the issues of identity online. Mauro Arrighi also held a lecture at the festival.

[1] Manovich, Lev. *The Language of New Media*. Cambridge, Massachusetts, London, England: MIT Press, 2001. P. 248, 295, 308.

Three rooms of the City Art Museum presented three Slovene new media artists and their room size installations. Gorazd Krnc confronted painting, video and software media in a dialectic set-up that discusses all possible permutations of their interconnections, while putting special stress on the questions, which medium precedes the other – in all directions: how the image is construed in each of the media and how this logic is transferred from one medium to another. Also, to what extent the language of one medium dictates the formal qualities of images contained in it. The visitor is invited to use the software Plain Forms, which is a graphical user interface that allows the user to construct a scheme for a painting by means of computer filters for changing pixel colours, however the options are limited to five source images chosen by the artist. The aim of the Plain Forms software is not the creation ex nihilo but to build forms out of existing images. To the right of the graphic Arman's Piano there is the video projection Three Doors, which uses blue-key effect to reedit images and stories from the film history – excerpts from the film medium enter the circle of the intermedia image exchange through the new media.

Tilen Žbona working together with Italian video artist Valentina Meli explores the inscription of morphing between the object and the subject in the new media communication. The painter and video artist Žbona has developed an interface to paint over the image on the computer screen, whereby the user practices his/her sensibility for the painterly stroke. The sensitive surface of the initial image reacts to the user's touch and the velocity of his strokes with the change of rhythm of appearance of the panoramic image. The artist provided the "brushes" with selected motives and colour surfaces from his videos, photographs, and paintings. The installation of Morphing 5.2 includes a panoramic digital print, a computer with a projector and a printer, and a video – as the first recording of the image that is being "morphed" already in the act of recording in the transfer between the artist and his Muse.

Peter Ciuha translates two complex systems: the colour theory and the theory of harmony in music. The project is not a mere synesthesia of colours and sounds, but an analytical attempt to relate two systems, both being already secondary recordings of human experience. The user is invited to play the electric piano and follow the colours and forms reencoding the sounds. The musical patterns replace the score and begin their life as computer graphics on translucent papers.

Igor Bravničar developed a traditional interactive medium in his project The End of Time. The visitors of the gallery made four paintings on canvases in four days. The starting point is a print of a segment of the artist's painting, instead of the heavy whiteness of an empty canvas, and each evening the artist photographs the result of the previous day and prints it on a new canvas for the visitors to paint on it on the next day. The video document of Bravničar's act of painting introduces the painter's charisma, which invites the visitor to inhabit this specific, socially stigmatised position in the apparatus of the installation.

Marko Požlep himself act as the medium for the obsession of the painter's gaze; the worlds that he creates in different media – painting, sculptural installation, video and animation – are saturated by colourful glow, which mediates visual and emotional experience of the clichés of contemporary media society, appropriates them and reworks them into the objects of an intensified painterly experience. Video, in Požlep's case, is the ingredient of a painterly installation and vice versa.

On the contrary, the theme of Marko Glavač's interactive installation To See the Invisible and Iztok Holc's interactive installation Metastases of Light and Image abandone all visual contact with materiality in favour of the techno-modified gaze. Marko Glavač made the Brancusi's Bird in Space that isn't a gallery object any more but a digital scan recreated in the virtual reality as a digital model. Also the interface to see the digital sculpture is immaterial – instead of direct access to the object in a computer database it is generated interactively in space as a 3-D model, according to our position in real space. The user gains access to the sculpture by using a marker that a camera sees, which allows the computer vision application to build its image in matching perspective inside the projection of the camera's shot. Iztok Holc used for his installation the technology of computer vision that records the movement of the user's fingers over a relief in a closed box with a slot. The tactile discovery of the surface of the relief image is visualized through the traces of the movements on computer screen. The computer vision is the bridge between visible and invisible.

The analogue recording of the movement in real space features in the motionPicture project by Luka Umek, who records with a video camera the movement of visitors of the Ljubljana castle. Quite the opposite image of space is present in Vanja Mervič's interactive panorama that adds author's discursive experience from the European point of view of the culturally almost featureless space of a nameless crossroad in New Zealand to its image. The density of population in our region could be translated also to a flood of instant personal and tourist photos that Klemen Jaraša collects in his archive FotoDataSlo.

Maja Smrekar placed her robot System Cassiopia by the entrance to the gallery; its appeal to the visitors with an information flow of videos, sounds, and blinking light bulbs collides with the panoramic digital print of an environment that is uninhabited by technology, where also the wooden farming tools are in a state of decay... nevertheless, we can feel a touch of the Zone from Stalker.

In the video installation Structural Model Evelin Stremitz cuts the surface of the video image, the boundary between the object and the abstract surface. The break in the logic of the discourse is essential for a feminist reconceptualisation of the psycho-analytic doctrine.

Vana Gaćina establishes a communication that the visitors can use to interact. This system based on colours, rudimentary forms and sounds that carry the information over a simplified internet protocol doesn't allow the user to lie. "Touch me!" calls the installation. By pressing on the soft surface of the image in one room we communicate signals to another user in another room, who can reply by pressing on the similar second painting-interface.

The 1.3 Festival of Video and New Media Art would like to thank all the artists, who have presented their projects, the curators Dietmar Offenhuber, Mauro Arrighi, prof. Srečo Dragan, doc. mag. Dušan Bučar and Prof Michael Wong, the producers sixpackfilm, Ganes Pratt Gallery and Cyberpipe, our partners City Art Museum Ljubljana, Kinodvor, Academy of Fine Art and Design, University of Ljubljana, and all the sponsors. Special thanks goes to the Faculty of Computer and Information Science, and its dean prof. dr. Franc Solina, that for many years now makes it possible for the ArtNetLab members to create new software and hardware solutions for the artistic concepts.

The screenshots in the catalogue are leaning at an angle of 30°. The photographs have been taken at the 1.3 FVNMA in the City Art Museum Ljubljana.

Narvika Bovcon, Aleš Vaupotič, ArtNetLab, festival coordinators

Digitalna animacija/Digital Animation

Izbor/Selection: Dietmar Offenhuber

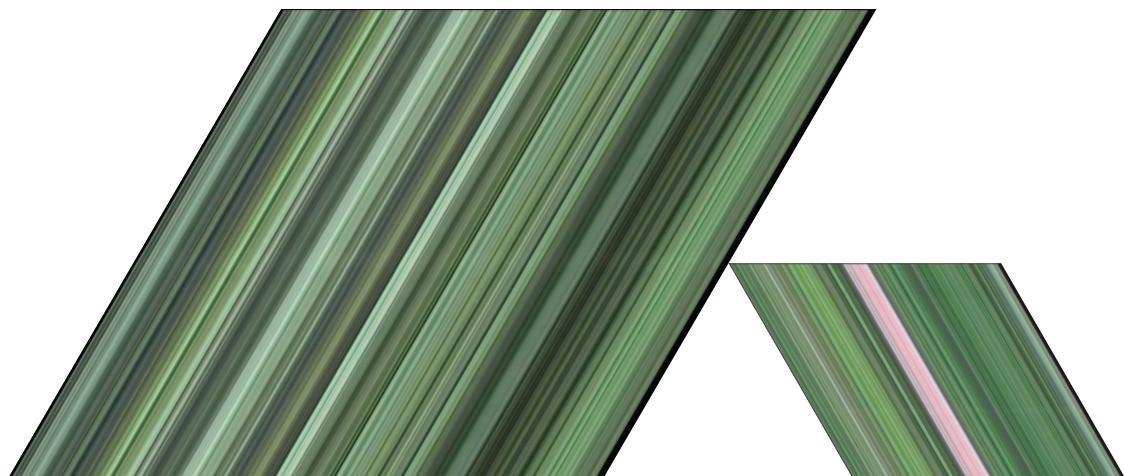
Izbor raziskuje trajektorij, ki bi ga lahko imenovali digitalna »Avtorska animacija«. Ko so enovite estetike, nastale pod vplivom programja za 3D animacijo ter neo-analogne reakcije nanje že stvar preteklosti, smo priča novemu razcvetu praks digitalne animacije, ki se ukvarja s tehničnim medijem na neposreden in intimen način. V duhu izumiteljev kot sta Len Lye in Norman McLaren tokratni izbor predstavlja umetnike, ki so razvili individualni pristop k digitalni animaciji in njenim temeljnim mehanizmom.

Program je razdeljen na dva dela, figurativnega in konkretnega. Vsebuje različne pristope k vizualni glasbi, tesni zvezi med obliko in zvokom (David Muth) in raziskavi zamejenega vizualnega besednjaka (lia); konkretni izkušnji barve (Karø Goldt) in ritma (Billy Roisz). Animacija je uporabljena kot filter za zaznavo realnosti (Studio Smack, Martina Stiftinger, Barbara Toth) in kot pripovedno orodje (Anna Maria Jung, Bovcon/Vaupotic). Tehnike vključujejo ročno risbo (Watkins), filmske kolaže »najdenih trakov« (Michaela Schwentner); digitalna estetika se razteza od avtonomnega obnašanja generativnih algoritmov (n:ja, Doser/Hofstetter) do strukturalnega minimalizma gole mreže (Pffaffenbichler/Schreiber). Onkraj tendenc vsakega posameznega umetnika, vsako posamezni delo predstavlja stališče o mediju samem.

The selection explores a trajectory that could be described as digital Auteur Animation. Now, that the unified aesthetics shaped by 3d animation packages and the following neo-analog reaction against it are things of the past, we witness a new blossoming of digital animation practices that deal with the technical medium in a direct and intimate way. In the spirit of inventors like Len Lye and Norman McLaren, this selection features artists who have developed an individualistic approach to digital animation and its underlying mechanisms.

The program is split into two parts, a figurative and a concrete one. It includes different approaches to visual music, the tight coupling of shape and sound (David Muth) and the exploration of a restrained visual vocabulary (lia); the concrete experience of color (Karø Goldt) and rhythm (Billy Roisz). Animation is applied as a filter for the perception of reality (Studio Smack, Martina Stiftinger, Barbara Toth) and as a narrative device (Anna Maria Jung, Bovcon/Vaupotic). Techniques include manual drawing (Watkins), cinematic collages of found footage (Michaela Schwentner); the digital aesthetics range from the autonomous behavior of generative algorithms (n:ja, Doser/Hofstetter) to the structural minimalism of the bare grid (Pffaffenbichler/Schreiber). Beyond each artist's personal agendas, each work makes a statement about the medium itself.

Dietmar Offenhuber

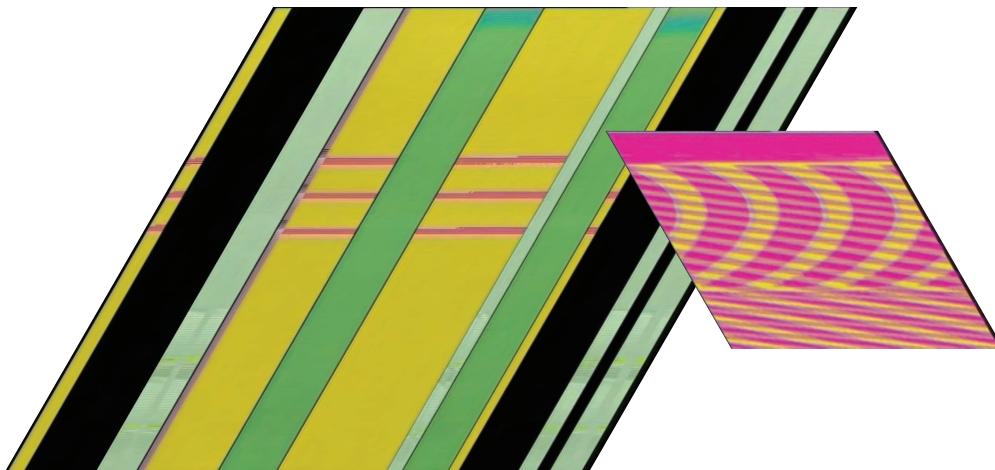


été je film o izobilju. Esej o občutju visokega poletja in o trenutku, ko se zaveš, da bo cvet kmalu ovenel.

été is a film about abundance. An essay about the feeling of high summer and the moment you realize that the blossoming will turn into withering shortly. The enjoyment of this point in time is marred by the knowledge that it will end soon.

Karø Goldt:
Poletje/Été
(summer / has been)

2006
3 min 10 s
Glasba/Music: Jürgen Grözinger
Distribucija/Distribution: sixpackfilm



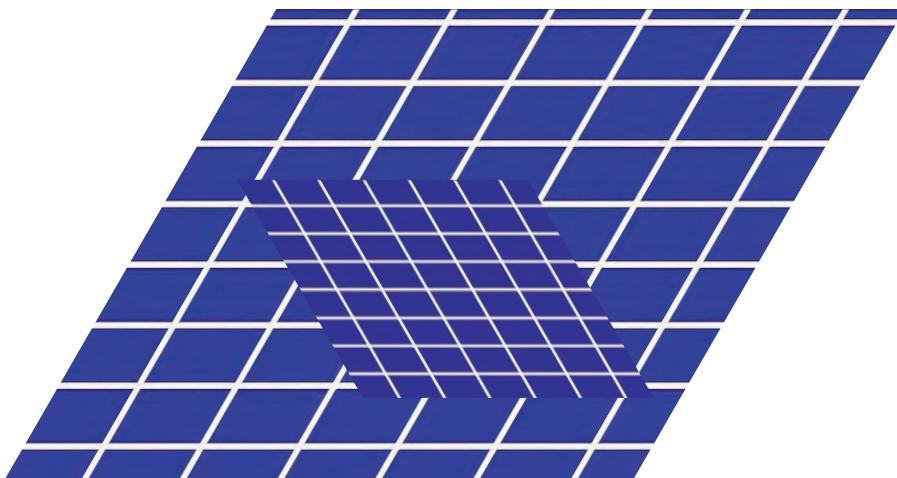
Billy Roisz: elesyn 15.625

2006

Zvok/Sound: dieb13, Sarah Washington, Knut Aufermann,
Toshimaru Nakamura, Billy Roisz, Dieter Kovacic
Distribucija/Distribution: sixpackfilm

elesyn 15.625 se vrača k začetkom elektronske glasbe in sintetične podobe z elektromagnetnimi signali, frekvenco in amplitudo, ki modificirajo barve, črte, ton, gibanje in dinamiko. Gibljive slike in glasba so proizvedene s preprostimi signali, kot so akustična in optična povratna zanka, radijski valovi in ukrivljen tok. Rezultat je zelo barvita diorama električne sinestezije.

elesyn 15.625 goes back to the fundaments of electronic sound and image synthesis - the electromagnetic signals, their frequencies, amplitudes which are the basis for colours, lines, tone pitch, movement and dynamics. Moving images and music are generated by "simple" forms of signal routing like acoustical and optical feedback, radio waves, bended circuits. The result is a very colourful - in the visual as well as in the aural sense of the meaning - diorama of "electric synesthesia".



Norbert Pffaffenbichler, Lotte Schreiber: a1b2c3

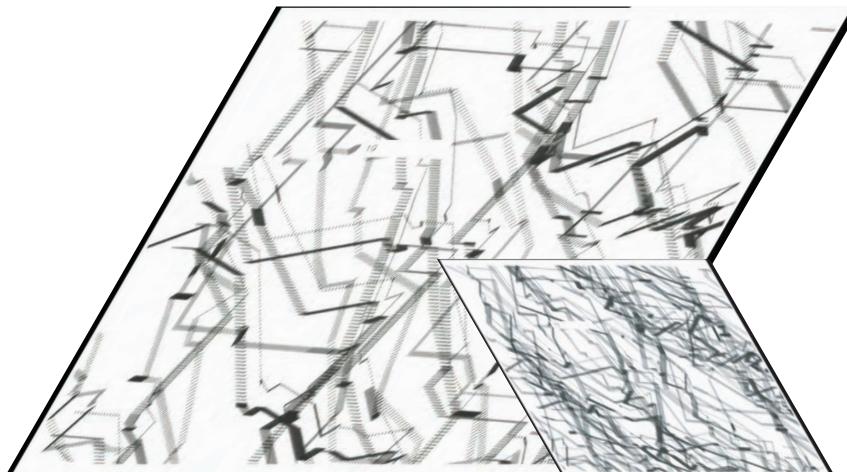
2006

4 min 50 s

Glasba/Music: Bernhard Lang
Producija/Production: Medienturm Graz
Distribucija/Distribution: sixpackfilm

Video je narejen z minimalnim številom parametrov. Enakomerna mreža bele barve na modrem ozadju strukturira podobo. Mreža se giblje pravokotno levo in desno, navzgor in navzdol s širimi različnimi hitrostmi. Vse avdio-vizualne spremenljivke kompozicije izhajajo iz razmerja video ekrana ločljivosti 720 x 576.

The work is based on the idea of making a video with a minimum number of parameters. A uniform white grid on a blue background structures the picture. This grid moves orthogonally to the left, right, upward and downward at four different speeds. All of the audiovisual composition's parameters are based on the ratio of the screen's dimensions in digital video, 720 x 576.



Annja Krautgasser [n:ja]: VOID.SEQZ 5

2006

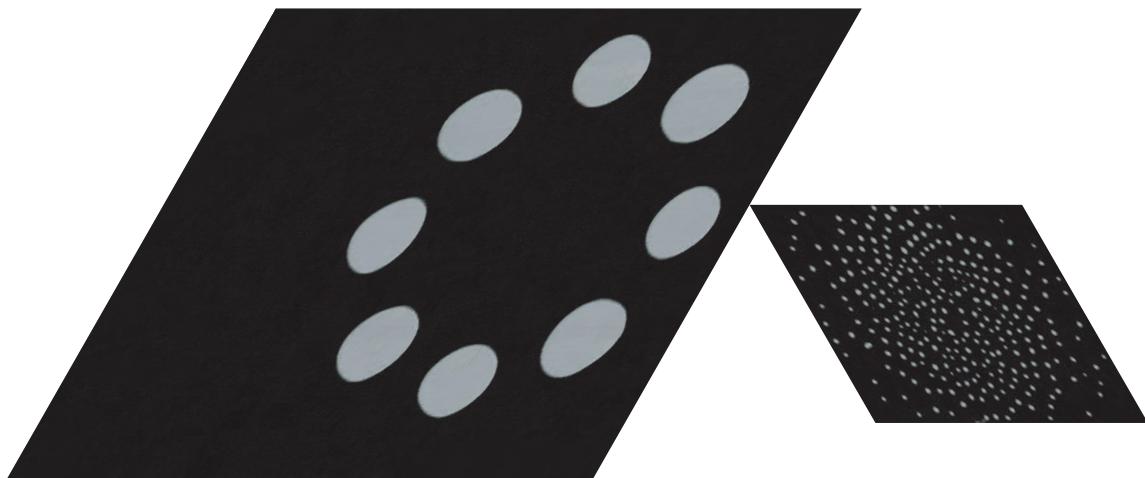
5 min 40 s

Glasba/Music: Martin Siewert

Distribucija/Distribution: sixpackfilm

Številka 5 iz naslova pomeni, da je to video iz serije: nastal je s pomočjo programa za audio-vizualne performanse. Video je črno-beli in geometričen, kar omogoča računalniško podprtje formalne študije. Sledi teoriji Leva Manovicha o »paradigmi kompleksnosti« v sodobni medijski umetnosti.

The number 5 in the title indicates that this computer animation is part of a series. [n:ja] worked with a special script originally developed for audiovisual performances. What all the works in the Void series have in common is that they are in black and white with simple geometric shapes providing the basis for computer-aided formal studies. [n:ja] followed a strategy that media theorist Lev Manovich called the "paradigm of complexity" in contemporary media art.



Barbara Doser, Hofstetter Kurt: UREDI-PRE-UREDI/ ORDER-RE-ORDER

2006

7 min

Zvok/Sound: Hofstetter Kurt

Distributer/Distributor: sixpackfilm

Video potrjuje Einsteinovo teorijo, da "nič ne more obstajati brez reda in nič se ne ustvari brez kaosa". Izhodišče vizualizacije je video povratna zanka, ki ustvari obroč vrtečih se svetlobnih točk. To je večkrat posneto z ekранa z različno hitrostjo prehajanja, kar ustvarja kaotičnost gibanja.

ORDER-RE-ORDER complies with one of Einstein's theories that "nothing can exist without order, and nothing can be created without chaos." The visual starting point is video feedback, which forms a ring of rotating points of light. This is repeatedly filmed from a monitor on which the scrolling speed is manipulated, thereby animating and accelerating the light cells, which plunge into chaos several times.

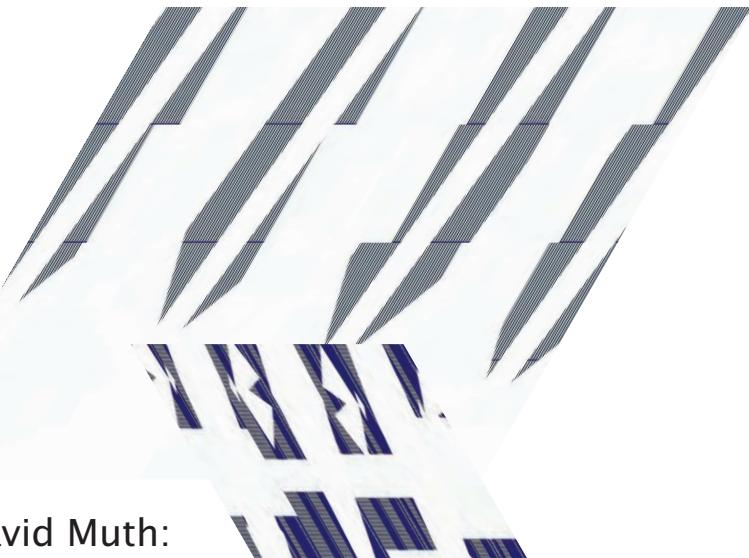


Lia: int.16/45//son01/30x1

2006
5 min 40 s
Zvok/Sound: @c
Distribucija/Distribution: sixpackfilm

Na začetku pulzirajoči beli kvadrati zavzamejo abstrakten prostor, na koncu pa se nam zdi, da slišimo zvok valov na robu morja in simfonijo drsečih, kroženih figur. Premišljena neodločnost med minimalizmom VJ-a in fragmenti pripovedne namere.

At the beginning pulsing white squares conquer an abstract space, and at the end it seems we can hear the sound of waves at the sea's edge accompanied by a symphony of gliding, circling figures. Calculated indecision between VJ minimalism and fragments of a narrative intention.



David Muth: Ti si Sony mojega življenja/ You Are the Sony of My Life

2007
3 min 40 s
Glasba/Music: GCTTCATT

Animacija raziskuje ritmične vzorce skozi vizualizacijo v slogu abstraktnega minimalizma. Sliko izrisuje posebej za to napisan softver. »Tehnika mora biti mehanska, natančna, ne impresionistična,« je zapisal Theo van Doesburg v svojem manifestu Konkretna umetnost iz leta 1930 kot klic k novi obliki abstrakte umetnosti.

The animation You Are The Sony Of My Life visually explores rhythmic patterns through abstract minimalism. Specially written software generated the imagery. "Technique should be mechanical, that is to say exact, anti-impressionistic," stated Theo van Doesburg in a 1930 manifesto entitled Art Concrete, a call for a new form of abstract art.



Michaela Schwentner: la petite illusion

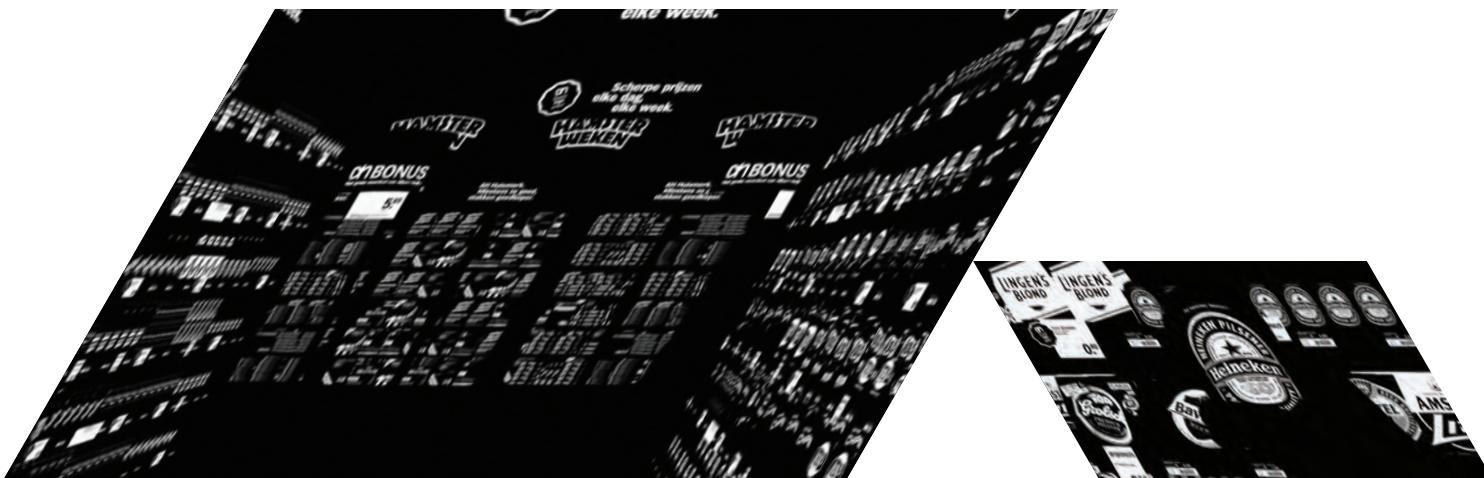
2005

4 min

Distribucija/Distribution: sixpackfilm

Mala pripoved o strasteh, težko dihanje, podloženo z jazzovskim basom, poljub, ženska pada v vodo ponoči. Čeprav je delo ironična parafraza filma Jeana Renoirja La grande illusion iz leta 1937, se asociacija na film kmalu neha.

A little story of passions is told in "la petite illusion": heavy breathing garnished by a jazzy bass line, a kiss, a woman falls into the water at night. While the work's title is an ironic reference to Jean Renoir's 1937 *La grande illusion*, the association is a dead end.



Studiosmack: Kapital/Capital/Kapitaal

2005

6 min

Koncept, režija, montaža in animacija/

Concept, Directed, Edited and Animated by:

Ton Meijdam, Thom Snels, Béla Zsigmond

Glasba/Music: The Exploding Shetland Ponies

Dnevno smo bombardirani s poplavom vizualnih dražljajev. Do te mere, da se pojavlja dvom v njihovo komercialno učinkovitost.

An impression of the enormous amount of visual stimuli that we are harassed by every day. The amount is so big that its commercial effectiveness has become utterly dubious.



Anna-Maria Jung: Hudičeva riba! / Bloody Fish!

2005

5 min

Glasba/Music: Stefan Franke

Kratka animirana srljivka o mladeniču, ki se sprehaja po nočnih ulicah neznanega mesta. Nenadoma se znajde pred čudnim mojstrom sušija, ki mu ponudi zalogaj iz svoje ulične stojnice – morda pa to sploh ni suš? Mladičev večer postaja vedno bolj zanimiv ...

A Horror-animated short about a young man who walks the dark streets of an unknown city in the middle of the night. There, he meets a strange cook, who sells Sushi at the streets – or is it really Sushi? The young man's evening is about to become much more interesting...



Barbara Toth: Lebdenje / Float

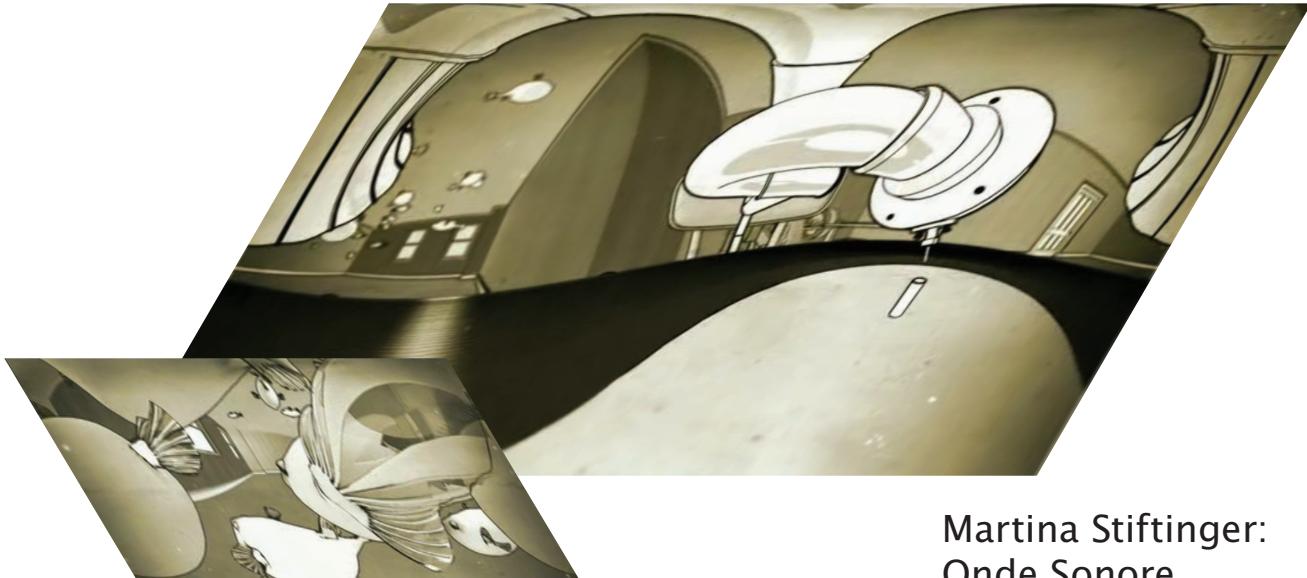
2006

3 min

Glasba/Music: Peter Mitterer

Lebdenje je 3D animacija, ki gledalcu razodene čuden, tih svet. Na poti skozi sobe zapuščene stavbe plavajo mimo kamere različni predmeti, črnilo se razliva v nenavadnih silhuetah, atmosfera postaja vedno bolj nadrealistična. Počasi gledalec dojam, kaj se pravzaprav dogaja ...

Float is a 3D-animation, revealing a strange and quiet world to the spectator. On the way through abandoned rooms of a building objects are floating by, ink is flowing through the space forming bizarre silhouettes; the atmosphere becomes more and more surreal. Slowly the spectator gets an idea about what is really going on...



Martina Stiftinger: Onde Sonore

2007
3 min
Glasba/Music: Hans-Peter Gratz

Panoramska slika zornega kota 360 stopinj je bila narejena z nelnearno Millerjevo projekcijo. Princip zaokroženosti vlada tudi na vsebinski ravni: ribe plavajo na zvočnih valovih glasbe z gramofonske plošče, njihove preživetje pa je odvisno od nenehnega ponavljanja posnetka.

In this project an animated film with a 360° field of view was created. For the illustration of the 360° environment a non-linear Miller projection was used. The formal aspect of the roundness was also taken up in the contentwise concept. A cycle is brought up for discussion: Pufferfish swim in the soundwaves of gramophone music. To guarantee their surviving, the gramophone must be re-activated, when the record has finished.



Narvika Bovcon, Aleš Vaupotič: V Brecknock brž, življenje je na niti! / To Brecknock, while my fearful head is on.

2006
1 min 50 s
Glas/Voice: Andy Hynds

Digitalna animacija ustvarja čim bolj realističnega človeka, ki govori s kraljevske pozicije. Prizor in besedilo sta iz Shakespearove drame Riħard III.

Digital animation struggles to make a realistic human, who speaks from the standpoint of a king. The scene and the text are taken from Shakespeare's play King Richard the Third.



Selekcija Dietmarja Offenhuberja in VideoMatch 07 sta bili predstavljeni v Mestni galeriji Ljubljana s programom Mouseion Serapeion 1.1 Instalacija.

Dietmar Offenhuber's selection and VideoMatch 07 were presented in the City Art Museum Ljubljana in the Mouseion Serapeion 1.1 Installation.



Mouseion Serapeion 1.1 Instalacija/ Mouseion Serapeion 1.1 Installation

Koncept/Concept: Narvika Bovcon, Aleš Vaupotič
Komunikacija klienta in strežnika/Client server communication: Gregor Slokan, Rok Sadar

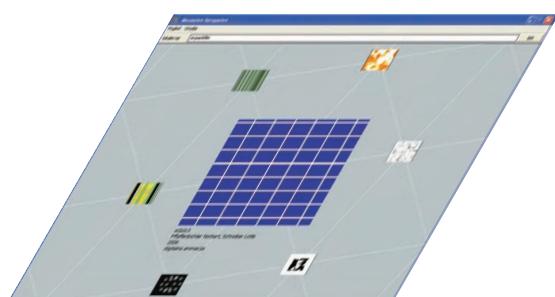
Producija/Production: ArtNetLab, Ljubljana, 2007

Mouseion Serapeion 1.0 (DVD-ROM, 2004) –
programiranje/coding:
Tine Borovnik, Dejan Dular, Matej Guid,
Rok Lenardič, Sergej Panič, Gregor Šoško

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

Mouseion Serapeion je pametni arhiv, ki beleži vsakokratno iskanje in s pomočjo teh podatkov določa »dodatne« zadetke kot kontekst iskanega elementa. Ob iskanju se na dodatnih šestih ekranih sprožijo videi, ki predstavljajo mesto »glavnega« zadetka v odnosu do celote arhiva in zgodovine njegove postavitve v galeriji.

Mouseion Serapeion is a smart archive that records the use of each instance of the archive and then uses this information to determine the "additional" hits representing the context of the result of each query. A new query triggers videos on additional six screens, which shows the place of the "main" hit in respect to all the elements in the archive and to the history of its exhibition setup.



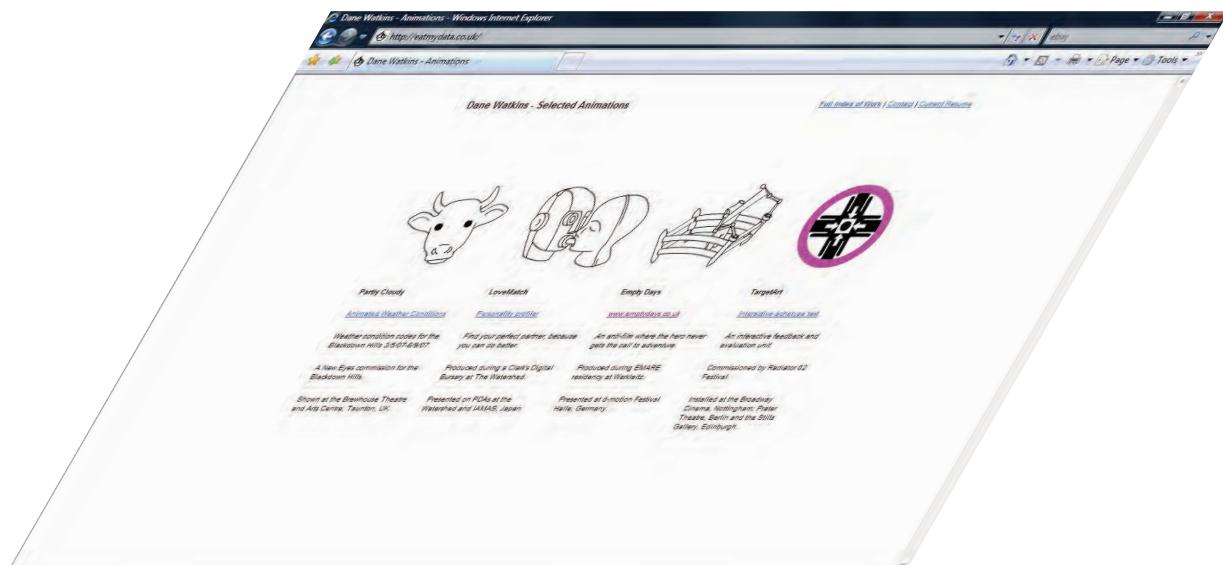
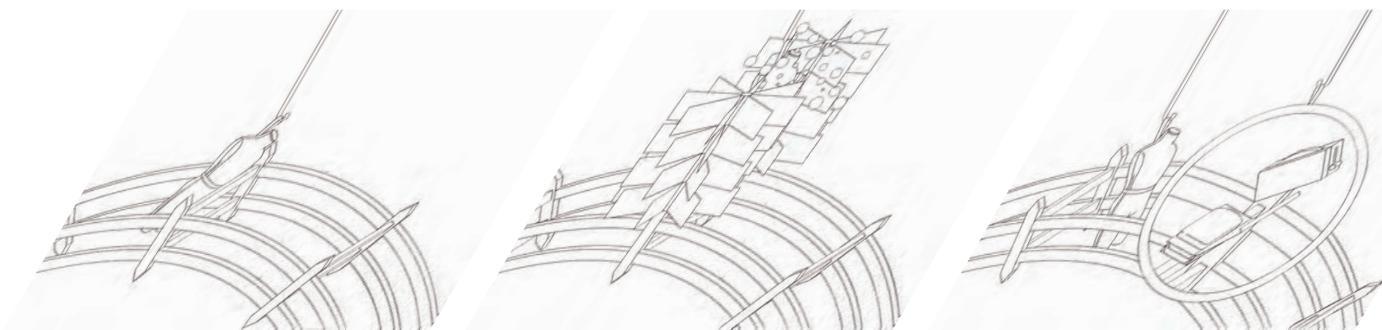
Dane Watkins:

<http://eatmydata.co.uk>

Prazni dnevi/Empty Days

2003

animacija v Flashu/Flash animation



Delo Danea Watkinsa temeli na raziskovanju in studijski praksi, ki prenaša klasične tehnike risanja in animacije v digitalna okolja, kot so internet in računalniške instalacije. V zadnjih nekaj letih je razvil serijo risb in animacij, nastalih kot odziv na kulturo, ki jo določa po eni strani preplavljenost s podobami, na drugi strani pa homogenizacija njenega vizualnega jezika.

Dane Watkins' work is a research-based, studio practice that examines how conventional drawing and animation practices can be developed and shown in digital environments such as the web or a computer driven installation. In the past few years he has developed a body of drawings and animations shaped by a response to a culture in which there is both an excess of imagery and a homogenisation of visual language.



Klemen Gorup:

<http://klemen.gajba.net/>

Skicirka/Sketchbook

2005

<http://satya.fri.uni-lj.si/projektgorup/sketchspica.swf>

HCI grafike/HCI Graphics

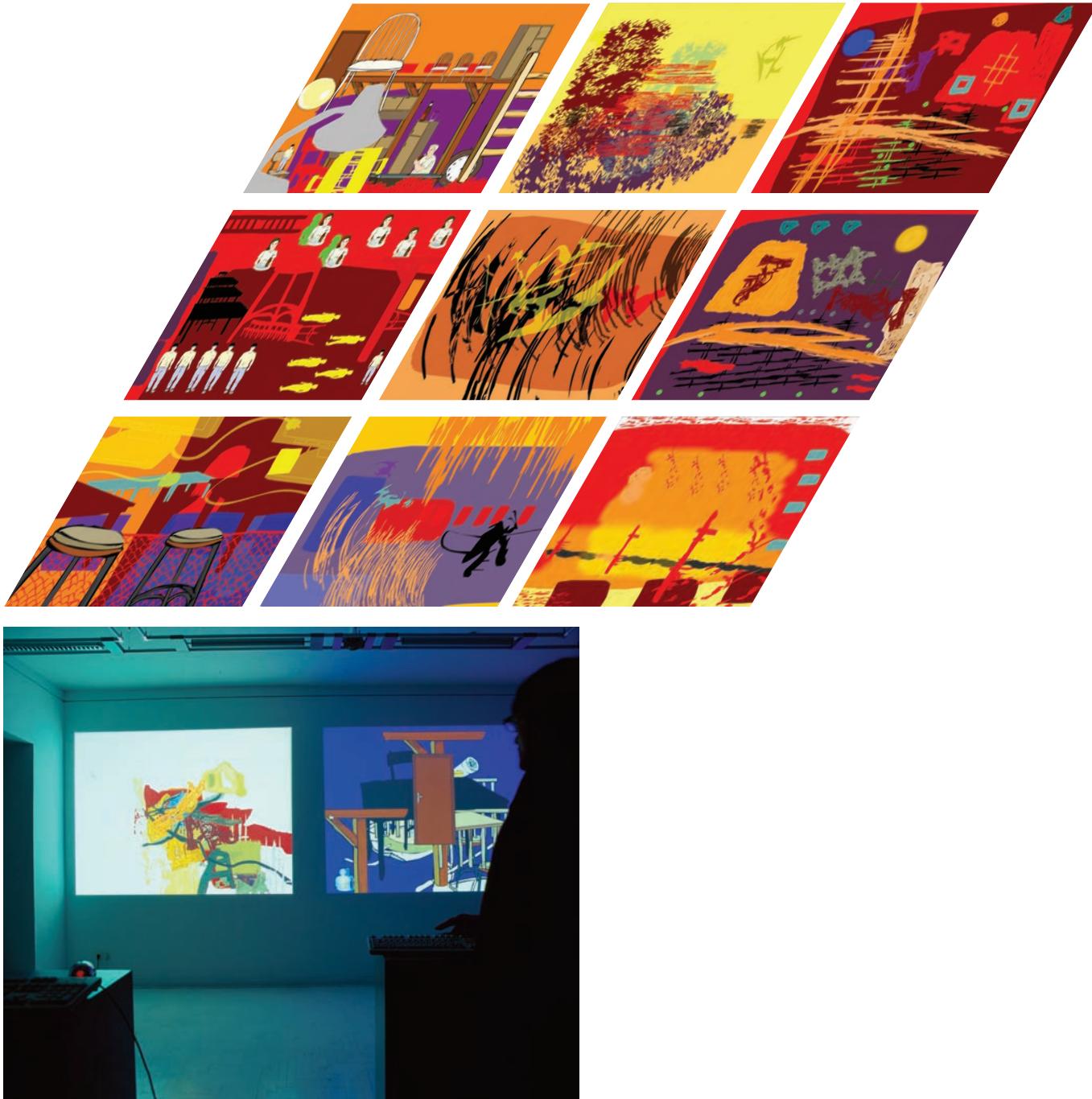
2004

<http://satya.fri.uni-lj.si/projektgorup/spicahci.swf>

Grafikator/Graphicator

2005

<http://satya.fri.uni-lj.si/projektgorup/graphicator.swf>



Interaktívne spletne instalacie postavljajo uporabnika v situáciu likovného umetníka, obenom pa umetník oblikuje njegovo ali njeno igrivo ustvarjalnosť z vnaprej določenimi likovnimi gradniki – z dodano plastjo zvoka – in naborom njihovih transformacij. Vsaka instalacia gradi lastno spletno galerijo v realnem času. Trije projekti napolňujejo podobne sisteme z različnimi tipi vsebine – grafično-verbalno (HCI grafike), risarsko-narativno (Skicirka) in likovno-abstraktno (Grafikator).

The interactive Internet installations place the user into the role of the visual artist while at the same time shaping his or her playful creativity with the predetermined visual elements – adding also sounds – and the array of transformations. Each installation builds its own web gallery in real time. The three projects fill similar systems with different types of content: graphic-verbal (HCI Graphics), drawing-narrative (Sketchbook) and the visual-abstract (Graphicator).

Robi Caglič:

Na mlaki/In the Pond

http://black.fri.uni-lj.si/namlaki/igrca_mlaka2.swf

2006

Programiraje/Coding: Peter Stegnar, Aleš Fleischmann, Klemen Urbanc

Igrca/A Little Game

http://black.fri.uni-lj.si/2005/robcaglic/Igrca_KONEC4.swf

2005

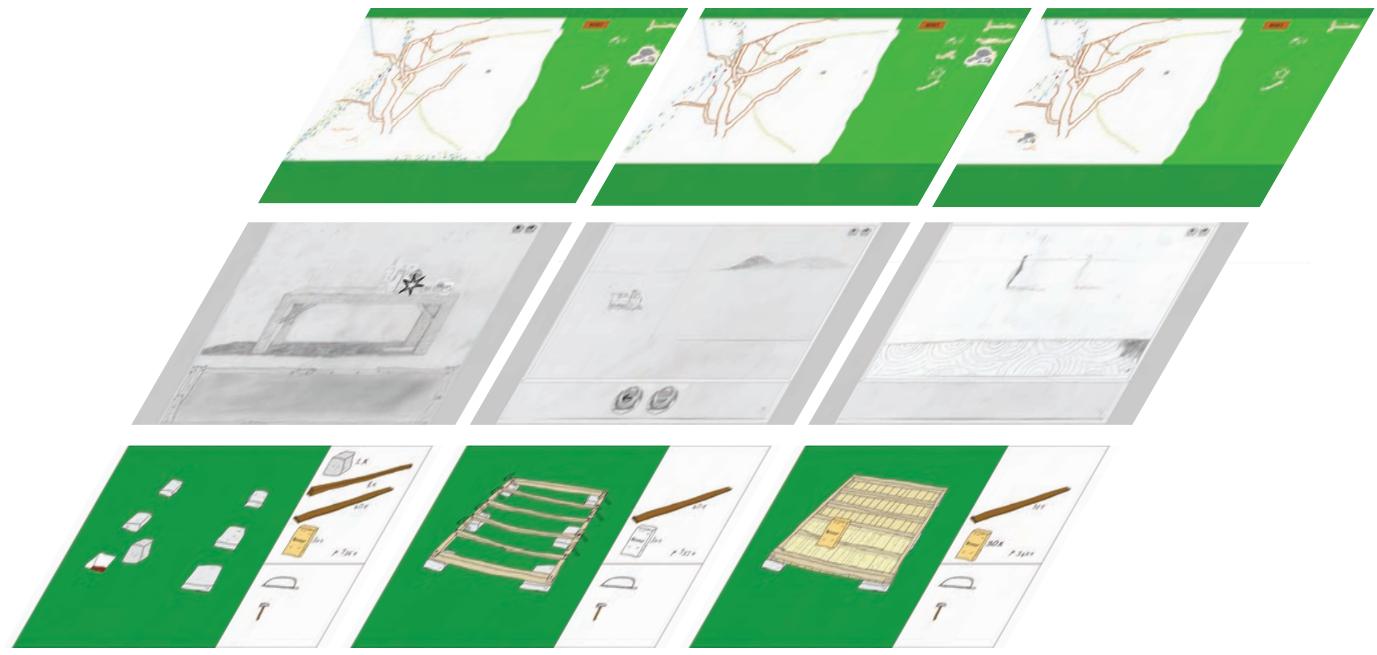
Programiraje/Coding: Boštjan Lušin, Peterlin Anton, Polanc Miha, Bojkovski Boban

Moja brunarica - Moj pogled/My Hut - My View

http://black.fri.uni-lj.si/brunarica/KAKO_POSTAVIM_BRUNARICO_FLASH8.swf

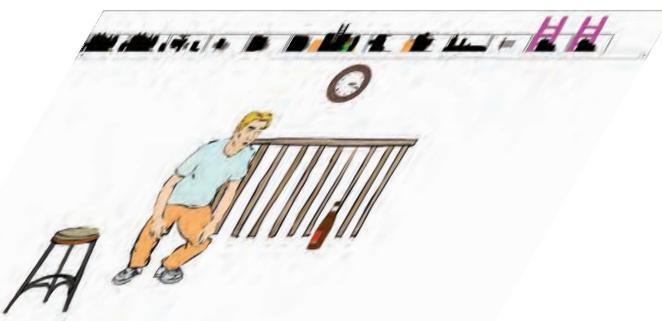
2007

Programiraje/Coding: Kristina Jelnikar, Marko Klopcič, Matej Trop, Metod Južna, Žiga Štihelj, Boštjan Senica



Tradicionalna risarska animacija se sreča s preprostimi računalniškimi igricami. Nagrada je ... še več animacije.

A traditional drawing animation meets simple computer games. The award ... more animation.



Open.Line.3 - Identiteta je stvar samoreprezentacije/Identity is a self-representation's issue

Izbor/Selection: Mauro Arrighi

POVZETEK/ABSTRACT

Človeška bitja so družbene živali, ki težijo h komunikaciji s podobnimi in drugačnimi vrstami. To obnašanje se ne kaže samo v interakciji človeka s človekom, ampak tudi v odnosih človeka s predmeti, posebej v interakciji z računalnikom. Gre za kompleksen vedenjski proces, kjer subjekt stopa v vzajemne odnose z okoljem polnim družbenih stimulov, ki bogatijo in obenem fragmentirajo njegovo identiteto. Kot ozadje svoje raziskave sem izbral področja bogatih zahodnih in azijskih kultur, kjer sta percepacija in gradnja identitet ključni za razvoj individuov in celo nacij.

Je potrebno vzpodbjati gojenje množice identitet? Ali je v zahodni industrializirani družbi množičnih medijev imeti več kot eno identiteto prednost? Nekateri od umetnikov, ki odgovarjajo na ta vprašanja, razkrivajo posebnosti in paradokse te družbe. Nekaj jih bom omenil: leta 2003 sta Mathias Fuchs in Sylvia Eckermann v igri »fluD – arena identitet« uporabnike soočila z ustvarjanjem, uničevanjem, krajo in izposojanjem identitet [1]. UBERMORGEN.COM (Hans Bernhard, Lizvlx) in James Baumgartner so ponudili ameriškim državljanom možnost, da prodaja svoje glasove v predsedniških volitvah leta 2000 [2]. Od leta 2001 John D. Freyer prodaja svojo lastnino, svoje predmete, in obenem sledi njihovemu novemu življenju [3]. Lani sta Nicael Holt in Paul Benjamin Horowitz prodala Nicaelovo identiteto na eBayu ter s tem odprla razpoko med dojemanjem družbene identitete in pravno identitetu [4]. V sedemdesetih je Lynn Hershman izvajala preformans Roberta Breitmore. To je storila v času, ko termin svetovni splet še ni bil skovan, spremenila je svojega avatara v realno osebo [5].

Vendar niso samo umetniki tisti, ki nas ozaveščajo o dojemaju in gradnji identitet, tudi teoretički [6] nam predlagajo, naj gojimo najmanj dve ločeni identiteti: eno, ki oblikuje realno persono, in drugo, ki predstavlja digitalno persona. Sledim tem teorijam in pojavom ter predlagam, da »kulturni koiné« bogatih narodov zgradimo tako, da dodamo samo eno digitalno persona na karakteristike naše realne persone, zato da bi lahko živel v družbenem habitatiju, ne da bi bilo treba goljufati.

Human beings are social animals that strive to communicate with similar and other species. This behaviour manifests itself not only in human-to-human interaction but also in human-to-objects interaction, particularly with the computer. This behaviour implies a complex process in which the subject engages in a mutual relationship with an environment rich of social stimuli that tend to enrich but also fragment its identity. As a background for the analysis I have chosen the areas of the wealthy western and Asian cultures where the perception and creation of an identity is a crucial phenomenon for the development of individual beings and for nations as well.

Do we need to feed a multiple identity growth? In the western industrialized mass mediated society is it advantageous to have more than one identity? Some artists answering those questions are revealing the idiosyncrasies and the paradoxes of that society. I will mention few of them: in 2003 Mathias Fuchs and Sylvia Eckermann engaged the users of 'fluD - arena of identities' in a game in which it was possible to create, destroy, steal and borrow identities [1]. UBERMORGEN.COM (Hans Bernhard & Lizvlx) and James Baumgartner gave American citizens the possibility to sell their presidential votes during the Presidential Elections held on 2000 [2]. Since 2001 John D. Freyer is selling all his belongings and is keeping trace of the new life of those items [3]. Last year Nicael Holt and Paul Benjamin Horowitz sold Nicael's identity itself on eBay, thus opening a fracture between the perception of social identity and legal identity [4]. In the seventies Lynn Hershman performed Roberta Breitmore. Doing so in a time in which the term World Wide Web was far from being coined she turned her virtual avatar into a real person [5].

Not only are there artists who make us aware of perception and creation of identities, there are also theoreticians [6] that suggest to cultivate at least two separate identities: one that forms the real persona and a second one that represents the digital persona. I keep trace of those theories and phenomena and suggest that we, as "cultural Coiné" of wealthy nations, should survive shaping only one digital persona on our real persona's characteristics and thus we should live in a social habitat without the need to cheat.

December 2007

Literatura/References

- [1] Mathias Fuchs in/and Sylvia Eckermann "fluD - arena of identities"
<http://syl-eckermann.net/fuchs-eckermann/fluD/>
- [2] UBERMORGEN.COM / James Baumgartner [V]ote-Auction <http://vote-auction.net/index00.htm>
- [3] John D. Freyer 'All My Life for Sale' <http://www.allmylifeforsale.com>
- [4] Nicael Holt in/and Paul Benjamin Horowitz <http://www.myspace.com/nicaelholt>
- [5] Lynn Hershman 'Roberta Breitmore' <http://www.lynnhershman.com>
- [6] Judith Donath
<http://smg.media.mit.edu/people/judith/>
Hugo Liu 'The meta-self'
<http://larifari.org/notes/meta-self.html>

[excerpt from a chat between kikkyou and vegetablesoups]

kikkyou_ We may think that identifying people in the Real Life should be easier than in the Virtual Life but, anyway, what would it be for? Why should I need to protect my Real Persona and my Digital Persona in order to keep them safe putting them into two, or more, separate boxes or stages?

vegetablesoups_ Unfortunately, it occurs to be necessary, even more frequently these days, to prevent to be jailed and/or murdered.

k_ However, in situations that are more peaceful: why do I need to cheat or being schizophrenic?

v_ From my personal point of view, as an author...the more visibility I have the more I can get from the system. My name, my given name, or the (nick)-name that has the same value as it is used compulsory instead the given name, should be the key of my success. I feel the urgency to let people know my name, my real name. Others have to know how to reach me easily.

k_ But, usually, our avatar stands for us in the info-sphere as a shield that protects our 'real identity'. Nevertheless, hidden inside there is neither our social identity nor our private identity: there are those aspects of our character that are not free to express themselves in other environments than on-line. Ask yourself what would happen if you would turn your virtual avatar in a real person.

v_ Lynn Hershman Leeson did it, in a time in which the term World Wide Web was far away to be coined.

http://www.lynnhershman.com/investigations/privatei/roberta_breitmore/roberta_breitmoe.html

Since your alter ego is acting on a virtual stage, you can live also your own every day life in the analogical world but when Roberta (the Hershman factual twin/daughter/alter ego) moved from the world of ideas to the flesh and blood world, Lynn had to become Roberta herself.

k_ I think we can target a Digital Persona as part of the self-made identities.

v_ What is it about?

k_ A self-made identity is the result of a process that each one of us does in order to give to ourselves a social semblance that is not given by others ('the given-identity'). We usually perceive the addressing process made by the others through ourselves as a choice made from pre-constituted stereotyped characters, then we act in antagonism toward them. We cannot act against our genetic Identity but we can act against 'roles' as are perceived as labels given from 'the Society'. The 'given identity' stills in the social sphere and does not concern the genetic identity. The 'given identity' is that mark that a 'superior order', as it would be perceived as a God, the State or 'the community', gives us targeting well defined characters within their peculiar rules.

v_ In this sense, we should refer to 'The Late Mattia Pascal' and to 'One, No one and One Hundred Thousand', two novels by Luigi Pirandello.

http://en.wikipedia.org/wiki/Luigi_Pirandello

From whom we can argue that once you have turned in a multiple-identities life, you can not turn your steps backwards, furthermore: when you have assumed a new identity you can not retreat...

k_ However, our present world has at least one more degree of reality... we can collect identities instead of substituting them: we do not erase, we simply add.

v_ On this topic I found suggestive 'fluid' made by Mathias Fuchs and Sylvia Eckermann <http://syl-eckermann.net/fuchs-eckermann/fluid/> 'fluid, arena of identities' is a game where your mission is to find and then destroy your identity. You can lend, borrow share and steal others identities. The player starts as 'no one', without a 'face', naked and even without a gender.

k_ About given identity, we can use our data or take others Real Identities Data and use them for different purposes... in this case the identity becomes a trading good, look at: 'When Your Identity Is Their Commodity' by Evan Hendricks <http://www.washingtonpost.com/wp-dyn/articles/A9101-2005Mar5.html> and 'Your identity...for sale' By Jeanne Sahadi http://money.cnn.com/2005/05/09/pf/security_info_profit/

v_ and then Nicael Holt

<http://www.abc.net.au/news/newsitems/200701/s1832578.htm>
<http://www.myspace.com/nicaeholt>

When he was 24 years old, he sold his identity on eBay.

The winner has inherited Holt's identity that is made essentially of two things such as poor personal belongings and a more valuable social network 'green card': Nicael will introduce the winner to his friends and (potentially) lovers that will have to treat the new stranger as if he/she would be Nicael itself. Nevertheless, the winner will not inherit the degree as well the car driving license, passport, legal identity and the 'real' inheritance...

Soon or later, we should see a documentary about it on the big screen.

I found also interesting:

'All my life for sale' by John Freyer

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

<http://www.temporama.com/html/temporama.html>

I think that the John Freyer motto should be <>Everything belongs to me now and then belongs to you>> (if you add a little charge for it and, more important, if you tell everybody that is "really happened").

This project reveals how much people feel the urgency to communicate and share thoughts, feeling and past memories (look at 'what sold / AMLFS UPDATES' section)

k_ Then I can say: If I would have a Name I would be a Citizen, if I would be a Citizen then I would be a Consumer... more often I am a Citizen because I buy things.

v_right! In fact...:

'Vlote-auction'

Hans Bernhard, Lizvlx

<http://www.vote-auction.net/>

http://www.aec.cat/en/archives/prix_archive/prix_projekt.asp?iProjectID=13391

Shouting loud the slogan "bringing capitalism and democracy closer together" Hans Bernhard and Lizvlx gave to American citizens the possibility to sell their presidential vote during the Presidential Elections held on 2000 and 2004.

The portrait they made of USA political and trade's markets caused them many legal injunctions and pecuniary persecution.

Hans and Lizvlx bought the website from James Baumgartner...

<http://www.arts.rpi.edu/index.php?siteid=3&pageid=205&personID=144&deptid=2&pgid=3>

Voteauction.com is itself the James Baumgartner's thesis for his degree at Rensselaer Polytechnic Institute. <http://www.rpi.edu/index.html>

Like the professor Stephen W. Falken in "Wargames" movie

http://www.mgm.com/title_clip.php?title_star=WARGAMES

he decided to move away for a while after FBI enquiries and restraining orders arose; then he started working at the campus community radio station in Edmonton, Alberta, surrounded by mountains and snowy clouds.

k_I see...

v_ Actually, which are the strategies of self-representation now?

k_ 'Virtual World'

http://en.wikipedia.org/wiki/Augmented_Social_Network

Professors Hal Abelson and Lawrence Lessig in the early 1998 gave us a definition of Identity that stills preserve its meaningfulness:

"Identity is a unique piece of information associated with an entity. Identity itself is simply a collection of characteristics which are either inherent or are assigned by another."

From: 'Digital Identity in Cyberspace'

'White Paper Submitted for 6.805/Law of Cyberspace: Social Protocols'

<http://www.swiss.ai.mit.edu/6095/student-papers/fall98-papers/identity/white-paper.html>

For the reason that an identity is a sum of physical traits, preferences, skills and other people's perceptions of the subject: "No two identities are the same." (H. Abelson and L.Lessing)

Furthermore, despite the fact that it is common sense (or in the interest of general security) that identity should be immutable and crystalline the authors says: "Identity also evolves over time, with more characteristics becoming evident everyday." (H. Abelson and L.Lessing)

v_ What about Digital Identity?

k_ Abelson and Lessing also suggest: "In essence, the problem is that "on the Internet, nobody knows you're a dog.". (The New Yorker, Vol. 69 (LXIX) no. 20, page 61, July 5, 1993, drawing and text by Peter Steiner)

In this sense, we are constructing our representation day by day, adapting its form in relation to the approaching stage, real or digital ones.

v_ We adopt and then we adapt identities.

k_ Would Identity exist without other humankind?

v_ It would be like saying that the painting would not exist, if there was no viewer to see it.

k_ Why do I need to "put on a 'mask'" to pretend to be of a certain type of person (depending on the setting of the MUD, it can be anything from a serial killer to an ogre), and then run free in this virtual world?" (H. Abelson and L. Lessing)

v_ Ren Reynolds says: "when that game involves multiple players the game-world becomes a mechanism for mediating relationships between individuals."

'Commodification of Identity in Online Communities'

http://www.ren-reynolds.com/downloads/RReynolds_AoIR_2003.htm

<http://www.ren-reynolds.com/>

k_ How can we transform our digital persona and how can we make visible those transformations in the real world?

v_ 'Urbanhermes' by Christine M. Liu is the answer:

<http://smg.media.mit.edu/projects/urbanhermes/index.html>

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

"with a worn accessory that could dynamically display the most recent and self-defining fashion signal, as well as react depending on the wearer and the viewer, one would be able to convey more expressive and meaningful components of identity". (C. M. Liu)
This work points also to how we perceive the fashion sphere: "fashion signals—their form and meanings—are directly dependent on time"; and then "the images are designed to be temporary: ephemerality motivates regular replenishing activity, keeping signals timely and current". (C. M. Liu)
<http://smg.media.mit.edu/projects/urbanhermes/description.html>

Despite the fact that the empowered bag should spread out much more intense signals about the wearer, in order to attract a meaningful partner (and it does though), there is no mention about this 'value' in the papers nor in the Liu's thesis
<http://smg.media.mit.edu/projects/urbanhermes/thesisfinal.pdf>

apart from the chapter "6.5.5 Assumption and Affinity", where she speaks shortly about the "sense of kinship and shared interest". Then we can argue that the human being is going to be a mere self-representative entity that struggles to communicate his/her rarity and the quality of being different between the other members of the community; doing so via the community's efforts and within the community's rules.

'Urbanhermes' sheds light on how the data's dynamic between the info sphere and people could exist and, much more important, reveals how real persons (physical bodies) could share data and emotional suggestions in a more democratic and less on-line-web-mediated scenario.

k_ We are constantly acting and/or performing in order to achieve pre-constituted goals. In addition, there are also our efforts to adapt ourselves in the environments (digital or real) rapidly to survive (psychologically and physically).
In a way: everything is a self-representation.

We feel alive as soon as we can buy and collect items... and, more important for us, show them to others.

Actually, the way we show our collection is the core of the process that reveals our identity to others, as it is suggested in the "Urbarnhermes" project and in "All my Life for Sale".

v_ "As some decades ago Marshall McLuhan has intuited that old media had dissolved time's and space's social rules he also predicted that new media would have dissolved identity's rules," wrote Michele Ferrari (translated by M.Arighi) in 'CYBERSPAZIO E IDENTITA' I MUD'

http://noemalab.com/sections/specials/netmag_magnet/magnet/testi/ferrari2.rtff

Open.Line.3

k_The meta-self'

Recently Hugo Liu wrote...

<http://larifari.org/notes/meta-self.html>

"we reject the notion of a stable, fixed self, and re-construct in its lieu, a portrait of a crafting meta-self - a painter who paints and repaints her own identity using a palette of social roles and characters from common cultural models, to suit any given social context. The meta-self painter, in turn, uses her own palette to interpret and represent the identities of others." [...]

"It's hard to believe that the whole of Western philosophy, born with Plato and culminating in Hegel, was once fixated on a view of the self as an atomic ego, an immutable and apriorian character." [...]

"The online world is like the Wild Wild West of the social world." [...]

"We learned that self does not equal identity, but rather, the self is dynamic, always in flux, and capable of portraying a wide repertoire of identities." (H. Liu)

v_ Why is useful detach our identity from our entity?

k_ "In fact, in many cases, it is essential that the entities are not identified and are able to remain anonymous. When one asks questions at a public help desk, or consults someone about sexual abuse inside of an organization, or tries to reveal information about war crimes in inside of a country ruled by an oppressive government, it is essential that one is able to remain anonymous." (J. Ito)
[...]

"Most people believe that identity is simply one's name, age, sex and address. In fact, we all have multiple identities that are aspects of the entity, which is uniquely human, being flesh and blood as we are. Actually, companies, government agencies and political bodies are also entities. Identities can be roles such as shareholder, officer, rape victim or spouse. Identities are identified by identifiers. Some identifiers require the authentication of the entity whereas some identities can be authenticated by uniforms, passwords, secret hand-shakes or other identifiers which do not expose the entity behind the identity."

From 'Identity and Privacy in a Globalized Community' by Joichi Ito, 'Unplugged, art as the scene of global conflicts' Ars Electronica Festival 2002 catalogue.
http://www.aec.at/festival2002/texte/ito_e.asp

About the definition of Privacy:

Roger Clarke: 'Authentication: A Sufficiently Rich Model to Enable e-Business'.
www.anu.edu.au/people/Roger.Clarke/EC/AuthModel.html

and Dana Spiegel

<http://www.sociabledesign.com>

in 'IDENTITY DECEPTION'

<http://alumni.media.mit.edu/~spiegel/classes/VirtualSociety2000/Deception.html>

"What we take for granted in RL as identity—the physical body—is perhaps just another "medium" as CMC"

[...] "So by calling myself a hobbit, I am not really deceiving anyone since such a thing is impossible. However, calling myself female, since I could very well be in RL, does open the door to identity deception." (D. Spiegel)

v_I know that one of the most influential authors in this matter is:

Judith Donath

<http://smg.media.mit.edu/people/judith/>

<http://www.media.mit.edu/>

<http://www.mit.edu/>

She has clearly underlined identity's quality.

What she proposes is to keep every single slice of our identity (I would say personality) separate from the others and to disclose to parents, friends, colleagues, lovers, in encounters with stranger's, to officers and so on (I would call them audience) only that face (I would say mask) that is pertinent in that peculiar occasion (I would say environment or stage).

k_The point is: Can I live a full and satisfactory life in the western mass-mediated society without splitting my own behaviours in 'many me'?

Should I be happy with a monolithic self-representation according to a self-confident feeling?

Or is it necessary to act as more than one hiding time to time what is supposed to be not necessary to show?

How can I guess?

v_In the movie "Fight Club"

http://en.wikipedia.org/wiki/Fight_Club_%28film%29

Tyler Durden (Brad Pitt) said by a megaphone to his disciples while they were working in the garden to refurbish the house: "You are not your job..."

http://www.geocities.com/weekend_game/final_scr3.htm

For an artist, this position is inconceivable: I am what I am doing, no alternatives, no compromises despite the fact that the definition that approves the distinction between 'job' and 'real life' is assumed as common sense worldwide.

I struggle to be the same person during the 'Job Time', the 'Leisure Time', the 'social interaction time', the 'family time', the 'couple time' and so on...as well as on-line. I am seeking unity, both being united as a whole and being unique.

k_what does Donath say about?

v_Judith Donath

<http://smg-www.media.mit.edu/classes/VirtualSociety99/>

"We can divide the notion of "identity" into two parts. One is individual identity - this is the identity of ID cards, fingerprints and authentication - it is one's singular identity as a unique individual. The other is social identity - this is the identity of accents, clothing choices, and characteristic expressions - it is one's presentation of self within a society." (J. Donath)
<http://smg-www.media.mit.edu/classes/VirtualSociety99/WhatIsIdentity.html>

"Individual identity can be seen as a system of cues and signals. The markers of identity - name, face, fingerprint, email address, DNA, etc. - have various degrees of reliability and with various costs, both of productions and assessment." (J. Donath)
<http://smg.media.mit.edu/classes/IdentitySignals06/IndividualIdentity.html>

"Social Identity.

Identity - how we perceive and make sense of each other - is fundamental to all social interaction and to the construction of our society and culture. People want to know about others' beliefs, affiliations, and intentions in order to interpret their words and actions and to predict their future behaviour. These qualities are not directly observable; instead, others see external manifestations, or signals, of one's internal state."

[...]"Identity is faceted: we act differently from situation to situation. Keeping these facets distinct is the basis of privacy. In the immediate world, the spatial and temporal separation of situations is often sufficient to maintain this privacy. In the networked topology of the mediated world, such faceting is difficult. One can either meticulously maintain multiple identities, making sure that no more than one of them in any way references the real world self, or one can have a single identity, collapsed by the easy assemblage of search engine findings. The former can be effective, but is not useful for the everyday faceting of work / home / hobby distinctions." (J. Donath)
<http://smg.media.mit.edu/classes/IdentitySignals05/NotesOnSocialIdentity1.pdf>

v_ The same issue has been faced by Japanese culture, see
<http://en.wikipedia.org/wiki/Tatemae>

About identity in the real world and in the virtual world see also:
'Faceted id/entity: managing representation in a digital world'
by Danah Boyd - Massachusetts Institute of Technology - thesis
<http://www.danah.org/>
<http://www.danah.org/papers/Thesis.FacetedIdentity.pdf>
<http://dspace.mit.edu>
<http://www.mit.edu/>

'My email is longer than your email: genre in online communities'
by Eryk Salvaggio - Massachusetts Institute of Technology - thesis
http://www.noemalab.org/sections/ideas/ideas_articles/pdf/salvaggio_gender.pdf (excerpt)
<http://dspace.mit.edu>
<http://www.mit.edu/>

'Hybridity, Elements of a Theory' by Roger Clarke.
<http://www.anu.edu.au/people/Roger.Clarke/SOS/HAHTh0505.html>

'HYBRID - living in paradox' by Gernfried Stocker and Christine Schöpf.
'HYBRID, living in paradox' 2005 Ars Electronica Festival catalogue
http://www.aec.at/en/archiv_files/20051/FE_2005_Hybrid_en.pdf

v_it is time to go to bed
k_have a nice day
v_bye, take care mauro
k_bye, take care mauro

The author of the present text does not take any responsibility in any future modification of the websites taken as reference.

All the websites has been checked on October 13, 2007.

Images and notes appearing next page by courtesy of the authors.

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www.selfproject.it

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D. Gestrich - Lecturer, Staff Scientist and Doctoral Candidate.
<http://www.interface.ufg.ac.at/interface/lecturers.html>

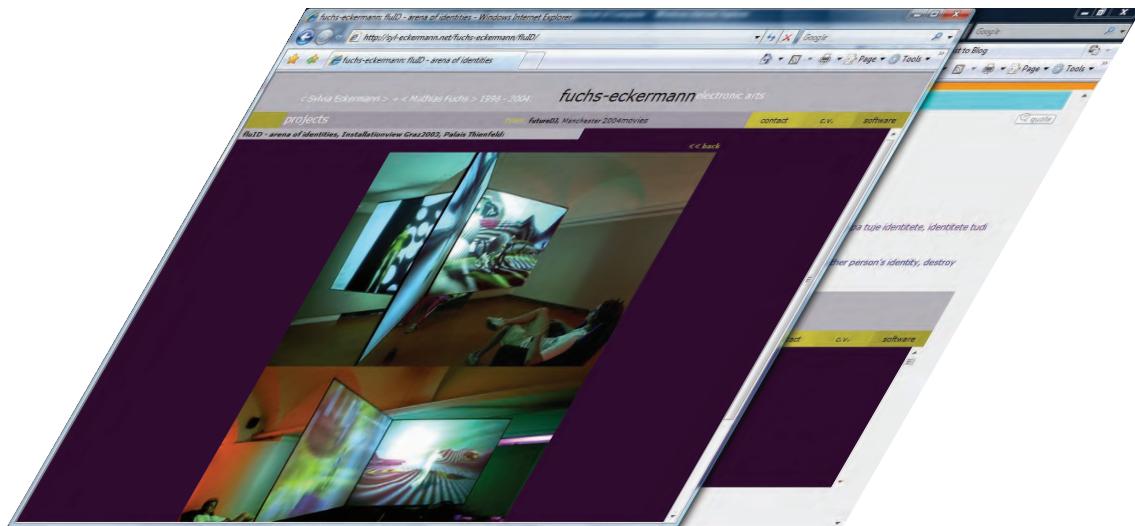
Go to the websites review

OpenLine.3 - 'Identity is a self-representation's issue'

By Mauro Arrighi

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Mathias Fuchs, Sylvia Eckermann:
"flulID - arena of identities"
<http://syl-eckermann.net/fuchs-eckermann/flulID/>
 2003

»flulID – arena identitet« je računalniška igra za več uporabnikov, kjer udeleženci odkrivajo, zamenjujejo, krađejo, si izposojajo lastno ali pa tuje identitete, identitete tudi uničujejo ali pa jih ustvarjajo iz niča.

"flulID - arena of identities" is a multi-user computer game about identities. You can discover your identity, change it, steal or borrow another person's identity, destroy identities or create new ones from scratch.



John D. Freyer:
All My Life for Sale
<http://www.allmylifeforsale.com>
 2001

Vsemoježljjenenprodaj je projekt na spletu, ki raziskuje naše odnose s predmeti, ki nas obdajajo ter njihovo vlogo pri gradnji posameznikove identitete - po drugi strani pa tematizira novonastale sisteme menjav in trgovanja na internetu. Uporablja javni/komercialni prostor spletnne skupnosti, ki trguje na eBayu ter jo povezuje z lastnim katalogom na naslovu Allmylifeforsale.com. John Freyer je katalogiziral in prodal že skoraj čisto vse, kar je bilo v njegovi lasti, od kuhiške posode do osebnih pripomočkov za higieno, zbirko plakatov iz Star Wars in nenačadnje tudi samo domeno Allmylifeforsale.com.

Allmylifeforsale is an online project that explored our relationship to the objects around us, their role in the concept of identity, as well as the emerging commercial systems of the Internet. Using the public/commercial space of the online trading community eBay in conjunction with his online catalogue Allmylifeforsale.com, John Freyer catalogued and sold nearly everything that he owned, from his kitchen cutlery to his personal hygiene products, his Star Wars sheets and finally even the domain name Allmylifeforsale.com itself.



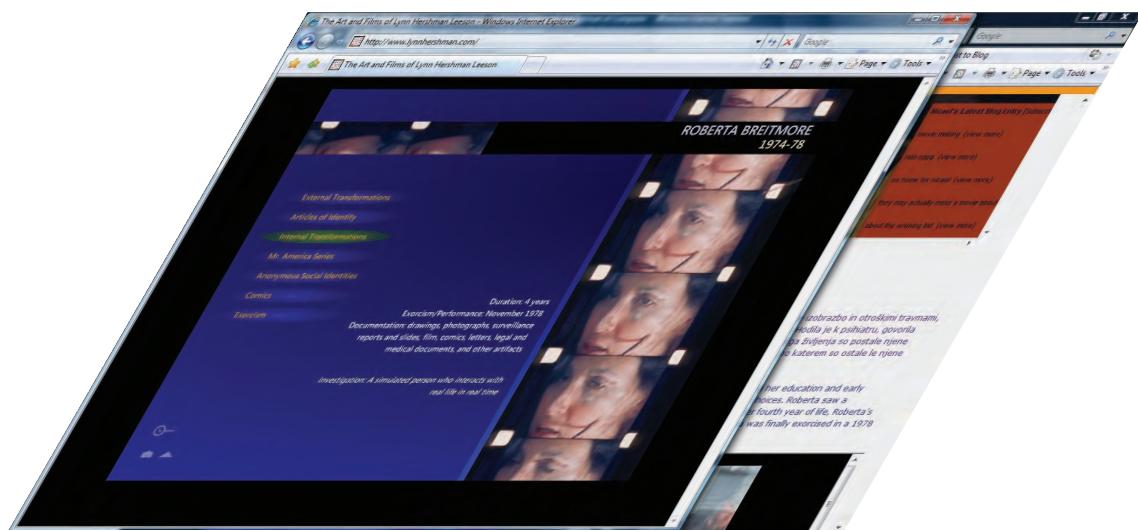
Projekt komentira probleme identitete in komodificiranega življenja na satiričen način. Izbral sem ga v upanju, da bo raziskoval povezave med konceptom identitete in denarjem, torej, da kake mere in na kakšne načine je moč kupovati naše osebnosti. Kakorkoli, na koncu sem se odločil, da če bo koga samo nasmejal ali pa spodbudil razmišlanje, morda služil kot iztočnica za pogovor, med katerim mlad par zbira pogum za prvi poljub ... bom tudi vesel.

The piece is a satirical comment on identity and the commodification of modern life. I had hoped it would explore the link between identity and money, i.e. which facets, and to what extent our personalities are purchasable. In the end, however, if it makes someone think or laugh or if somewhere it would offer something as simple as a conversation topic to two random, nervous young lovers while they build up the courage to kiss... I would be happy for this.

Nicael Holt, Paul Benjamin Horowitz

<http://www.abc.net.au/news/newsitems/200701/s1832578.htm>
<http://www.myspace.com/nicaelholt>

2006



Lynn Hershman: Roberta Breitmore

<http://www.lynnhershman.com>

1973-1978

Roberta je bila zasebni performans o konstruiranju namišljene osebe, ki naj bi živila v realnem času. Robertina zgodba, vključno z njeno izobrazbo in otroškimi travmami, je bila sestavljena iz zbranih stereotipnih podatkov v psihologiji. Njena simulirana zgodovina je vodila vse njene odločitve in obnašanje. Hodila je k psihiatru, govorila določen jezik, imela prepoznavno prostoročno pisavo in prave kreditne kartice, bančni račun in vozniško dovoljenje. V četrtem letu njenega življenja so postale njene prigode tako kompleksne in težavne, da se je pomnožila. Na koncu so štiri osebe igrale Roberto. Izgnali so jo leta 1978 v performansu, po katerem so ostale le njene stvari, pepel in posledice njenih dejanj kot dokazila njenega obstoja.

Roberta was a private performance about the construction of a fictional person who existed in real time. Roberta's background, including her education and early childhood traumas, was composed from accumulated stereotyped psychological data. Her simulated history guided her behaviour and choices. Roberta saw a psychiatrist, used a specific language, had unique handwriting, and secured credit cards, a checking account, and a driver's license. In her fourth year of life, Roberta's adventures became so complex and negative that she multiplied herself. Eventually, four different people performed as Roberta. Roberta was finally exorcised in a 1978 performance; only her artefacts, ashes, and effects remain as evidence of her veracity.



UBERMORGEN.COM (Hans Bernhard and Lizvlx) / James Baumgartner: [V]ote-Auction:

Bringing capitalism and democracy closer together

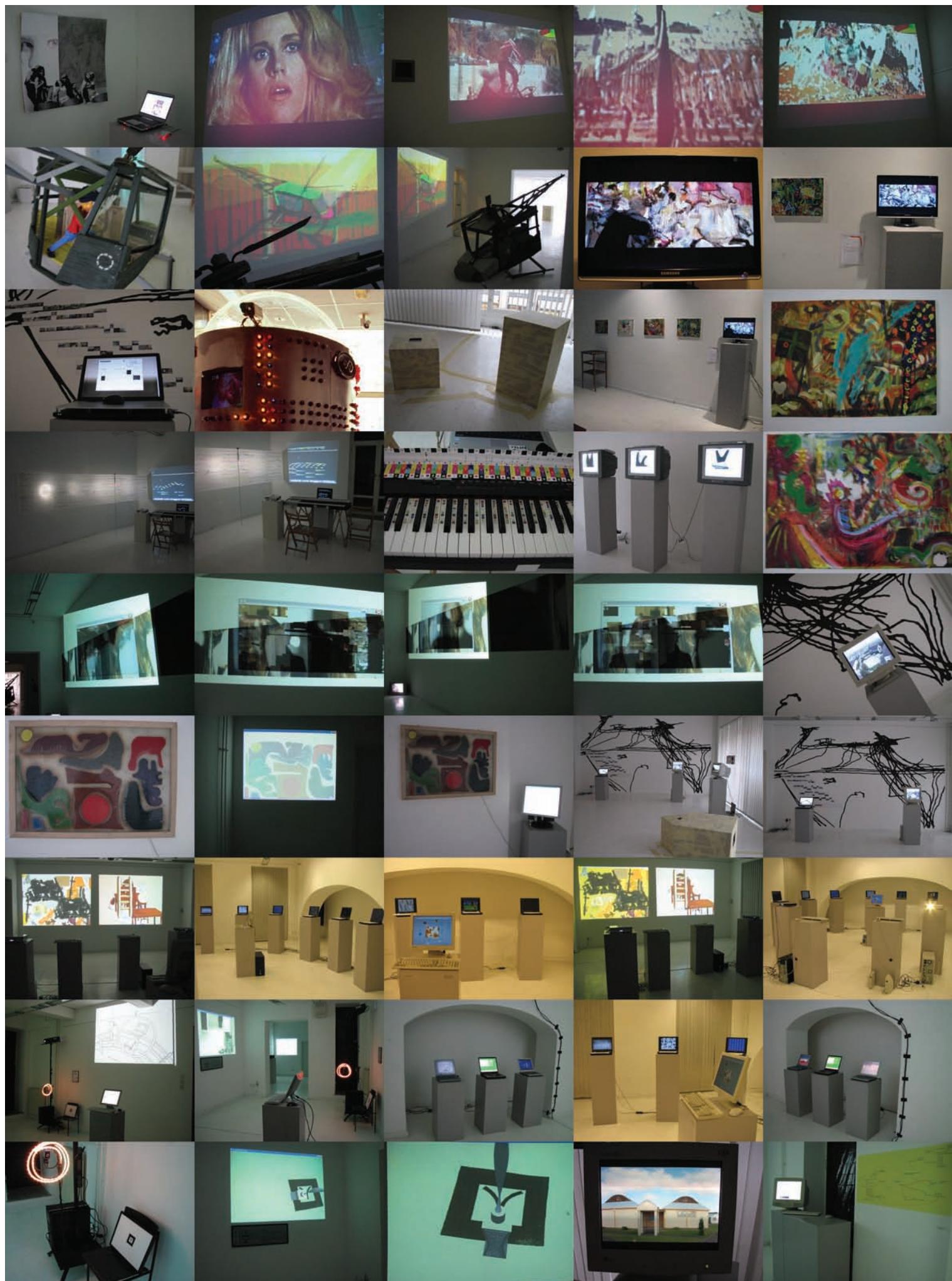
<http://www.vote-auction.net>
- documentary web-site 2000-2006

<http://vote-auction.net/index0.htm>
- web-site how it was online on Nov 7th (election day)

http://www.vote-auction.net/vote_auction_original_site_2000/
- website how it was online March-July 2000
2000-2006

Vote-auction je bila spletna stran, na kateri so državljeni ZDA lahko prodajali najboljšemu ponudniku svoje volilne glasove za predsedniške volitve leta 2000, Al Gore vs. G.W. Bush. Več zveznih držav je izdalo začasne kazenske ukrepe proti ilegalnemu trgovjanju z glasovnicami. Državni tožilec Janet Reno, FBI in NSA so raziskovali ta primer, da bi lahko zagotovili integriteto volilnih rezultatov 7. novembra 2000. Več kot 2500 prispevkov na to temo je bilo objavljenih v medijih po vsem svetu.

Vote-auction was a website which offered US citizens to sell their presidential vote to the highest bidder during the Presidential Elections 2000, Al Gore vs. G.W. Bush. Several US States issued temporary restraining orders or injunctions for alleged illegal vote trading. Federal Attorney Janet Reno, the FBI and the NSA were investigating the case to ensure the integrity of the voting process on November 7th, 2000. Over 2500 global and national News features in online media, print, television and radio have been reported (including a 27 min. CNN exclusive "Burden of Proof").





VIDNOneVIDNO/VISIBLEinVISIBLE

Izbor/Selection: Srečo Dragan

Selekcija letošnje predstavitev novomedijskih študentskih projektov Katedre za Video in nove medije Akademije za likovno umetnost in oblikovanje na mednarodnem Festivalu videa in novih mediijev ima poseben pomen. Letos namreč mineva dvajset let, odkar je Akademija v Ljubljani uvedla v svoj umetniški program študija tudi Video kot seminar medijske umetnosti. To je bil prvi tovrstni študij v bivši Jugoslaviji. Do začetka tega študija ni prišlo slučajno, ampak je bil vzrok zanj, vsaj na simbolni ravni, zgodnji razvoj video umetnosti v Sloveniji. Leta 1969 je bil posnet prvi video Belo mleko belih prsi, ki je bil tudi sicer med prvimi v Evropi. Temu začetku je pripomoglo tudi teoretično jedro piscev pri reviji Ekran in reviji Problemi, ki je ustvarjalo ugodno klimo za uvedbo študija videa na ALUO.

V prvih letih je bil študijski program Video seminarja raziskovalno polje medijske umetnosti, kjer so se študenti seznanjali s specifičnimi znanji iz elektronske tehnologije, s katero so gradili strukturo video podobe. Študij je zajemal tudi teorijo in estetiko medijske umetnosti ter hkrati teoretično analizo izbranih video del svetovne in domače produkcije.

Uspeh uvedbe tega seminarja se je pokazal že leta 1988, ko so štirje študenti – Nataša Prosenc, Maja Gspan, Robert Žvokelj in Jasmina Andrić – dobili nagrado za video scenarij v konkurenci vseh jugoslovenskih umetniških akademij z možnostjo realizacije svojega videa na TV Sarajevo. Dela so bila predstavljena v oddaji Dobre vibracije, ki so jo prenašale vse televizijske mreže v takratni državi.

Danes je na Akademiji v dodiplomski seminar Videia in novih medijev vključeno približno osemdeset študentov vseh smeri. Video pomeni integriran medij novih umetniških praks, ki pri ustvarjanju upoštevajo elektronsko digitalno tehnologijo.

Študenti umetniških smeri pri predmetu Video in novi mediji raziskujejo raven očesa, podobe in pogleda ter s tehniškim aparatom realizirajo tako video dela kot net video, video skulpture, video prostorske postavitev in mrežne »artinternet« instalacije ter gradijo digitalno generirane slike in 3D animacije. Za študente oblikovanja predmet omogoča povezovanje statičnih grafičnih predlog s temporalnostjo medijske umetnosti in hiperrealnosti on-line komunikacij kot ustvarjalnih razsežnosti.

Od vsega začetka je bila dana tudi možnost podiplomskega študija Videia in novih medijev, v povezavi s slikarstvom, kiparstvom, vizualnimi komunikacijami in fotografijo.

Od leta 2000 je predmet Video in novi mediji samostojen podiplomski umetniški študij, ki na področju umetnosti omogoča eksperimentalno ustvarjalno polje tako za novomedijsko umetnost, kot za ožje področje intermedijske umetnosti. Strukturiran je kot akademski univerzitetni študij, ki v svojem programu zajema tako ustvarjanje umetniških del kot teorijo novih medijev in seznanjanje z inženirskim programiranjem izumljanja vmesnikov za komunikacijo med človekom in strojem v »realnem času«. Poleg teh osnovnih predmetnih vsebin so tu še vsebine, ki jih študent izbere iz obstoječih predmetov Univerze v Ljubljani.

Do sedaj je magistrski študij Videia in novih medijev končalo enaindvajset študentov. Opravljeno je bilo devetintrideset raziskovalnih nalog s tega področja, petnajst študentov je sodelovalo na selekcioniranih razstavah nacionalnega pomena in štiriindvajset jih je sodelovalo na mednarodnih razstavah in festivalih.

Dosedanja oblika projektnega umetniškega raziskovanja na podiplomskem študiju Videia in novih medijev je že sedaj potekala kot interdisciplinarni študij, ki se je povezoval s Fakulteto za računalništvo in informatiko in Inštitutom Jožef Stefan kot oblika povezovanja umetniškega koncepta in znanstvene misli. Z obema je Akademija tudi podpisala pismo o nameri sodelovanja, s Fakulteto za računalništvo in informatiko je načrtovan poseben modul, ki bo omogočal študij programskega polja inženirsko umetniškega raziskovanja. Z bolonjsko prenovo postaja predmet Video in novi mediji samostojna izbirna smer umetniškega študija na Akademiji za likovno umetnost in oblikovanje v Ljubljani, z možnostjo doktorskega študija novomedijske umetnosti.

Za študente magistrskega študija Videia in novih medijev, ki so ta študij končali ali ga še zaključujejo, je leta 2007 že posebej uspešno, saj jih je bilo pet med enajstimi umetniki, ki so se uvrstili na nacionalni trienale sodobne slovenske umetnosti »U3« v Moderni galeriji. V okviru letošnjega Beneškega bienala v slovenskem paviljonu je potekala projekcija slovenskega videa, v kateri je bilo deset študentskih video del. Posebej referenčna je bila tudi predstavitev študentov na REAL PRESENCE 07, vzporedni razstavi Bienala v Istanbulu, dela pa so predstavili študentje tudi na razstavah v Beogradu in v Parizu.

Na Mednarodnem festivalu računalniške umetnosti sodeluje Akademija za likovno umetnost in oblikovanje s svojo selekcijo že od leta 1999. V izboru je bilo prikazano skupaj sto osemdeset avtorskih video del, štirje »VideoMatchi«, ki so nastali v sodelovanju s tujimi akademijami, ter enainpetdeset interaktivnih instalacij. Vsa ta dela so že presegala tretjino vseh predstavljenih festivalskih del.

Našim študentom pomeni vsakoletni Mednarodni festival računalniške umetnosti (letos preimenovan v Festival videa in novih medijev) naravno okolje njihovega delovanja z možnostjo predstavitev najnovejših novomedijskih projektov in njihovim pričakovanim strokovnim in javnim preverjanjem ter primerjavo z deli mednarodno uveljavljenih tujih avtorjev.

Selekcija letošnje predstavitev projektov, zasnovanih znotraj podiplomskega študija Videia in novih medijev Akademije za likovno umetnost in oblikovanje v Ljubljani, so dela integrirane umetnosti, ali, kot zapiše Peter Weibel, »...v fazi sedanjega postmedijškega stanja je važno v umetniškem in spoznavnoteoretičnem smislu medijskospecifične svetove mešati med sabo.« Zato so dela na predstavitev ravni prej novomedijski happeningi kot pa interaktivni performansi. V njih avtorji raziskujejo specifiko kodiranja – zapis koncepta in strategije – in dekodiranja – branje konteksta – dela vseh udeležencev v komunikaciji, tako umetnika kot gledalca ter računalniškega vmesnika in generirane podobe. Gledalec-udeleženec je tukaj urejevalec fizične in mentalne izkušnje zavedanja samega sebe, znotraj psihološkega, sociološkega in kulturnega konteksta sporazumevanja.

Na submedialni ravni se dela kažejo kot strukturne mreže, ki jih prečijo umetnostne avantgarde, informacijske tehnologije, tehnoznanosti in politični aktivizmi. Vsa dela so nastala v povezavi s študenti-programerji Fakultete za računalništvo in informatiko, Laboratorija za računalniški vid, ki ga vodi dekan red. prof. dr. Franc Solina, povezavi, ki je model uspešnega timskega dela kot oblike delitve kompetenc in odgovornosti posameznika v projektu.

Predstojnik katedre za video in nove medije na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani
red. prof. mag. Srečo Dragan

The choice of the Academy of Fine Arts and Design students' works participating in this year's International Festival of Computer Arts has a special meaning. It has been twenty years since the Academy of Fine Arts and Design started its Video program as a seminar in media art. At that time it was the first in Yugoslavia. It is not a coincidence that this program came to life in Slovenia. The first Slovene video »Belo mleko belih prsi« (White Milk of White Breasts) was made in 1969 and was among the first in Europe. The authors of the magazines Ekran and Problemi contributed with their theories to a favourable climate leading to the creation of this study program at the Academy of Fine Art and Design.

The first years of Video seminar were a research field of media art in which students acquainted themselves with specific knowledges of electronic technology. This was the base of video-image structure. The study was about theory, media art aesthetics and theoretic analysis of chosen videos of home and foreign authors.

The success of this seminar was evident in 1988 already, when four students: Nataša Prosenc, Maja Gspan, Robert Žvokelj in Jasmina Andrić got a first prize for a video screenplay. It was a festival to which all Yugoslav academies participated with the goal to make their video on TV Sarajevo. Their work was part of a show »Dobre vibracije« (Good vibrations) shown on every network in the country.

Nearly 80 students are studying Video and New Media today. It is an integrated media study of new art practices using electronic digital technology. Art students enrolled in Video and New Media seminar research the eye level, the level of the image and the level of the gaze. Net video, video sculptures, video ambients and "art-internet" installations are made with the help of technical tools as well as the building of digitally generated photographs and 3D animations. It enables the students to connect static graphics with media art timing and hyper reality of online communication and creative span.

From the very beginning students had the possibility to enrol in our postgraduate study of Video and New Media together with painting, sculpting, visual communications and photography.

From the year 2000 Video and New Media are an autonomous postgraduate study that in the art field makes it possible to create and experiment in new media art as well as in a narrower field of intermedia art. It is structured as an academic university study that involves the creation of art and theory of new media plus it makes it possible for students to acquaint themselves with engineering programming and to participate in discoveries of real time communication mediators between man and machine. Besides all study contents there are other University subjects students can choose.

Up until now 21 students graduated from Video and New Media. 39 research papers have been submitted and 15 students have participated at international shows and festivals.

The form of project art research in post graduated study of Video and New Media has been up till now a form of interdisciplinary study made possible by the collaboration between the Academy of Fine Arts and Design, the Faculty of Computer and Information Science and the Josef Stefan Institute as a form of connection of an art concept with scientific thought. The Academy of Fine Arts and Design has therefore signed an agreement of cooperation with the Faculty of Computer and Information Science. A special module is being created with the Faculty of Computer and Information Science that will enable students to discover a programmed field of engineering art research. After the appliance of the Bologna educational renewal Video and New Media will become an autonomous study in the Academy of Fine Arts and Design in Ljubljana with the possibility to achieve a doctorate in new media art.

The year 2007 has been particularly successful for our postgraduate students of Video and New Media. Five of the 11 selected artists at the triennial of contemporary art U3 in the Moderna Gallery in Ljubljana were the Academy of Fine Arts and Design students. At this year's Venice Biennale there was a projection in the Slovene pavilion of Slovene videos, 10 of which were works of our students. A special reference was the presentation of our students on REALPRESENCE 07, a parallel Biennale show in Istanbul and shows in Belgrade and Paris.

The Academy of Fine Arts and Design has participated in the International Festival of Computer Arts from 1999. 180 author's video works have been shown there, 4 Video Matches born from the collaboration between the Ljubljana and other foreign academies, plus 51 interactive installations. All this works are more than a third of all shown festival works.

To our students IFCA is a natural environment for their activities with the possibility to show the newest new media projects and expose them to professionals and the public. It is also an opportunity to compare their works with those of already recognized authors.

All these years selected videos are made by our postgraduate Video and New Media students at the Academy of Fine Arts and Design. They are all integrated art works or as Peter Weibel writes: »At the point of today's postmedia circumstances it is important that in an art theoretical cognition sense media specific world should be interbred.« That is why these works are new media happenings and less interactive performances. The authors research the specifics of coding (concept and strategy) and decoding (reading of context) of all participants in the communication, artists and other viewers as much as computer mediators and the generated image. The participating viewer is now the organizer of the physical and mental experience of acknowledging of himself in terms of the psychological, social and cultural context of understanding.

On a submedial level these works appear like structural nets made of threads of art avant-garde, information technology, techno science and political activism. All works were born from the collaboration with the Faculty of Computer and Information Science students - programmers, the computer vision laboratory, led by the Dean Prof Franc Solina. It is a very successful model of team work as a form of sharing competences and responsibilities of the individual in the project.

Head of Video and New Media chair at the Academy of Fine Art and Design, University of Ljubljana
Prof Srečo Dragan

Evelin Stermitz:

Strukturalni model/ Structural model

2007
 video performans/video performance, trije kanali/3
 channel video installation, črno-belo/black and white,
 nemo/mute
 3 min



Men's independence is achieved entify with the father, and therefore form a we: the father, and therefore form a weak superego.

Ženska reflektira strukture in dinamiko Freudovega modela psihe z vidika nerazrešenega vzorca.
 Povezave med tremi plastmi Freudovega modela, ki so v jedru raziskave, se pojavijo kot trak besedila in predstavljajo glavne misli o kompleksnosti (njegovega) sistema.

Videoinstalacija vmesne pozicije ega med idom, superegrom in zunanjim svetom s staličca ženske. Videoperformans je nastal v okvirih Mednarodne poletne akademije za likovne umetnosti v Salzburgu v Avstriji kot del medijskega razreda Valie Export.

A female person is reflecting the structures and dynamics of Freud's model of the psyche in terms of an unresolved pattern.

Researched parts of connections between the three layers of Freud's model and women appear in the text line to represent some main thoughts about the complexity of (his) system.

A video installation of the intermediation of the ego between the id, the superego and the external world from a female perspective.

This performance video work has been realized at International Summer Academy of Fine Arts in Salzburg, Austria, within the media class by Valie Export.



Gorazd Krnc:

Plain Forms

2007

interaktivna instalacija/interactive installation
Programiranje/Coding: Dino Redžić, Vedran Jašarević,
Borut Olenik, Matevž Lipanje, Klemen Kljun, Domen Križnič

Troje vrat/Three Doors

2007

video

Produkcija/Production: Gulag



»PLAIN FORMS«

Ime projekta je del izjave Roya Lichtensteina, ki glasi: »Transformacija je čudna beseda. Namiguje na to, da se umetnost transformira. Pa se ne, le tvori forme (plain forms).« Lichtensteinov citat je moto in vir naslova projekta. V njem je obiskovalec tudi sestvarjalec umetniškega dela.

Slika v projektu visi kot objekt poleg monitorja. Na njem je motiv iste slike, razslojen na enote (fotografije, reprodukcije), iz katerih je slika sestavljena. Obiskovalec lahko v programu, podobnem Photoshopu, manipulira s temi podobami. V teoriji je možno proizvesti enako sliko kot original, ki visi na steni, a razlika bo očitna. Ne samo po materialni plati, pač pa tudi po nematerialni, nekakšni mentalni plati. Motivi - fotografije so nedotaknjene v računalniškem oknu. Ko pride uporabnik do njih, jih lahko z uporabo programske opreme zmaliči do neprepoznavnosti. Lahko jim spremeni le nekaj detajlov. Lahko pa jih pusti nespremenjene. Obenem jih lahko pomika po oknu ter veča ali manjša. Skratka, fotografije z uporabnikovimi gestami doživljajo digitalne transformacije po njegovem okusu in željah. Sam pa se prav tako lahko odloči, ali je njegova stvaritev umetniško delo, ali le kratkočasno igračkanje z razstavljenim računalnikom.

Podobe v projektu Plain Forms presegajo zamejevanje med klasično, 'analogni' sliki in njenim drugim polom, 'digitalno', novomedijsko sliki. Odpirajo vprašanje različnosti enega in drugega medija na istem mestu istočasno. Tako nastaja medsebojna napetost. Ta izhaja iz tega, da - kot pravi Vilém Flusser - »ne razmišljamo več numerično, temveč v 'sintetičnih' kodah. Nove sintetične slike, če gre splot za 'slike', kažejo na nasprotino stran od tradicionalnih. Stare slike so pomenjale stvarni svet in/ali subjekt tega stvarnega sveta. Nove pomenjajo enačbe, kalkulacije. Stare slike so po-dobe nečesa. Nove so projekcije, so pred-loge za nekaj, kar ne obstaja, a bi lahko obstajalo. Stare slike so 'fikcije', 'simulacije nečesa'. Nove so konkretecije možnosti. Stare slike so plod 'imaginacije', ki abstrahirja in se umika. Nove pa so plod 'imaginacije', ki koncretizira in projicira. Ne razmišljamo imaginativno magisko, temveč nasprotno, imaginativno snovalno.«

Projekt zastavlja tudi druga vprašanja. Med drugim vprašanje originala in kopije. Kdaj eno ali drugo postane umetniško delo? Projekt obenem kritično nastavlja lastno lice s tem, da obiskovalca transformira v sestvarjalca, na naslednji stopnji pa tudi v gledalca umetniškega dela. Porušena je meja med tistim, ki daje in tistim, ki sprejema.

Prav tako tu izpostavljam vprašanje o umetniku kot geniju. Prepičan sem, da je potrebno dobršo 'metejsko' znanje in pismenost za razumevanje kot tudi za ustvarjanje sodobnega umetniškega dela. Pa vendar pretirana samozadostnost in božanski navdih nimajo več kaj iskatи v svetu umetnosti.

Slika v projektu ima naslov Sine Cerere et Bacho, friget Venus et al. (sic). Ta je naslov grafike Hendricka Goltziusa, ki je tudi 'ponatisnjena' na sliki. Slika združuje elemente, ki imajo morda nekaj skupnega, a to gotovo ni moj izraziti namen. Poleg reproducirane grafike je na njej še kader iz filma Our Man Flint (režija Daniel Mann, 1966) ter podoba ženske po fotografiji, ki sem jo posnel sam. Na sliki se poleg odtisnenih, odslikanih in barvno prekritih delov pojavi izrisano oko, ki je nasprotni člen odtisnjenu očesu.

Semantične vrednosti med samimi podobami tako v tej kot tudi v ostalih slikah niso definirane. Gledalec si sam ustvari razumevanje, na ogled mu dam le obdelane podobe. Kakšne so gledalčeve reakcije na uporabljenje podobe in relacije med njimi ter kakšne zaključke bo pri tem izvedel, je njegova stvar.

»PLAIN FORMS«

The project's title is part of a statement by Roy Lichtenstein in which he says that »transformation is a strange word. It implies that art transforms. It doesn't, it just plain forms.« This quotation is a motto, as well as source of the project's concept. In it a visitor also plays the role of co-author of the final work.

The painting in the project hangs next to the computer screen. On it there are pictures, divided as units from which the painting was put together. The visitor can manipulate these pictures through a program, much like Photoshop. In theory you could make the same painting as the one hanging on the wall, but there is a difference. Not just a formal one, but also non-formal, somewhat mental.

The photographs are in the computer window. When someone gets to it, she can deform it with the use of a program up to a point of unrecognisable pictures. Or she could just change a few details. Or she could even leave them unchanged, just as they are. She can also move them around, change their size etc., to put it shortly the photographs are engaged into digital transformations through the user's gestures and by her wishes and desires. She can also make the final result an art work or not.

The images of the Plain Forms project try to surpass the borders between the classic analogue picture and her counterpart, the digital one. The project posts the questions of one's difference to another at the same time and place. Hence an interactive tension between them. This comes to us, as Vilém Flusser put it »we no longer think numerically, but in 'synthetic' codes. The new synthetic pictures, if they are 'pictures' at all, show a different side than the traditional ones. The old pictures signified real world and/or a subject of this real world. The new ones signify equations, calculations. The old pictures are images of something. The new ones are projections, propositions for something which does not exist, but could exist. The old pictures are fictions, 'simulations of something'. The new ones are the concretisations of possibilities. The old ones are fragments of imagination that abstracts and withdraws. The new ones are fragments of imagination that concretises and projects. We no longer think imaginatively magical, but quite the opposite, imaginatively substantial.«

The project poses another question, which is the question of the original and the copy. When does one or the other become an art work? The project also transforms the visitor into a co-author and on the next level into a spectator. The line between the one that gives and the one that takes has been pulled down.

I also pose the question of an artist as a genius. I'm quite sure that certain amount of knowledge and literacy is essential for understanding and creating a contemporary art piece, but excessive self-sufficiency and divine inspiration has got nothing to do with the art world anymore.

The painting in the project is entitled Sine Cerere et Bacho, friget Venus et al. (sic). That is the title of Hendrik Goltzius's graphic, also re-printed on the painting. The painting's units/pictures might have something in common, but that was not my primal intention. Besides the reproduced graphic there I also use a movie still, taken from Our Man Flint (directed by Daniel Mann, 1966) and an image of a woman - a photo taken by me. The semantic values between the images in this, as well as in other paintings of my own, are not defined. The viewer is responsible for her own understanding; from me she gets only cultivated images. What are her reactions over used images and what conclusions she might make is up to her.

1



2



Tilen Žbona,
Valentina Meli:

Morfing 5.2/Morphing 5.2

2007

interaktivna instalacija/interactive installation

Programiranje/Coding: Miha Štajdohar, Miha Škerbec

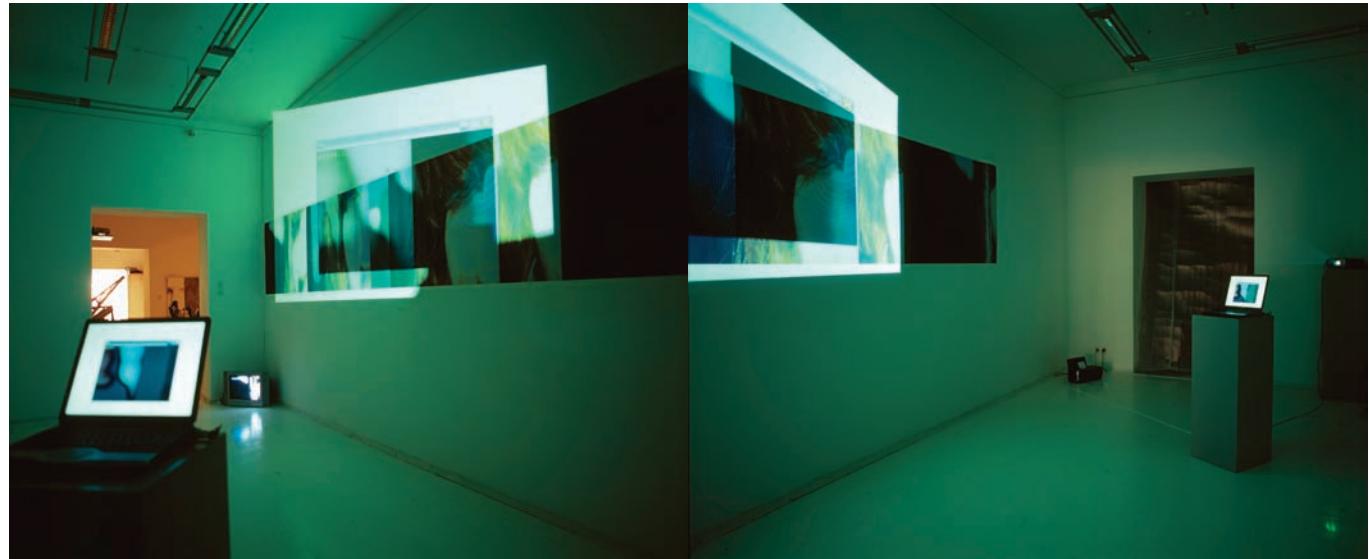


The work reflects on the meeting of two subjects – the authors Tilen Žbona and Valentina Meli; it reflects our perspectives on each other from different viewing angles. The point of view as the source of content and interpretation appears on the personal level, controlled and focused. Both of us are aware of the image and of the space. The cultural differences that tie us to the space and time offer the guidelines for the research, which we transform from the primary codes into everlasting images. The new media create illusory iconic images while considering facts and reinterpretations. The transformation and the simultaneous decoding of the actions – the digital recording of a gesture and different facial expressions featured on video excerpts and in video segments – is an obvious process that materializes the phenomenon into a tangible and visible artifact.

The image generated as a consequence of an event, or a work process, is a recording of information that triggers a new rational process in the mind. In the viewers' image the emotional experiences are involved with the space and the personal seeing of the image or an artifact. The new media allow different process choices on the same level of the reading and rebuilding of the newly generated images. The new media play a key role here allowing each user his/her choices in viewing and interpreting the image. This viewer, or user, acts actively while influencing the image generation process.

Delo obravnava srečanje dveh subjektov - avtorjev Tilen Žbone in Valentina Meli, njuno opazovanje drug drugega z različnih zornih kotov. Točka zornega kota kot izvor vsebine in interpretacije na osebni ravni deluje kontrolirano in usmerjeno. Zavedanje podobe in prostora je obojestransko. Kulturna raznolikost, ki nju povezuje s prostorom in časom, podaja smernice raziskave, ki jih prek izvornih kod prevaja v nemirljive podobe. Tako novi mediji, črpajoč iz dejstev in reinterpretacij, ustvarjajo iluzorne ikonične podobe. Transformacija in hkrati dekodiranje dejanj, npr. digitalni zapis giba in različne mimoike obrazov, uprizojenega tako na video izsekih kot v videosegmentih, je očiten proces, ki udejanji pojav v oprijemljiv, čuten in viden artefakt.

Podoba, ki se generira kot posledica dogodka oziroma procesa dela, je zapis vrste informacij, ki sproži nov razumski proces. V gledalčevem orisu so emotivna podoživljanja vpletena v prostor in osebni vidik podobe ali artefakta. Novi mediji dopuščajo izbiro različnih procesualnih rešitev na isti ravni branja in poustvarjanja na novo generiranih podob. Ključno vlogo odigrajo novi mediji, ko dopuščajo množici obiskovalcev različne izbiре gledanja in interpretacije podobe. Tak gledalec ali uporabnik deluje aktivno in vplivajoče, saj odigra vlogo v procesu dela generiranja na novo ustvarjene podobe.

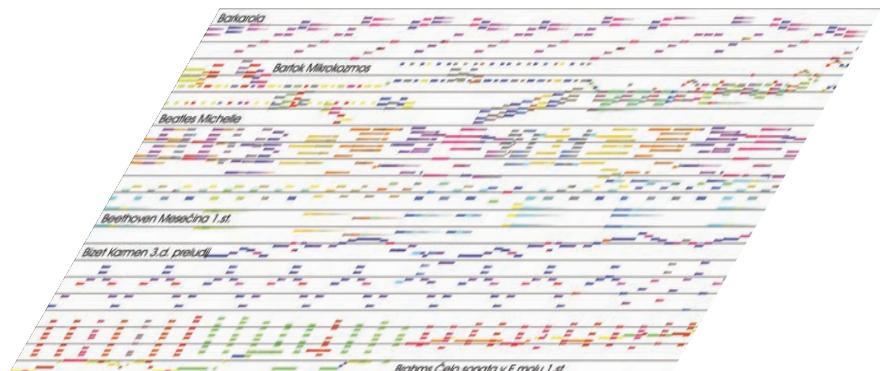


Peter Ciuha:

MANIFEST - TON je BARVA, GLASBA je SLIKA/ MANIFEST - TONE is COLOUR, MUSIC is PAINTING

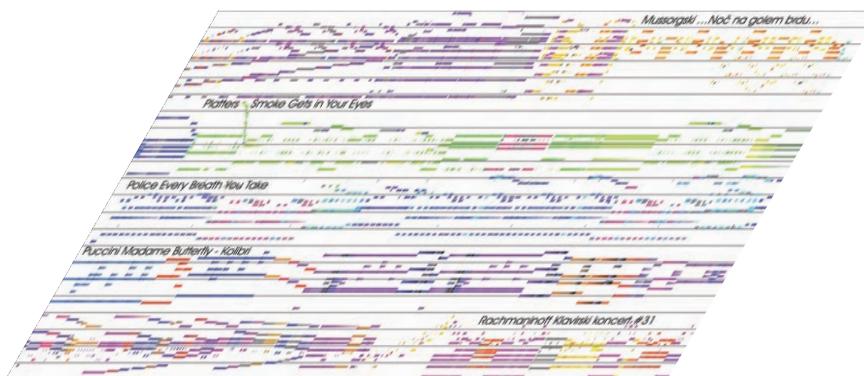
2007

interaktivna instalacija/interactive installation
Programiranje/Coding: Bojan Klemenc



Projekt temelji na globoki sorodnosti Pitagorovega kvintnega kroga, ki je ključ do razumevanja glasbenih harmonij, ter Newtonovega barvnega kroga, ki prikazuje razpored harmoničnih barv. V kvintni krog smo umestili vse dure in mole, ter iz njega izpeljali »barvni klavire« – barvni trak, ki omogoča igranje inštrumenta po barvah ali »šlikanje« glasbe. Nato smo izdelali predvajalnik MIDI glasbe, ki vsak zaigran ton nariše v barvi ustreznega dura ali mola. Na tej razstavi so prvič prikazane barvne SLIKE del glasbenih velikanov – od Bacha do Glassa.

The project is founded upon deep similarity of Pythagoras's Circle of Fifths, which is a key to understanding musical harmony, and Newton's Colour Circle, which shows colour harmony. We have placed all major and minor harmonies into this circle and our first result was "Colour Piano" - a Colour Ribbon, which enables the player to "paint" music. Secondly we have created a MIDI Music player, which paints every played tone in colour according to its major or minor character. Colour PRINTS of pieces of musical giants – from Bach to Glass – are shown here for the first time.



Igor Bravničar:

Konec časa/ The End of Time

2007
videoinstalacija/video installation

V videu, ki je podlaga instalacije, je kadrirana samo srednja tretjina platna, ki se nadaljuje levo in desno. Ta del platna postane v trideset minutah, kolikor traja cel video, nekajkrat vizualno zaključena celota, ki deli video; vsak del je drugače urejen: prvi del je prekrit s pasovi, ki se spreminjajo, skrivajo avtorja in preplastijo, kar se dogaja na platu; ta del vsebuje avtorsko glasbo. Drugi del - Konec časa - slikana površina se komaj kaj spreminja ... v ospredju so gib, geste in odrejanje časa. Zadnji del videa razširi kader na celo sliko in razkrije do tedaj prikrito.

Video The End of Time shows only the middle third of the whole painting canvas, which extends outside the frame to the left and to the right. The video recording of the artist painting the canvas is divided temporally into three consecutive parts of the total of 30 minutes of the video. In the first part the canvas is mediated through a layer of horizontal lines that cover and discover the recorded material; author's musical compositions are accompanying the act. In the second part the surface is hardly changing, focusing on gesture and fragmentation of the time scale. The third part of the video extends its image frame over the whole painting, thus showing also the parts that have been made in the process but until now hidden.



Mark Požlep:

Monsters

2007

videoinstalacija/video installation



Z instalacijo na 2. Bienal Kvadrilaterale, ki se je 15. oktobra 2007 odprla v reškem Muzeju moderne i suvremene umjetnosti, je Mark Požlep dokončno pokopal svojega alter ego. Crni Šešir je mrtev. V razdrobljeni sodobnosti ni mesta za super heroje, ki v sebi združujejo enost, jasno idejo in odrešitev. Še heroj, ki ga je umetnik ustvaril, da bi premikal le majhne gore, nosil osebna bремена, je moral umreti. Super junak se je zrušil pod lastnim tovorm, postal še ena izmed žrtev lastnega uspeha. Nemočen in osamljen je zastal v instalaciji le trenutek pred lastnim uničenjem, v večnem ponavljanju enega in istega giba. Mark Požlep je veliko zgodbo, ki jo je ustvaril in jo razvijal v okviru različnih razstavnih projektov, pripeljal do svojega konca in ubil super heroja.

Instalacija – objekt, ki jo v okviru 1.3 Festivala videa in novih medijev predstavlja umetnik, je del projekta Monsters, ki je nova poglavje v umetnikovem ustvarjanju. Požlep ustvarja novo malo – veliko zgodbo, ki je prežeta z romantično željo po spremenjanju. Umetnik deluje kot stvarnik. V okvirih, ki mu jih ponuja umetnost, je še enak sistemu bogu – arhitektu, ki v srednjeveških iluminacijah nastopa s šestilom v roki in ustvarja svet. Svet, ki ga Požlep ustvarja, pa je novi svet, ki biva v okvirih sodobnih komunikacijskih tehnologij in množičnih medijev.

Umetnikovo kreacijo lastnega sveta bi morda lahko razumeli kot beg od realnosti, toda Požlep pripoveduje zgodbo o stanju stvari tako, da realnost uzremo jasneje. Razdrobljena v sodobnosti se podoba sveta v umetnikovih delih sestavi v jasno zgodbo. Nekaj pošastnega je v živih barvah helikopterja, v zvoku, ki prihaja iz instalacije, v miselnem oblačku na katerem video-animacija kaže, kako odrasli zapuščajo vozilo v katerem ostaja otrok. Kje se skriva groza? Vsak posamezni element je prijeten na pogled, ugaja, saj njegov videz ni strašljiv. Strašljivi sta samota in osamljenost, ki ju ustvarja pisani svet sodobnosti in jo zakriva s predmeti. Prijazne potese v privlačno barvo je ustvarila ista moč, ki povzroča, da planet tone v kupih človeških odpadkov, ki je sprožila ptičjo kugo in ki pošilja velike tanke, ki pod seboj tlačijo nebolegljena otroška telesa v Vietnamu, Kuvajtu ali Kabulu. Kdo je sovražnik, sprašujejo Požlepova dela. Kdo se bori proti komu in kdo je tisti, ki bo zmagal? Podoba ne ponuja jasnega odgovora na vprašanje kaj je dobro in kaj slabo. Lépo ni nujno dobro in grdo ne vedno slabo. Nič več ni tako preprosto kakor prej. Gotovo pa je, da je groza tu med nami, z njó rastemo, živimo in zaradi nje izginjamo.

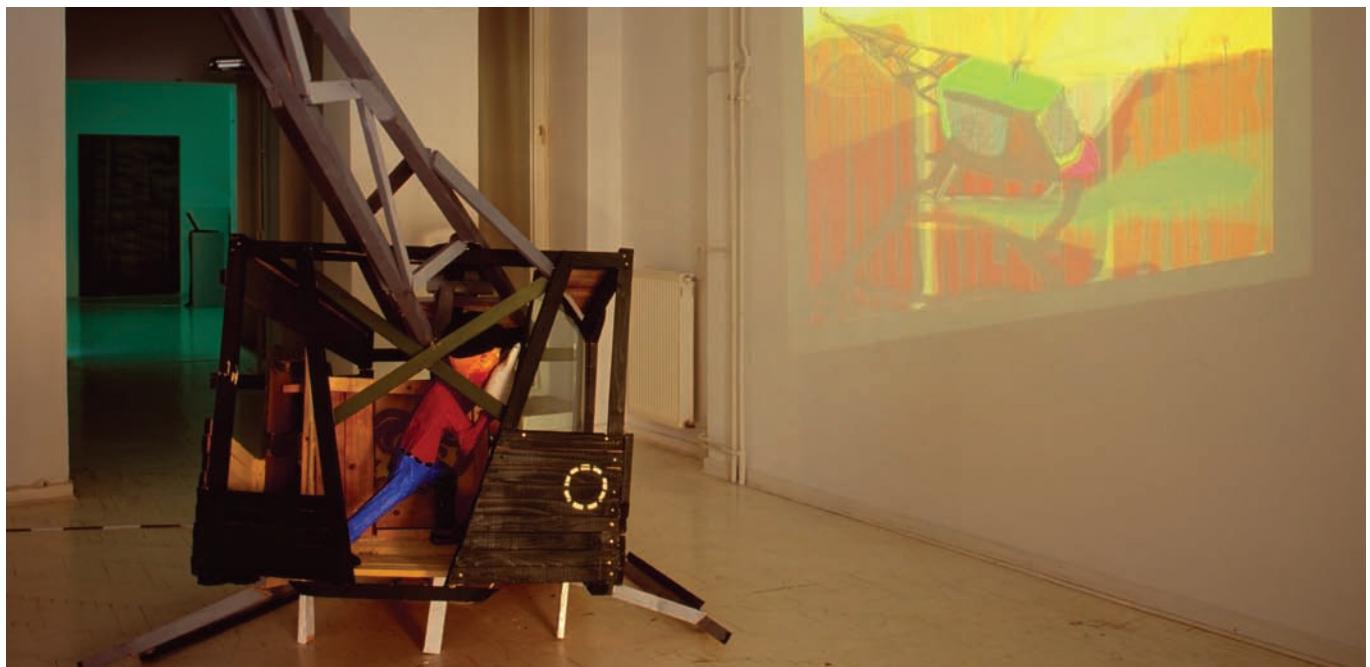
Petja Grafenauer Krnc
(Z dovoljenjem Galerija Ganes Pratt./Courtesy Ganes Pratt Gallery.)

With the installation presented at the 2nd Biennial of Quadrilateral that opened on the 15th of October 2007 in Rijeka (Croatia) Mark Požlep definitively buried his alter ego. The Black Hat is dead. In the fragmented contemporary world there's no space for Superheroes representing unity and a clear idea of deliverance. Even with the hero that the artist created to move mere little mountains, carry personal burdens he nevertheless had to die. The Superhero collapsed under the weight of his own load; he became another victim of his own success. Powerless and alone he paused inside the installation for a moment before his annihilation in the eternal repetition of one gesture. Mark Požlep finished the Grand Narrative that he developed in numerous exhibitions by killing his hero.

The installation-object presented at the 1.3 Festival of Video and New Media Art is part of the Monsters series, a new chapter in the artist's creation. Požlep builds a new little-Grand narrative full of romantic tendencies towards change. The artist acts as the creator. Within the artist's boundaries he equals God the architect, who appears in the medieval illuminated manuscripts with the compass in hand in the act of creating the world. The world that Požlep creates is a new world framed with modern communication technologies and the media.

The artist's creation of his personal world could be construed as escapism, but Požlep tells us the story of the nature of things in a way, which makes them appear clearer. Scattered in the reality in the artist's images the world re-establishes a clear story.

There's something ghastly in the vivid colours of the helicopter, in the sound that comes from the installation, in the thought-cloud showing an animation of adults leaving a vehicle, while there are still children inside. Where dwells the horror? Each element alone seems pleasant. What is scary is the isolation, the loneliness, which results from the colourful contemporaneity hiding it behind the objects. The pleasant features and the colour was created by the same power that triggered the bird flue and that sends big tanks crushing children's bodies in Vietnam, Kuwait or Kabul. Who is the enemy Požlep's works ask. Who fights who and who is the one going to win? The image doesn't yield a clear answer to the question about the good and bad. Beauty doesn't mean good and vice versa. Nothing is as simple as it used to be. But what is certain is that the horror is here, among us, with it we grow, live, and because of it we perish.



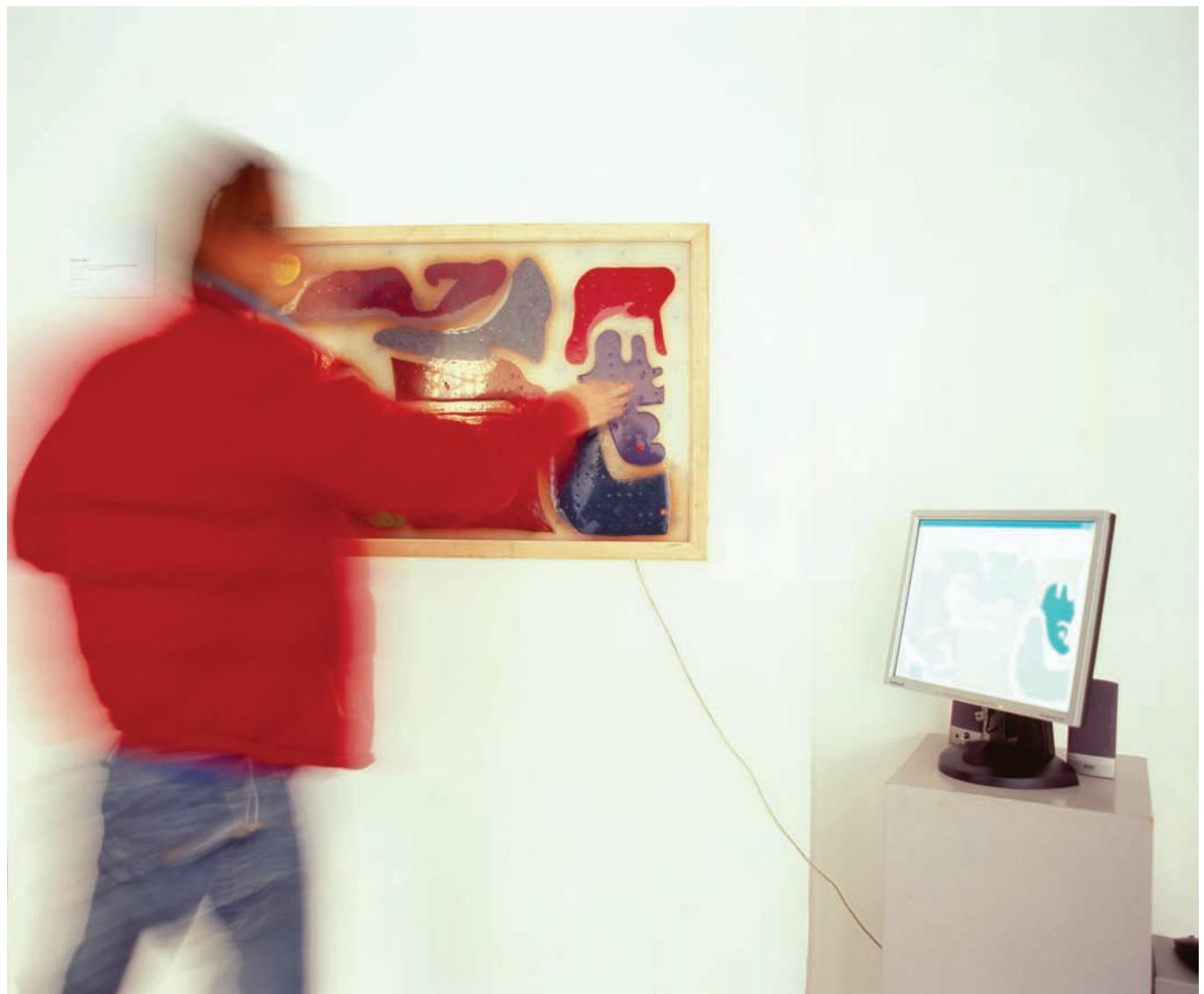
Vana Gačina: Razglašeni park/ Enchanting Park

2007
spletna instalacija/net installation
Programiranje/Coding: Srečko Srkbinek,
Boštjan Kovač, Tomaž Zorc



Razglašeni park je instalacija, iz katere gledalec vstopa v virtualni prostor in v komunikacijo z drugimi gledalci prek interneta, tako da se fizično dotika interaktivne slike ter skozi poslušanje zvokov.

Enchanting Park is an installation from which the observer enters into a virtually created space and communicates via Internet with other observers physically touching the interactive painting and by the means of sound.

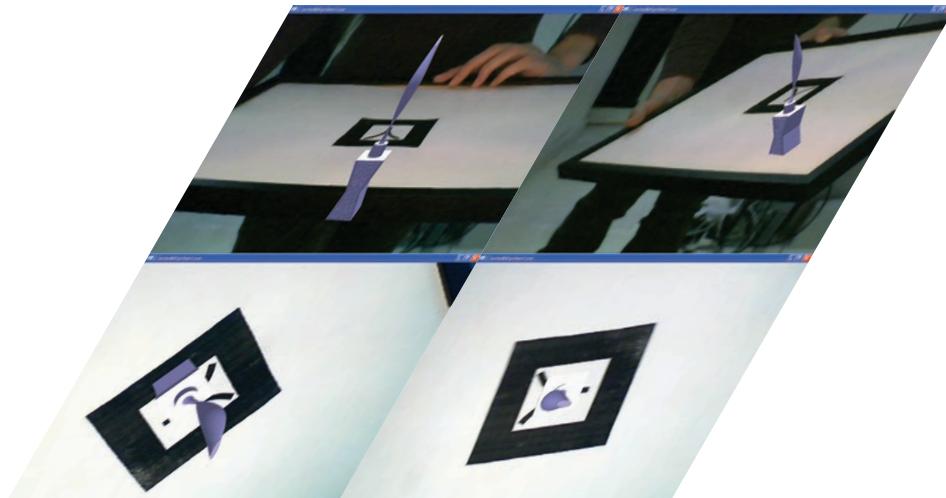


Marko Glavač:

Videti nevidno/ To See the Invisible

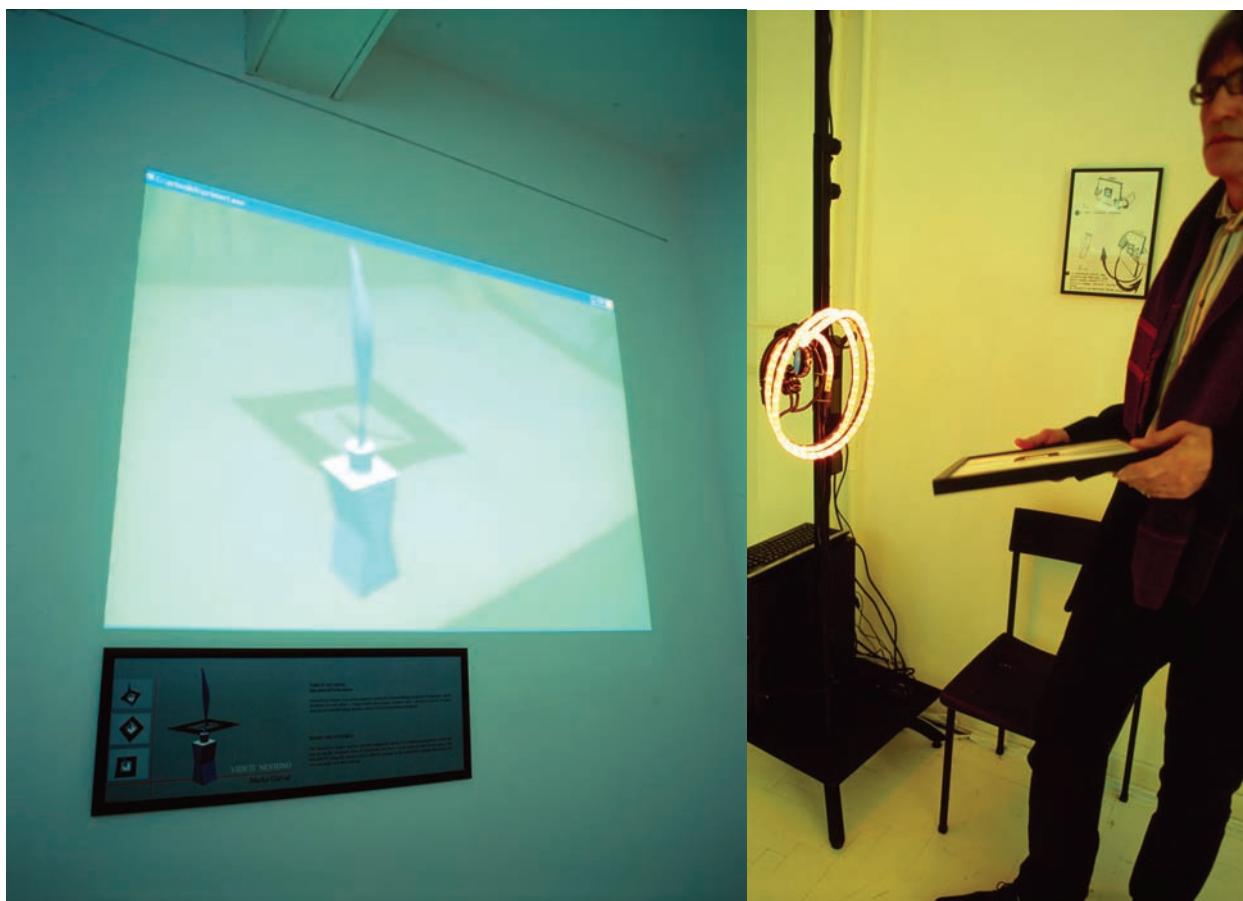
2007

interaktivna instalacija/interactive installation
Programiranje/Coding: Anže Mis, Miha Batič, Nina
Krmac, Tamara Korotaj, Rok Žlender
3D skeniranje/3-D scan: procadd



Interaktivni marker in premična kamera s pomočjo softvera omogočata uporabniku videti kip z vseh strani, vendar s statične točke v realnem prostoru. Gledalec določa s pomočjo kamere in njene relativne postavitve v razmerju do interaktivnega modula smer pogleda na kip.

The interactive marker and the movable camera by means of a computer programme enable the user to see the sculpture from all directions, but from a fixed point of view in real space. The beholder by using the camera and its relative position to the interactive module determines the viewing angle over the sculpture.



Iztok Holc:

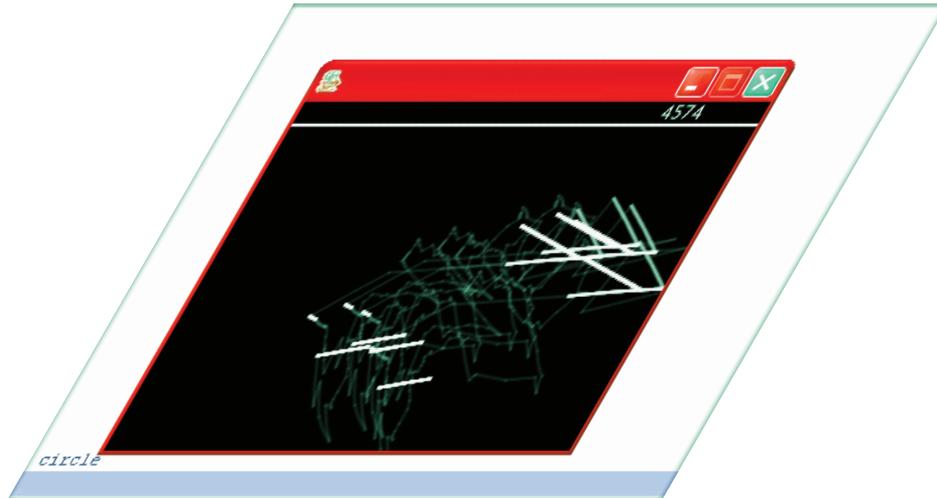
Metastaze svetlobe in podobe/Metastases of Light and Image

2007

interaktivna instalacija/interactive installation

Programiranje/Coding: Staš Repše, Simon Ferkolj,

Andrej Mihorič



Računalniški vid vizualizira pogled slepega na politično kontroverzen relief.
 »top žarkov čutijo tarče, kot bi gorele«
 »top žarkov bi lahko reševal življenja«
 »ta tehnologija prinaša novo, bolj dezorientirajočo razsežnost v kontrolo množic«
 »je nekaj povsem drugega od Ognjenjega otroka Stephena Kinga ali grozljivega žarka vesoljcev iz Vojne svetov«

The computer vision visualizes the blindman's view of a politically controversial form in relief.
 "ray gun makes targets feel like they are on fire"
 "ray gun could save lives"
 "this technology brings a new, more disorienting dimension to crowd control"
 "it's a far cry from Stephen King's Firestarter or the really scary beam used by the aliens in War of the Worlds"



'kot - da' način aludira na neko fikcijo/iluzijo, po drugi strani pa gre za popolno pragmatizacijo svetlobe, poleg tega da je obča fiksacija na svetlabo (in podobo) polna paradoskov in igre z življenjem in nadzorovanjem... v novem (!) orožju, ki za učinek uporablja žarčenje prej vidimo (!) (ponovno) uresničenje 'daljne analize/slutnje' Foucaulta o radikalni racionalizaciji Kantovega 'drzni si misliti', ki je konvergiralo v tovarnah smrti že na začetku xx. stoletja (taborišča), sedaj je zavest o takšni metodi bolj sofisticirana in ponovno legitimna, razsevanje premoči svetlobe pa divergira na malone vsa mogoča mesta nadzorovanja. Nekdaj primitivna zadobitev svetlobe (začig in gorenenje trupel za pridobivanje sprostitev energije/toplite) je sedaj prenesena na gotovo občutenje vročine in s 'kot - da' povzema travmatično izkušnjo... /iztok h. 30.05.07/

'as - if' alludes to a fiction/illusion on one hand and on the other offers a complete pragmatisation of light along with the fact that the common fixation to light (and image) is full of paradoxes and playing with control and life itself... the new (!) weapon which uses rays, beaming and radiation should rather be seen (!) as a realisation (once again) of a remote analysis (far cry) by Foucault about radical rationalisation as set by Kant (dare to think') and which had converged in the factories of death already at the beginning of the 20th century (refugee camps). Now consciousness about this method is more sophisticated and yet legitimate. Metastases of overwhelming and vast power of light is diverging to nearly all places of control and supervision... /iztok.h. 30.05.07/

Klemen Jeraša:

FotoDataSlo

2007

spletna instalacija/net installation

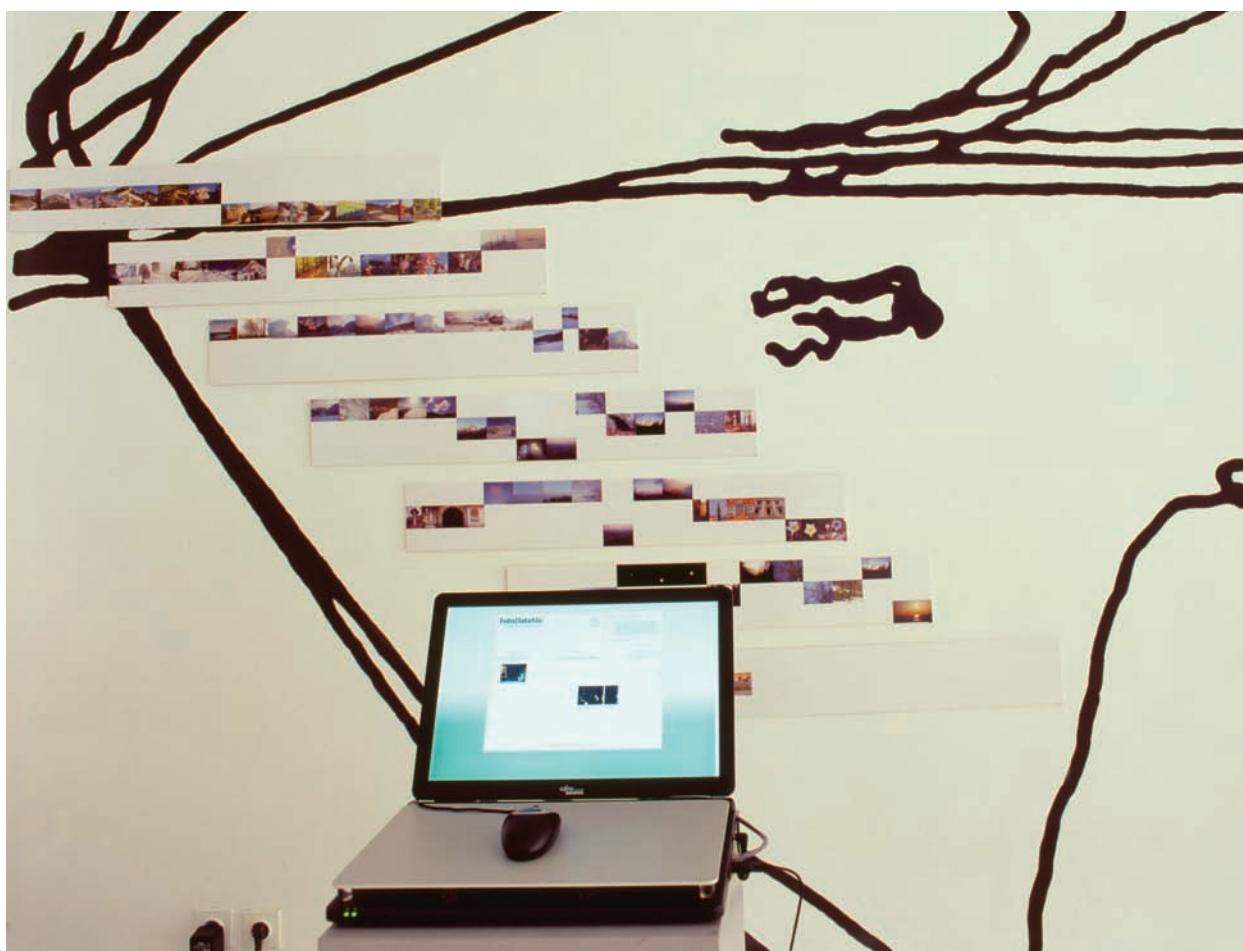
Programiranje/Coding: Martin Pregl, Matej Cerk, Tilen Rondaij, David Sedlar

<http://fotodataslo.hal.si/>



Podatkovna zbirka na internetu omogoča vsakomur objavljanje fotografij, če sledi trojici tem: nebo, kraji, voda.

The Internet database that offers the participants to publish photographs, providing they follow the framework of three themes: sky, places, water.



Projekt združuje medije in tehnike videa, grafike, slikarstva in urbane intervencije. Kot svoj material uporablja množice ljudi, zato je lociran na najbolj obiskano lokacijo v mestu. Mestni trg je polje in format, čez katerega se gibljejo mimoidoči na način, ki je značilen za ta konkretni prostor. Pri tem nastajajo sledi na videoposnetku. Ko gostota sledi doseže vrh, se snemanje ustavi in podoba je prenesena na slikarsko platno. In nazaj – plasti sledi so projicirane nazaj na trg, kjer so bile posnete kot hoja mimoidočih. Pri tem so ljudje povabljeni k dekodiranju slike, v kateri so sodelovali, ter k premisleku o dvojni eksistenci umetniške podobe, galerijski in njeni pojavnosti v urbanem prostoru.

The project motionPICTURE merges the media and techniques of video, graphics, painting and urban intervention. The project uses as its material the crowds of people, therefore the most characteristic place in the city where the project is on show is chosen for the setup. The city square is the field and the format over which the passers-by move in a characteristic way for that place, leaving behind the trail of their movement in the video image. At some point the culmination of the recording of traces of walking is stopped and the image is transmitted to the canvas of a painting. And back again, all the composited tracks on the paintings are projected back onto the square where they have been walked. People are thus invited to the decoding of the image in which they have participated, reflecting the two places where art is manifested, in the gallery and in the urban space.

Luka Umek: motionPICTURE

2007
videoinstalacija/video installation



Vanja Mervič:

Križišča/ Crossroads

2007

interaktivna instalacija/interactive installation



Panoramski 360 stopinjski pogled okoli križišča v Wanganui na Novi Zelandiji. Tujina, ki jo napolnjujejo poetične sintagme.

A panoramic 360 view of a crossroad in Wanganui in New Zealand. The foreign land enriched by poetic syntagms.

Maja Smrekar:

System Cassio:pia

2007

interaktivna instalacija/interactive installation

Koncept/Concept: Maja Smrekar

Dramaturgija/Dramaturgy: Daša Lakner

Avtor kode/Programming: Dejan Sakelšak

Načrtovanje konstrukcije/Construction design:

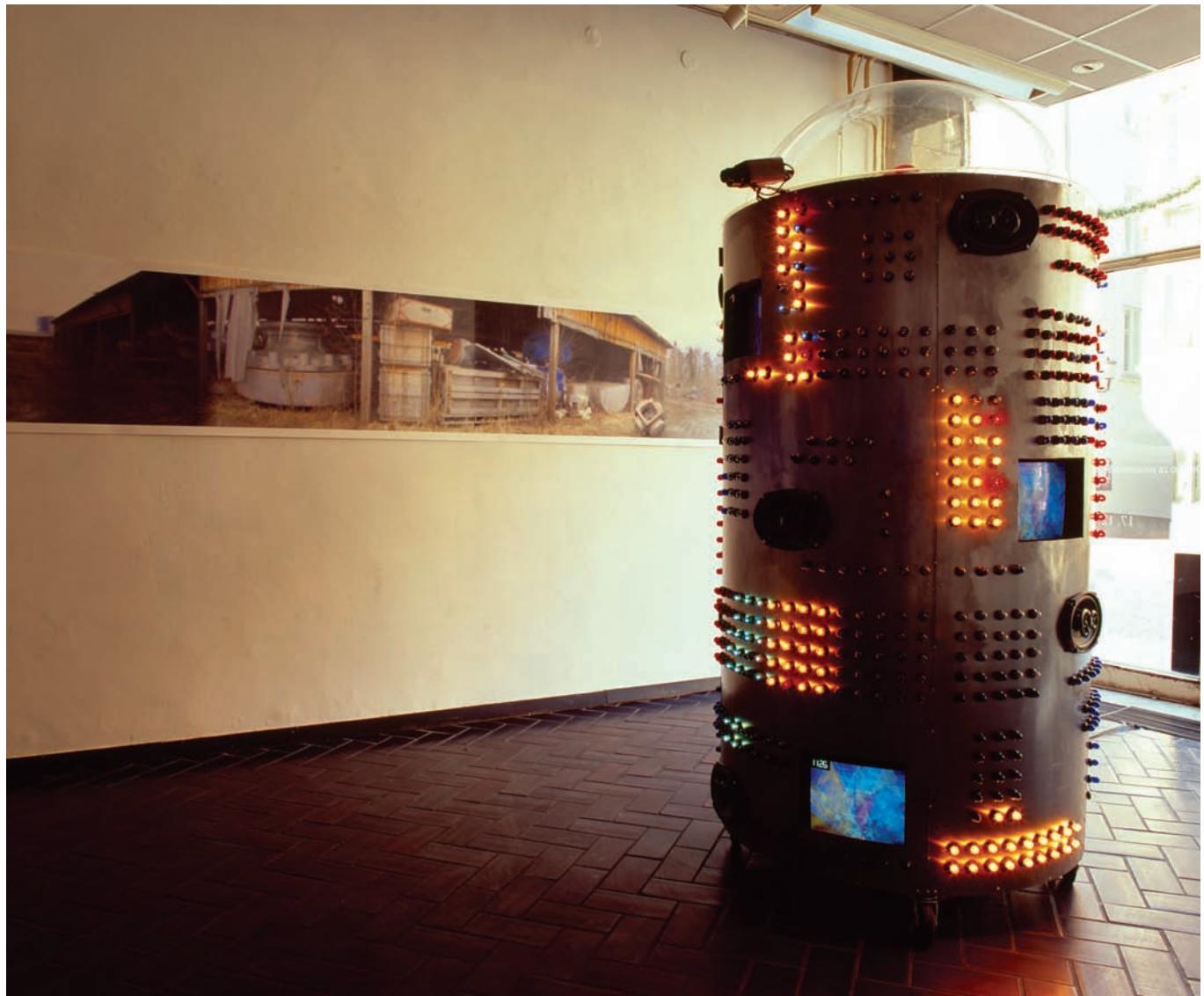
Metka Pretnar, Or Ettlinger

Izvedba/Execution: Err0r

Producija/Production: Kiberpipa

System cassio:pia ponazarja metodologijo povezovanja različnih informacij v sistem, sestavljen iz referenc fetišistične ikonografije množične kulture, ki so realni del vsakdanjosti sodobne družbe spektakla, kakor jo predstavlja popkulturna fenomena YouTube in MySpace. Kot protitež takšnim »sintetičnim« strukturam, je v Systemu Cassio:pia prisoten dramatičen astrofizikalni pojav. S svojim spektakularnim izgledom, ki sloni na referenci oglaševalskih stebrov, instalacija reflektira transparentnost medijskega informiranja skozi idealizacijo realnosti. Hkrati se kot ilustracija idealiziranih podob nadzornih konzol iz znanstveno-fantastičnih filmov, postavlja v obliki informativno – nadzorne konzole.

System Cassio:pia represents the methodology of connectivity of various bits of information into a system that is built from mass culture fetishist iconography references, which are a part of the modern spectacle society, represented by the popcultural phenomena YouTube and MySpace. As a counterweight to such »synthetic« structures, System Cassio:pia features a dramatic astrophysical phenomenon. Though its spectacular presence, an imitation of advertisement pillars, the installation reflects the transparency of media informing through the idealization of reality. As an illustration of an idealized image of a control panel from a sci-fi movie, it simultaneously features as an information and control panel.



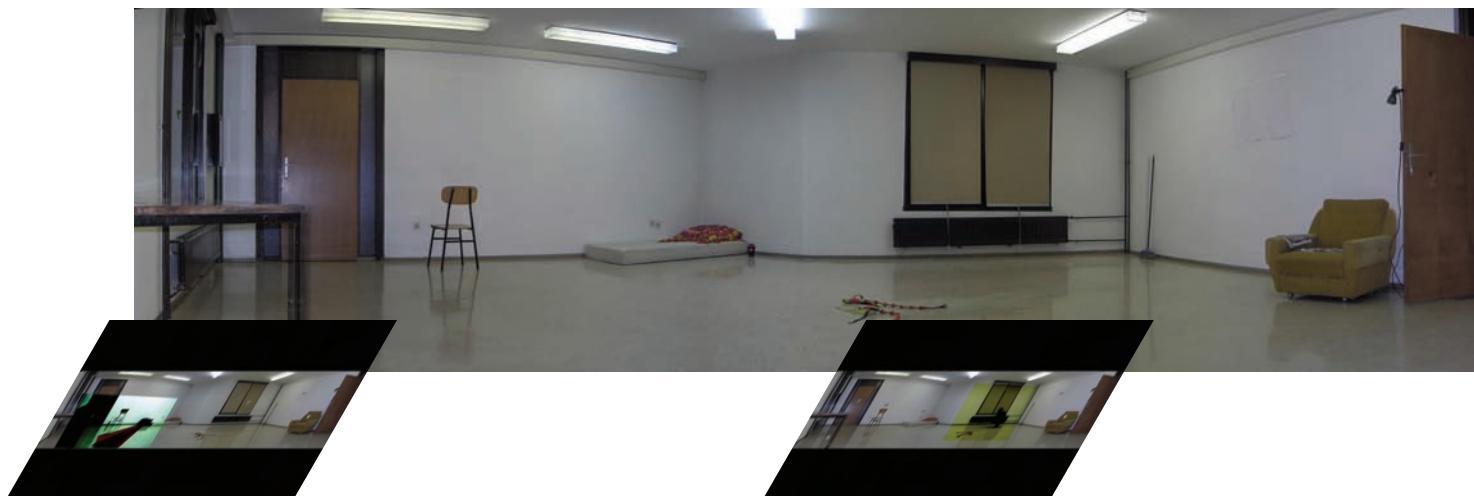
**Program Erasmus na Akademiji za likovno umetnost in oblikovanje UL/
The Erasmus programme at the Academy of Fine Art and Design, University of Ljubljana**

Predstavitev projektov/Projects presentation, 17. 12. 2007

Matúš Lelovský (Slovaška/Slovakia), **Filip Urban** (češka/Czech Republic), **Lucie Gazdošova** (češka/Czech Republic): **REM**
interaktivna instalacija/interactive installation



Joaquim Carvalho, João Villar (Portugalska/Portugal): **Zadnji dih/Last Breath**
interaktivna instalacija/interactive installation



Vojtěch Maša (češka/Czech Republic): **Pozdravi iz Ljubljane/Greetings from Ljubljana**
interaktivna instalacija/interactive installation



VideoMatch 07: Wanganui School of Design vs. ALUO/AFAD Ljubljana -

Vpliv zemljinega magnetizma na severu in jugu/The Influence of Earth's Magnetism in the South and the North

Zadnji VideoMatch 06 med Zagrebško in Ljubljansko Akademijo za likovno umetnost je pokazal različnost poti nastajanja podobnih novih umetniških praks v sodobnem intermedijskem ustvarjanju v okviru njunih študijskih programov. Medsebojna bližina krajev, ki se soočajo v obliki videoobjev, je vezana na bližino zgodovinskih dejstev, ki so vplivala na razvoj medijev in njihovo vlogo pri nastajanju novih umetniških praks. Video v Sloveniji ima svojo zgodovino, prvi video je nastal že leta 1969 in je bil v evropskem okviru med prvimi.

Nova Zelandija je za Evropece precej neznana dežela, kot ureditev in tudi kulturološko. Fakulteta za računalništvo in informatiko in Akademija za likovno umetnost in oblikovanje (ALUO) že nekaj let pošiljata svoje študente na študijsko izmenjavo med ostalimi institucijami tudi na Wanganui School of Design in tako spoznavamo njihove principe in pristope pri izdelavi videa in animacije. Zelo znani filmi iz niza Gospodar prstanov so bili posneti in postproducirani na Novi Zelandiji, tako da je vrhunska 3D animacija iz filmov vplivala na izdelavo 3D animiranih videov, ki jih lahko vidimo v letošnjem VideoMatchu.

Tudi za letošnjo produkcijo videa na Akademiji za likovno umetnost in oblikovanje v Ljubljani 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 videopoetike (Bravničar, Grobler, Hodin) do eksperimenta s kamero mobilnega telefona (Juvan) ter konceptualizacije že narejenih videov in »downloads« (Poznič). Vsak avtor bi lahko bil izpostavljen zaradi svojega specifičnega pristopa, to pa daje videu moč suverenosti in vodilnosti pri današnjih vizualnih umetnostih.

The last VideoMatch 06 between the two academies of fine arts in Zagreb and Ljubljana has shown different paths in the development of similar new art practices in modern intermedia creation in our study programme frames.

The vicinity of the two academies confronted by the form of video-actions is linked to the vicinity of historical facts that had an impact on the development of media and their connection in the development of new art practices. The first Slovenian video was made in the year 1969 and was among the first in Europe. It is part of a tradition linked to the history of video in Slovenia and to the media study.

New Zealand is politically and culturally very different from Europe and everything we know. The Academy of Fine Art and Design (AFAD) and the Faculty of Computer and Information Science have been sending students on study exchanges to Wanganui School of Design for many years. That is how we uncovered their way of making video animations. Well-known films such as The Lord of the Rings cycle have been filmed in New Zealand. Top quality 3D animation from these films had a big impact on the making of 3D animated videos. They can be seen in this year's VideoMatch.

The Academy of Fine Art and Design from Ljubljana video production represents the entering of our students into a specific environment of synthetic making of art-video works. The important thing is the mix that creates suspense on an internal visual level. These videos create a palette of video poetics (Bravničar, Grobler, Hodin), experimenting with the mobile phone camera (Juvan) and a conceptualisation of already existing videos and "downloads" (Poznič). All authors could be exposed for their specific approaches. This fact gives video the power of sovereignty and leadership in today's visual arts.

doc. mag. Dušan Bučar

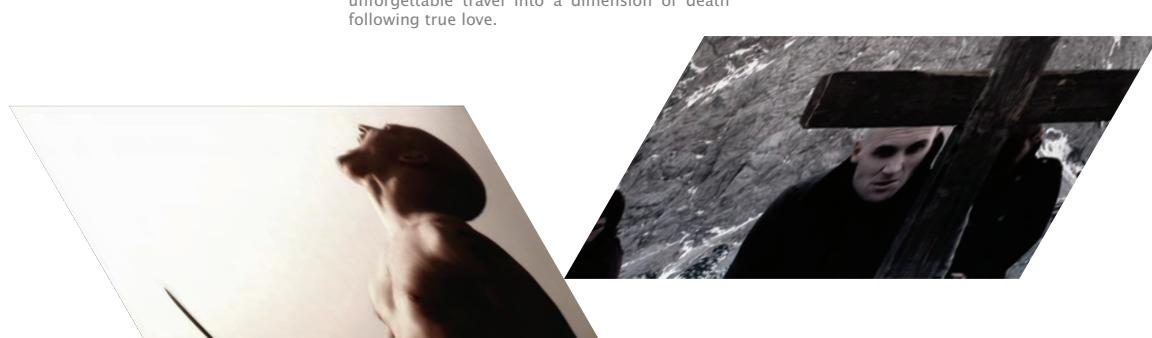
Posebna projekcija/Special Screening

Glasbeni videospot skupine Dekadent nas popelje v nepozabno dimenzijo smrti zaradi ljubezni.

Music video featuring Decadent takes us on an unforgettable travel into a dimension of death following true love.

Andraž Sedmak, Artur Felicijan:
The Deliverance of the Fall

2007
40 min

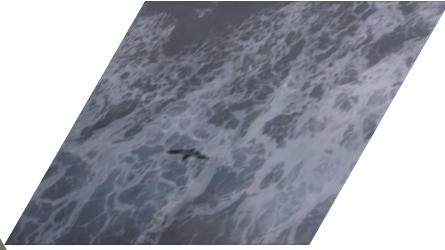




Igor Bravničar:
Konec časa/The End of Time
2007
4 min 30 s

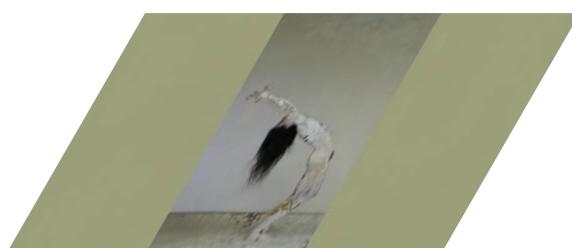


Konec časa - ko ne veš ali si sedaj ali si bil prej.
The end of time - when you don't know if you are
or you have been before.



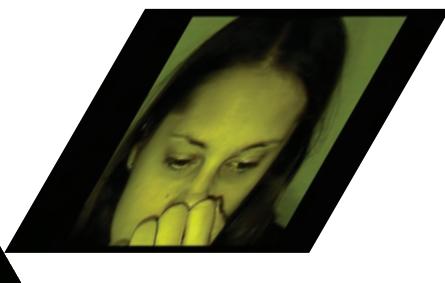
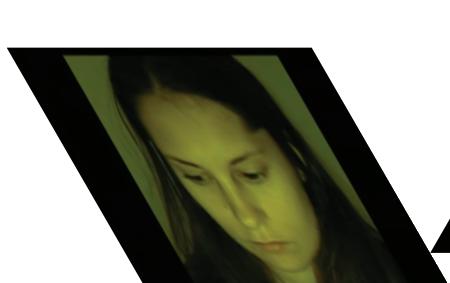
Ana Čigon:
Anima (ANI+MA)
2007
4 min 20 s

Tesnoba bivanja, ki je lahko skrita v ženskem
telesu, nima primerjave.
The sadness of living that can be hidden in the
woman's body has no match.



Mihail Hodin, Ana Grobler:
Bella Isolde
2007
1 min 50 s

Koreografija ustvari žensko telo kot neprecenljivo
umetniško delo.
Choreography changes a woman's body to a
priceless work of art.



Ana Grobler:
Migrena/Migraine
2007
5 min 30 s

Migrena - pokaže zrcalo družbi.
Migraine - shows a mirror to society.

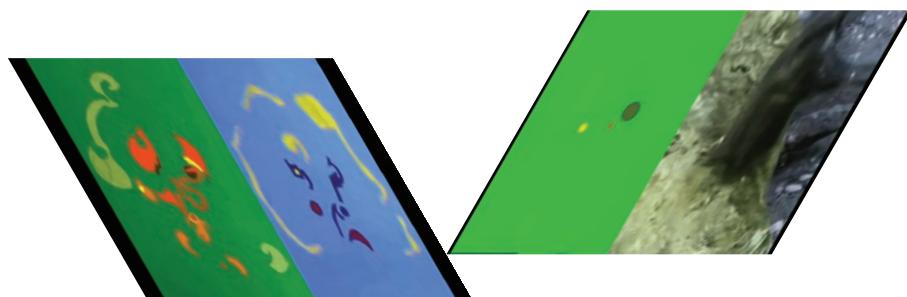


Klasična glasba ima svojo lepoto ne glede na čas.

Classical music preserves its beauty through time.

**Eva Ferk, Lena Likar:
Adagio**

2007
2 min 20 s



Levo – desno in ostali preskoki.

Left – right and other ways.

**Vana Gaćina:
Levo – desno/Left – Right**

2007
1 min 50 s

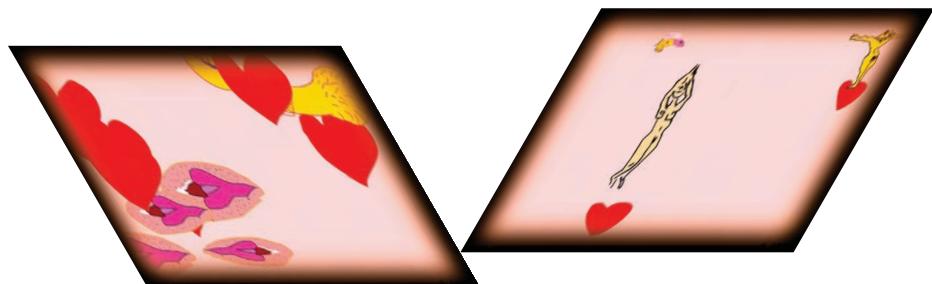


Superheroji.

Superheroes.

**Mark Požlep:
Crni seshir/Black Hat**

2007
10 min



Animirana zgodba neke ljubezni, začinjena s seksualnimi fantazijami.

The animated story of love seasoned with sexual fantasies.

**Dominik Mahnič:
Srce/Heart**

2006
2 min



Marta Juvan:
Ulični letni časi/Street Seasons

2007
4 min 30 s

Mobilni telefon beleži letne čase in dnevne premike neposredno in vedno.

A mobile phone that perceives the changing of seasons and daily movements directly and always.



Tilen Žbona:
Das Unheimliche

1999
2 min 15 s

Das Unheimliche.



Slađana Mitrović:
Koža special/Skin Special

2006
3 min

Britje

Shaving.

Zoran Poznič:
Obglavljenje/Decapitation

2007

Obglavljenje – brez cenzure. (Video zaradi eksplisitne vsebine ni bil prikazan na festivalu.)

Decapitation – not censored. (The video was not shown at the festival because of its explicit content.)



Luka Umek:
Istanbul – Real Presence

2007
15 min 15 s
Videodokument/Video document

Letošnja delavnica Real Presence, na kateri se predstavljajo študentje izbranih akademij, spremišča 10. mednarodni bienale umetnosti v Istanbulu. V duhu postmedialnega stanja, ki mu pripada zdajšnja generacija diplomskih študentov, si lahko ogledamo posebej za to priložnost razvite projekte, ki povezujejo slikarstvo, kiparstvo in video v kontekstu integriranih umetniških medijev. Ta dela imajo status procesualnosti in oblikujejo odnose s podobo v realnem in virtualnem okolju. Na razstavi so predstavljeni tako dokumenti kot tudi artefakti, ki v gledalcu povežejo stanje vidne izkušnje s predznanjem in spomini. (Srečo Dragan)

This year the Real Presence workshop at which selected art academies present the students' works is taking place at the 10th International Istanbul Biennial. In the spirit of the post media condition that this generation of post graduate students is living, we can witness the especially for this occasion developed projects that combine the media of painting, sculpture and video in the context of the integrated artistic media. These works have the status of processes that are researching the notions of image in the real and in virtually generated space. At the exhibition documents as well as artefacts are put on display in order to induce the communication with the beholder thorough his sight and memories. (Srečo Dragan)



Chris Hutchinson:
Lekcije v streljanju/Shootorials

2004
2 min

Serija kratkih animiranih filmov s smešnim obratom prikazuje kavboja, ki se iz zagat tipičnih situacij na divjem zahodu rešuje s pištolo, lasom ali kako drugo kavbojsko spremnostjo. Oropa vlak, dvori gospodični, ukruti konja ...

This is a series of funny short stories about a cowboy and the typical Wild West situations. He solves all the problems with his gun or his other cowboy skills. He robs a train, courts a lass, breaks a horse...



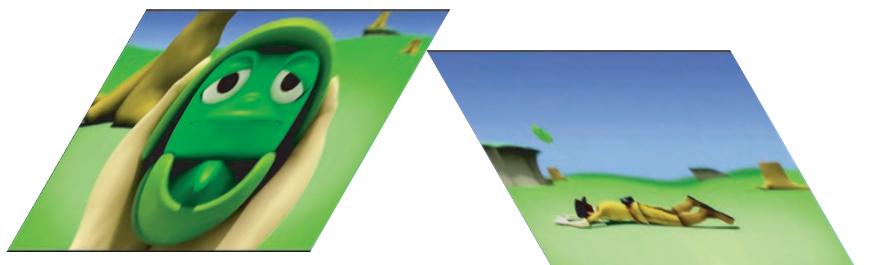
Murdoch Carpenter:
Zombi/Zombie

2006
1 min 30 s

Glasba/Music: Michael Jackson - Thriller.

Zombi se opoteka po prazni nočni ulici in išče zabavo. V kanalizacijskem odtoku najde zgoščenko Michaela Jacksona in zapleše zvezdnikov ples. Nenadoma dogajanje prekine strel v glavo.

A zombie stumbles in the empty streets at night looking for fun. In the sewer he finds a CD by Michael Jackson and dances to its tune. Suddenly the party ends with a shot in his forehead.

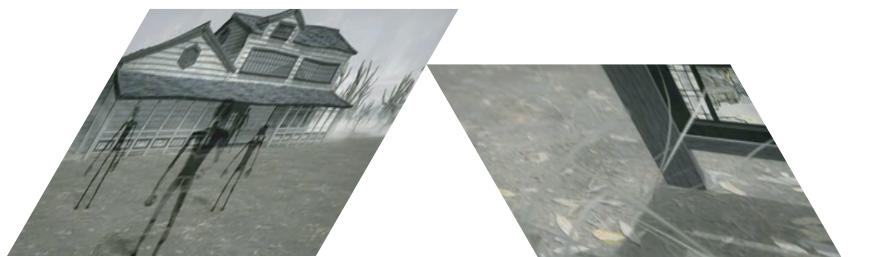


KJ:
Odskoči/Bounce

2007
1 min 10 s

Zelena kroglica - ne samo nadležna, tudi nevarna.

Green ball - not only annoying but also dangerous.



Rohan Kidd:
Votli gaj/The Hollow-Hood

2005
2 min 30 s

Napetosti polno potovanje senc skozi grozljivi gozd golih dreves. Filmski napovednik.

A suspenseful adventure of shadowy characters in a wood of barren trees. A trailer.



Video prikazuje realističen model kobilice, sestavljen iz posameznih kosov, ki so animirani kot skelet.

The video shows a realistic model of the grasshopper made from many parts that are animated by means of skeleton animation.

Pragya Gupta: Kobilica/The Grasshopper

2007
50 s



Kratki animirani film prikazuje junaka, ki gresta loviti ribe v majhnem čolnu. Nenadoma okrog njiju plavajo sumljive plavuti. Prva je prevara, naslednja pa morski pes.

The animation shows a funny situation with two characters going fishing in a small boat. Suddenly, a strange fin swims past the boat; after the decoy fin, they find themselves face to face with a shark.

Vikrant Batra: Šla sta ribarit/Gone Fishing

2006
1 min 15 s



Televizijske špice v različnih tehnikah za kanal Get TV.

Television IDs in different techniques of motion graphics for the channel Get TV.

Mathews Mathews: Get TV

2007
35 s



Za ped velik Plastelinko si da opraviti v svetu ljudi, kjer so vsakdanji predmeti zanj velik izziv.

A plasticine character, only as big as a palm, is very industrious in the human-size world of everyday objects.

Nick Turnerl: Funho

2006
45 s



**Mike Kite:
Edison**

2003
2 min 40 s

Fotografski aparat - stara kamera - fotografira cvet, ko ga zmoti metulj.

An old camera is taking photos of a flower, but then a butterfly interferes and takes its focus away.



**Corey Loau:
Topovska krogla/
Cannonball**

2006
55 s

Klovna izstreljijo iz topa v krožnik želeja. Drugi klovn mu asistira.

A clown is shot from a cannon into the circus arena and bounces against the jelly installations. Another clown is assisting the performance.



**Jaspreet Kaur:
Širokoustnež/Big Mouth**

2006
40 s

Žuželček spregovori. O sebi, saj ne, da bi se hvalil, ampak drugi o njem mislijo sledeče in tudi sam ima marsikaj povedati ...

A bug talks. He speaks about himself, not that he would brag, but others think of him the following and he has also something to say...



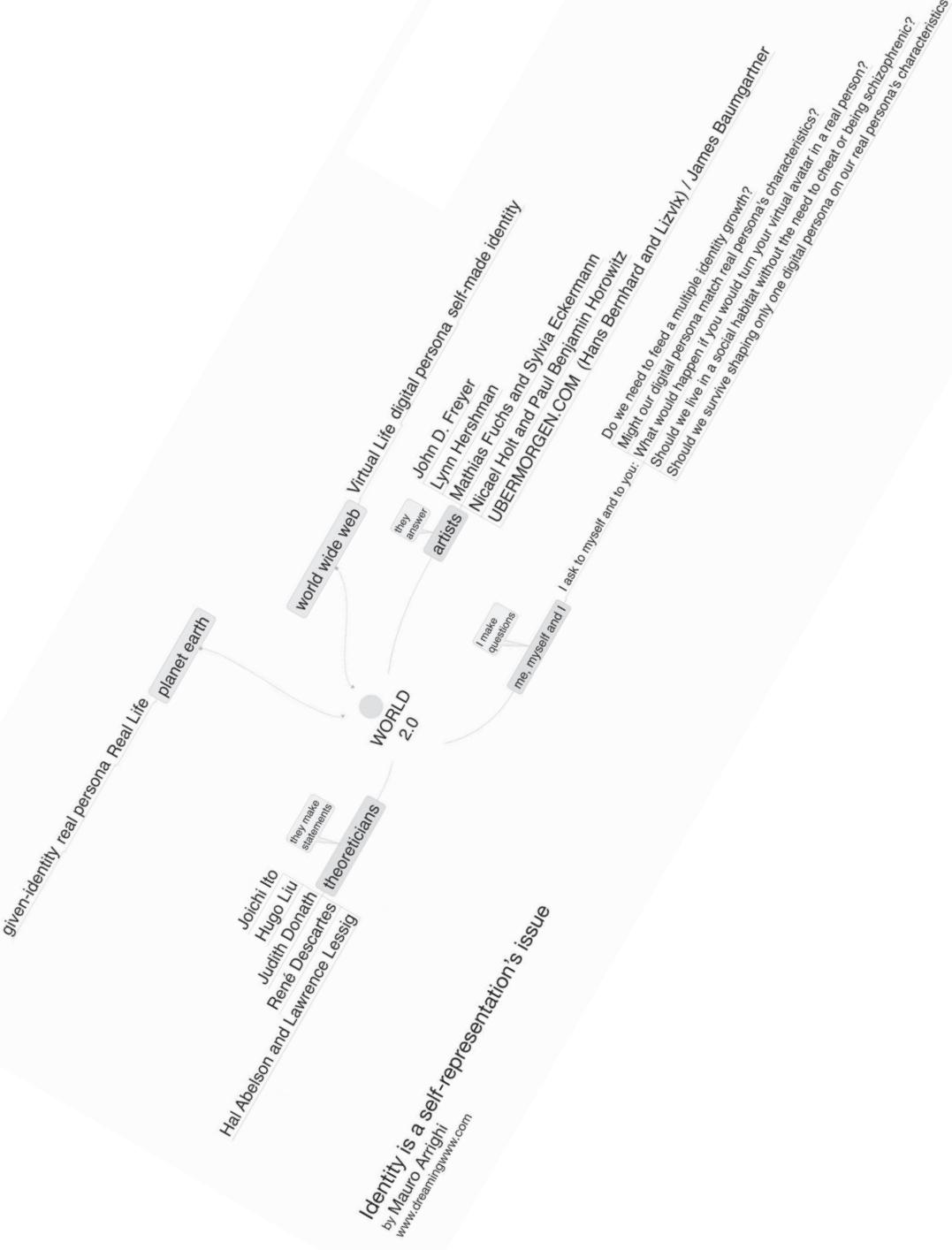
**Andrew Baker:
Predstavitev modelov/
Model-reel**

2006
4 min 20 s

Groteskni človek, Rimljanc, glava nezemljana, Aurora Wip. Animacija obraza s pomočjo igre podjetja Image Metrics. Predstavitev video za področje modeliranja.

Grotesque man, Roman warrior, head of an extraterrestrial, Aurora Wip. Performance driven face animation, Image Metrics. Demo-reel for modelling.







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