video

vortex

international
conference
21-23.05.2009 Split

VIDEO VORTEX 4 IN SPLIT,
SCHEDULE
21 - 23 May 2009

DAY ZERO: THURSDAY 21 MAY 2009

Pučko otvoreno učilište / Kinoteka Zlatna Vrata

Afternoon preview
17:00 SCREENING 1 – Trip – Natalie Bookchin,   (63 min)
Q&A – Natalie Bookchin (Los Angeles)   (20 min.)

Multimedia Cultural Center / Dom mladih

Opening evening
19:00   Word of Welcome by Geert Lovink, Miranda Veljačić and Dan Oki
19:10   Introduction speech by Lev Manovich (San Diego)
20:00   Exhibition opening
21:00   Emile Zile - Post-It Kino Performance
21: 45   Nenad Vukušić Sebastijan - VJ Performance

DAY ONE: FRIDAY 22 MAY 2009

Multimedia Cultural Center / Dom mladih

9:45 - 11:30 Tele-Image Research Strategies (Moderator Sabine Niederer)
   - Andreas Treske (Ankara)
   - Nathalie Bookchin (Los Angeles)
   - Dalibor Martinis (Zagreb)
     Discussion

COFFEE

11:45 – 13:45 The Database (Moderator Tomislav Medak)
   - Maarten Brinkerink (Amsterdam)
   - Kuros Yalpani (Munich)
   - Albert Figurt (Rome)
   - Alejandro Duque (Zurich)
     Discussion

LUNCH

14:30 – 16:30 Video Art meets Web Aesthetics (Moderator Leila Topić)
   - Vera Tollmann (Berlin)
   - Vito Campanelli (Napoli)
   - Sarah Késsene (Gent)
   - Linda Wallace (Sydney / Amsterdam)
     Disscusion

BREAK

Pučko otvoreno učilište / Kinoteka Zlatna Vrata

17:30 – 18:45 SCREENING 2
            - Shelly Silver - In complete world (53 min.)
             Q&A - Shelly Silver (New York) (20 min.)
19:00 CONFERENCE DINNER

Pučko otvoreno učilište / Kinoteka Zlatna Vrata

21:00 – 22:30 SCREENING 3 (presented by Dagan Cohen) (90 min.)
   - Upload Cinema 'Engineering the Body'

DAY TWO: SATURDAY 23 MAY 2009

Multimedia Cultural Center / Dom mladih

09:45 – 11:45 Online Video Theories (Moderator Geert Lovink)
   - Jan Simons   (Amsterdam)
   - Gabriel Menotti (London)
   - Amir Soltani   (Manchester)
   - Stefan Heidenreich (Berlin)
     Discussion

COFFEE

12:00 – 14:00 Online Video Narratives (Moderator Brian Willems)
   - Jasmina Kallay (Dublin)
   - David Clark   (Halifax)
   - Valentina Rao (Pisa)
   - Paul Wiersbinski (Frankfurt)
     Discussion

LUNCH

14:45 – 16:45 Politics of the Moving Image (Moderator Petar Milat)
    - Saša Vojković (Zagreb)
    - David Teh   (Bangkok)
    - Ana Peraica   (Split)
    - Antanas Stancius (Vilnius)
    Discussion

COFFEE

17:00 – 18:30 Social Cinema   (Moderator Dan Oki)
    - Perry Bard   (New York)
    - Evelin Stermitz (Villach/Ljubljana)
    - Dagan Cohen (Amsterdam)
    Discussion

Multimedia Cultural Center / Dom mladih

19:00 PERFORMANCE
    - 'Cym and the Aethernauts' (Walkersdorf/All over the world)
    (30 min.)

Evening: 20:00 CONFERENCE DINNER

speakers_abstracts

Lev Manovich (San Diego)
Multimedia Cultural Center
Introduction speech
Day zero

Cultural Analytics or: how I learned to stop worrying and love data mining

We are living through an exponential explosion in the amounts of data we are generating, capturing, analyzing, visualizing, and storing – including cultural content. The ubiquity of computers, digital media software, consumer electronics, and computer networks led to the exponential rise in the numbers of cultural producers worldwide and the media they create – making it very difficult, if not impossible, to understand global cultural developments and dynamics in any substantial details using 20th century theoretical tools and methods. But what if we can we use the same developments– computers, software, and availability of massive amounts of "born digital" cultural content – to track global cultural processes in ways impossible with traditional tools?

To investigate these questions – as well as to understand how the ubiquity of software tools for culture creation and sharing changes what "culture" is theoretically and practically – in 2007 we established Software Studies Initiative (softwarestudies.com). We have been developing a new paradigm for the study, teaching and public presentation of cultural artifacts and cultural dynamics. We call this paradigm Cultural Analytics.

Cultural Analytics is thinkable and possible because of three developments: the availability of massive amounts of digital content (because of digitization of cultural assets and the development of social media); work in computer science; and the rise of a number of fields which use computers to create new ways of representing and interacting with data. The two related fields of computer science - image processing and computer vision - provide us with the variety of techniques to automatically analyze visual media. The fields of science visualization, information visualization, media design, and digital art provide us with the techniques to visually represent patterns in data and interactively explore it.

I will show the examples of our research in the analysis and visualization of structure and patterns in feature films, film titles, cartoons, music videos, images of art, video of gameplay, and user-generated media. I will demonstrate a set of open-source tools that we developed which allows anybody with a basic knowledge of digital media to do their own Cultural Analytics. I will also discuss one of the key theoretical consequence of the

use of computer graphics techniques for visualization of culture - the representation of cultural phenomena and processes in terms of continuously changing parameters (as opposed to discrete categories standard today.) Just as 3D modeling software substituted the older Platonic design primitives with new primitives (curves, flexible surfaces, particle fields) leading to a radical shift in architectural imagination, we propose to replace the traditional "cultural theory primitives" by the new ones. A 1D timeline becomes a 2D or 3D graph; a small set of discrete categorical boxes is discarded in favor of curves, freeform 3D surfaces, particle fields, and other representations available in design and visualization software. In short, the language of computer graphics that is already shaping world around us also becomes the language for understanding this world.

Andreas Treske(Ankara)
Multimedia Cultural Center
Tele-Image Research Strategies
Day one

Frames within Frames - Windows and Doors

"Doors, windows, box office windows, skylights, car windows, mirrors, are all frames. The great directors have particular affinities with particular secondary, tertiary, etc. frames. And it is by this dovetailing of frames that the parts of the set or of the closed system are separated, but also converge and are reunited."
;Gilles Deleuze, Cinema I: The Movement-Image.

As Anne Friedberg already referred to in "The Virtual Window" (2006) the frame within a frame or the shot within a shot is a "common figure" of/in cinema. The moving image is formally split in parts, re- composed and re-centered through an additional act of framing equal an exaggeration. The "cadrage" includes a second "cadre" replacing the traditional way of cutting to the object to be seen as well as its reverse shot. The act of entering by the viewer is not formed between the shots and their single "cadrages" rather a multiplicity is presented online and constantly available, not one window, a sum of windows. While split screens mark and separate historically spaces in cinema, frames within frames create traditionally a new element in the narrative or fictional world.

Following my interest in the question of how does the diverse development of screens, convergence and the emergence of online video influence the way we compose and create moving images and narratives, this talk is another attempt to apply formal theoretical approaches to the existing forms of online video and the interface, where online video is embedded. Are we in the need of re-assessing frames in its forms as windows or doors or how does the form and forms presented by and with online video in its specific interface position the viewer?

Nathalie Bookchin (Los Angeles)
Multimedia Cultural Center
Tele-Image Research Strategies
Day one

My talk is on my current video work, which uses YouTube as a repository of ethnographic footage of the recently and repeatedly seen and recorded. Out of this footage I have been developing cinema from and about the conditions of the Internet and about current attitudes towards space, geography, the body, and social identity.

Trip (2008, 63 mins.) is a road movie made from hundreds of clips shot from cars, edited together to form a single journey across the globe. The world is seen from a constantly shifting array of perspectives that includes tourist, tour guide, migrant, soldier, trucker, expat, guest worker, activist, and missionary.

Parking Lot (2008-9 15 mins.) is a video that looks at how people appropriate the residual spaces of global capitalism to create temporary public space. The video presents typologies of transgressions staged in parking lots of superstores and chains around the world, portraying the inventiveness of rebellious and joyful acts of reclaiming space, while also pointing to their limits.

Social Software and the Mass Ornament: A dance for the new technology (work in progress) is a three screen video installation in which clips from hundreds of self-produced, self-starring videos of people dancing alone in their rooms are edited together to create a large formation dance with choreographed waves of synchronous movement. The dancers are photographed alone in their homes, and each dancer in the installation is separated from the other by the rectangular frame, the confines of the camera mirroring the walls of the separate spaces. Dancers' movements often appear to emphasis the constraints the bourgeois domestic space as dance in circles in a cramped corner, shimmy down doors and walls, clasp furniture, and bounce on and off of coffee tables.

In seeming displays of personal expression, the dancers perform the same movements over and over, as if scripted, revealing the ways that popular culture is embodied and reproduced in and through individual bodies, who mimic the movements of mass culture. Each of the hundreds upon hundreds of videos is singularly about physicality and the body in the face of their seeming disappearance in the disembodied, screen-based virtuality of the Internet. Through the exhibitionist display of the self as body, the dancers make small claims for embodiment and public-ness.

Hallways and doorways become Proscenium arches, and the dancers temporarily transform their rooms into public theaters for the duration of their performance.

Dalibor Martinis (Zagreb)
Multimedia Cultural Center
Tele-Image Research Strategies
Day one

The Return of TV News 04/09/1974

Video "TV News 04/09/1974" belongs to the body of intermedia works developed on the concept of data recovery.

Data Recovery is a procedure of partial recovery of lost data from the memory without the context which, before the loss occurred, gave it the positive informational, social, or other meaning. As with the loss of data on the computer disk which is sometimes possible to retrieve only fragmentarily and dispersed outside the original files, this procedure is an attempt to recover pieces of actions, events or situations which are lost in our general social memory-loss. The important thing is not to contextualize such event through interpretation, historicizing and/or manipulation of the lost meaning. The history is a continuous succession of confabulations, spontaneous production of false memories. Instead of the description which places the content in the historical time and place we want to generate "phenomenon without the context which completely conforms to the real event" (Wallace Stevens).

The image of "TV News 04/09/1974" should not be understood as a representation or a record of an event but as an event in itself.

In my presentation I shall point to several works which were created within the concept of Data recovery and which brought to the idea of making TV News 04/09/1974

Maarten Brinkerink (Amsterdam)
Multimedia Cultural Center
The Database
Day one

Cultural Heritage in the Remix

The Netherlands Institute for Sound and Vision – R&D

Summary
Audiovisual archives throughout Europe contain many millions of video items. Large digitisation initiatives enable faster access for reuse and consultation. The Netherlands Institute for Sound and Vision is developing technologies to support creative reuse. This presentation will touch upon the following topics:
· Open Source Licensing and Audiovisual Heritage
· Building an Open Video Sharing Infrastructure
· Participation Culture and New Media Practices
· Digital Outreach and Online Communities
· A Positive Approach to Peer-to-Peer Technology

Intended Audience
These topics mainly fall within the "Video Sharing" theme for Video Vortex 4 and are aimed at archive professionals, audiovisual artists, new media researchers, open content communities and open source developers.

Sound and Vision R&D
The Netherlands Institute for Sound and Vision is on of the biggest audiovisual archives in Europe. The R&D department examines technical and cultural innovation, with the mission to improve existing services and/or develop new services. This involves technical improvements to the archival and retrieval infrastructures, but also creating new channels of distribution to reach out to the public. The work is done within the context of the largest mass digital preservation of audiovisual heritage project in Europe - Images for the Future - and national and EU research projects. Sound and Vision works in close collaboration with various partners from different sectors (academic, corporate, cultural, etcetera).

Relevant Projects
Open Images: Sharing and Reusing Audiovisual Heritage
As part of Images for the Future, Sound and Vision and consortium partner Knowledgeland are developing Open Images . The aim of this project is to offer online access to a selection of archive material to stimulate creative reuse. Reuse includes remixing of archive footage in new videos.

Open Images also supports interlinking with other data sources (like Wikipedia), allowing the easy creation of mashups. Access to the content will be based on the Creative Commons model, which proposes a middle way to rights management, rather than the extremes of the pure public domain or the reservation of all rights. The 'open' nature of the project is underscored by adapting open formats and using open source software for its infrastructure. Software resulting from Open Images will also be released under an open source license. Open Images will be launched in the beginning of May 2009.

Kuros Yalpani (Munich)
Multimedia Cultural Center
The Database
Day one

Alternatives for political video sharing

The internet video revolution is in danger of succumbing to the same market consolidation process as television. Relative to the age of the internet, the consolidation process in the internet is far more advanced and occurs at a faster pace than in the case of television programming. As a result, the cartelization of the internet and internet video in particular, will arrive much sooner than most people expect, perhaps in 5 to 10 years depending on the outcome of the financial crisis.

The reasons for the faster consolidation process in internet video, relate to the dynamic nature of internet technology and the formidable market interests driving the revolution from the outset: Television was initially developed under state control, then privatized; the world-wide-web was privatized from the beginning.

The winning formula in the internet video consolidation process is the same as in the case of television, namely focusing financial resources into the development of the underlying infrastructure and programming. However, the way money is spent, differs in both cases: In the case of television, costs are largely determined by the cost of deploying and maintaining the physical distribution network and generating high user ratings in a highly competitive landscape, whereas in the case of internet video, infrastructure cost is reduced to providing advanced functionality in the website. Programming cost in video sites, e.g. Youtube is virtually none, whereby user ratings are generated through subliminal marketing and better usability, hence very difficult to assess their cost.

While the total cost of running a website for internet video, when compared to running a TV station, is small, the cost of attracting users and competing with the big players is prohibitively high for any true alternatives to commercial websites to arise. Commercial websites dedicate a lot of money and resources to improving the usability of their sites and smaller sites simply cannot compete at the same level.

The cost of competition is so high that it may be nearly impossible for any single player in the alternative scene to rise up and offer, in terms of quality and ratings, a true alternative. Unfortunately, the current approach of many alternative sites is precisely the go-it-alone way, which in the end

will result in one of three outcomes:
a) complete failure
b) always staying a marginal component
c) adopting a commercial model at the cost of basic principles.

For a variety of reasons, there is currently no global and cooperative approach uniting all the alternative forces and one that would allow the various actors to pool their resources and multiply their ratings. If the alternative video culture wants to have a visible impact in the near future, it must follow a new approach based on the following principles:
  a) political solidarity: solidarity must not crystallize along any particular ideology, rather must be given in recognition of a basic common interest, namely to provide a truly open, public and none-commercial service to the world community.
  b) technical standards for interoperability among alternative websites. Requirements and architecture for alternative video content distribution must be analyzed and defined.
  c) The development of a cooperative financial eco-system. One component of such a system involves a direct sharing of financial resources, however, there are a lot of other aspects too, including the sharing of know-how and skills in order to obtain necessary financial support.

Adopting the approach outlined above is imperative, as we are currently surviving in an environment whose rules resemble the law of the jungle and where it is too naive to hope that evolution will kill off the dinosaurs, in order to allow us, the mammals to rule the planet.

Albert Figurt (Rome/Amsterdam)
Multimedia Cultural Center
The Database
Day one

Subterranean homesick eye

Our infoscape is increasingly dominated by screens and digital eyes, but if displays and telewindows go bigger and higher in resolution, prosumer videodevices become smaller and almost unintrusive while mantaining quite a low image quality - expecially if compared with recent HDV standards. As a general overview, on the one side we have a liquid, iper-realistic representation of life (produced by professionals with expensive and versatile equipment, often self-referential in its texture fetishism), on the other side a grainy and confuse galaxy or ordinary gestures (captured by the average man with affordable camcorders or mobilephones, thus "trapped" in the amateurealm by the intrinsic limitations of these very devices). As a result, while a lot of mainstream products are now striving to imitate the rawness of DIY clips in the hope of awaking the public from its hi-fi narcosis, it's clear that the "gross stuff" will never find its proper way to the flat plasma surfaces - even for private home screenings. Of course, I could easily connect my handycam to any living room huge screen; that's the amazing convergent nature of the digital apparatus, source and basis of all mash-ups and recombinant audiovisual ruminations. But then, arranged the conditions for this dialogue "au pair", what will I probably obtain? A blown-up, flickering parade of pixels, goofy if not uncanny; a sequence of uncertain images, whose background noise will unequivocally testify a problem of comunication.

In his masterpiece "Underworld" (1997) Don Delillo describes the home-made videotape as something dazzling and fascinating, precisely because of its under-real semblance : in a society where things have a rehearsed and cosmetic look, amateurish footage "is what lies at the scraped bottom of all the layers". The same can be said nowadays of digital istant-movies (hand-helded and seldom edited), foggy mms and photocam shorts : they're crude but searing, irreparably awkward but at the same time astonishingly (sub)real. However - differently from their analogical progenitors – these "subterranean" videos can be easily shared and/or broadcasted through the Internet, and that's why the Web is quickly becoming a vast and useful archive of alternative point of views (their value residing in unusual content & unpredictable mise-en-scène). At this level, quality is no longer the main concern : since compression is the lingua franca along the ADSL highways, most of the above-mentioned material doesn't even need to be translated. But a question arises : if storing and rapidly accessing this grassroots unconscious requires a bitrate compromise, is our collective memory bound to be blurry? Well, according to psychology oblivion complements memory, and a delicate balance between the two is necessary for mantaining health in living systems; interestingly, a videocodec works in a very similar way - calculating spatial and temporal redundancy in order to reduce the size of a dataflow. We should meditate on this.

- - - curtain - - -
(off screen voice) :

Maybe we don't always need every detail, maybe reality itself is not exactly a trustworthy source. Maybe there are more brilliant ideas in one apartment block than in the hundreds of TV altars it contains. Maybe we should detour some other acronym : if VHS (originally intented for Vertical Helical Scan) is now worldwide identified with Video Home System, why can't the Motion Picture Expert Group finally become a proletarian Memory Process Elettronically Generated - to filter and challenge our saturated media horizon with?

Alejandro Duque (Zurich)
Multimedia Cultural Center
The Database
Day one

Why we stream?

-"media without and audience" (the opening statement)
-why with free software (the usual 2min. evangelism)
-what tools we use (freej and TSS overview)
-why streams are meaningless without a chatroom that serves as a
  meeting point (the role of IRC)
-streaming a festival (transmediale08 and transmediale09) (recent
  experience and statistics)
-combining video out (stream) with video in (skype call) (remote
  participation)
-mapping the connections. (locus sonus and giss stream maps)
-do streaming makes sense? (open space for discussion)

 I am the person in charge of this youtube account:
http://www.youtube.com/egsvideo

 I believe there will be some interest on discussing such type of
promotion and archival method during video vortex.

 Since few years now i have actively participated on different online
events, most of them regarding a latin american connection since i
live far from the country i grew up.
flisolTV, transmediale08 and 09.

 Some screenshots are collected mostly on flickr pages:
http://www.flickr.com/photos/aleij/
http://www.flickr.com/photos/alejoduque/sets/72157594285009189/

Vera Tollmann (Berlin)
Multimedia Cultural Center
Video Art meets Web Aesthetics
Day one

Youtube appreciated

Since its existence Youtube became wildely popular. It even supported
with its structure a genuine video style, pandered by mobile phones and
other cheap digital video devices. Statistics list Youtube as the third most
popular search engine – YouTube served nearly 770 million search queries
in a month, according to Compete's October Search Market Share, even
though Youtube is not a search engine in its literal sense like google or ya-
hoo are.

 In the meantime, the recognisable Youtube style was picked up by cul-
tural production such as video art and film. What happens when Youtube
characteristics – its rough uncut aethetics and first person perspective – be-
come a subject of video art or become a method of film making? Are new
visual standards established?

 Immediacy, authenticity, evidence and identity are the central Youtube
characteristics. As sociologist Ramon Reichert puts it in his recently pub-
lished book "Amateure im Netz" (Amateurs on the net), the online every-
day art of amateurs in the end insists in developing tricky tactics to deal
with the constraints of self-expression, normative knowledge engineering
and cultural formations within a hegemonial frame.

 Video art on Youtube tells at least as much about Youtube itself than
about tendencies in video art. The same counts for some recent films on
the Iraq war.

 How do artists and film makers deal with the structures and the func-
tional principles of Youtube?

 At Video Vortex 4, I would like to continue my Video Vortex Ankara
contribution: to look at video art that is appropriating Youtube footage,
reflecting the structure of Youtube and producing clips which reappear on
Youtube and later on interact with the database content in one way or the
other.

Vito Campanelli (Napoli)
Multimedia Cultural Center
Video Art meets Web Aesthetics
Dayone

Visually active

Recent examples of video art deal with Youtube in very different ways. Oliver Laric posts videos which offer other Youtube users to use his footage. How do amateurs continue his artistic concepts? Some videos are refering to classic aspects of art, like Chris Coy does when he pastes a video repetitive in a formal perspective, refering to Reanaissance painting. John Michael Baling visualises digital image basics with his video "RGB chord" which is a video triptych. Delaware composes four in one videos with Youtube found footage. This way new stories emerge. Paul B. Davis "Compression Studies" work in a formalistic way and transfer modernistic questions – just to give a few examples.

Dear diary

Youtube-amateur-style videos became part of movies or feature length documentaries about the Iraq war, like Brian de Palmas "Redacted" or "The War Tapes" directed by Deborah Scranton. "Redacted" quotes Youtube among other media genres like (French) documentary. "The War Tapes" exists only of amateur video clips.

The cultural theorist Tom Holert calls it a decontextualised image strategy if video footage is out of focus, wiggly. So the specific "visibility" of those images lies in a degradation of the visible. This is not any longer the case with recently uploaded videos, because of the high quality feature on Youtube. So Youtube cannot be recognised by its low resolution images any longer.

What does it mean for future Youtube appropriation acts?

The DivX Experience

In this presentation I will focus on the P2P phenomenon under the lens of the acquired materials. In the fruition of a movie exchanged on the in Internet we confront ourselves with a cultural product that is a creature of a qualitative compromise related to the file's compression. However, the most significant aspects are – in my opinion – tied to the overlapping of a ditional levels of meaning regarded to the ones expected and prearranged by the author.

I will deal with the issue how the proliferation of cultural products, characterized by a low quality level, contributed to shift in our attention, from issues related to the quality of the reproduction, to questions eminently quantitative. The tension is completely in the direction of the creation of monumental digital archives, in the utopia of giving life to an archive able to contain in itself the unity of the whole.

The absence of barriers to the digital cultural data free flowing has become a value prevalent with respect to the quality of the aesthetic experience related to them. I will discuss the hypothesis that the utilization of digital tools in the cinema and the consequent quality level lowering are not necessarily a consequence of poor budgets with which young independent directors are constrained to confront themselves. They are rather the effect of an aesthetic shift that is emerging from within society and, as always happens, is picked up by the artists antennas before it becomes a self-evident phenomenon. We are immersed, many hours a day, in to this continuous low resolution experiences flowing and our aesthetic taste – inevitably – finishes to be conditioned. Under our eyes a new aesthetic sensibility is taking shape, it prefers velocity, immediateness and realism instead of refined perfection; the documentarist attitude to the fiction, from Lumière to Méliès.

Sarah Késsene (Gent)
Multimedia Cultural Center
Video Art meets Web Aesthetics
Dayone

Memory and archive in Belgian video art

The internet and digital media have big impact on notions of memory, as they are volatile digital archives. Amateur photos and videos can be found in big number on web platforms, and it has become mainstream to freely expose personal pictures of marriages, kids and parties on the web. At the same time our lives are filmed almost permanently by surveillance cameras, creating an instant stream of images of daily life. While some organize mega-projects to anxiously preserve media files (even if they're 'digital-born'), others think of it as a variable, dynamic practice of describing meta-data. It is clear the notion of memory is shifting. In the presentation I present the work of three Belgian video artists, who use amateur images to address notions of memory and archive in a highly personal way. How can we co-relate their work with web video and which are the different approaches? What can we think of the apparent nostalgia in the works of these young artists living in a digital world? How do they use amateur images in between picturesque and intimacy? And how do artists deal with authenticity when using their personal archive images? Three examples:

Shelbatra Jashari (°1981), an artist living in Brussels, born in Kosovo, makes what she calls 'auto-fiction'. Grounded in experimental films of the 60s and 70s, her video 'Y,X' is a collage of personal footage, an intimate travelogue through the Balkans and up to the North of France.

Jasper Rigole (°1980), a Belgian artist, created the project IICAVAH or the fictional 'Internationale institute for conserving, archiving and distribution of Other people's memories' some years ago (http://www.iicavah.be/).

Mekhitar Garabedian (°1977), a Belgian-Armenian artist, uses often photo and video of his Armenian family in his work, refering to the problematic history of his people.

Linda Wallace (Sydney/Amsterdam)
Multimedia Cultural Center
Video Art meets Web Aesthetics
Day one

Random Rules

Linda Wallace as a participating artist will present 'A Channel of Artists Selections from YouTube' curated by Marina Fokidis

Artists: Andreas Angelidakis, Aids 3D (Daniel Keller and Nick Kosmas), assume vivid astro focus, Pablo Leon de la Barra, Eric Beltran, Keren Cytter, Jeremy Deller, Cerith Wyn Evans, Dominique Gonzalez Foerster, Dora Garcia, Rodney Graham, Annika Larsson, Matthieu Laurette, Ingo Niermann, Miltos Manetas, Ahmet Öğüt, Angelo Plessas, Lisi Raskin, Linda Wallace.

http://www.youtube.com/randomrules09

The history of moving image seems to have 'seriously' diverted from its canonical route ever since the launch of YouTube, in 2005, the website which made possible for anyone who could use a computer to post a video that millions of people could watch within a few minutes. More effectively than ever before, amateur videos, music videos, footages of films, commercials and news segments as well as artists' videos (in lesser numbers) mingle together, in a random way, free of any short of predetermined hierarchy or system.

Does amateur culture have undervalued artistic expertise? Some would argue that this is true; however, it is neither a major concern nor a pragmatic threat. During the last decades, there have been a lot of debates about expertise versus amateurism or around the idea that everyone is an artist, etc, that it would be redundant to renegotiate these notions anew. Maybe it is more interesting to focus on the gaps and the relations between the systems of the art market and a more open mass culture market, to find some answers, which will not be fixed in anyway. Even if artists, in some cases, are reluctant to upload their works in there (at least up to now) due to reproduction and copyright issues, they still seem to frequent YouTube for inspiration, collecting information, socializing, communication, activism or entertainment, among other reasons! Active use of YouTube is a short of curating, where different 'playlists' of people are the exhibitions and 'tagging' is a process of a random archiving.

Jan Simons (Amsterdam)
Multimedia Cultural Center
Online Video Theories
Day two

In a time that invitations for YouTube-exchange private gatherings become regular, seemed to make lots of sense to explore what YouTube means to a specific intellectual community, by asking a number of artists to select videos already exciting in YouTube and create their own playlists. The idea was to form a YouTube channel, a short of a paradoxical archive, or an emission in an independent media (such as YouTube) which includes all these playlists, each under the name of the artist-selector. In that plot, the uploader or the broadcaster becomes the artist, the artist becomes the curator or the collector, and the viewers exceed by far the number that can be contained into a normal screening room, since the channel is to be watched in a black cube setting and online at the same time.

Through the combination of this specific set of artists –as selectors- the aim remains always to come up with an anthology of different voices existing within the YouTube context. Perhaps, by watching this channel one could come across the notions of political, private, humor, narcissism, pop and DIY culture and distribution, -among others- as they result from various personal accounts in YouTube today.

Launched at Pulse, Contemporay Art Fair NY, 5th March 2009

Movies on the move: the anti-YouTube aesthetics and politics of the pocket film.

There's a new kid on the already densely populated block of movie types and genres and as many of its cohabitants it goes under several different names, such as "pocket cinema," "micro-movie," "mobile movie," or simply "cell phone movie." The pocket movie has already given rise to an extended circuit of specialized film festivals, that often screen movies that have been solicited through open contests, and many, if not most long established film festivals have opened sections dedicated to pocket movies or commissioned professional filmmakers to produce movies with mobile phones.

However, straightforward as the definition of pocket films – films made with a mobile phone camera for mobile phones – in practice the pocket film does not seem to be defined by its technical means and methods of production and exhibition. If one browses the websites of the various pocket film festivals one cannot help but notice that most of the entries for contests and festival simply cannot have been made on a mobile phone camera, many of them being animation films or films with intricate mixes of live action, animation, graphics, and all sorts of computer generated special effects. And since some of the festivals have sections called "Pour le grand écran', not all pocket films are meant for screening on the small screen of the mobile phone or other portable devices like iPods. Moreover, although most festival consist of an open contest, most films are too accomplished to be the work of amateurs or the average YouTube DIY'er. Titles and credits bare witness of professional ambitions hardly ever encountered on YouTube.

Conversely, one does not encounter entries for pocket film festivals on YouTube or similar video sites. Surprisingly, one hardly finds pocket films on the Internet at all: even award winning Nokia shorts are nowhere to be found. This is partly explained by the need of telecom providers and mobile phone manufacturers to collect content exclusively available to their customers the mobile phone screen is a platform desperately in search for content. On the other hand, however, it looks as if the mobile phone film is an anti-YouTube genre: it maintains and preserves professional standards (and methods) of filmmaking (e.g., Isabelle Rosselini's Green Porno series) within a changing media-landscape: it sees itself aesthetically and

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Online Video Theories
Day two

culturally as an appendix to the cinema as we know it rather than as part of YouTube's Web 2.0.-ethos.

In spite of it's predilection for technical, aesthetic and narrative experimentation, the pocket cinema as it now functions is a conservative rather than innovative movement. It practices "remediation" in Bolter & Grusin's sense in an almost literal form: it appropriates already existing cinematic forms and practices – not to mention already existing practices of remix and hybridization characteristic for new media – and incorporates these in the new platforms offered by the mobile phone. It is telling, in this respect, that mobile phone festivals are not conceived and organized through and for the very medium for which they claim attention, but seek shelter in the presumably safe shelters of established cultural institutions like film festivals.

Objets Propagés: The Internet Video as an Audiovisual Format

The boundaries of an audiovisual language are commonly defined by its material medium of inscription, as in video and film. The physical underpinnings prescribe certain operations of production that determinate elementary characteristics of any piece of work made within the conditions established by the medium. However, as audiovisual media converge, the practices they foster are mingled. Even though some traditions of production still exist, works for cinema, home video, television broadcast and even mobile phones are now made in virtually the same way, using very similar technologies.

In this situation, what really demarcate the boundaries of a format is the intended dynamics of spectation, understood not only as a particular viewing regime, but the whole structure of diffusion employed in bringing the work to its audience. As media theorist Vilem Flusser says, it is the mode of distribution transforms the work into praxis. In determining medium specificity, the platform of inscription loses its importance to this interface (i.e. the system of distribution and consumption). Nevertheless, any parameter defined by the platform of inscription is reconditioned by the interface of consumption.

This paper proposes that the broad concept of "internet videos" could be analyzed as a format in itself, characterized not by a specific language or theme, but by its particular regime of distribution. This regime operates as a succession of detournements, which take the work of its original context and re-signify it progressively. This dynamics create a peered mode of authorization, transforming excerpts of feature films or home videos into works in itself.

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Online Video Theories
Day two

AR Webcams: the Tangible Space of Visible and Invisible in Video

Keywords: Webcam, Augmented Reality, Architecture, Video
Initially the voyeuristic aspects of webcam's spectatorship was one of its main topics, yet in the recent years and through the webcam's ability to become a common place there are other ways of sharing the webcam experience that are proliferating online; the Augmented Reality (AR) webcams and video clips of experimenting with this not so new kind of spectatorship is based on a new spatial dimension AR is adding to the already existing spaces in moving image realm. Architectural promise of AR visualisation is in ability to interactively blend 3D space and objects with the physical reality. This is achieved through post capture software processing such as ARToolkit1 which adds the ability of taking real-time video and using an inexpensive webcam to create types of digital 'Kinoeye' as in Dziga Vertov concept of Cine-Eye. "I am an eye. I am a mechanical eye. I, a machine, I am showing you a world, the likes of which only I can see,"2 and that is precisely one of AR webcam's ability to isolate the viewer in a technological eye and augment their fantasies; yet at the same time new innovative projects such as CineSpace3 are incorporating AR and video. Their work "focuses on the way that cities' culture, history, tourism and art can be accessed through film heritage, played out in a mobile, virtual environment" is using AR video and a new Geospatial Semantic4 utilising Semantic Web5.

  AR webcam video clips on Youtube and other university research and personal blog sites are alternative forms of representing video-based information; representations of reality based on data visualisation. This empowering combination of an easy to learn technology and seductive nature of its optics are already causing augmented reality webcam to be somewhat exploitive and sometimes used in a way that real part is somewhat irrelevant to the virtual object's interaction; in Japan Geisha Tokyo Entertainment has created a Dennou Figure ARis, or in English known as Cyber Figure Alice "move through an unending set of databases" which can be connect contents and meanings to the physical location in a video similar to a GPS.

  6 which is a 3D maid standing on top of the block, undressing, and interacting with real world objects; this is one step beyond the old-fashioned voyeurism evolving into a real and physical interaction with the webcam space. The screen is the only way one is able to visualise an AR video clips which the Internet becomes a great place for this exploration and sharing the creations perhaps even into augmented social cinema. The social and interaction implications have yet to follow and it's got to be seen. For instance, one group of Japanese new media and Flash artist changed this idea of AR being a personal and individual fantasy world by their 2009 digital New Year greeting card7.

  In AR video the camera as in Vertov's Man with a Movie Camera is an 'active' source of making a video space, and through camera optics combined with video a combination of VR (virtual reality) and reality becomes an "anthropomorphic stimulation of human vision." (Manovich 2001:275) AR moving image is a cross-synthesis of data algorithms and visual reality, which promises to transform the 2D space of video, and non-space of VR into a more cohesive experiential and performative space where 3D world and objects becomes more tangible in a strategy of interacting with online moving image. , and a month later the source code was made available due too popular demand. They managed to use online video to create a new sensational 'wow' effect in the spectators especially the Flash video (FLV) makers and other Webby, to empower them with the possibilities of video crossing the invisible to visible and tangible with intangible.

Stefan Heidenreich (Berlin)
Multimedia Cultural Center
Online Video Theories
Day two

Time-Vectors, Authorship, and Post-production

When the Lumière brothers invented cinema, they were in hurry. Not only because so many others were about to come up with the same idea. But because they were convinced it would only work for a short time span. Soon people's attention would turn to other spectacles, they thought. Things turned out differently, as is well known. Early youtube resembles early cinema in many aspects, especially in its open and unforeseeable future.

Modes of production of moving images usually change with different media settings. As the so called architecture of participation shapes immaterial labour, it also affects the production and distribution of video. A matrix of possible visual forms, Including youtube as one of them, can be devised along the parameters of the author's function and the time-vectors of production and distribution.

The function of the author can either be off or active as single or distributed. The time-vector of production is live or with a time lag. The time-vector of distribution may be a discrete event or sequence as in a programme, channel or a serial, or a continuous and maybe even distributed flow.

To situate some examples within this matrix:

movie:	single author	time lag	single event
football game:	no author	live	single event

The early cinema has seen other forms, comparable to our current situation, which opens the field for many new variations.

video-wiki:	distributed authors	time lag	sequence
role-playing game:	no author	live	flow
VJ:	author	live	single event

The parameters of this matrix are still in an experimental stage. But they allow for imagining some cross-combinations as possibilities. Why shouldn't a VJ once guide through the unfolding of a rpg-quest seen from various perspectives? Against the background of this matrix youtube and its remix-culture creates only one of many possible visual environments, and a rather restricted one.

What does that situation mean in terms of artistic practice? The role of the arts in relation to the modes of production in media culture has often been misunderstood. Far from being avant-garde, art has never been very influential in establishing the later dominant formats. As Benjamin already observed, the cinematic apparatus exposes the images to a continuous test. Bordwell and Staiger have shown how the basic modes of movie production, distribution, and aesthetics emerged from economic optimization, adaptation to technological possibilities and public demand. Artistic practice mostly reacts to these results. So the so called avant-garde was in fact a retro-garde, relying upon a critique of already established forms and aesthetics. Post-production, a term Bourriaud recently applied here, has in fact been going on since modernism has rejected media and reproduction in favour of the cult of the original.

Nowadays we find ourselves in a rare spot of transition when old aesthetic forms break down and no new format has yet become dominant. This unique situation creates a window of opportunity. Strategies of post-production might turn into avant-garde again, as they may envision coming forms, even if it might not be possible to recognize them, as art is not their testing-ground.

Jasmina Kallay (Dublin)
Multimedia Cultural Center
Online Video Narratives
Day two

"SOAPS, VLOGS & SHOOT-'EM-UPS"
– The future of Screenwriting in the Interactive Arena

This paper will primarily focus on screenwriting techniques for online interactive content. Which aspects of screenwriting theory are applicable to digital narratives? And which scripting tenets should be reconsidered or revised? For instance, computer game scripting follows the same adventure quest formula that's the basis of Hollywood screenwriting (Joseph Campbell's Monomyth), and web-series don't deviate much from the soap model. So how do we script interactivity? And is the concept of interactivity having, in turn, an impact on classical screenwriting?

Taking a look at web-series examples (such as Sofia's Diary, Afterworld and In the Motherhood) I will be exploring to what degree interactive screenwriting still involves engineering drama and manipulating viewer responses, in spite of the participatory nature of the viewing experience. Is genuine interaction still illusory? Are we still employing much the same dramatic strategies as with film and TV? In the context of the web-series I will also be referring to the hypertext connection as well as the predominance of the diary-confessional format.

The interactive drama Façade (Mateas, Stern) will serve as the main case study of the paper, as it has thus far emerged to be the most sophisticated model of interactive scripting. With an engaging and plausible scenario and an enviable model of AI programming, which allows for interaction that doesn't feel coerced, Façade is a technological feat, but aside from this achievement, it is also significant in the way the scriptwriting is approached. The creators have put together a model that bases itself on Aristotelian dramatic principles (via Brenda Laurel's interpretation), in much the same way classical screenwriting draws from the Poetics, yet they have managed to incorporate interactivity into the canon. By expanding on Mateas and Stern's ideas I will apply their set of dramatic rules to a wider range of interactive narrative formats and question their adaptability. The main thrust of the question, then, is how can the achievements of Façade contribute to our understanding of interactive screenwriting principles? Especially if we consider live-action content (as opposed to the easier-to-control CGI of Façade)?

I will elaborate on potential ways forward for the development of interactive screenwriting, taking my cue from narrative psychology, with reference to the work of Ricoeur, Bruner and McLeod and incorporating the psychology-based screenwriting approach of Phil Parker. Probing deeper into the psychological needs/behaviours of the interactor is key to expanding on the theory of interactivity, and is therefore crucial in developing interactive screenwriting theory. In fact, the narrative psychology slant opens up a new way of thinking about genre.

Concluding the paper will be a short summary of the genre categories that seem to be the most natural fit for online, interactive narrative formats – the diary-confessional mode and the soap-opera lead in terms of ubiquity and popularity, followed closely by taboo-breaking content (i.e. antisocial, violent interaction in games). Façade will be yet again considered in this context as a potential new genre presence, and I will finish off by expanding on Janet Murray's question regarding the viability of tragedy within interactive drama.

David Clark (Halifax)
Multimedia Cultural Center
Online Video Narratives
Day two

"Shuffle Films and Associational Narratives"

I will talk about my own net art projects that approach narrative structure in a way that approximates the experience of browsing the internet or shuffling media on available media players. My works have
used both these strategies as a way to create an experience of the story I like to call 'narrative vertigo': a specific disorientation to the plot of the narrative that might have the viewer encountering the story material from completely different perspectives as they move through the piece.

In my work 'A is for Apple' (2002) (www.aisforapple.net) I use the image and the symbol of the apple as a cipher for narrative explorations that focused on the idea of hidden meaning in the fields of religion, popular culture, psychoanalysis, linguistics, and cryptography. The piece consists of about 60 short flash animations that link to each other from association to association. As the work unfolds for the viewer (who chooses their own segways from moment to moment) the themes of the piece emerge in the circular nature of the references and associations

In the interactive film 'Meanwhile' (2006) (www.meanwhile.ca), produced with the new media collaborative group computer.says.no as a prototype at the Canadian Film Centre, we explored how plot-driven narratives could conform to the constraints of available delivery mediums such as the DVD or the iPOD. We investigated how we could use the shuffle command to reorient the viewer to the plot. We felt that the available interactivity of our media players have not been fully exploited in the design of narrative structures. In writing a story where different threads happen at the same time and allowing the viewer to move back and forth through time, we reconfigured the construction of time in traditional cinematic narrative.

In my recent work '88 Constellations for Wittgenstein (to be played with the Left Hand)' (2008) (www.88constellations.net) I have continued to explore how fragmentary story elements can be assembled into a compelling plot through context-related interactivity. The work covers a wide range of subjects and stories and yet the viewer is always moving from association to association through a trajectory that they create my making navigation choices in each section.
I will contextualize my work and my interests within contemporary media

art practices – particularly in certain developments of interactive film - but also in context of experimental literature that exploits indexical structure for narrative purposes as well as different approaches to the mode of reception of literature.

Valentina Rao (Pisa)
Multimedia Cultural Center
Online Video Narratives
Day two

WEB SOAPS AND TRANSMEDIAL AESTHETICS: THE PARTICIPATORY OFF-SCREEN

The diffusion of production strategies that spread visual and textual content across different media is radically changing the way spectators relate to moving images, and is modifying those processes like framing and editing, established by classical Hollywood films first and followed by television, that facilitate the identification and the immersion of the spectator with regards to the visual text.

Lonelygirl15 is one of the first examples of a lively new genre, the mystery soap, that inhabits the web and whose content is to be gathered by the viewers in different sites: YouTube, the community, the alternate reality game, and in different modes: watching, having conversations, reading, playing.

While different media contents contribute in different ways to the story, the "drive" of the plot is given by the visual medium, which, by addressing the body of the spectator, sets the tone and gives the rhythm to the whole structure.

In classical Hollywood cinema the spectator is sutured within a text through the positioning of some of the off-screen space, ideally taking the place of the camera (1, 2).

Lonelygirl15, like other transmedial narratives, addresses the audience in a dialogic way: the webcam shots, in which the main character addresses the camera, "suture" the spectator in the role of "you", imitating face-to-face narration.

The transmedial text then confronts the spectator directly through second person narration and in-camera gaze, but also "points" the off-screen space, that usually refers to the inside film narrative, outside, in the direction of the spectator, thus transfiguring all her subsequent thoughts and actions, usually expressed in forums and game discussions within a frame of everyday life, as part of the diegesis, and thus protecting the narrative space by any abrupt invasion of reality.

The diegetic space is then "sutured" into the spectator's reality, instead of the opposite, as in film suture, and allows the spectator to consider her other experiences with the various parts of the transmedial text as the "off-screen" of the cinematic images.

The dimensions of "stage" and "backstage" can symbolize the transmedial dialectics between fiction and reality, that create an open structure in which secondary identification and suspension of disbelief are substituted by a prevalence of primary identification, not far from early cinema, and an ironic dimension.

This approach can possibly explain how participation and diegesis can complete each other instead of competing, and how the visual text is integrated with the paratext (3) not just as a reference system or database, but rather as a complex system, system that in web soaps mediates between cinematic strategies and the growing participatory culture.

Paul Wiersbinski (Frankfurt)
Multimedia Cultural Center
Online Video Narratives
Day two

- I am not dead but I am divided –
Theater project with constant interactive Web documentation

The project „I am not dead but I am divided" was carried out in a gallery space in the very middle of the city of Frankfurt am Main in Germany. All participants lived and worked for the duration of three weeks within the space and therefore were in constant interaction with the public. In order to carry out the project we received several theater funds and were obligated to create a dramatic play in the end of the rehearsals, when nevertheless most of us were more interested in the social process happening and in the reactions of the audience.

Due to our very presence right in the city heart we faced a very strong public feedback, ranging from people visiting us every day and eating and producing with us to others insulting us quite harshly and calling the police.

One of the ways in which we wanted to document this process was a normal Webblog, on which we constantly uploaded photos and videos while still being in the middle of the artistic process. After a while we also started handing out the password to members of the public, who were interested in participating in the project. This led to an alternative way of narration in opposition to the often conventional fashion in which theater treats text and literature, since all the content both in the public space as well as in internet was influenced by various fractions, perceptions and aesthetics. Various people did also take pictures and videos by themselves and published them on their own websites, creating an even more subjective outcome of the project.

This presentation led to further confusion within the audience and us. Interestingly a lot of people could not cope with the idea of a public funded and open process within the city, which obviously had no other aim then create an open platform for communication. All these different experiences culminated in the final performance which was also screened in the internet and highly based on interaction rather than creating a fixed order of events.

Looking back this project was much closer to a postmodern and shared authorship approach than any other performance format we ever took part in. Especially in the connection and interaction between real and virtual events and the possibilities it created.

Saša Vojković (Zagreb)
Multimedia Cultural Center
Politics of the Moving Image
Day two

THE PUBLIC SPHERE OR THE SCHIZO-SPHERE: technology and politics of the moving image in south-eastern Europe

In his Structural Transformation of the Public Sphere Jürgen Habermas argues that 18th century was the crucial period for the development of the liberal bourgeois 'public sphere' open for anyone who wanted to participate in it. This implies different media where various elements interact. This period is considered important for its investment in the development of rational and critical perspective or, what will become known as the 'ancien regime'. The aim of this paper is to look at specific examples of the changes that took place on the global level regarding the 'public sphere', with a special emphasis on the region of south eastern Europe. With the development of technologies of communication the inevitable question is - what is it that counts as the public sphere? At the same time, in the regions at stake we need to additionally take into consideration the historico-political conditions; while the movement of globalization was starting to take hold in western Europe, the federal republic of Yugoslavia was falling apart. Clearly, communication transcends borders that divide cultures, nations, states, and the general trend is 'new regionalism' where national culture is taken as the counter-culture to the dominant global/cultures of the West. For the people of the countries of former Yugoslavia the question of national identity is urgent and this can at times be perceived as a schizophrenic endeavor - there is a striving to affirm the idea of national culture and national identity, but simultaneously those producing moving images for instance, try to bank on the idea of the 'similarity of language' and similarity of cultures.

In my paper I will focus in the first on the media texts of the 1980s, and the changes that took place in the new/current, historical and political conditions where the development of media technologies has a pivotal function. The initial thesis for the first period is that with the collapse of communism in the countries of Central and Eastern Europe for a very brief moment a new unity of politics and culture emerged as an 'emancipation euphoria' instigated and spread mainly among the younger generation. The most remarkable aspect of this process is the clash between the prescribed remnants of socialist realism and the influences of art of the 'free world', especially the popular or mass cultural forms and genres. This type of overlap where the appropriation of the popular cultural forms from the West aims to subvert the Party ideology, where the popular can at the same time function as cultural avantgarde is specific to concrete historical and geo-political factors. This is one in the series of historical and political moments that makes possible a certain kind of cultural production that this paper aims to illuminate. The current stage, however, is most indicative of the way media texts (especially popular texts - soap operas, sitcoms and crime stories) are breaking down the borders between the countries in the region. National identity is (once again) giving way to the inter/national. The public sphere is becoming the schizo-sphere.

David Teh (Bangkok)
Multimedia Cultural Center
Politics of the Moving Image
Day two

Ana Peraica (Split)
Multimedia Cultural Center
Politics of the Moving Image
Day two

The Video Agenda in Southeast Asia, or, Digital, So Not Digital?

In the last decade, widening access to DV technology has transformed independent film practices in Southeast Asia. Not surprisingly, commentaries on the profusion of DV have tended to highlight the new conditions of production (ready access to cameras, desktop editing, etc, often called ?democratisation?), or the new landscape of distribution (piracy, the proliferation of festivals, online networking), both of which serve to make indie film much more visible, in the region itself, and beyond. But the aesthetics of all this new DV activity are seldom the focus of critical attention. This oversight may be forgivable, considering the long shadow that older, pre-digital film aesthetics still cast over the field of moving images. Indeed, the most obvious tropes of a (Western) digital aesthetic ? hypermedia, interactivity, recombinatory or network aesthetics ? are largely absent. So what are the characteristics of digital filmmaking in Southeast Asia? How do they differ from other places? And how might the differences inform our understanding of what DV is, or could be, in a global context? When digital films from this region do advert to their digitality, the result tends to be lo-fi rather than hi-fi; to pursue candour rather than ?staged? production; and to favour single-channel real footage over digital manipulation. In short, Southeast Asian video-makers seem resistant (or indifferent) to the very aspects of the digital that have appealed to so many of their Euro-American counterparts. With reference to recent indie video work from several Southeast Asian countries, I will try to identify some signs, both overt and implicit, of a digital consciousness in DV practices in the region. I will argue that the video agenda is shaped not just by the new economics of digital media ? which are global ? but as much by local realities and media histories, in which representation still outweighs simulation, and matters of voice seem more important than matters of form.

INCOMPRIHENSIBLE DOCUMENTARIES – the problem of the text in visual culture

After debunkering nine movie tapes on 16mm Agfa, recorded by my grandfather Antonio Perajica who was a photographer and cameraman of the 1st Proletarian brigade, I was faced with incomprehension; who are these people, what happened, where it happened.

Comparing movies with photographs of also nameless faces, but with occasional note on the background wasn't much successful, though even less were comparisons with official literature containing photos, as these images were altered, mostly retouched. Even more, the same characters appeared in same episodes of socialistic blockbusters Sutjeska and Neretva but also being "rhetorically pumped" ie slimmer and exhausted, desperate but brave, the facerecognition was failing. Without witnesses, narrators, these movies appear harder to decode than is to invent a history without them.

A number of databases analysed can show the problem of textual explanation; from keyword tagging to simple sentence formation of labelling, but also detailed description some researcher might need, as the problem of visual culture; documentary material, altered material and popular culture material depicting the same episode.

Antanas Stancius (Vilnius)
Multimedia Cultural Center
Politics of the Moving Image
Day two

Perry Bard (New York)
Multimedia Cultural Center
Social Cinema
Day two

Leisure, administration and control

 This site specific project connects differently conceivable public places considering in questions - what is public space? How is this public space used? How is it designed and thought? How is it identified?

 Between old, symbolic, wounded, historical place – park, there in soviet times used to stand monument for Lenin and in the building besides exiles were executed by KGB – and new "western", forming new identity and influencing everything, place – the main brand shopping mol – for few hours were created live video bridge, using new easy obtainable technologies - web cameras and Skype communication portal. Thus third place – virtual space occurred, in order to connect those psychologically and physically distant places.

 Network was established and passengers were invited to communicate with each other, or at least to wave.

Man With A Movie Camera: The Global Remake for discussion in the context of Social Cinema.

Man With A Movie Camera: The Global Remake is a participatory video shot by people around the world who are invited to record images interpreting the original script of Vertov s Man With A Movie Camera, upload them to http://dziga.perrybard.net where software developed specifically for this project archives, sequences and streams the submissions as a film. As people can upload the same shot more than once infinite versions of the film are possible. The work premiered on public screens in the UK and has been shown in many contexts, as an installation in museums and galleries, as a screening at film festivals, and the remake streams on the website.

 Because I wanted to create a work that could function both on the web and in public space I made certain decisions. A database of shots is created as people upload to the website. The shots are sequenced according to Vertov s script and they are rotated when there are multiple uploads for a shot. The remake plays as a split screen with the original. The split screen structure provides a context which I decided was more interesting than inviting a different type of interaction to the work-i.e. inviting users to make their own film from the database.

 I am interested in problematizing the choices I made in terms of what database cinema might be or might become. What defines social cinema? What kind of collaboration might produce a result that is interesting as a viewing experience? Can the viewing experience be evaluated the way one would evaluate traditional cinema? Is the process the experience?

Evelin Stermitz (Villach/Ljubljana)
Multimedia Cultural Center
Social Cinema
Day two

artfem.tv

  artfem.tv is an online television programming presenting Art and Feminism. The aim of artfem.tv is to foster Women in the Arts, their art works and projects, to create an international on-line television screen for the creativity, images and voices of Women.
  artfem.tv is a non-profit artist run ITV and media art portal about Art and Feminism.
  artfem.tv is a project by Evelin Stermitz since the year 2008.
http://artfem.tv

The background of the idea of artfem.tv in relation to feminism and feminist art

  Feminism and feminist art suddenly and finally came to the forefront dur-ing the times of liberation and different political struggles in the late 1960s as a public debate, spurring a discourse to rethink the position of wom-en in our society. Women were encouraged to act and react publicly, and art as a primarily public issue, became a strong vehicle for this discourse. One of the main questions was - what makes women different from men, and in point of art - what makes women artists and their art different from male artists. This was a main discourse in the United States, Great Brit-ain and Germany, which has spread over to many other cultures since the 1970s. Women reflected upon the patriarchal social system, in history, in art history and in current affairs. It was a great benefit for later develop-ments and changes, although it was a big struggle. Feminist art, if this ex-ists at all, cannot be understood apart from this struggle. The term 'femi-nist art' is misleading, the word feminism is often connected in its general and popular use - referring to fighting against men - but feminism is defi-nitely not sexism. The term 'feminism' in connection with art shall be used in the sense of understanding art works in the way of a female perspec-tive, which, while not excluding the struggle, is more concerned with cre-ating a recognition of a female position, in either counterpart or subjective positions.

artfem.tv as a cyberfeminist action

  Core cyberfeministic actions are aesthetic/artistic strategies, not only as deconstructions of representations of gender, but also of traditional concepts on the net and in the institutions of tech-culture. Terms of these practices are RECODE, REMAP, RELOCATE, RECONSTRUCT. Cyber-feminist projects do not work as a massive front in a manner of counter cultural movements, they are subversive, infiltrating the mainstream with ironic breaks, citations and deformations.

  New media offers new possibilities and chances, but also comprehend old restrictions and patterns. Women collaborate virtually worldwide on debates, theories, art works, building cyber feminist groups as Faces mail-ing list, based on gender, technology, art or OBN (Old Boys Network) as new collectives. Works in the field of New Media, feminism and art is a way to subvert the public economic tradition and offer new views and per-spectives. The new alliances offer possibilities to use the new medias with female perspectives. The new term media activist occurs, as an opportu-nity to undergo a shift from the male technocratic society, where knowl-edge, money and power go in one hand to strengthen male interests and visions. Cyberfeminism can be an answer to tech-malestream, as VNS Ma-trix (Francesca da Rimini, Josephine Starrs, Julianne Piercel, Virginia Bar-ratt) the early Australian cyberfeminists stated: "mission to hijack the tools of the techno-cowboys and remap technoculture with a feminist bent" in an active and not passive user role intended to recode, remap and recon-struct tech-culture.

Dagan Cohen (Amsterdam)
Multimedia Cultural Center
Social Cinema
Day two

Upload Cinema brings the best web films to the silver screen

Upload Cinema is a film club that brings the best and 'baddest' of the web to the silver screen. Every first Monday of the month a fresh program of inspiring and entertaining Internet shorts is screened in the oldest movie theater in the Netherlands, De Uitkijk in Amsterdam. Each month there's a new theme. The audience submits films via uploadcinema.nl; a resident editorial board selects the best and compiles a feature length program.

  Upload Cinema started low profile in October 2008. After five successful editions without any form of traditional publicity (using mainly E-mail and word of mouth), the concept has proved itself. At this point the organisation is receiving request from all over the world to open local Upload Cinemas.

  Roll out? How knows…

Background

  Upload Cinema is the answer to the need of the renovated film theatre De Uitkijk for a new audience. Because like many other small cinemas, the oldest film theatre in Holland is facing shrinking audiences. And that while interest in film and filmmaking is greater than ever.
  The web is changing film. Not only the way film content is being distributed, but also the way film is being produced and watched. The whole interactive process of making, mixing, choosing, uploading, commenting, recommending and reacting is what is truly revolutionizing the industry.

  Film is becoming more and more a collaborative, social activity. But unfortunately this activity is taking place behind the computer at home or at work. Which is, lets face it, not the best possible place to enjoy movies.

  Upload Cinema wants take this exciting new way of making and sharing film out of the domestic realm, away from the internet and the tiny computer screen and into a space that's designed for a collective experience: the cinema. And by doing so a new social context is created, an 'offline community'.
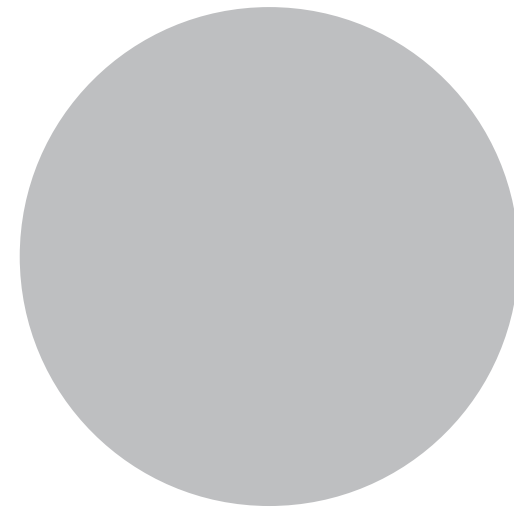
screenings

Natalie Bookchin (Los Angeles)
Kinoteka Zlatna Vrata
Screening one
Day one

Shelly Silver (New York)
Kinoteka Zlatna Vrata
Screening two
Day one

TRIP

Trip (2008, 63 mins.) is a road movie made from hundreds of clips shot from cars, edited together to form a single journey across the globe. The world is seen from a constantly shifting array of perspectivesthat includes tourist, tour guide, migrant, soldier, trucker, expat, guest worker, activist, and missionary. trip traverses more than seventy countries and twenty languages, moving across borders, spectacles, commerce, migration, and war, and depicting a world where, far beyond the movement of the car on the road, identity and geography are also in continuous flux.

IN COMPLETE WORLD

In complete world is both a rigorous and unique reworking of the vox pop tradition – the entire documentary is made up of a weaving of street interviews done throughout NYC. Mixing political questions ('Are we responsible for the government we get? ') with more broadly existential ones ('Do you feel you have control over your life?') the video centers on the tension between individual and collective responsibility.

In complete world can be seen as a user's manual for citizenship in the 21st century, as well as a glimpse into the opinions and self-perceptions of a diverse group of Americans. It is a testament to the people of New York City in this new millennium, who freely offer up thoughtful, provocative and at times tender revelations to a complete stranger, just because she asked.

Director's statement (excerpts)

…I started shooting in complete world in 2007, out of an extreme feeling of alienation and disillusion with the US, and more importantly, NYC, where I was born and put in a good deal of quality time. This city, 'my' city, was becoming increasingly white, rich and homogenized and I felt myself being pushed out economically and culturally. In the interest of full disclosure, I was also frustrated with my own inactivity and powerlessness in the face of the disastrous direction this country has moved in for the last 8(+) years. Rather than leave New York and the US, or, perhaps, in preparation to do so, I decided to take out my camera and find out who were these people I was sharing a city with, by asking them the very same questions I was asking myself…

…My largest influences while making in complete world were not You-Tube or the ubiquitous street interviews of television news. They were instead innovative filmmakers such as Pasolini, Marker and Rouch & Morin, who, in the 60's, thanks to changes in portable film and sound technology, were able to record street interviews for the first time. These innovators brought a freshness and sense of adventure to their forays outdoors, as well as a desire to delve deeply to capture the tumultuous post-war changes happening in their countries. I would make a large distinction between my approach and theirs though.

Dagan Cohen (Amsterdam)
Kinoteka Zlatna Vrata
Screening three
Day one

…In complete world's structure is based on accumulation. One answer/ one question builds on the next, giving the effect of a growing jigsaw, where issues are complicated and characters are slowly allowed to grow. I found this structure of accumulation allowed for and encouraged complexity – having each person interviewed in the position of directly answering a question (unmediated by commentator or 'expert') and putting the viewer (again without commentator or expert) into the active position of building/making sense of the film over time. I also hope that the viewer enters vicariously into the position of the interviewee, asking himself or herself what they would answer, while they are watching the film.

March 2009 Edition **ENGINEERING THE BODY**

http://www.uploadcinema.nl/

Our pre-spring edition was all about the use of technology to shape ourselves to our ideal image. We looked at fitness, body building, plastic surgery, robotics and bionics. We've seen the sane, the insane, the good, the bad and the ugly. And ofcourse the beautiful. From 134 entries 35 films were selected. Guest curator was artist, DJ and man of many faces, Martin C. de Waal.

Upload Cinema brings the best web films to the silver screen

Upload Cinema is a film club that brings the best and 'baddest' of the web to the silver screen. Every first Monday of the month a fresh program of inspiring and entertaining Internet shorts is screened in the oldest movie theater in the Netherlands, De Uitkijk in Amsterdam. Each month there's a new theme. The audience submits films via uploadcinema.nl; a resident editorial board selects the best and compiles a feature length program.

performances

ÆTHER9

Initiated in May 2007 during a workshop at the Mapping Festival in Geneva, Switzerland, Æther9 is an experiment in collaborative realtime storytelling through the use of networked video transmission.

1. PROJECT OVERVIEW
Developed by an international group of visual artists and collectives working in a dozen of different locations (disseminated throughout Europe, North and South America, the Middle East) and communicating primarily through the Internet, Æther9 intends to become a functional framework for collaborative video performance. The project started during an international workshop held by N3krozoft Ltd during the Mapping Festival Geneva, which brought the participants to reflect on the heritage of communication art in the 70's and 80's. While re-examining pioneering works in teleperformance such as 'Hole in Space' (1980), 'Planetary Network' (Venice, 1986) or 'Piazza Virtuale' (Kassel, 1992), the participants explored ways of linking the spirit of those projects with the context of today's omnipresence of data exchange and media consumerism. The concept of a transnational network of narrative video performance was born.

2. TECHNICAL INFRASTRUCTURE
Making use of available software protocols (Puredata/PDP and MaxMSP/Jitter for image processing and transmission, Puredata and Icecast for audio streaming, dynamic HTML and Javascript for the web interface), the system aims to function as an open platform available to artists of any technical level. Currently, the method of image transfer consists in uploading isolated video stills to a server via FTP. The images are then "animated" by the web-interface (a custom html page), which cycles through the images at variable speed. This method allows to transmit images in situations were conventional "videostreaming" would be impossible, using for example lowbandwidth telephone lines. Since the project encourages participation of artists from all over the world, especially from locations were high-speed Internet lines are sparse, this is a very important issue. Similarly, the system allows the participants to use the operating system of their choice (it functions currently under OSX, Windows and Linux), a webcam, a computer and an Internet connection being the only technical requirements.

3 REMOTE STORYTELLING
Beyond the technical aspects of the framework, whose functionalities still require numerous improvements, it appeared as equally crucial to develop a structured narrative, which would allow the performers to articulate their individual visions in a common language understandable for a remote viewer. Experiments with different narrative techniques and degrees of improvisation have been carried out, during internal rehearsals, but also in front of various audiences (at MAAC Gallery, Brussels, Piet Zwart Institute, Rotterdam, and the NetUser4 Conference, Bulgaria). The performers quickly realised that the infrastructure for Æther9, similarly to an instrument, requires a period of experimenting and learning in order to master its new possibilities for expression. As the wish for a structured, text-based script serving as a guideline was shared by all the performers, a wiki page (1904.cc/timeline) has been developed to allow sessions of collaborative writing. In the current state of the project, this process is still ongoing. One perspective envisioned by the collective is to base future performances on historical source texts, ranging from 19th century theories on Aether (a medium facilitating transmission through the global atmosphere) to the synchronous screenplays used during early Dada performances.

All the future developments of the project
can be followed on the project's web page:
www.1904.cc/aether
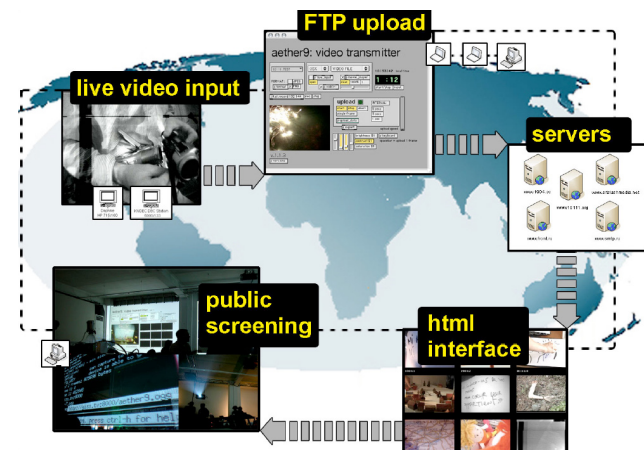
Emile Zile

'Post-it Kino' is a live audiovisual performance centered around the audiences relationship to cinema history, the mechanics of narrative and cinematography. A performative re-enactment of well-known films that possess bold, idiosyncratic scores, Postit Kino aims to deliver a reduced visual experience of cinema, thus highlighting the power of sound and the act of listening. Camera-movement cues, links to the film's cultural references and descriptions of the film frame's content are written on yellow Post-it notes in black marker pen. These Post-it Notes are stuck on the television that has as it's background the bouncing DVD 'screensaver' logo. Mutating the tradition of 'expanded cinema' and traditional VJ practice, Post-it Kino seeks to appropriate the audiences memory of film, activate it's aural reception of soundtracks and witness a performative inhabitation of cinema history.

 'Post-it kino' was performed in it's first iteration over the course of three hours, mirroring the industrial nature of cinema. Strict screening times were posted on the entrance to the cinema, popcorn was served and the cinema-performance would be performed repeatedly. By subtly changing the notes, pacing and delivery every time each performance was unique and ephemeral. Post-it Kino was commissioned by Tai Snaith for Next Wave Festival Melbourne May 2008.

exhibition_catalogue
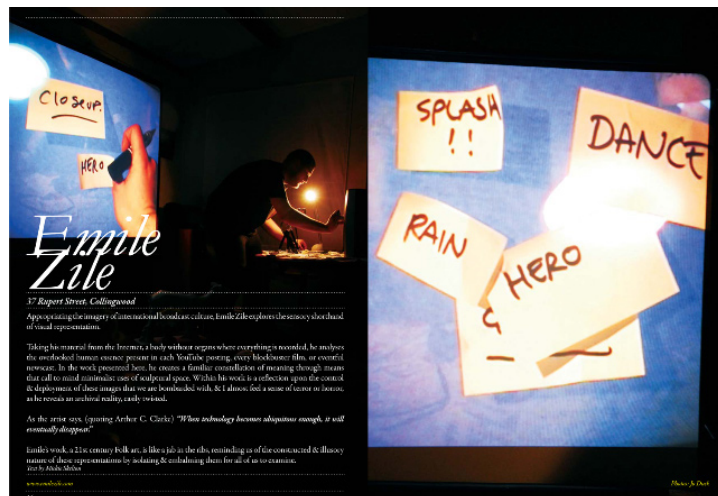
Olga Andonović (Split)
24.02.1983.

IN A MANNER

IN A MANNER is running which was build as enviromental reflection in accordance with self -awarness.
In which, unfortunately, prevails anomaly of human behaviour, thrully preserved by mass media in interactive dance to (hu)man within.

This video is built by the principles of mirroring and distance, so it could be as better immerged into that kind of (un)concioussnes, which speaks for itself.
Various characters were chosen by the noticed entomed e/motions, accompanied with flourishing ambly of hidden manners, for which I thrully believe that emerges sooner or later like a naphtha in the watter.
Next to shooting, the desks were longitudinaly adjusted to set the (un) necessary distance.
At one top of the table was a chair for an actor enlightened with only one source in the room, while on the other side was monitor projecting the portraits of previous actors (anomaly states).
I started trough self acting, and projecting every following actor -the previous one. Like (re)action to reaction. Stream showed the accurate efficiency. Every next reaction were overfloating until their climax, corresponding the basic mathematics of division.

„But let's be more specific. What is here in a manner, as titled?
According to the author's reasoning, as well as mine, agression, has already reached unto the level of human everydays behaviour, so we can actually speak about the manner, unfortunately. Agression camed to the level of buzzword – some people won't even notice how it inherents in their most banal mechanic processes, and how much they really don't care to anyone but their own advantage and achieveing their own goals.
Today, agression is preached as energy proportional to accomplishment, and those who won't follow that proposal are pronounced as a dreamers who lost the contact to real life.
„„In a manner" is instalation with purposely overaccented gesticulation faceing the closer plans and sounds, which actors releases, so it's athmosfere is impregnated trough uncertainty, languor and, in fact, with disgustion to what we see or hear."
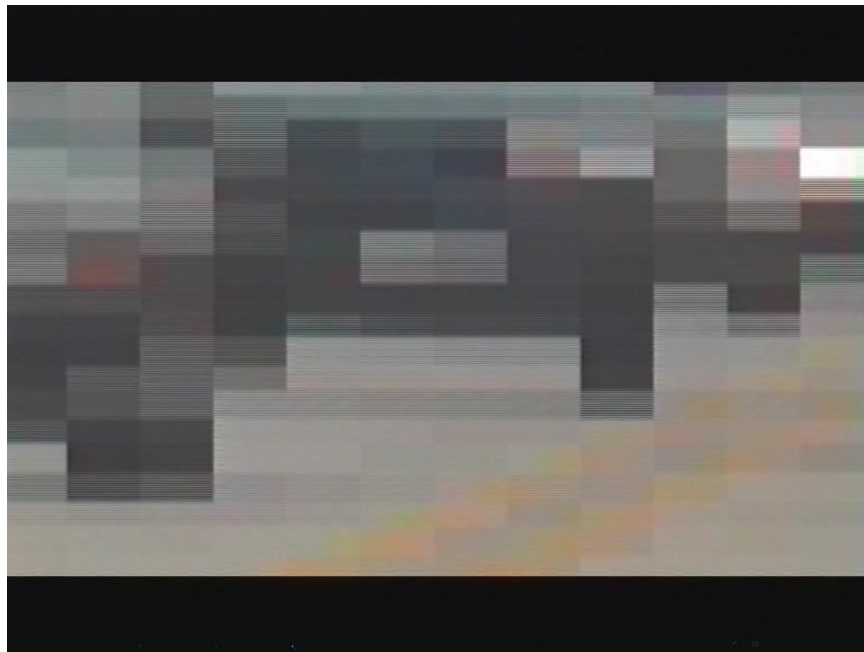;Toni Horvatić, 2006
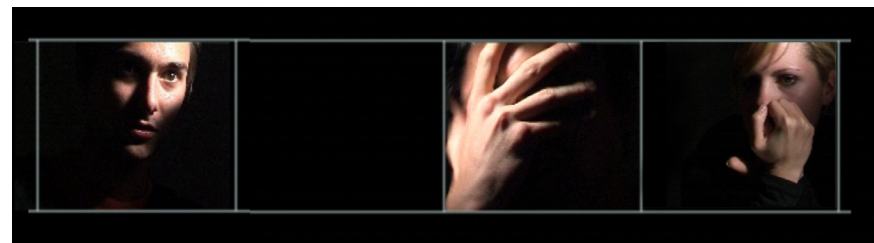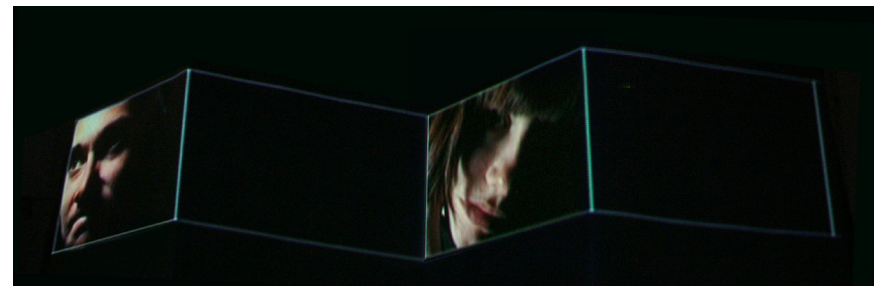
Zvonimir Bakotin
1966.

Perry Bard

DRIVING ON THE HIGHWAY OSNABRÜCK HAMBURG

Video, driving on the highway Osnabrück Hamburg, feat. Martin Schmitz's KDF.

MAN WITH A MOVIE CAMERA: THE GLOBAL REMAKE

http://dziga.perrybard.net/

Man With a Movie Camera: The Global Remake is a participatory video shot by people around the world who are invited to record images interpreting the original script of Vertov's Man With A Movie Camera and upload them to this site. Software developed specifically for this project archives, sequences and streams the submissions as a film. Anyone can upload footage. When the work streams your contribution becomes part of a worldwide montage, in Vertov's terms the "decoding of life as it is".

 WHERE YOU COME IN
This website contains every shot in Vertov's 1929 film along with thumbnails representing the beginning middle and end of each shot.
You are invited to interpret Vertov and upload your footage to this site to become part of the database. You can contribute an entire scene or a shot or multiple shots from different scenes.

 TO UPLOAD
Goto the scenes, select one, then choose the shot or shots you want to upload to. Or goto shots by tag to see shots broken down by theme or content.
Only upload video or images which you own or have the necessary licenses, rights, consents, and permissions to use.

 THE MOVIE
Everyday a new version of the movie is built. On the left is Vertov's original. On the right is a shot uploaded from a participant. The uploaded shots are rotated each day if there is more than one. So the built movie may never be quite the same. Black shots are still waiting for an upload; perhaps you can fill it in?

 BACKGROUND
Vertov's 1929 film Man With A Movie Camera records the progression of one full day synthesizing footage shot in Moscow, Riga, and Kiev. The film begins with titles that declare it "an experiment in the cinematic communication of visible events without the aid of intertitles, without the aid of a scenario, without the aid of theater." It is often described as an urban

documentary yet the subject of the film is also the film itself –from the role of the cameraman to that of the editor to its projection in a theatre and the response of the audience. It is a film within a film made with a range of inventive effects –dissolves, split screen, slow motion, freeze frame–all of which are now embedded in digital editing software.

 TIMING
Vertov's rhythmic patterning unifies the film. The shots are listed as seconds and as frames as a guide.

 INTERPRETING VERTOV
Vertov's footage was shot in the industrial landscape of the 20's.What images translate the world today? e.g. instead of the mining scene if you're living in Silicon Valley you might film inside Apple headquarters, etc.

ZORNS LEMMA2

 - silent single channel video 12 mins. (2007)

Zorns Lemma2 (2007) is part of a series of video works that use footage culled from security webcams from around the world, found using Google. These videos sample transient and continuous data flows of images to create portraits of global landscapes, where specific locations are traceable by faces, signs, architectural details, and sometimes not at all. Jumpy, mechanical movement and low-resolution images reveal the technological conditions that produce the images, which, despite their high-tech origins, are reminiscent of early cinema and photography. These marks of technology indicate the limitations of real-time image transfers over networks and remind us of the separation between the spaces of the local depictions and their global access.

 Zorns Lemma2 is a remake of a Hollis Frampton structuralist film from 1970 and consists of sets of signs photographed off online webcams and arranged alphabetically in one-second intervals. In each subsequent set, one letter of the alphabet is replaced by a video clip chosen as representative of the new visual language of surveillance cameras, continuing until all letters are replaced by image video clips. Instead of the all-English signs photographed in Manhattan in Frampton's film, signs are gathered from hundreds of webcams in dozens of countries and in as many languages.

Nadija Mustapić
in collaboration with
Andrea Crnković

DIFFERENT BEGINNINGS

-single channel, 2009, 6 min., loop, PAL, color, 16:9, HD video/screened on DVD

A single-channel version derived from a three-channel video installation, «Different Beginnings» utilizes the form of video poetry telling a story about moments in which the course of life undergoes a huge leap, when the accelerated processes of deconstruction and construction get intertwined in search for a new self. The brief charismatic charge and the longer-term relativity of the process and the aftermath of life-scale decision-making in the end do not differ …

   "Even though the inspiration was instilled in personal life experiences of the authors – both have lived abroad before returning to their home town – its realization is far removed from the linear narration of specific lived situations and events, and is geared towards a detection of more general, symbolic aspects of existence in the psychological gap marked by the experience of having changed a city or a country or entire value systems of living and working. The visual and atmospheric conviction constitutes the strength of the „Different Beginnings" and of the measures of intensity by which the authors experience their process of return. Contrary to today's acquired documentary discourse often times used to elaborate fields of personal experience in the contemporary media, these two authors consciously use a seldom utilized art form in Croatia - video poetry – in which visual elements and potentials of multimedia, through different levels and different combinations of representations, elaborate a text and/or a story, which is a delivered as an audio backdrop and an integral part of the installation. As it is always the case with good poetry, „Different Beginnings" employs a fluent rhythm to create resonance between otherwise unrelated scenes by constructing layers of meaning which are left open for individual interpretation and judgement. The ambition of expressing emotions, thoughts and psychological states of the authors without employing linear narration about a specific social cause for this piece, makes this show an unexpected and welcome diversion in the recent Croatian video production. The marker of focus has shifted from a didactic, often politicized discourse of contextualizing artistic production, onto more complex and undetermined domains of lyric presentation of subjective experience, which does not pretend to change the world, but for a change, wants to

establish an emotional relationship with the public."

;(Branko Franceschi, text from catalogue)
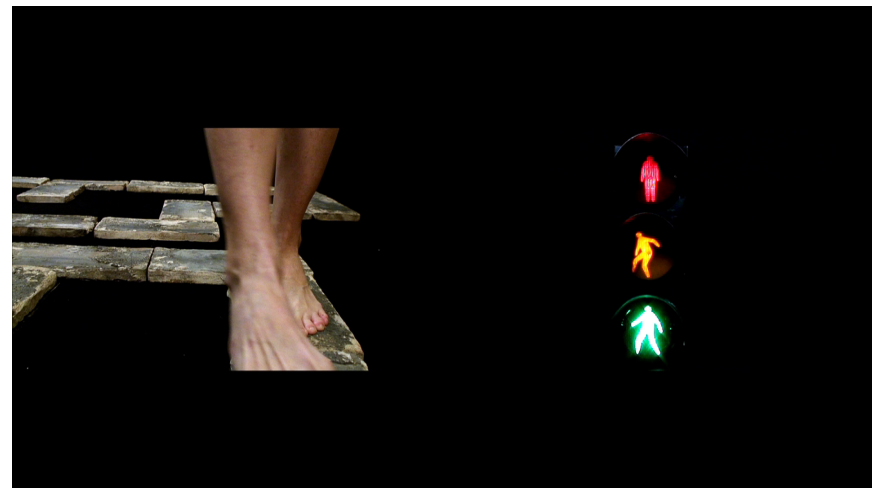
Pino Gamulin

TRANSFORMATION

-this video was filmed on dv caset. Video will be played in format 4:3

Basic idea is that I am disappearing in white.

Mekhitar Garabedian

M.VERDONCKLAAN

-2003, video projection, DVD, 8'40''
with Vergine Karaguezian, sound by Kwinten Callens

This digital movie is made up of one shot, and shows us a woman looking at a pile of photographs. We can only observe her hands and the photographs. At the complete end of the film, you can very briefly see her face. The images are selected from the family archive of the artist and they are typical snapshots: images from Syria, Lebanon and also from Belgium. Which stories do these images tell of someone's life, which moments do they represent, and which are left out? "Not only is the Photograph never, in essence, a memory, but it actually blocks memory, quickly becomes a counter-memory. One day, some friends were talking about their childhood memories; they had any number; but I who had just been looking at my old photographs, had none left." (Roland Barthes, Camera Lucida/La Chambre Claire, 1980). These photographs don't seem to show any turmoil, ruptures,… fears. Like all family photo-albums they were collected to represent a homogenous, chronological, official and legitimate history of the family, free of any threatening or disturbing elements.
(Mekhitar Garabedian)

Boris Greiner
1959.

NOVEMBAR

Participants:
Kata Mijatović/ Boris Cvjetanović/ Mladen Stilinović/ Dalibor Martinis
Zoran Pavelić/ Božena Končić Badurina/ Tomislav Gotovac
Vlasta Žanić/ Tanja Dabo/ Marijan Crtalić/ Đorđe Jandrić
Milivoj Beader/ Ivan Faktor/ Maja Marković/ Marko Ercegović
Željko Badurina/ Irma Omerzo/ Siniša Labrović/ Ivana Jelavić
Leon Lučev/ Ante Perković

Camera: Vedran Šamanović
Steady cam operater: Mario Delić
Sound: Ivan Šmintić
Scene: Ivica Matijević, Filip Beatović / MTTN
Postproduction: Zdravko Dren
Music /author's choice/: "Patronato de Menores" - Fernando Samalea
Scenario, editing, directing: Boris Greiner

Coproduction:
Kino klub Zagreb
Petikat, 2009.

In the film twenty very well known artists are doing short performances which they invented for this occasion. Documented happening is series of individual, not connected, mostly autoreferencial acts. So the view of ordinary street scene becomes poetical sight of the city. Though the gaze of streetwalker we range the characters whose gestures and acting are producing the picture in which reality merges with imaginary and everyday life is taking the atmosphere of ireal and dreamy.
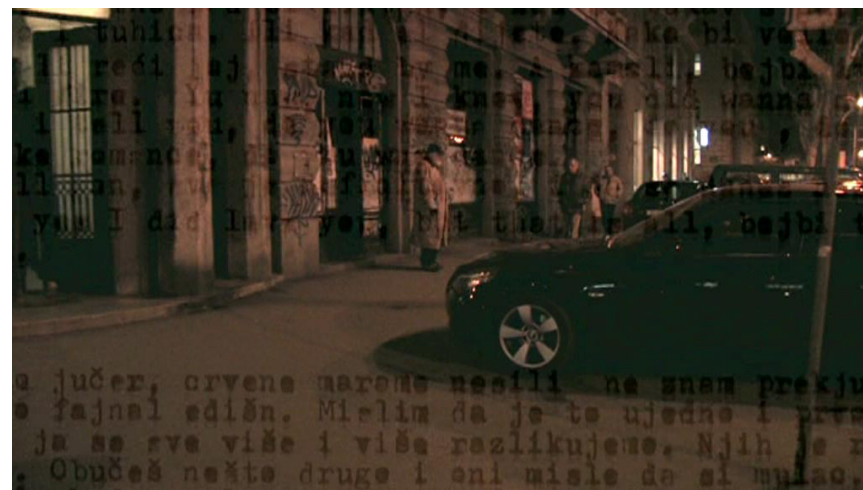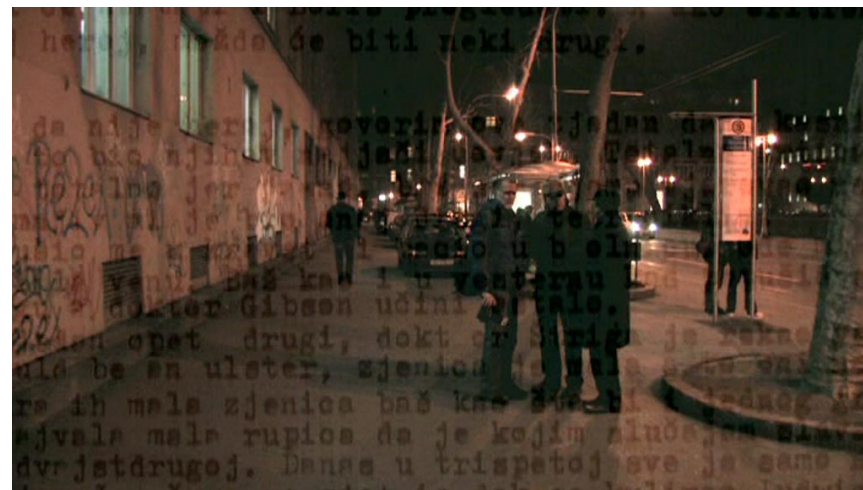
TO HAVE AND TO (VIRTUALLY) HOLD

To Have and To (Virtually) Hold is a documentaryproject that investigates the ritual of virtual marriage as it takes placeinside the online community of Second Life. Conducting interviews with the people behind their avatars, the investigation illuminates and describesthe meaning assigned to all aspects of virtual coupling by residents in aSecond Life marriage. All visual material was shot on location insideSecond Life by using the technique called machinima. A combination of thewords <i>machine</i> and <i>cinema</i>, it is a format that allows recording, using screen-capture software, events that take place in-world. The soundtrack is composed of interviews conducted and recorded using the software application Skype. This documentary on virtual coupling provides an understanding of virtual social relationships and addresses how SecondLife relates to and can interfere with actual life.

STUDY ON HUMAN FORM AND HUMANITY #01

-digital video, DVD Pal , 01' 54''

This work has been first shot as a video performance on a theater stage, then it has been edited digitally. The title in fact refers to both the two phases of the work. As a recorded performance this work reflects on the human form. We have created a coreography based on the movements and positions of a sleeping body.

When a body is asleep it turns around like it is attempting to spin.

Moreover, we have considered dreams as a determining factor that conditions the body movements.

Digitally we have flatten the body on an old piece of paper.

The extreme importance of the piece of paper lies on the fact that this paper has been used by a person to write his/her dream.

The act of writing a dream is the clear manifestation of the uncertainty in which the human being lives his/her own existence and therefore his/her humanity.

Igor Lušić
1979.

Tihana Mandušić (Split)
11.02.1982.

WE ARE NOT ALONE

A machine is any device that transmits or convert energy. Devices to increase the value of force, change the direction of its activities or increase the speed of which is done some work. No mechanical force can not act.

Plankton indicates community living organisms that floats but they don't have visible capabilities for the movement. If you lose the necessary oxygen they choked.

With this work I want to show that belief is not tantamount to belief in supernatural power, divinity, and similar everyday use of the word, but the belief in the truthfulness and the untruthfulness of certain courts.

There body is the mechanical machine, but the brain is alive, and there thoughts whirling and cacth upeach other.

When the action of mechanical energy machine stops, plankton is losing fluids.

Video / sound installation consisting of two large video projections. Video is projected on two black CRT monitor format 4:3 size 72cm, mounted on a black pedestal, placed in the cross. Speakers are set as well as monitors.
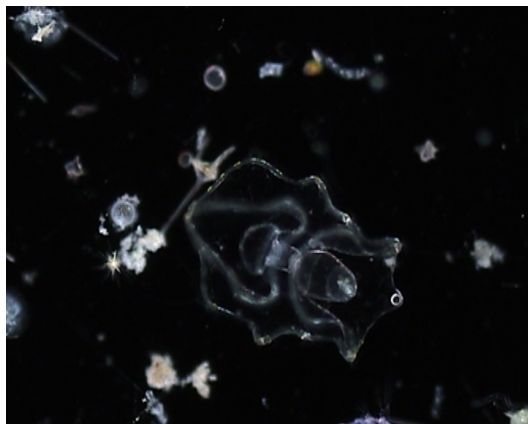
3:10 TO YUMA

-DVD, PAL, 16:9, 3'35'',2008

I took one scene from the western 3:10 to Yuma, 2007. remake by James Mangold. I performed all the characters from the scene in a way that the scene itself became a kind of subtitle in my performance. All the props in my performance, as well as the costume and the scenography are objects from the everyday life. So the guns and revolvers from the movie in my hands become umbrellas and hairbrushes.

Dalibor Martinis (Zagreb)
1947.

TV NEWS 04/09/1974

Video "TV News 04/09/1974" belongs to the body of intermedia works developed on the concept of data recovery. Other work within the same concept is web project "March online", 2006.(www.marchonline.org).

Data Recovery is a procedure of partial recovery of lost data from the memory without the context which, before the loss occurred, gave it the positive informational, social, or other meaning. As with the loss of data on the computer disk which is sometimes possible to retrieve only fragmentarily and dispersed outside the original files, this procedure is an attempt to recover pieces of actions, events or situations which are lost in our general social memory-loss. The important thing is not to contextualize such event through interpretation, historicizing and/or manipulation of the lost meaning. The history is a continuous succession of confabulations, spontaneous production of false memories. Instead of the description which places the content in the historical time and place we want to generate "phenomenon without the context which completely conforms to the real event" (Wallace Stevens).

The image of "TV News 04/09/1974" should not be understood as a representation or a record of an event but as an event in itself.

**Toni Meštrović** (Kaštela)
1973.

LANTERNA

-video sculpture, 2003
-DVD-PAL, Anamorphic 16:9, Color, Silent, 12'' loop

"Lanterna" is a video sculpture of a static navigational lamp made to appear to rotate by a Y transformation in virtual 3D space.

An applied displacement produces the sculptural dimension of the image.

The "Lanterna" acts as a metaphor to produce a variety of ideas and emotions: navigational danger, reassurance, fear, isolation, hope, security, sacrifice, home…
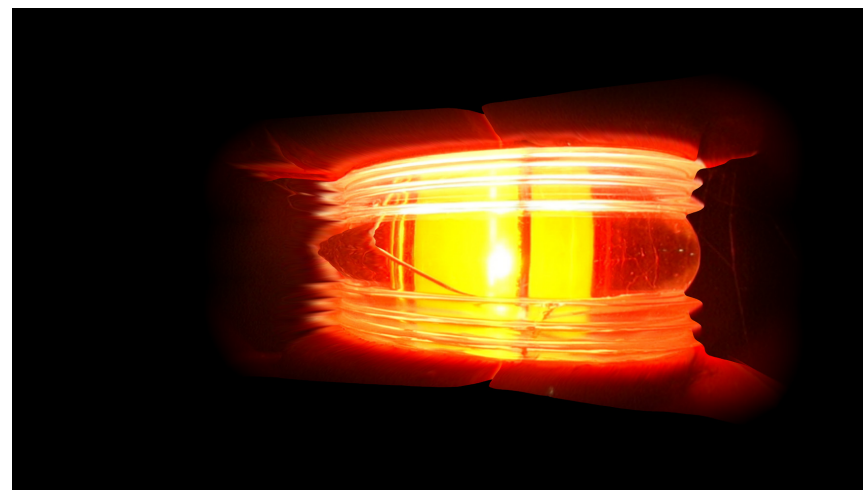
THE LAST SUPER 8 MM FILM

-interactive video installation, 2008.
-algorhytmic film, 24-tag based film, linear version

... "The Last Super 8 mm Film" is a collection of his private films shot in the period between 1986 and 2005. These films, including Dan Oki's earliest video experiences as a young film amateur from Zadar, his wife's performances never seen in public, short films edited in camera and everyday family life, have so far been perceived as inferior in the context of his official artistic career. Instead of well shaped narrative form, refined production and technological excellence, all these being prevailing features of his artwork, his Super 8 films, "diaries" put in chronological order, seem "unfinished and common place". They represent the ill-defined area where private life overlaps with professional and even social lives.

… idea of self-archiving is the subject of "The Last Super 8 mm Film". However, the logic of data indexation is in accordance with a current shift of interest from personal computer to World Wide Web and Super 8mm is adapted to so-called folksonomy, the practice and method of creating tags to annotate and categorize content. In other words, when Web 2.0 was released, a traditional method of classification became the focus of interest. The metadata of our private analogue archives often contain both chronological and subject indexing that reveal what the saved data actually is. These tags, such as "summer", "wedding", "first birthday", "graduation", "miscellaneous" etc. describe the content of the saved material. This logic was applied to Dan Oki's film: by digitalizing the collection of Super 8 films, he organized a traditional film archive as a contemporary data basis thus using the old principle of systematization, so-called folksonomy. In this way, the exhibition visitor/ the Internet user can easily search and watch the films regardless of his/ her knowledge of the latest communication trends.

t… "The Last Super 8 mm Film" also refers to contemporary culture and the situation in which extremely personal information (birth of a child, summer holidays, daily routine including resting, eating or reading, love and marital relationships etc.) become socially relevant. Once digitalized and systematized, put into software "data-mining" operations, their informational relevance gradually increases. Although it is possible to differentiate

more private from less private videos, such as those showing the members of Zagreb subculture who emigrated to Amsterdam in the early 1990's, the fact they were made in the intimate circle of friends and not in conditions of the professional documentary production, emphasizes the privacy of Oki's Super 8 films even more.

Prior to digital cultural shift, art practice could have differed documents, private archives from public archives of general importance. Nowadays, especially after Web 2.0 was released this is no longer possible. Constantly establishing and annulling the border between private and public, digitalization archives all areas of human life. In the case of Oki's "The Last Super 8 mm Film", digitalization casts a new light on his work on one hand and creates data basis that will become less private and more public, less his and more ours on the other.

;Text from the "Last Super8mm Film Catalogue" by Klaudio Štefančić.

Cornelius Onitsch (Berlin)
1977

AV

AV is made out of Wikipedia information concerning the letters' combinations AV and VA, spoken in English by a Mac-voice and subtitled with the AV and VA results of the German Wikipedia (as to March 2008).

AV is part of series of videos based exclusively on material sourced in the Internet of which ForumFassbinder was the first and Französisches Kino will be the next, all in collaboration with Elisa Bernardini.

While ForumFassbinder and Französisches Kino, due to their form and content are strongly connected to cinema, AV remains a mere computer-based creation. Only the short appearances of "visual artist" and "audiovisual" close a circle of self-reference.
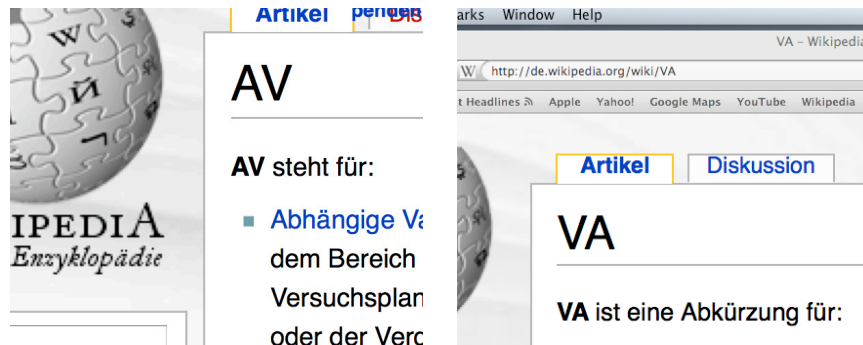
Magdalena Pederin
1968

THE VOICE FROM THE LOUDSPEAKER

The video and audio "The voice from the Loudspeaker" (2006.) is derived from the audio work of the same name by musicologist, artist and theorist Vladan Radovanović, who has ever since 1950's been exploring the correlations of music, the plastic arts and new media. The instance is the key definition, sometimes gradually being formed within the actual structure of the work. What is particular about " Voice from the Loudspeaker" (issued in the form of vinyl disc in 1975.) is the gradual production of meaning within the work itself. In this case it is produced by speech and listening. The voice that comes out from the speakers self- referentially taking issue with the communication situation that we are actually witnessing. someone (the author) is saying something, while technology is mediating, and we are listening. Magdalena's "Voice from the Loudspeaker" draws its capacities precisely from many- sidedness of the identification of the instance that addresses to us. Reproducing the original audio recording in a text to speech application, the human voice is translated in a depersonalised digital simulacrum.
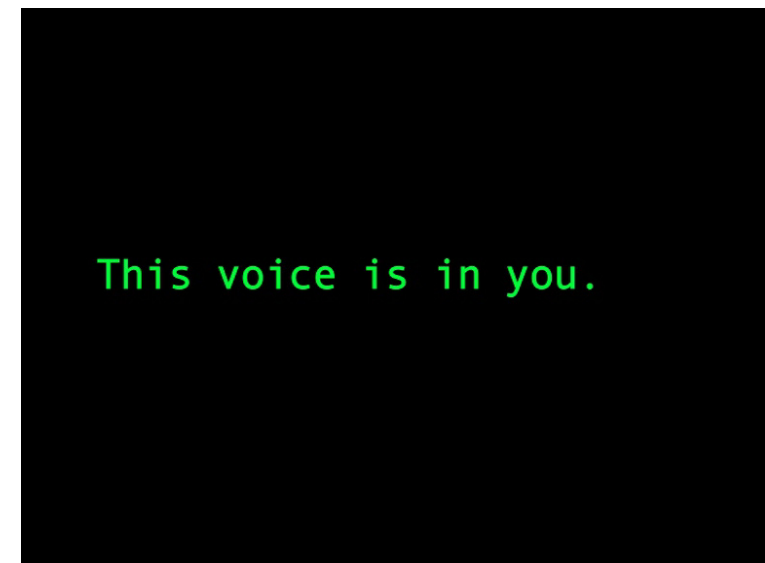
Jasper Rigole (Brugge)
28.06.1980.

PARADISE RECOLLECTED

-single Channel video, 8mm-film transferred to video, 33min, IICAVAH/IICADOM 2008

-narration: Richard Wells
-piano: Heleen Van Haegenborgh
-text editing: Ruth Sacks

The film Paradise Recollected is compiled out of archive material from The International Institute for the Conservation, Archiving and Distribution of Other people's Memories. This archive consists mainly of found 8mm films, sourced from flea markets and garage sales. These are amateur films, travelogues and family documents whose main purpose is to remember certain occasions. 'Paradise Recollected' takes a Medieval description of 'the land of Cockaigne' as a starting point. This anonymous, Middle Dutch text describes a dreamland which is the basis for later descriptions of 'the land of plenty'. In the film, the internal logic of this fictive country is linked to the typical elements which give the family home movie it's own language.

Ivana Runjić
1978.

GIVE ME YOUR HARD DISK AND I WILL TELL YOU WHO YOU ARE

-8 min, 2004

"Show me your hard disk and I will tell you who you are"... is a selfportrait through recycled subconsciousness. A barcode that is born out of mixing reality, my subconsciousness and "subconsciousness" of the computer which was used to create this video. The goal was to transform a personal experience into an abstract form of memory, to create a synthesis of personal experience and the data of personal experience. It's a sort of a virtual diary - it has no beginning and no end.

 Computer has become an unavoidable part of media creation. It makes us change every traditional aesthetic concept, form and technique. The Author creates certain rules but he/she has no control over concrete details of a computer's performance. We may say that any creation created with a computer is a collaboration between the Author and the tool that makes possible certain creative operations and ways of thinking. Since people created this tool, maybe it would be best to say that the Author using this tool is engaging in a dialogue with the computer itself but also with the creators of this tool. Who is the Author then?

Shelly Silver

Sandra Sterle
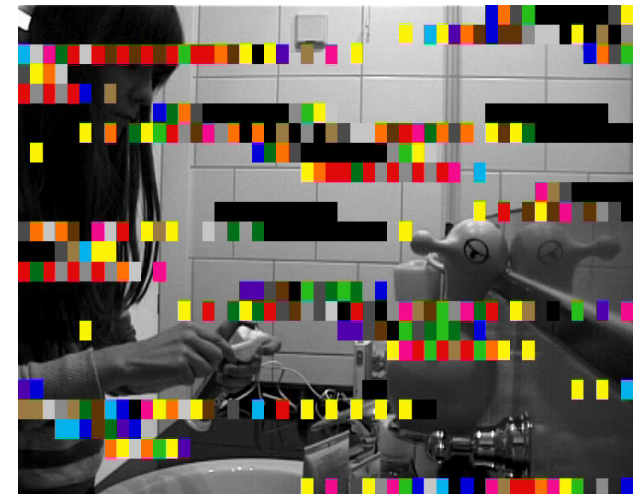
WHAT I'M LOOKING FOR

-single channel video: 15:00/color/stereo/2004
-installaton: commissioned by Lisboa Photo 2005, curated by Raymond
        Bellour and Sergio Mah
-DVD, 50 framed photographs, documentation/2005

A woman sets out to photograph moments of intimacy. On an Internet dating site she writes: 'I'm looking for people who would like to be photographed in public revealing something of themselves...'

  What I'm Looking For documents this adventure traversing the connections formed at this intersection between virtual and actual public space. The video is a rumination on the nature of photography and the persistence of vision. It is a short tale of desire and control.

ROUND AROUND

-video based on performance
-8'10'',1996/97, color, stereo, PAL

Sandra Sterle's work deals with the rituals of daily life and explores places connected to childhood. She raises questions of social engagement and the enduring tug of our roots. In the video piece Round Around the artist is shown running around an olive tree dressed in folk costume borrowed from an old peasant woman on the island of Mljet. Running in a circle around the tree of wisdom, circles become cycles of a female nature.

Andreas Treske
1963.

Linda Wallace

BENI SEVMIYORSUN - YOU DON'T LOVE ME

Introduced in 1995 and discontinued in 1996 officially - "being cited as among the worst Apple products of all time (Wikipedia)" - a left over PowerBook 5300 CS, still operating, still somehow function-able, reading, and reading, and reading, over and over the same phrase in Turkish, the language of the place where it was abandoned for a newer, faster, bigger and beautiful white iMac: "Beni sevmiyorsun" (You don't love me)

I worked with this computer for about 4 years. We moved together to Turkey and settled in Ankara in 1998. In 1999 and 2000 it was the demo machine for my interactive installations "Pikselstreet" as well as the interactive experiment "AIEOU" later using its text to speech functions. Since 2001 finally it stayed in my cupboard. I remember during one of my earlier visits to Ankara it was falling down and hit the screen. There was no reliable Apple service around, just a guy named Remzi at a sales place. He fixed it somehow, but if you look close, you see the monitor still caries its wound at the back of the computer... Remzi became the number one Apple service guy in Ankara.

Information about the 5300:
http://en.wikipedia.org/wiki/PowerBook_5300

NON WESTERN

by Linda Wallace
Amsterdam, November 2008
single screen version
production assistant: Emile Zile
non-western duration: 13.30min

"In her video non-western Linda Wallace subtitles her fascinating, rhythmic montage of Dutch vistas, highways and people with long strings of numbers. These "facts and figures" describing Dutch society slide through the images at a fast pace, for instance: the total number of non-western immigrants in 2050, the percentage of non-westerners in the biggest cites, and the total numbers of non-western young people. Wallace knowingly uses bureaucratic "truths" rather than the complex, contradictory and dynamic daily reality that the statistics hide. What do these statistics do? The inclination towards statistical essentialism, where lives become stuck in unambiguous, unalterable and irreconcilable identities is characteristic of the contemporary public debate, and bears a striking resemblance to the corners and straight lines of the Netherlands landscape."

;Dr Jolle Demmers, Centre for Conflict Studies, Utrecht University

non-western | are you or have you ever been?

Shelbatra Jashari
1981
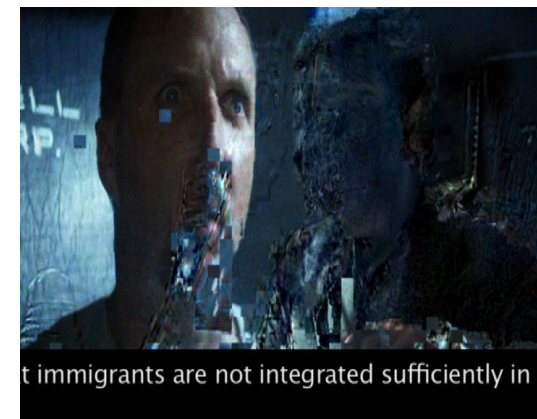
Andreas A. Zingerle (Graz)
1980.

Y, X

-(BE) 2007 / 16'57'' / sound but no dialogue

EXTENSION OF HUMAN SIGHT

-year: 2008
-format: DVD PAL/NTSC, miniDV
-duration: 03min 10sec
-language: English
-audio: Stereo
-subtitles: No Subtitles

In the 1920's, David Sarnoff (Chairman of the board of RCA) and Dr. Vladimir Zworykin (Vice President of RCA (Hon.), Techn. Consultant of RCA) started dreaming on mass production of broadcasting moving images by electronic devices. The short sequenz is looped and the audiovisiual quality decreases constantly due to the fact of a lossy data compression. Artifacts like peculiar effect, bleeding, ringing, preecho, drop-outs, warbling, or graininess can be observed. Even green colored particels pop up in the black/white film the higher the sequence gets compressed. Same artifacts can be seen in todays video streaming culture.

Marin Zorić – 7orge (Split)
1966.

E=mc²

-HD video (720p), dur: 4' 30''

Little contemplation about Love

Magnetism is the essence of Life/Chaos/Love

We play with principles of magnetism which is explored and extracted in Art and Science. We mention it in our environment from the cup of tea on a desk to the outer space.
Every electron is an magnet.

   This whole universe which is occurs from one binary principle of 0 and 1 or + and -, creates endless chaos of diversity which permanently permeates in attracting and refusing. There is an perfect order in that chaos which is absolutely incomprehensible for us humans.

   We can say it is like a water. It's structure is always the same. Between drop of water and an ocean, there is no difference.

   We like a drops of ocean, getting attracted with someone who is a whole new universe of unknown, who reflect meaning of our life, with which we want to be merged.

   We consist of Love. We are woven of Love at essential level, in protoplasm of our cells. How much Love we have, that much we can give. As much we give, much more we have.

Vlado Zrnić (Zadar)
1959.

FENOMENA

-video PAL, 10min, color, stereo

Changing perspecitve of horizon that is usualy not percived in a real time. Using the video equipment it is possible to be a witness of this natural phenomena. I would like to categorize this work as a video painting using vertical position of the screen and annulation of any narrative concept in effort to get a clear visaul impact of representative fact.

CV's_of_the_participants

Vito Campanelli

Vito Campanelli, new media theorist, teaches "Theory and Technics of Mass Communication" at the University of Naples 'L'Orientale'. He has written essays on media art and his contributes are regularly published in international reviews, such as 'Neural'. He is also a free-lance curator and promoter of events in the field of digital culture and co-founder of the non profit association 'MAO - Media & Arts Office ONLUS'.

He is currently researching Web aesthetics, as well as aesthetic issues related to the contemporary diffusion of digital tools.

Olga Andonović (Split)
24.02.1983.

In 2008 graduated at the Academy of Fine Arts in Split as designer of visual communication in the class of prof. Vlado Zrnic, at media sector.

Continuously experimenting and working in various media of communication.

Special inspiration finds trough social usefull work, serving the spirit of expanded humanism conciousness.

After presenting In a manner, has visually communicated the project „STOP THE VIOLENCE-LET'S BE FRIENDS!"

In commercial purpose, shaped the music video „Near the begining" of Indigo group (DOP,MENART).

Since 2002. promptedly dedicated to semiotic readings in praxis, rarely and distinctively answering to vertical and unilateral channel of communication trough any of inspirative languages.

Zvonimir Bakotin
1966.

MA of Digital Arts, visual artist, pioneer of New Media and net.art.

His background is in fine arts, however since mid eighties he was attracted by emergence of personal computers. In 1994 together with his friend Marin Zorić he was organizing "Images of Space" exhibition, selection of ten emerging Croatian artists, recognized later as first exhibition of New Media in city of Split.

In 1995 he moves to Amsterdam Netherlands at brink of Internet revolution, collaborations with Desk.nl free artist network and contributing in early networking art practices which will emerge year later under name net.art, also he was one of founding members of Syndicate list. At that time beside then "hot new" Web he getting involved with another emerging new technology VRML (Virtual Reality Modeling Language). In 1996 he works for De Digitale Stad Amsterdam (free city network community, biggest freenet in Europe) on concepts for advanced new web interface, his VRML project 3D Dam from same year

was award winning at competition "The best application of next web".!

He was involved in number of New Media projects based on Virtual Reality technologies, networked immersive environments and web based realtime interactive 3D graphics. Since 1998 he works with VGTV (Van Gogh TV) on number of Art projects including Virtual Museum System development. He was prominent in VRML Art community, serving as jury member for several VRML-ART exhibitions from late nineties on. In recent years he proceeds with his research in the fields of media technologies, networks and digital arts, albeit increasing public interest in digital arts and culture he prefers to stay away from hype generated by mainstream media. In 2007 after years of living in Vienna he moves back to Split.

Perry Bard

Perry Bard has exhibited video and installations internationally: at the Museum of Modern Art, New York, Scanners Video Festival at Lincoln Center, PS 1 Museum NY, Reina Sofia Museum Madrid, Frac des Pays de la Loire France, Sao Paolo Biennial, VideoBrasil, the Southeast Museum of Photography Florida, MOCA Georgia, Cinema Rex Belgrade, Viper Basel Switzerland, Ostrannenie Electronic Media Forum amongst others. She has created site specific public video installations for the Staten Island Ferry Terminal Building in New York and for Market Square in Middlesbrough UK. Public interventions about the war in Iraq include a mobile truckside billboard traveling the streets of New York, magazine ads and coffee cup sleeves all featuring artifacts missing from the Baghdad Museum. Her current web and public space project Man With A Movie Camera: The Global Remake is a Bigger Picture Commission which won an award at Prix Ars Electronica 2008 and is nominated for one at Transmediale 2009. People around the world are uploading footage to "http://dziga.perrybard.net" to remake Vertov s 1929 classic film. Her work is featured in Digital Currents: Art in the Electronic Age by Margot Lovejoy, and has been reviewed

in Artforum, Art in America, Flash Art, Lapiz, Springerin, The New Art Examiner.

Natalie Bookchin (Los Angeles)

Natalie Bookchin is an artist with a background in photography and film who is widely recognized for both theorizing the space of the Internet as a site for art production, and for creating art work using the Internet as both material and site. Her most recent work includes videos and video installations that focus on global landscapes, reflecting on ways in which current global conditions are producing new visual and conceptual perceptions, new social and political realities, and new experiences of distance and proximity, self and other, and local and global space.

Her work has been shown widely in international venues including PS1, Mass MOCA, the Generali Foundation, the Walker Art Center, the Pompidou Centre, and MOCA Los Angeles. She has been commissioned to make projects for the Whitney Museum, the Tate Museum, the Walker Art Center, and Creative Time, among other venues.

She has received grants from Creative Capital, the Guggenheim Foundation, the Durfee Foundation, the California Arts Council, the Rockefeller Foundation, California Community Foundation, New York State Council for the Arts, Daniel Langlois Foundation, Andy Warhol Foundation among others and is currently a COLA (City of Los Angeles) Visual Arts Fellow.

Her work has been written about in Artforum, the New York Times, Flash Art, Art News, el Pais, Liberation, the Los Angeles TImes, Glamour Magazine, La Repubblica among many other, and in books including The Digital Dialectic: New Essays on New Media, At the Edge of Art, New Media Art, Internet Art, Digital Media; Directions in Art, Internet Art: The Online of Culture and Commerce, and Digital Art.

Her writing on art has appeared in many journals and publications, including: Network Art; Practices and Positions (Routledge: 2006), Connections: Art, Frontiers: A Journal of Women Studies (Volume 26, Number 1, 2005), Network, Media (National School of Fine Arts: 2003), and Artbyte Magazine (Nov-Dec 2001), among others.

In 1999-2000 Bookchin organized <net.net.net>, an eight month series of lectures and workshops on art, activism and the Internet at Cal Arts, MOCA in Los Angeles, and Laboratorio Cinematek in Tijuana. From 1998 to 2000 she was a member of the collective ®TMark.

She lives and works in Los Angeles, where she is co-Director of the Photography & Media Program in the Art School at CalArts.

Dagan Cohen

Dagan Cohen studied environmental art & design at the Rietveld Academy in Amsterdam, worked as visual artist, performer and creative entrepreneur - was co founder of the Supper Club Amsterdam - before joining Saatchi and Saatchi The Netherlands in 1995 as art director. Dagan has been creative director of Saatchi interactive (1996), Lintas interactive (1998), Lowe Digital/ Ozlo (2000), Lowe Live (2002) and Draft (2004) before becoming creative director of Draftfcb in 2006. Dagan won several ADCN (Art Directors Club Netherlands) Awards, Esprix's (Dutch Direct Awards) and recently a Cannes Cyber Lion. He teaches interactive media arts at the Rietveld Academy and speaks on matters concerning branding & interaction.

Andrea Crnković

Andrea Crnković graduated in 2005 with a degree in Architecture at the Istituto Universitario di Architectura di Venezia (I.U.A.V.). During her studies she attended a two-year acting school "Venezia In Scena" and participated in a number of projects as performer and coauthor ("Emersioni" and "Lineadaqua", Venice; "Stupor Mundi"-TAM Teatromusica, Padova; "Village of Idiots", Ca'Foscari Venezia).

 Crnković attended additional acting workshops such as "Corpo in gioco" by Toni Cafiero and "Vodi di donna" by Renato Gatto. In 2004 she performed in "Cabaret Woyzcek" which was awarded 2nd prize at the amateur theatre festival "Piccoli palcoscenici", Mestre, Italy.

 Andrea Crnković is based in Rijeka where she worked as an architect in the "Randić-Turato" architecture office in Rijeka (2006-09) and attended theatre and dance workshops ("Prima del teatro", European acting school, Pisa, Italy; Nikoline Pristaš dance workshop, PROSTOR PLUS, Rijeka, Žak Valenta physical theatre workshop, PROSTOR PLUS, Rijeka).

 In 2007 she coauthored and performed in "IVEX projekt / Rent-a-Delta" site specific theatre and dance project.

Cym

Studied graphic design in Amsterdam. Since 1999 living and working in Austria (and Slovenia). Her artistic work balances on the border between virtual reality and real life. Since 2005 she is transforming an old farm in Southeast Austria into an Art Center. Recent projects include her project 'No Men's Land' in which she transforms central-european border situations into abstract compositions made with only HTML and CSS. She is connected with the Famul Stuart School of Applied Arts in Ljubljana. In 2006 she was awarded the Marianne.von.Willemer Women.Netart.Award.06 in Linz, Austria.

Alejandro Duque (Medellin)
1970

Studies:
2007 - ... : Artist Researcher for the Locus Sonus Laboratory (Art Schools from Aix-en-Provence, Marseille and Nice)
2006 - ... : PhD Candidate European Graduate School. Suiza.
2002-2004: E.G.S - Seminars in Philosophy of Communication.
2001 - 2002: New Media Art teaching experience in Bogota and Medellin [Universidad Nacional de Colombia]
1999 - 2001: D.E.A (Diploma de estudios avanzados) Masters Degree in Spain.
Departmento de Bellas Artes Universidad de Castilla-La Mancha, España.
1992 - 1998: M.A [Universidad Nacional de Colombia Medellin]

 Curses, Residencies and Participations
-Workshop at Le Fresnoy with Locus Sonus.
-Transmediale 08 conspire - Berlin - XXXXX conference at Peenemünde feb.2008
-Metavilla Exyzt - Venice Bienale of Architecture Oct. 2008.
-Electroobby at the Ars Electronica. Linz 2006
-Piksel05, Art residency in Bergen Norway, 2005
-HGK-Luzern, Switzerland, 6 months online and realtime video on linux 2004
-Strasboug Open Source City 2004
-Camp for Oppositional Architecture, Anarkithectur, Berlin, June 2004
-Net_Condition Festival _Temporary Media Lab ZKM, Karslruhe, Germany 1999
-Ecole de Beaux Arts de Aix-en-provence 3 months 1999-2000
-M.M.U [Manchester Metropolitan University] 3 months during the spring 2000
-Polar Circuit 2000 Rovaniemi, Finland
-"PC2", Polar Circuit 2, One month residency Tornio, Finland. June-july 1998

 Relevant artistic projects, participations and collaborations:
-Kunstfilmtag - Den Raum Im Blick - Düsseldorf Nov16.2008
-SHIFT08 Festival in Basel Oct.23.2008
-Festival SecondNature 2008 con Locus Sonus
-S.O.U.P Galeria Plug-In Basel 2008
-WDWTW? at LabForCulture's "Victim Symptom" 2008
-Muestra Monografica Festival de la Imagen 2008

-Festival de streams LePlacard X Paris 2007
-Net.Art en Colombia, Biblioteca Luis Angel Arango, 2007
-BereBere, Encuentro de Arte Medellin 2007, (Grant from Min. Cultura, Colombia)
-Exhibition "20 years after" UCLM 2006 (http://www.uclm.es/CU/bellasartes/)
-Ars electronica, Linz 2006 (http://www.electrolobby.org)
-Sonar Electronic Music Festival, Barcelona www.sonar.es (sonarmatica) (2006)
-Next Generation VIPER art festival Basel http://www.viper.ch (2006)
-Festival for free Audiovisual Software and Art. Bergen www.piksel.no (2005)
-http://www.festivaldelaimagen.com (2001)
-http://grafika.splet.net/infos2000/ -http://ctheory.concordia.ca/
-http://www.w3art.es/schema -http://www.uclm.es/mide

  Online present work:
http://co.lab.cohete.net/ (this website has links to all the projects im leading)
http://soup.znerol.ch (locative media) http://www.altred.net (colombia)
http://www1.autistici.org/communa/platanal/index.php (blog in spanish)

  Attended Seminars, Conferences and Art Festivals related to New Media Arts:
-Scrying workshop with Martin Howse, Tuned City 2008
-Locus Sonus Symposium, Audio Extranautes, Dec. 2007
-Satellite Voyeurism, Workshop on satellite technology, Dortmund 2007
-Mapping Festival, Vj audiovisual festival, Aether9 performance, Geneva 2007
-SUMMIT for non-aligned initiatives in cultural education, Berlin 2007
-"Piksel free/libre audiovisual software and art" Bergen, Norway 2005
-"ART+COMMUNICATION2004: TRANS CULTURAL MAPPING" Riga. LV 2004
-"ISEA Revelation" Paris, december 2000
-"interferences" Belfort, France
-"net_congestion" streaming media festival in Amsterdam, october 2000
-"Ars Electronica Festival", Linz, Austria october 2000

-"hacktivismo and hackbarna00" 2 events in Barcelona, August 2000
-"Cultural jamming", Riga, Latvia. september 2000 http://rixc.lv/00/main.html
-"Transit zero", Sundance Film makers Festival. Sweden/Latvia. August 2000
-"lovebytes", Sheffield. Conferences from the new media art festival. March 2000
-"Internet all over", ecole de beaux arts Aix-en-provence, France November 1999.
-"ZKM net_condition" temporary media lab, Karlsruhe, Nov./1999. syndicate list.
-"QUAM", Quinzena de arte de Montesquiu, Barcelona 1999. 15 days residency
-"ARCO Electrónico", Madrid February 1999
-"N5M3", (Tactical use of media) Amsterdam, March, 1999.

E-mail:
alejoduque@gmail.com

@lbert figurt
27 years ago

@lbert figurt was born 27 years ago in Italy, where he studied piano, cinema and mass media theories / before leaving his homeland, he worked as a director and screenwriter both for the TV and on independent projects / since the spring of 2007 is living in Amsterdam, reinventing himself as a free-lance videomaker in order to afford the supplies / he excretes in the environment words, notes, images and scratchy thoughts / his best oeuvres are still trapped in his sub-conscious.

Pino Gamulin

Student of Art Academy in Split.

Mekhitar Garabedian

 born November 6, 1977 in Aleppo, Syria
lives and works in Ghent, Belgium
1995-1998, Sint-Lukas Brussels University College of Art and Design, Audiovisual arts
1999-2003, University College Ghent, Faculty of Fine Arts (KASK), Visual arts, Photography

 exhibitions
-solo exhibitions

 Learning Piece: Be Patient, My Soul, Argos, Centre for Art and Media, Brussels, Belgium, 31/03 - 11/04/2009
Something about today, Beurschouwburg, Brussels, Belgium, 20/11 - 20/12/2008
Intimacy is being angry ..., ArtBrussels, Hoet Bekaert Gallery, Belgium, 18 - 21/04/2008
Happy when it rains, BE-PART, platform for contemporary art, Waregem, Belgium, 15/05 - 2/07/2006

-group exhibitions
2009
Something else!!!!, MAN, Museo d'Arte Provincia di Nuoro, Italy, 6/02 - 19/04
Uit het geheugen, Museum Dr. Guislain, Gent, Belgium, 10/2009
Time 2009, Gent, Belgium, 11/ 2009
2008
5th Fair of Culture, Studentski Centar, Zagreb, Croatia, 11 - 14/12

The Ariane de Rothschild Art Prize, Turn & Taxis, Brussels, Belgium, 28/11/'08 - 11/01/'09
Next, Buda Arts Centre, Kortrijk, Belgium, 22/11 - 6/12
Working Title Festival, WorkspaceBrussels, Belgium, 8 - 16/11
ArtForum Berlin, Hoet Bekaert Gallery, Germany, 30/10 - 3/11
Monologische Dialoge, Tanzfabrik, Berlin, Germany, 29/10 - 2/11
XS, Ghent Belgium, 25 - 28/09
Belgier, aktuelle Kunst aus Belgien, Figge/von Rosen Galerie, Köln, Germany, 22/08 - 2/10
Collection Presentation, S.M.A.K., Ghent, Belgium, 19/07/'08 - 25/01/'09
Fragile, Hoet Bekaert Gallery, Ghent, Belgium, 15/06 - 31/08
From Armenia with love, GEMAK, Den Haag, the Netherlands, 28/04 - 11/05
Fresh #3, Buda Arts Centre, Kortrijk, Belgium, 18 - 20/04
Takaaki Izumi – Mekhitar Garabedian, Hoet Bekaert Gallery, Ghent, Belgium, 16/03 - 27/04
Minimal Waves, L' écurie, Brussels, Belgium, 21 - 22/03
Trends 2008, St-Barbara chapel, Ghent, Belgium, 1 - 15/03
ArtRotterdam, Hoet Bekaert Gallery, the Netherlands, 7 - 10/02
2007
Aperto, Hoet Bekaert Gallery, Torino, Italy, 9 - 11/11
Artissima, Hoet Bekaert Gallery, Italy, 9 - 11/11
Open, Hoet Bekaert Gallery, Ghent, 26 - 28/10
In de wind, cc Strombeek, Belgium, 1/10 - 31/12
Open Archive #1 - Re:collections: acquisitions 2005-2007, Argos, Brussels, Belgium, 29/09 - 10/11
Gasthoven'07 – Zonevreemd, cc Het Gasthuis, Aarschot, Belgium, 6 - 30/09
Silent Revolutions, Chancart - Kruidtuin/Bibliotheek Tweebronnen, Leuven, Belgium, 6/07 - 2/09
MARTa Schweigt, MARTa, Herford, Germany, 2/06 - 7/10
ArtBrussels, Hoet Bekaert Gallery, Belgium, 20 - 23/04
Act 2: 50 Years Antigone Theatre, Kortrijk, Belgium, 26 - 28/01
2006
Fortis Young Ones Award, LineArt, the Art Fair, Ghent, Belgium, 1 - 5/12
KASK@LineArt, LineArt, the Art Fair, Ghent, Belgium, 1 - 5/12
Parcours Video Installations, Beurschouwburg, Brussels, Belgium, 24/11 - 23/12

Youngst*rs II, Hoet Bekaert Gallery, Ghent, Belgium, 24/11 - 23/12
Mankind, story of a wound, S.M.A.K. and C.R.K.C., Leuven and Heverlee, Belgium, 16/09 - 19/11
Trends 2006, St-Barbara chapel, Ghent, Belgium, 10 - 19/02
2005
Attack!, Buda Arts Centre – Dans in Kortrijk and Limelight, Kortrijk, Belgium, 13 - 16/04
2004
Undercurrent, Platform Garanti Contemporary Art Centre, Istanbul, Turkey, 6/05 - 12/06
Eclips, cc Bornem, cc Willebroek, cc Puurs, Belgium, 18/04 - 30/05
Trends 2004, St-Barbara chapel, Ghent, Belgium, 12 - 28/03
2003
Contemporary Photography from Flanders, Historical Museum, Tbilisi, Georgia, 12 - 30/11
aLOSTaSOULS #1, Netwerk Art Centre, Aalst, Belgium, 25/10
Coming People, S.M.A.K., Ghent, Belgium, 5/07 - 25/08

  academic

  Since 2008, guest professor audiovisual arts and photography, Media Art (department) University College Ghent, Faculty of Fine Arts (KASK)

+ 32 (0)475 761350, meki@telenet.be

Boris Greiner
1959.

Writer, performer, film maker, graphic designer.
1983 – 2003 with Stanislav Habjan art project 'Greiner & Kropilak's Mailart Office'.
2001 co-founder of Artistic Workshop Petikat.

  Since 1984 he made 16 solo exhibitions and participated in many groups exhibition.

  Author of three books of proses ('Interkonfidental' with S. Habjan, 1999; 'Pawn's Gambit', 2003 and 'Life on the Garret', 2006), seven short documentary and experimental films. Since 2005 he constantly writes essays about contemporary art scene for the art newspapers.

Deborah Hardt

After studying Art History at Smith College and studying film at La Sorbonne-Nouvelle in Paris, Deborah has worked as a media producer, creating documentaries for entities such as PBS and the former online education project, <i>Quest</i>, at Classroom Connect. She currently works as a photo editor and producer and resides in Brooklyn, New York. She recently received her Master's Degree in Media Studies at The New School.

Stefan Heidenreich (Berlin)

Stefan Heindenreich is a free-lance writer based in Berlin. His main research topics include media-theory, art criticism and occasional digressions into financial markets. He contributes regularly to major newspapers in Germany as F.A.Z., Sueddeutsche, taz and Zeit. Recently books include "Mehr Geld" (More Money, 2008), "Flipflop" (Flipflop. Datastreams and

digital culture, 2004) and "Was verspricht die Kunst?"(The promises of art, revised paperback ed.2009). Currently he works on his next book "On University".

Shelbatra Jashari
1981.

Shelbatra Jashari was born in Prishtina in 1981 and studied experimental film at Sint Lukas Brussels.She created video for several theater pieces, worked on multimedia projects with the OKNO crew in Brussels, used to be part of a vj-trio assi:metri and works as freelance video-editor. She twice won a price at the Courtisane film festival in Ghent, Belgium with 'kismet' in 2004 and with 'yx' in 2007. 'yx' was her graduation project and was shown at different exhibitions in Belgium ('Being in Brussels' at Argos, 'Reis' in Antwerp...).

Jasmina Kallay

Jasmina Kallay is a Teaching Fellow at University College Dublin, where she teaches Intersections in Film and Digital Media as well as Screenwriting. After completing an M.A. in Screenwriting (2005, National Film School, IADT, Dublin), Jasmina began her PhD research in Interactive Media Screenwriting. Since starting her PhD in 2006, Jasmina has actively presented at various conferences (Brunel University, London; Trinity College, Dublin; Heuston School of Film and Digital Media, Galway; UCD), organised workshops and conferences (National Film School, IADT &

UCD) contributed to journals (Film and Film Culture, Ireland and Film Ireland magazine) and is currently preparing a chapter for the upcoming book Interdisciplinary Models and Tools for Serious Games: Emerging Concepts and Future Directions(IGI Global Publishing). Jasmina also works as a freelance script editor/consultant for a number of Irish and UK production companies and broadcasters.

Lemeh 42

Name of the members: Santini Michele, Paoloni Lorenza

AWARDS 2009

FIRST PRIZE for our video portfolio
ICEBERG, Bologna, Italy

FIRST PRIZE for our work Study on human form and humanity #01
FONLAD Digital Art Festival, Coimbra, Portugal

WINNER for our work Per fare un tavolo
MAGMART International Video Art Festival, CAM, Casoria, Napoli

EXHIBITIONS 2009

@, Ars Virtua, Southern California Institute of Architecture, Los Angeles, USA
  Study on landscape and time, the Korsakoff's syndrome

Salon de arte digital, Cologne OFF IV, Maracaibo,Venezuela
  Study on landscape and time: The Korsakoff's syndrome

FESTIVALS 2009

International Dance Video Festival, Yokohama, Giappone
 Illusion for movements

FILE09, Electronic Language Festival, Rio de Janiero, Brasil
 Study on human form and humanity #01

The 809 International New Image Art Festival, Yichang City, China
 Per fare un tavolo

New Media Art Biennale, Madeira, Portugal
 Study on human form and humanity #01

Geert Lovink

Founding director of the Institute of Network Cultures, is a Dutch-Australian media theorist and critic. He holds a PhD from the University of Melbourne and in 2003 was at the Centre for Critical and Cultural Studies, University of Queensland. In 2004 Lovink was appointed as Research Professor at the Hogeschool van Amsterdam and Associate Professor at University of Amsterdam. He is the founder of Internet projects such as nettime and fibreculture. His recent book titles are Dark Fiber (2002), Uncanny Networks (2002) and My First Recession (2003). In 2005-06 he was a fellow at the WissenschaftskollegBerlin Institute for Advanced Study where he finished his third volume on critical Internet culture, Zero Comments (2007).

Email: geert@xs4all.nl.

Geert's weblog: www.networkcultures.org/geert

Igor Lušić
 1979.

Igor Lušić was born in 1979. Split, Croatia. Graduated from the Fine Arts Academy in Split, in the area of Film and video. He holds a position of the president Cinema club Split. He major interests lie in short videos and visualisation of events (VJing). Currently lives in Zagreb.
2009 DOPUST - Dopust, open days of performans, Split, Croatia

2008 We are not alone - Alternative film festival Beograd, Serbia

2008 We are not alone - Premijere 08 - OPUS Split, Croatia

2008 Ecko - 35. Splitski salon, Split, Croatia

2008 Friday - 35.Splitski salon Split, Croatia

Tihana Mandušić (Split)
11.02.1982.

Formal education

2005. - University of Split, Art Academy
                        Department for film and video
1996. - 2001. - School of applied arts in Split
                        Photographic design

Art projects and cooperation's
2009
     ESSL AWARD CEE 2009, Nominees Exhibition, Gliptoteka HAZU, Zagreb

2008.
     Video „3:10 for Yuma"_ exhibition Nemam karticu za bodove, organisation WHW & AGM, Galerija Nova, Zagreb, 20.06-12.07.
     Intro animation for the 1. Festival of Mediterranean film Split, 27-31.05.

Lev Manovich

Lev Manovich (www.manovich.net) is a Professor at the Visual Arts Department, University of California - San Diego (UCSD) where he teaches practical courses in digital art as well as history ad theory of digital culture. He also directs directs of the Software Studies Initiative at California Institute for Telecommunications and Information Technology (CALIT2), and he is also Visiting Research Professor at Godsmith College (London), De Montfort University (UK) and College of Fine Arts, University of New South Wales (Sydney).

Manovich is the author of Software Takes Command (released under CC license, 2008), Black Box - White Cube (Merve Verlag Berlin, 2005), Soft Cinema DVD (The MIT Press, 2005), The Language of New Media (The MIT Press, 2001), Metamediji (Belgrade, 2001), Tekstura: Russian Essays on Visual Culture (Chicago University Press, 1993) as well as 94 articles which have been published in 30+ countries and reprinted over 300 times . The Language of New Media is translated into Italian, Spanish, Polish, Slovenian, Latvian, Greek, and Korean and it is used a textbook in hundreds of programs around the world. According to the reviewers, this book offers "the first rigorous and far-reaching theorization of the subject" (CAA reviews); "it places [new media] within the most suggestive and broad ranging media history since Marshall McLuhan" (Telepolis).

In 2007 Manovich has founded Software Studies Initiative (UCSD and Calit2) in order to facilitate the work in the new emerging field of software studies. The lab is also developing a new paradigm of Cultural Analytics: data miniing and and visualization of patterns in large cultural data sets. Manovich is in demand to lecture on digital culture around the world. Since 1999 he presented 300+ lectures, seminars and master classes in North and South America, Asia, and Europe.

Manovich was born in Moscow where he studied fine arts, architecture and computer programming. He moved to New York in 1981, receiving an M.A. in Experimental Psychology (NYU, 1988) and a Ph.D. in Visual and Cultural Studies from University of Rochester [1993]. His Ph.D. dissertation The Engineering of Vision from Constructivism to Computers traces the origins of computer media, relating it to the avant-garde art of the 1920s.

Manovich has been working with computer media as an artist, computer animator, designer, and programmer since since 1984. His art projects have been presented by, among others, Chelsea Art Museum (New York), ZKM, The Walker Art Center, KIASMA, Centre Pompidou, and the ICA (London).

Manovich's awards include National Endowment for the Arts (NEH) Humanities High-Performance Computing (HHPC) grant 2008), Guggenheim Fellowship 2002-2003, 2002 Digital Cultures Fellowship from UC Santa Barbara, 2002 Fellowship from The Zentrum für Literaturforschung, Berlin, and 1995 Mellon Fellowship from Cal Arts. Manovich also been a visiting professor at California Institute of the Arts, SCI-ARC, UCLA, University of Amsterdam, Stockholm University, University of Art and Design (Helsinki), Hong Kong Art Center, University of Siegen (Germany), Gothenberg School of Art.

Currently Manovich is working on developing Cultural Analytics projects @ Software Studies Initiative. He is also completing two other books: Info-aesthetics and Surface is The New Depth.

Dalibor Martinis (Zagreb)
1947.

Born in Zagreb 1947. Lives in Zagreb. Graduated from Academy of Fine Arts in Zagreb, exhibits since 1969, works as video artist independently and, until 1992 in collaboration with Sanja Iveković. He held numerous personal shows, performances and screenings, and participated in many international exhibitions (Biennales: Sao Paolo, Venice, Kwang-ju, Thessaloniki, Cairo; Dokumenta/Kassel, etc) and film/video festivals (Berlin, Tokyo, Montreal, Locarno etc.). He had grants from Canada Council (1978) Jaica (Japan 1984), and ArtsLink (USA, 1994). He was guest professor at Academy of Drama Arts/Zagreb 1987/91, and Ontario College of Art/Toronto 1991/2; presently teaches at Academy of Applied Arts/Rijeka. He was awarded with several international awards (Tokyo Video

festival 1984, Locarno 1984, Alpe Adria Film festival/Triest 1996).

His works are in the collections of The Museum of Contemporary Art/Zagreb, The Museum of Modern Art/New York, Stedelijk Museum/Amsterdam, ZKM Karlsruhe, New York Public Library, Kontakt/Erste Bank etc.

Tomislav Medak

Tomislav Medak is a member of Multimedia Institute/MAMA (http://www.mi2.hr) - Zagreb, Croatia-based NGO dealing with social approaches to technology, digital culture and social theory -, where he's in charge of theory and publishing programme. At the focus of his theoretical interest are constellations of contemporary political philosophy, media theory and aesthetics.

His practical pursuit is the expansion of public domain. He's a free software and free culture advocate. He coedited a reader on socio-cultural importnace of free software "GNUSpectre" (http://www.gnupauk.org/) and coauthored free culture, technology and science festival "Freedom to Creativity!" (http://www.slobodastvaralastvu.org/). More recently he co-curated an exhibition on history of hacking "System.hack()" (http://www.systemhack.org).

He's member of Croatian Creative Commons team (http://hr.creativecommons.org) and board member of iCommons (http://www.icommons.org/).

He's member of urban activist initiative "Right to the City" (http://www.pravonagrad.org).

He's working as a director, coreographer and director with a

Zagreb-based theatre group BADco. (http://www.badco.hr/).

Gabriel Menotti
1983.

Gabriel Menotti (Brazil, 1983) is a PhD candidate on both the Media and Communication department of Goldsmiths University of London (UK) and the Catholic University of Sao Paulo (Brazil). His present research concerns cinema ontology and medium specificity in relation to new technologies and symbolic strategies.

His MA thesis was about the historical construction of the cinema experience and movie theatre architecture. This work has been awarded by the Itau Cybernetics Arts Research Grant, and is going to be published this year in Brazil.

He is also a fellow of Goldsmiths' "Spaces, Connections, Control" research programme, and do some activities as independent curator and producer.

Toni Meštrović (Kaštela)
1973.

Toni Meštrović, born 1973 in Split, Croatia, graduated with a Graphic Arts degree from the Academy of Fine Arts in Zagreb in 1999, where he produced graphic arts, sculpture and installation. Due to his interest in electronic audiovisual media, he studied Video/Digital Imaging at the International Summer Academy for Contemporary Art in Salzburg in 1997, and

completed a two-year postgraduate diploma in Media Art at the Academy of Media Arts, Cologne in 2004. Video, sound and audiovisual installations produced during Meštrović's postgraduate studies explore his personal perception of the sea, and the island where he grew up. Since 1992, he has taken part in group and solo shows, as well as video festivals. Lives in Kaštela and teaches at the Arts Academy University of Split.

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mobile: +385-981710367

e-mail: tm@umas.hr
URL: www.macaknara.hr

Petar Milat
1974.

Philosopher and director of the independent cultural centre MaMa [Zagreb, Croatia]. He also coordinates the publishing and musical programme within the Multimedia Institute. Together with Tom Medak he's editor of several socio-theoretical book series. The main focus of his own research is the nexus of biopolitics and normativity, applied to the history of socialist Yugoslavia and the Yugoslav cinema.

Nadija Mustapić (Rijeka)

Nadija Mustapić is an interdisciplinary visual artist based in Rijeka, Croatia. Her work ranges from installation, video to drawing and printmaking. "Deconstruction as construction, ethics of aesthetics, fiction in nonfiction, and other seemingly contradictory terms that immediately imply their following suffix "and vice versa", have become my passwords into abstracting narratives for the sake of presenting emotional structures in relation to their socio-political realities".

Mustapić received her undergraduate degree at the University of Rijeka, Croatia. She interned at the Peggy Guggenheim Museum and worked as a printmaking assistant at the Scuola Internazionale di Grafica during a four year stay in Venice, Italy.
She received her MA and MFA degrees with emphasis in Printmaking and Intermedia at The University of Iowa where she also taught Printmaking and Drawing. Since 2006, she teaches at the University of Rijeka Applied Arts Academy, Department of Printmaking and is affiliated with the University of Iowa coordinating the Intermedia residency program in Rijeka.

Nadija Mustapić often works collaboratively and is one of the founding members of The Moving Crew an art collective dedicated to cultural animation and engaging the public in interactive art activities that surround ideas of community, movement and transformation.

She exhibited in solo and group shows in Croatia and abroad.

Sabine Niederer

Sabine Niederer is the managing director of the Institute of Network Cultures in Amsterdam. She holds an MA in Art History and New Media & Digital Culture from Utrecht University. Since 2008, she is working on her PhD research in new media at the University of Amsterdam, dept. of Mediastudies. Sabine has taught media and design theory and is a

freelance curator of art and new media projects such as Impakt Online (www.impakt.nl/online).

As a researcher, she is affiliated with the Amsterdam-based Digital-Methods Initiative (www.digitalmethods.net).

Email: sabine [at] networkcultures.org.
Website: www.networkcultures.org.

Dan Oki

Dan Oki is a media artist and film author. In his work, he uses media of film and video, media installation and the Internet. His works are based on the process of researching personal, visual, and narrative contents, which demand various media forms and the ways of their presentation. During a few latest years, he has focused his interest on hybrid feature-length film and cinematographic database in the context of the new media.

He realised his first exhibitions and experimental films in Zagreb between 1987 and 1989. From 1991 to 1993, he studied film and video at De Vrije Academie in Den Haag as one of Professor Frans Zwartjes' students. In 1996, he completed his graduate (M.A.) studies in media arts at Hogeschool voor de Kunsten in Arnhem. From 1997 to 1999, he studied at the postgraduate studies in film directing and screenwriting at Maurits Binger Film Institute in Amsterdam. He belongs to the generation of artists who in 1990s worked on cinematographic databases, interactive video, CD-ROMs, web art and computer animation.

He teaches as Associate Professor in the field of film and video art at the University of Split Arts Academy and the University of Zagreb Academy of Drama. He has taught as a visiting professor at couple of academies in Europe. He lives and works in Split. He has presented his films and gallery-

articulated works at the festivals and galleries in Europe, North and South America, and Asia. Amongst others at ARCO / Blackbox in Madrid, Monte Video/TBA in Amsterdam, Museum of Contemporary Art in Zagreb, International Biennale ARTEC'97 in Nagoya, Museum of Modern Art in Arnhem, Williamsburg Film Festival in New York, World Wide Video Festival in Den Haag, Image Forum in Tokyo, Videoex in Zurich, Videonale in Bonn, International Rotterdam Film Festival, European Media Art Festival in Osnabruck, Doulon Museum of Modern Art in Shangai.

Contact: danoki@xs4all.nl

Cornelius Onitsch (Berlin)
1977

Cornelius Onitsch is a filmmaker/video-artist. His works are developed from minimalist concepts, have in common a crude, if not absent, post-processing and are conceived for screenings in cinema, installations or as parts of theatre pieces.
Born 1977 in Villach, Austria, he lives and works in Berlin, right now being postgraduate student at Babelsberg Film- and TV Academy (HFF, Potsdam).

Magdalena Pederin
1968

Magdalena Pederin 1968. is a multimedia artist whose new media and interactive projects probe identity and communication. Exhibited at

"Synthetic Times" N.A.M.O.C: Beijing, Transmediale Berlin, Courtauld Institute of Art, London, Palais Harrach i Art Lab Vienna, Kibla Slovenia, Museum of the Contemporary Art, Croatia... Works and lives in Zagreb, Croatia.

Dinko Peračić (Split)

Dinko Peračić studied at Institute of Advanced Architecture of Catalonia and Faculty of Architecture in Zagreb. He's a founding member od Platforma 9,81 institute for research in architecture and a partner in ARP architectural studio. Focused on cultural and social questions of space through architectural and urban design, research and public works.

He's active in the Split Architects' Association and Croatian Architects' Association.

Lives and works in Split.

Ana Peraica

Ana PERAICA graduated in art history at the University of Zagreb, Croatia, continuing her postgraduate studies on Theory Department of the Jan Van Eyck Akademie in Maastricht and ASCA (Amsterdam School of Cultural Analysis, Theory and Interpretation), UVA (University of Amsterdam), The Netherlands, she is about to defend her PhD thesis on Photography as

Evidence at the international doctoral studies of Philosophy and Contemporarity at University of Rijeka.

She has published 7 scientific works (ART Bibliographies Modern Columbia Cambridge Scientific Abstracts) and numerous essays in various art international magazines indexed in other databases.

Valentina Rao

Former PhD student in Anthropology of Communication at the Ecole Normale Superieure, currently between affiliations, has a very varied background as a writer and a director in theatre, cinema, documentary, Imax, and recently videogames and transmedia storytelling through her tiny company of cross media games Factory Girl.

A lifelong interest in all forms of storytelling developed as the missionary intent of understanding transmedia storytelling as an independent language.

www.factorygirl.org
-makes the world more playable!-
www.factorygirl.org/gamesacrossmedia----

Jasper Rigole (Brugge)
28.06.1980.

Studies:
2000-2004:   Master in Audiovisual Art, medium film
Royal Academy for Fine Arts, Ghent (KASK)

2007-2008:
laureate Higher institute for fine arts, Ghent (HISK)

Prizes & Grants:
2009:   Courtisane festival: winner national competition
2009:   AON-prize for fine Arts
2009:   Grant of the Flemish community
2006:   Flemish audiovisual fund: Grant for the development of the
        screenplay: 'Wanneer de slakken komen/ When the snails come
        marching in'

Ivana Runjić
1978.

Ivana Runjić is born 1978 in Split. From 1997 till 2004 studies Design of Visual Communication, direction Media Art and Design. Graduates 2004 with the work and theme "Show me your hard disk and I will tell you who you are". After graduation she is a head of discographic house Skalinada, works as freelance photographer and designer. From 2005 works as music producer, working with well known croatian pop nad jazz musicians.

Shelly Silver (New York)

Shelly Silver's work in film, video, and photography spans an eclectic range of subject matter and genres, exploring the personal and societal relations that identify and restrict us; the indirect routes of pleasure and desire; the stories that we dream or fabricate about others, and the stories that we construct about ourselves.

Silver's art has been exhibited and broadcast widely throughout the US, Europe and Asia. Screenings and installations have been mounted by venues such as MoMA, the ICP, MoCA, the Yokohama Museum, the Pompidou Center, the Kyoto Museum, the London ICA, the Museo Reina Sofia, and the London, Singapore, New York, Moscow, and Berlin Film Festivals. Her work has been broadcast on BBC/England, PBS/USA, Arte, Planete/Europe, RTE/Ireland, SWR/Germany, Atenor/Spain. Silver's numerous fellowships and grants include awards from the John Simon Guggenheim Foundation, the NEA, NYSCA, NYFA, the DAAD, the Jerome Foundation, the Japan Foundation and Anonymous was a Woman. She is an Associate Professor in the Visual Arts Department of Columbia University, NYC.

Amir Soltani

PhD researcher, Architecture Department, University of Manchester.

http://www.sed.manchester.ac.uk/architecture/postgraduate/research/currentstudents/soltani_amir.htm

MA Environmental Design, (University of California Berkeley, USA). BA Fine Arts, (San Francisco State University, USA).

(2008), Cinesensory: A Filmic Design for Mapping Urban Sensorial, Design Cinema Conference, Istanbul, Turkey, Nov 2008.
(2000), Codecity: incrementing is true, 5th International Festival for Architecture in Video the Future & the City; Florence, Italy, Dec 2000.

(2000), Transdomain Mapping, 33rd Royal Music Association (RMA) Conference, University of Huddersfield, 6-9 Jan 2000.
(2000) ISEA, Softbodies/Softidentities: Transactions, short-listed.

Member of ICSRiM Interdisciplinary Centre for Scientific Research in Music, University of Leeds, Department of Music.

Antanas Stančius
17. 12. 1983.

Education:
2003 – National M. K. Čiurlionis school of arts, visual art department – secondary education.
2007 – Vilnius Academy of Arts, sculpture department – baccalaureate.
From 2007 till now - Vilnius Academy of Arts, photography and media arts department, audiovisual art – master degree.

Exhibitions:
 2003 10 20 – 11 20 – solo drawing exhibition
 2005 03 06 – 12 – „Nida 2005", group exhibition,
 2005 05 10 – 18 – „Garbage project", group exhibition,
 2006 04 05 – 15 – "Liubov", group exhibition,
 2006 08 01 – 19 – „Jums ir kiekvienam…" (…for you and everyone…),
 2006 08 05 – 25 – 10th Kellokoski sculpture symposium, Finland
 2006 10 13 – 27 – „Lost projects", group exhibition
 2006 11 17 – Performance evening „N", group event
 2006 12 22 – Performance evening „V", group event,
 2007 01 15 – Coordinator of workshop „Found objects"
 2007 02 02 – Per   formance evening „D"
 2007 03 30 – „one day video works review"
 2007 04 15 – 17 – „Žemės dienos 2007 (earth days 2007)
 2007 04 16 – 20 – „SMD: utopian – tomorrow's manifestations?"
 2007 04 16 – 20 – „SMD: utopian – tomorrow's manifestations?",

 2007 04 23 – Visual projections for Mykolas Natalevičius music works, collaborative performance,
 2007 05 25 – 08 31 – Exhibition – workshop „Refunk
 2007 10 20 – „Loftadienis" (loft-day), Lithuania
 2008 03 29 – "Leisure, administration and control - art in public spaces"
 2008 07 11 – 13 – "Satta outside" open air fest

Sandra Sterle
1965.

Sandra Sterle (born 1965) is an artist, currently working as associate professor of Performance and Video at the Art Academy in Split, Croatia. In 1989, she graduated from the Academy of Visual Art in Zagreb and continued her studies at Kunstakademie in Dusseldorf from 1995 to 1996. From 1991 to 2000 she lived and worked in Amsterdam, won subsidies and awards for her work from the BKVB (Fonds voor beeldende kunsten) and Amsterdams Fonds voor de Kunsten. From 2000 till 2001 she worked at various places in U.S.A.(Wexner Center for the Arts in Columbus, Franklin Furnace - The Future of the Present Program, Location 1 gallery and Parsons College of Art and Design.

  She has been exhibiting in solo shows and participating at international exhibitions, residencies and festivals from 1995. Her works featured in most important retrospectives of Croatian video art like "Frame by Frame", "Personal Cinema Program", "Insert" and the Dutch retrospective "A Short History of Dutch Video Art".

Evelin Stermitz (Austria)
1972.

Working on media and new media art projects by using different media like photography, video and net, including installations and conceptual works.

The focus of art work is on gender based female and socio-cultural topics. The issues of projects are about gender, role models and the gap between man and woman referring to the theory of Jacques Lacan in terms of "the Other" and the performativity of the body by Judith Butler. An important task is the female body and the outgoing connection to created symbolic meanings of gender in history and nowadays. A main emphasis is on performative works.

In media theory the main interest is on the representation and approach of the female body in everyday media and media art encouraged by Barbara Krugers work "Your body is a battleground".

Completed the study of media communication at University Klagenfurt / Austria with a master's degree in philosophy on the thesis "Imagoes of Dancing Women in Film" in the year 1999. Received a scholarship for the postgraduate study of visual communication at the Academy of Fine Arts and Design, University of Ljubljana / Slovenia (Prof. Milan Pajk – photography, Prof. Srečo Dragan – video and new media) in the year 2004. Graduated with a Master of Arts degree on the thesis "The Female Body in Context of Media Art" in the year 2007.

Vera Tollmann (Berlin)

Vera Tollmann lives in Berlin. She works as an independant curator and writes about contemporary art and internet culture, most recently about Youtube. Vera studied Cultural Studies in Hildesheim and Liverpool. She was researcher for Video Vortex (Amsterdam, 2008), a conference on a tistic responses to Youtube and participated with a video screening in its third edition Video Vortex (Ankara, 2008). In recent projects she was dealing with climate change or Youtube issues: Nachvollziehungsangebote (Comprehensive Offerings, with Sophie Goltz) at Kunsthalle Exnergasse, Vienna in 2007, Katastrophenalarm (Catastrophe alert, with Sophie Goltz, Christine Heidemann, Anne Kersten, Ingo Vetter) at NGBK, Berlin and Talkmasters [workshop and screening programme featuring video art on Youtube] at Badischer Kunstverein in Karlsruhe in 2008.

Leila Topić (Zagreb)
3. 3. 1972.

Leila Topić was born March the 3hd 1972 in Zagreb where she graduated comparative literature and art history from the Philosophical University of Zagreb. She currently works as curator in charge of video, film, media art and photography at Zagreb Museum of contemporary art. She is also engaged as an executive editor of Croatian magazine for contemporary art "Kontura", and as an art critic for the several newspaper and magazines. She is interested in the popular culture, especially in the borders and crossings between video, film, sound and moving imagery. She was curating several projects which introduced some innovative strategies in the museum context. At the moment, she is exploring connections between moving imagery and sound for her PhD at Zagreb Philosophical University.

Andreas Treske
1963.

Graduated from Munich Film Academy (HFF) in 1992. Assistant Professor, Bilkent University – Ankara/Turkey. Chair Department of Communication and Design, Editor, Filmmaker, and Media Artist. Organizer of Video Vortex 3 Ankara.

Miranda Veljačić
1976.

Miranda Veljačić was born in 1976 in Zagreb. In 1999, together with Dinko Peračić and Marko Sančanin, she established Platforma 9,81; an association for architectural research.

Since 2000 she has organized and participated in many activist, research, competitions, architectural, urbanistic and art projects; workshops, conferences and lectures.

In 2002 she graduated at Architectural faculty in Zagreb. Since 2003 she has lived and worked in Split. In 2006 she became a member of the presidency of Association of architects of Split and also a member of the programme committee for urban and youth culture of the Multimedia culture centre in Split. From 2007 until 2008 she worked as editor of Oris. Since 2009 she is a member of Editors of Man and Space magazine.

Saša Vojković

Saša Vojković is associate professor of film and media at the Department of Cultural Studies, Faculty od Arts and Sciences, University of Rijeka. She received her BA at the Academy of Drama Arts, University of Zagreb, and acquired her MA and her PhD at the University of Amsterdam. Her publications include: Subjectivity in the New Hollywood Cinema: Fathers, Sons and Other Ghosts (Amsterdam: ASCA Press), Yuen Woo Ping's Wing Chun (Hong Kong: Hong Kong University Press) and Filmski medij kao transkulturalni spektakl: Hollywood, Europa, Azija (Filmic Medium as a (Trans)Cultural Spectacle) (Zagreb: Hrvatski filmski savez).

Linda Wallace

Linda Wallace was part of Random Rules: a channel of artists' selections from YouTube, at the Pulse Art Fair, New York 2009.

Linda Wallace has a Ph.D from the Australian National University and a Master of Fine Arts from the University of NSW. Other video works include: lovehotel, eurovision, entanglements and TOR. Wallace has also curated new media exhibitions in India, Malaysia, Thailand, Singapore, Liverpool, Manchester, and Amsterdam. In 1999 she curated the first exhibition of new media art in China, in Beijing, called PROBE.

www.machinehunger.com.au
www.lindawallace.eu

Brian Willems

Brian Willems teaches literature and media culture at the University of Split, Croatia and is a PhD candidate in Media Communication at the European Graduate School, Saas-Fee, Switzerland. He is the author of Hopkins and Heidegger (Continuum, forthcoming 2009) and essays on literature, media and philosophy appearing in From A to <A>: HTML and Writing (U of Minnesota P, forthcoming), Battlestar Galactica and Philosophy (Blackwell), Electronic Book Review, artUS, Symposium and elsewhere. His creative work can be found in The Antioch Review, Poetry Salzburg Review, Prague Literary Review, Eyeshot and elsewhere, including forthcoming pieces in Things Magazine and Specs.

Paul Wiersbinski
1983.

Paul Wiersbinski studies video art at the Städelschule in Frankfurt (Main). He was born in Halle (Saale), Germany in 1983 and worked as an assistant for theatre, film and radio play productions with artists such as Asta Gröting, Tim Staffel and the former VJ-Team monitor.automatique. Since 2001, he realizes own works in theater as a director and writer but mainly focuses on films and installations. His projects received several awards, such as the videoartprize of the filmboard Bremen and a project grand of the Federal Cultural Foundation of Germany.

Kuros Yalpani

Kuros Yalpani, is the creator of the website www.politube.org, based in Munich/Germany. politube.org is a non-commercial, open source video- and audio-sharing website on politics, that aims to provide an alternative to existing commercial websites that are monopolizing Internet video, in the same manner as big commercial interests have monopolized television programming.

He studied Computer Science and has been active for many years with anti-imperialistic, alternative and grass-roots political groups world-wide.

Emile Zile

Emile Zile is a multi-disciplinary artist and performer thematically engaged with popular screen iconography, portraiture and audience dynamics. Recent audiovisual projects include the Post-it Kino series of expanded cinema performances at the Netherlands Film Festival Utrecht and Chinese-European Art Center Xiamen, Performance Anxiety, a short essay film on the life and death of Steve 'Crocodile Hunter' Irwin seen at Tent Rotterdam and the football crowd sampling multi-channel audio performance Phantom Mass for Melbourne International Arts Festival 2008. A sense of black humor and a playful and engaging use of sound are found throughout his body of work. Diverse roles in non-art contexts have included directing music videos, producing live visuals for contemporary dance productions in China, Switzerland and Australia, curating film and video screening programs that have been seen in Hong Kong, Berlin and Riga, producing Cleansurface.org an early online graffiti archive in 1997 and facilitating community video production workshops in Australia and Nigeria. Emile Zile is based in Amsterdam where he is currently enrolled in the Sandberg Institute M.F.A. program.

Andreas A. Zingerle (Graz)
1980.

2002 I started working in the field of photography and media technology. Since 2004, my photographic work includes documentations of Springfestivals. I am interested in Human - Computer Interfaces, Human - Enviroment Relations, Wearable Tech., Media Archaeology and experimental Photographic Devices. In the past years I produced Interactive Installations called „Solargrafica", „RecipeTable" or „Atemraum". Furthermore I created Experimental Films and Video Installations named „Wild West Reloaded", „Solargrafica 100107-120407" or „Extension of Human Sight".

My work has been shown in Europe, Russia, America, Australia, China and Japan. I contributed amongst others to exhibitions and venues such as FILE (Sao Paulo/Brazil), SIGGRAPH 08 (Los Angeles/CA, USA), Ars Electronica (Linz/Aut.), Dislocate (Tokyo/Jp.), Subtle Technologies (Toronto/Can.), Simultan (Timisoara/Ro.), MoCA (Boston/Mass, USA), MQ (Vienna/Aut.) .

Marin Zorić – 7orge (Split)
1966.

Graduated from Academy of Fine Arts in Zagreb, exhibits since 1993. in Zagreb and Split. Creates Video Art, 3D Animation, 3D-VR, Interactive Applications. Site Specific Public Space Interventions, Performance, Theater Scenography, Graphic and Web Design. Was teacher at School of Applied Arts in Split (design theory). Member of Croatian Freelance Artists' Association and Croatian Association Of Artists.

Vlado Zrnić (Zadar)
1959.

Vlado Zrnić, born 1959, associate proffessor at UMAS, lives in Zadar, studied at Accademia delle Belle Arte in Venice. Exhibited and screened his films at varius venues: Goethe Institute Toronto, IFA Stuttgard, Museum of Contemporary Art Zagreb, IDFA Amsterdam etc.

Maarten Brinkerink

Maarten Brinkerink holds a Master's degree in New Media and Digital Culture, and works at the Netherlands Institute for Sound and Vision R&D department. The Netherlands Institute for Sound and Vision is on of the biggest audiovisual archives in Europe. Sound and Vision is the business archive of the national broadcasting corporations, a cultural heritage institute (providing access to students and the general public) and also a unique media experience for its visitors.

The Sound and Vision R&D department examines technical and cultural innovation, with the mission to improve existing services and/or develop new services. This involves technical improvements to the archival and retrieval infrastructures, but also creating new channels of distribution to reach out to the public. This work is done within the context of the largest mass digital preservation of audiovisual heritage project in Europe - Images for the Future - and national and EU research projects. Sound and Vision works in close collaboration with various partners from different sectors (academic, corporate, cultural, etcetera).

R&D projects that Maarten Brinkerink is currently involved with include; Open Images (an open media platform), Waisda? (a crowdsourcing game for collecting metadata for audiovisual content), P2P-Fusion (a p2p software system stimulating legal creative reuse) and COMMUNIA (a thematic network on the digital public domain).

Maarten Brinkerink studied at the University of Utrecht and specializes

in digital music culture and the distribution of creative content using digital media. He also works as a voluntary board member of the Dutch Open Media Foundation (Stichting Open Media) and community lead for its main project; the Dutch open music platform Simuze.