

The International Digital Art Magazine
Artists - Festivals - Innovation and more
www.digitalarti.com

#1

digitalarti

KURT HENTSCHLÄGER SENSORIAL FOOD



DIGITALARTI
MUSEUMS' STRATEGIES
DU ZHENJUN
OTOLAB

SAMUEL BIANCHIONI
MOBILIS-IMMOBILIS
LABtoLAB

CHINA DIGITAL ART ASSOCIATION
TRANSQUINQUENAL
BLACK BOX, WHITE NOISE,
SMOKE SCREENS

digitalarti #1
January-February-March 2010 - 6 € / 8 \$ US



3 760180 940097



MCD presents WJ-SPOTS #1 15 years of artistic creation on the internet

WJ-SPOTS is a project that was conceived of and designed by media curator Anne Roquigny < www.wj-s.org >, in which artists, critics, thinkers, inventors, researchers, curators, organizers and producers of cultural events are invited to look back on 15 years of Internet history.

With : Alette G Certhoux, Agnès de Cayeux, Anne Laforet, Anne-Marie Morice, Annick Rivoire, Annie Abrahams, Antoine Schmitt, Bruno Alacoque aka weweje aka s.u.n aka datatank, Albertine Meunier, Christophe Bruno, Collectif MU, Cyril Thomas, David Guez, David-Olivier Lartigaud, Douglas Edric Stanley, Elisabeth Klimoff, Emmanuel Vergès, Léonore Hellio, Etienne Cliquet, Fred Forest, Grégoire Courtois aka Troudair, Gregory Chatonsky, Isabelle Arvers, Ivan Chabanaud, Jacques Perconte, Jérôme Joy, Jocelyne Quelo, Joëlle Bitton, Julie Morel, Lucille Calmel, Mabuseki Margherita Balzerani, Martine Neddham aka Mouchette, Michaël Borrás aka Systaime, Nathalie Magnan, Nicolas Frespech, Nicolas Maigret, Olga Kisseleva, Olivier Ruber, Olivier Forest, Peter Sinclair, RYBN, Thierry Théolier aka THTH, Xavier Faltot.

WJ-SPOTS #1 videos are available on : www.digitalarti.com

WJ-SPOTS #1 publication is for sale on : www.digitalmcd.com

104 pages, 9 € (or 7€ pdf format)

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The utopia of extremes

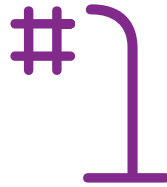
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Festivals, concerts and performances



KURT HENTSCHLÄGER

© photo Kurt Hentschläger / R.R.



EDITORIAL

DIGITAL ART, LIVING ART, NEW MEDIA ART...

We are happy to be launching issue n°1 of our digitalarti magazine. In this issue, you will discover new media artists, such as Samuel Bianchini, Du Zhenjun, the Austrian artist Kurt Hentschläger, the Italian collective Otolab, the multidisciplinary dance company Mobilis-Immobilis, the Transquiquennal theatre collective, and the author, director, and scriptwriter Daniel Canty. You'll discover LABtoLAB, an itinerant university project of European media labs, the China Digital Art Association (DAC) and an interesting focus on the preservation of digital art. We want to thank our partners, Elektra in Montreal and Patch in Belgium, for their editorial collaboration.

This magazine also presents contents published by the community. In each issue, we'll select news published by members of digitalarti.com, and an agenda of international digital art festivals. We'll focus on different artists selected as our "artist of the month" on digitalarti.com. And to celebrate the new year, we're happy to present January's artist of the month: Miguel Chevalier, with his fractal flowers. Our digital art investment fund, Digital Art Promotion, is currently offering Pixel Snow, his first 3D interactive digital art creation on iPhone. To get this free app, search Digitalarti in the App Store.

We hope you enjoy this new magazine. We look forward to your help and feedback in enhancing our upcoming issues.

Please send us your comments, questions and suggestions, at:

< info@digitalarti.com > or post them directly on the site at:

< www.digitalarti.com/blog/digitalarti_mag >

anne-cécile worms

NEWS FROM DIGITALART1.COM

here you'll find a selection of articles published by the members of digitalart1.com, the international community about digital art. Read more online.

WAVE Berlin, WJ-SPOTS Berlin

4th February 2010

Betahaus

Prinzessinnenstraße

19-20, 10969 Berlin

< www.digitalart1.com/m1_1 >

/ WAVE Opus 1 Programme

The WAVE - Opus 1

WAVE Berlin Panel Discussion

8-10PM « Innovative Artistic and Economic Practices » with I-Wei Li, Christine Kriegerowski, Claudia Burbaum, Ela Kagel, Eva Emenlauer-Blömers, Matthias Reichelt, Mike Stubbs, Tonia Welter.

WJ-SPOTS Berlin 10 PM to midnight « 15 Years of Artistic Creation on the Internet » with Anne Roquigny, I-Wei Li, Pierre Bongiovanni, Helen Thorington, Marie Petit, Maria Ptqk, Per Platou, Hans Bernhard, Isabelle Arvers, Anne Laforet.

Wave is part of Transmediale.10
Satellites Live webstreaming :
<http://www.sidebysidestudio.net>
Partners: Relais Culture Europe
Production, SideBySide Studio
Coordination, with Transmediale /
Skunk / Ars scenic Support

/ WAVE Berlin Panel Discussion Fluctuations in the economy have become similar to global climate warnings: nobody knows exactly what will happen tomorrow, or whether the future will be bleak or bright. Uncertainty seems to become the only certain rule.

Throughout the early 20th century, art was the forerunner of social, political

and technological upheaval. Art at the time foresees (but not always understands) in advance what would happen. Now, artistic activity seems to be carried away by the whirlwind of uncertainty.

The democratic ideal has never seemed so fragile. To a very large extent, it continues to be a total utopia. The modesty of political ambitions, the widespread practice of mafia, the rise of nationalist and religious sects, continuation of poverty, distraught middle-class – all these elements are destroying day after day the ideals of brotherhood, equality, and liberty.

Modern communication technology and the digital economy have overwhelmed all social practices, either cultural or economical but we still have great difficulty understanding the reality. We still continue to struggle with positive outlook and engage in critical changes into the future.

In this context, is it possible to imagine new relationships between money, politics, and artistic creation? How will we identify new approaches, especially critical approaches in a time of crisis?

/ Panelists:

- > I-Wei Li - artist, artistic director of SideBySide Studio
- > Christine Kriegerowski - visual artist, curator, NGBK
- > Claudia Burbaum - curator, NGBK
- > Ela Kagel - program curator of Transmediale, initiator of the Free Culture Incubator
- > Eva Emenlauer-Blömers - Senatsverwaltung für Wirtschaft, Technologie und Frauen
- > Mathias Reichelt - cultural journalist, curator and editor
- > Mike Stubbs - director and CEO of FACT, Liverpool, Professor of Liverpool, John Moores University
- > Tonia Welter - co-founder and director of betahaus

Leonardo Journal Call for Papers: NANOTECHNOLOGY, NANOSCALE SCIENCE AND ART

Guest Editors: Tom Rockwell and Tami I. Spector

2011 is the International Year of Chemistry! To celebrate, Leonardo is seeking to publish papers and artwork on the junction between chemistry, nanotechnology and art, for our current special section on nanotechnology and the arts. Since its inception, nanotech/science has been intimately connected to chemistry; fullerenes, nanotubes, molecular machines, nano-inorganics and self-assembling molecular systems all spring from the minds and labs of chemists, biochemists and chemical engineers. If you're a nano-oriented chemist who is serious about art, an artist working on the molecular level, or a chemical educator exploring the mysteries of nano through the arts, we are especially seeking submissions from you. < www.digitalart1.com/m1_2 >

Matt Mullican, Works from the 1980s and 90s to be exhibited at Kunsthal Le LA

Solway Jones and François Ghebaly present Matt Mullican: Works from the 1980s and 90s to be exhibited at Kunsthal Le LA 932 Chung King Road, Chinatown. January 23 - February 27, 2010

Solway Jones and François Ghebaly / Chung King Project are collaborating on a solo exhibition of painting, sculpture, and prints from the 1980s and 1990s by Matt Mullican. Matt Mullican: Works from the 1980s and 90s will be presented at the Chinatown exhibition space, KUNSTHALLE LA, located at 932 Chung King Road, Los Angeles. Matt Mullican: Works from the 1980s and 90s will include paintings, etched granite sculptures and etchings, and screen prints from two portfolio sets published in 1988, and 1993. The exhibition will include Untitled, 1993, a portfolio of ten silkscreen prints, and 64 etchings based on twenty years of Matt Mullican's notebooks. < www.digitalart1.com/m1_3 >

BRUSSELS AND THE DIGITAL ERA

We discovered Brussels under the angle of digital creation thanks to the seventh edition of the Cimatics festival, which highlighted visual arts, media, design and music, during 10 days of concerts, performances, films projections, conferences, workshops and parties... What was, originally, a festival dedicated to the 6th art became an event whose programming was to be experienced all over the city: Planétarium, MediaRuimte, IMAL, Les Brigittines, Recyclart, Fuse, etc. Notably showing Vladislav Delay & Lillevan, Ulf Langheinrich (Granular Synthesis), Telcosystems, Ryoichi Kurokawa, AGE Sendai, Herman Kolgen, Electro Opera, Nios Karma, Gangpol Und Mit, Kurt D'Haeseleer & Tuk, Lucille Calmel... < www.digitalart1.com/m1_4 >

RHYTHM OF THE 78S

Christian Zanési, composer of acousmatic music and assistant director of the GRM (Groupe de Recherche Musicale – Musical Research Group), has just released an album called Soixante dix-huit tours on the Double Entendre label. The title is a reference to the famous 78s made in 1949 by Pierre Schaeffer, known as the father of music concrete, whose 100th birthday is currently being celebrated. Interview. < www.digitalart1.com/m1_5 >

Artistic Textual and Performative Paths in New Media Correlations: An Interview with Annie Abrahams

Evelin Stermitz' interview with net artist Annie Abrahams, whose "works are structured on both digitized, hyper, and on site realities. She constructs forms of collective writings on the net and reconstructs them into offline perceptions, which leads to the creation of net-operas, and other web based interventions."

Fylkingen's journal Hz started as a non-virtual journal, following its predecessor, Fylkingen Bulletin, from the '60s. Since 2000, Hz has moved onto the Internet and has become an Internet journal, one of the few in Sweden. Since its second issue in 2003, it has also included a Net Gallery, where international Internet art works are presented. < www.digitalart1.com/m1_6 >

U-rss

While the first variable of the U-rss project is associated with the utopian construction of a territory (! visible on Google Earth !), the second is connected to the on-line conversation forum, Facebook. Its observation is a kind of study. For it, Franck Soudan created an open application source which makes it possible to scan all the information available on the wall of the people who wish to participate in this project. < www.digitalart1.com/m1_7 >

Artist of the month January 2010 Miguel Chevalier

Miguel Chevalier was born in Mexico City in 1959. Since 1985, he has been based in Paris.

Since 1978, Miguel Chevalier has focussed exclusively on computers as an artistic means of expression. He quickly secured a spot on the international scene as a pioneer of virtual and digital art. Miguel Chevalier continues to be a trailblazer, and has proven himself one of the most significant artists on the contemporary scene.

Miguel Chevalier's oeuvre is experimental and multidisciplinary. His sources lie in the history of art and his work explores recurrent themes such as nature and artifice, flows and networks, virtual cities and ornate designs. In the 1980s, Miguel Chevalier began tackling the question of the hybrid and generative image.

< www.digitalarti.com/m1_8 >



Fractal Flowers in vitro 2009,
Miguel Chevalier
In partnership with Jacopo
Gaboni Schilinger (composer)
Annick Menardo (perfumer)
Software by Cyrille Henry

Pixels Liquides 2008,
Miguel Chevalier
Interactive virtual
reality installation
Software by
Cyrille Henry
Suzanne Tarasieve
Gallery, Loft 19,
Paris



Herbarius 2059
Miguel Chevalier
and Jean-Pierre Balpe (Writer)
Software by Cyrille Henry
Publishing House: Librairie Serge
Plantureux and the Librairie de Sevres
(Bernard Esposito)
Courtesy of the Suzanne Tarasieve
Gallery

Fractal Flowers 2009,
Miguel Chevalier
Inside, Art and Science Exposition,
Cordaria, Lisbonne (Portugal)
Software by Cyrille Henry
Courtesy of the Suzanne Tarasieve Gallery



But my mind was too confused to attend to it, so with a kind of madness growing upon me, I flung myself into futurity.

The Time Machine by H.G. Wells

Have we caught up with our notions of the future? This is one of the principle questions posed at transmediale.10. With FUTURITY NOW! the festival examines the ways of perception and patterns of behaviour that are inscribed into our contemporary media cultural society.

From the perspective of modernity the 21st century served as an object of projection for innumerable exuberant visions of future societies and techno-utopias. 2000, 2001, 2010 are emblematic as appointed dates for futuristic notions of social and economic progress to come true. We have neither arrived in the kind of future that was foreseen for us, nor have we left this very future behind altogether. Paradoxically today we find ourselves in a future that belongs to the past – and which simultaneously contradicts our present. What we are currently experiencing above all are the limitations, ruptures and malfunctions caused by this temporal superimposition. What is the code that performs the operation future?

transmediale.10 FUTURITY NOW! comes along with ...

FUTURE OBSERVATORY – INTERNATIONAL CONFERENCE

with Richard Barbrook (uk), Conrad Wolfram (uk), Bruce Sterling (us), Carolyn Christov-Bakargiev (us), Drew Hemment (uk), Andy Cameron (uk), Joy Tang (tw), Trebor Scholz (us), jaromil (it), Susan Neiman (us), Maja Kuzmanovic (hr), Gustaff Harriman Iskandar (id), Juliana Rotich (ke), Gabriella Gianacchi (it), Alexander Rose (us), Tiziana Terranova (it), Steve Lambert (us), Siegfried Zielinski (de), Steve Benford (uk), Jem Finer (us)

FUTURE OBSCURA – AN OUTSTANDING MEDIA ART EXHIBITION

presenting works of Julius von Bismarck (de), Ryoji Ikeda (jp/fr), Zilvinas Kempinas (lt/us), Alice Miceli (br), Julien Maire (de/fr), Yvette Mattern (de/us), Gebhard Sengmüller (au), Julian Oliver, Clara Boj, Diego Diaz and Damian Stewart (nz/es), Bengt Sjöln, Adam Somlai-Fischer and Usman Haque (se/hu/uk), TeZ (it/nl), Ken Rinaldo (us)

PERFORMANCES – THE MOST EXPERIMENTAL INTERSECTIONS OF AUDIOVISUAL CULTURE AND DIGITAL ART

with Ryoji Ikeda, Charlemagne Palestine, artificiel, Jürgen Reble & Thomas Köner, AtomTM and Feng Mengbo, Martin Messie and Nicolas Bernier

transmediale.10 FUTURITY NOW! invites YOU to ask not what the future has in store for us, but what is it that we have in store for the future?


FUTURITY NOW!
transmediale.10 BERLIN 2-7 FEB 2010




DIGITAL ART INTERNATIONAL

A new platform dedicated to digital arts? This website **DigitalArt1.com**, a community and international portal, is intended to promote, broadcast and give value to the actors of this digital, protean and creative culture. A mission that is pursued beyond the Internet, with the setting up of an investment fund and a magazine in English, in digital or paper format "on demand". Interview with Malo Girod de L'Ain, co-founder of this network.

In what circumstances was DigitalArt1 launched?

The starting point was the publication in September 2008 of *Arts Numériques*, the first reference book about the field with the editorial contributions of lots of specialists, about a hundred artists presented with visuals on their works, the festivals, places... From the launch of the book we've wanted to open in parallel an online international community. It took a bit longer than what we expected because the website was launched in May 2009.

In concrete terms, how does the website work?

This website is open to the digital art community in a large sense. It works just like a video blog platform, a little bit like a social network specialized in digital art. Everyone can participate. Today, the principal contributors are journalists, artists, festival organizers, or gallery owners. The website offers some tools and services of which the basis remains the creation of free accounts, with publication tools for texts, images, sounds and video. Online directories with more than 300 festivals in the world, places, and more than a hundred artists can also be found. All this is used to create a network with friends, and to be able to follow their publications. Of course, the increasing information available on the website and the newsletter cannot be forgotten. So lots of services. And besides those free offers, there are also payable services (dedicated spaces creation, advertising...).

What services and/or devices will be offered in the future?

The website is still a beta version. There will be more and more improvement in terms of ergonomics and looks, and new functionalities, like pieces of art presentations, dedicated spaces, a festival back-office to manage the propositions...

Outside the website, what happens with this investment fund?

In April 2009 we created – and announced in May at Elektra in Montreal and then at the Bains Numériques at Enghien-les-Bains — the launch of this acquisition and promotion company: Digital Art Promotion. Between May and September 2009, we concentrated on the organization, the choice of the selection committee and the arrival of the first private investors. The official launch and the opening to all the investors has just occurred in October, successively in Beijing on the 11th with the DAC (China Digital Art Association < www.dacorg.cn >) and in Paris on the 23rd, during the FIAC, at La Cantine. The launch of the acquisitions will take place in 2010.

How will it work?

First of all pieces of art, unlike in a gallery, will be kept and promoted on the long term, during 5 to 8 years. Following the suggestions of the selection committee, the company will buy digital art pieces that will be presented on DigitalArt1.com. We are lucky we were joined by a group of internationally acknowledged experts: Dooeun Choi (artistic director of eh NABI

art centre in Seoul in South Korea), Alain Thibault (founder and director of Elektra in Montreal), Philippe Franck (founder and director of Transumériques at Mons in Belgium). In France we will have Dominique Roland (director of the arts centre and of the Bains Numériques in Enghien-les-Bains), Jean-Luc Soret (artistic director of La Mep and @rt-Outsiders in Paris) and finally Nils Aziosmanoff (president of ART 3000 and of Le Cube at Issy les Moulineaux). Two other exhibition commissioners (USA and South America) will complete this committee between now and the end of the year.

+ INFO:

< www.digitalart1.com >

digitalart1
digital art international

To conclude, could you tell us a few words about this magazine project, its editorial line and its « on demand » concept?

DigitalArt1 Mag is a quarterly magazine in English. For the time being, the paper version can be received in the USA, in Canada and in the United Kingdom. We use an on-demand printing system that allows us to adapt to our needs. For the rest of the world, it will be a PDF version; free at the beginning and then payable with an access to the archives. This magazine will be concentrated on contents published by the community, and there will also be reporting, artists and festivals presentations, innovations... Number zero is currently available for free on the website DigitalArt1.com. This issue includes the coverage of the biennial in Venice, an agenda of international festivals, links...

Interview by LAURENT DIOUF

The Italian collective **OtoLab** mixes sound ("oto" means sound in Japanese) and multi-participant experiments ("lab" as in laboratory) to create highly expressive audiovisual productions. The goal is total synesthesia, founded on powerful influences and artistic choices, as suggested by Massimiliano Gusmini, aka Mud, one of the original designers of the team's.

ABSOLUTE

AUDIO-VISUAL

PHOTOS: © OTOLAB / R.R.

otolab

"OtoLab" was born in 2001, when several video artists, musicians, designers and architects decided to join together and work collaboratively. Can you tell us a little more about how this collective creates and works together?

The most important point is, first of all, that a collective needs to have what I call "intellectual honesty". It's impossible to let your own work be severely critiqued if you don't trust your partners. So everyone has to keep a handle on his or her ego, in order to be able to accept constructive comments and criticism. From the beginning, we've considered our live performances as a meeting-point for a variety of disciplines. Thanks to the different zones of competence that are present within the collective, we can rapidly double check the relevance of our audiovisual projects. When we had just gotten started, only two approaches were possible: the artist's approach, with his indisputable choices, and that of the DJ, whose goal, above all, is to keep the dance floor on fire. We wanted to combine those approaches. So our priority became to define all the necessary aspects of our live performance projects, including impact on the audience, narration, reactivity, intensity, coherence, perception, and musical composition...

Impact is still very important for us, often more so than methods. A sophisticated design and/or an original technological system are devoid of interest if the experience, such as it is perceived by the audience, is a bad one.

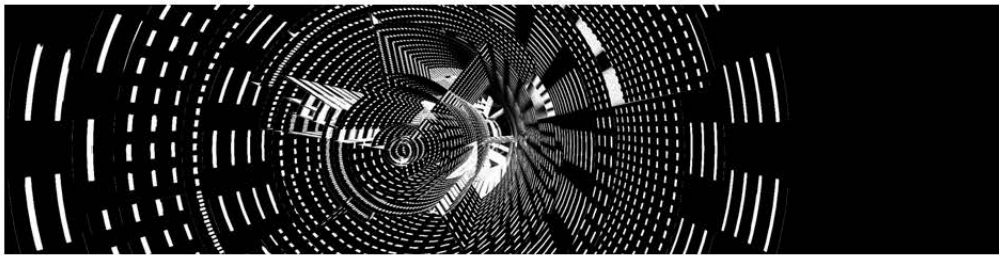
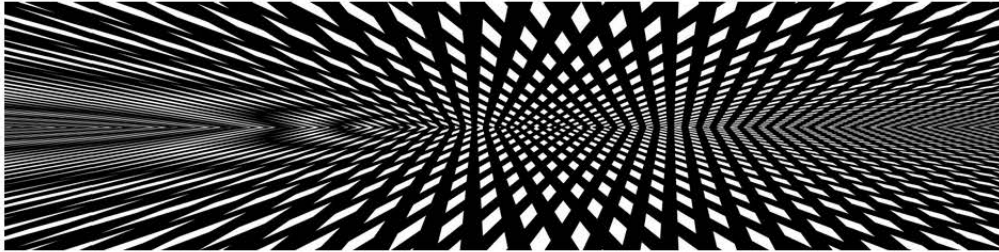
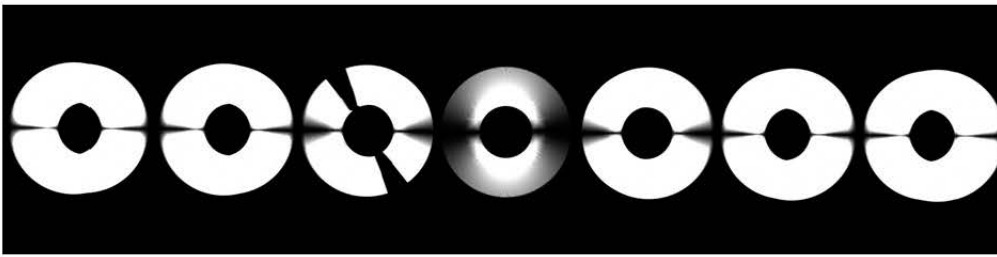
Your pieces of work have often been structured around a tendency towards powerful, expressive graphics; they resemble architectural environments, bathed in an extremely heavy, electronic sound universe. Beyond this stylistic consistency, how would you describe the artistic impact you'd like to create?

We believe that the power and the intensity of the audience's experience is primordial. We've always been attracted by various expressions of universality, even in states of altered consciousness. We tend to concentrate, as a result, on the dramatic structure of the audiovisual media; we try to find connections between the variants and the global complexity of perception. Real tension can only be created by linking images and sounds in a very precise way. Today, the new creative landscapes which define the core of audiovisual relationships are synesthesia and synchronization.

We feel that, in any live audiovisual project, each visual object has to be connected to a sound object. Things aren't always so cut and dry, of course, but it remains nonetheless necessary to be careful about which elements you use. The sound track itself has to be the product of such a balance. We always try to avoid embellishments and decorations, or using elements without justification. I'm not sure why, maybe it's our reaction to Milan, our home city, which is an extremely *high fashion* city, full of very *trendy* musical and graphic scenery, and yet also culturally degenerate...

That means that live performances are your preferred means of production?

Yes, we mainly produce live audiovisual performances, much more than we do videos or installations. There's something fascinating about live performances, maybe because they're ephemeral, because of the tension they create, and the contact with the audience. Beyond ergonomics, and overcoming technical limitations, what's most interesting about working in real time is that we maintain the human dimension of our creation. Of course we still use audiovisual controllers and software, but that's not what's fundamental.



We use that equipment, and we create all these tools and patches, in order to create expressive, synthesized universes. Actually, there are two different levels of real time creation. The first is closely related to music and is all about the ability to tell a story. At that level, real time is about the connections amongst the performers and/or various performance techniques. The combination of parameters involved is similar to those in performing arts. There's an introduction, there's a theme that you build upon, occasional breaches in the narration to create an element of surprise, and an ending.

The second level is more based on the potential for machines/instruments to suggest and determine the shape of the project. When you work with a machine, that means knowing what that machine is capable of, and what it's possible to get out of it. We've sometimes tried to find a very specific technical set-up, only to have to give it up because the right tools haven't been created yet. In any case, esthetically, working in real time has to be esthetically worthwhile; it has to provide coherence and efficiency to the variations on the theme.

Your sources of inspiration are highly varied, and include works such as Andre Breton and Philippe Soupault's "Les Champs Magnetiques", Anselm Kieffer's "Seven Heavenly Palaces" for "Op 7", the Paul Peach Quartet for "HemLine"... Each of those authors are different from each other, of course, but they share a

certain conception of the universal. That's how we saw it, anyway. There are others, as well, that you haven't mentioned, artists that are more contemporary and just as important. Pan Sonic, for example, for whom the universal is, similarly, a priority. We were honored to produce visuals for them at Reggio Emilia in 2007. There was no way we could ignore the fantastic black, square oscilloscope set against a solid white line that they've been using in their live shows since the middle of the 90s. Just as we couldn't forget the black square on white background that Kazimir Malevitch uses in his painting *Tabula Rasa*. When Dies (Fabio Volpi, a member of the collective) started working on that visual, the only possible approach was to try to capture the various viewpoints of the black, square oscilloscopic shape. Then Orgone (Bertram Niessen, another member) connected an AV patch on order to work in real time, using settings that controlled the flickers, the blurred edges, the kinetic set-up, etc. I loved that patch. But we never used it again.

You also customize musical instruments, as you did for the Videomoog project...

Videomoog 3.0 isn't a customized tool. It was invented by Peppo Lasagne, who has developed a number of audiovisual synthesizer prototypes. It was developed by Otolab for the Netmage festival. We won the top prize in 2002, and we had to come back the following year with an audiovisual project. So we invested in a hardware project. The videomoog is an AV synthesizer made up of three separate units.

Op 7
the new creative
landscapes which
define the core
of audiovisual
relationships are
synesthesia and
synchronization

It mixes the three video signals on a single screen, and the audio signals on a stereo output device. It's completely analogical, with no memory for either *presets* or user specifications.

I was lucky enough to attend the "Op 7" performance at the Elektra festival in Montreal. Its powerful 3D graphics and its immersive ambiance, structured around a perpetually evolving hypnotic tunnel, were extremely impressive. How did you go about designing such an exemplary piece of penetrating virtual exploration?

Spring 2006, Marco Mancuso (Digicult) asked us to develop a new live audiovisual project for the Mixedmedia festival, which was going to take place in Milan at the Bicocca Hangar. Anselm Kieffer's amazing sculptures, the *Seven Heavenly Palaces*, are located in that hangar. They're scenographical, metaphysical, they border on the sacred. We didn't want to touch the sculptures themselves, nor did we want to project anything onto them. We preferred to work with three screens, and stereo sound. We were inspired by the sacred feeling of the sculptures to imagine seven doors opening onto seven tunnels connected to infinity, each tunnel brimming with spirits. It's the first time all nine of us were working simultaneously on the same stage! We had to lower the number of performers later, because no festival ever invites that many people together. There were three of us at Elektra.

Can you tell me about the other performances you're currently working on?

We're currently working on *Circo Ipnotico*, *Les Champs Magnetiques* and *Giardini Neri*. For *Circo Ipnotico*, we're using a mixed technique with two video projectors sitting on top of each other and two other devices we've invented ourselves. One of them, designed by FD, Tonylight and Peppo Lasagne, is called the *psicoscopio*.

The *psicoscopio* is an analogical machine, that creates optical chains using RGB LEDs that turn on and off at varying speeds. It's filmed by a camera, which sends a signal that is projected during the performance. The second invention is a *DOS*, which was designed by Peppo Lasagne. It creates round black and white chains which are transmitted to another projector.

Giardini Neri is a kind of a dream garden which can be seen as a metaphor for the soul. I produced it in 2008 in Mexico City, then in Milan. Xo00 and Androsyn (Alessandro Minisci) worked on the visuals, while Dies, Scrub and myself worked on the sound. It's a live performance that plays like a film, probably the most figurative of Otolab's projects.

LAURENT CATALA

+ INFO:

< www.otolab.net >

SYSTEM ART

Interactivity is one of the central issues in **Samuel Bianchini's** work. His pieces have been exhibited in such places as the Paris Musée d'Art Moderne, the Karlsruhe ZKM, and during such events as the White Nights and the Rennes Biennial.

ALL Over

With a doctorate in Art and Art Science entitled *Operating in Media Reality*, defended at the Palais de Tokyo, Samuel Bianchini is involved in numerous research projects, and often works in collaboration with scientific research laboratories. His artistic experiments and theoretical research merge together in the classes he teaches. One of his latest pieces, called *All Gone*, can be currently seen at the *Espace Virtuel* of the Galerie Nationale du Jeu de Paume.

D'autant qu'à plusieurs

D'autant qu'à plusieurs, created in 2001, is a piece that has been exhibited under a variety of different configurations. First of all online, then on a plasma screen within a museum, and then on the walls of a room during the Thessalonica Contemporary Art Biennial. Two people are sitting down, in an image that is repeated, ad infinitum. When the visitor moves the cursor over them, the woman begins clapping while the man jumps to his feet and sticks out his right arm. Whether it's a sporting event or a political event, the spectator is tempted to give a mighty cheer, before trying to organize the chaos of this apparently controllable crowd; discovering as one navigates amongst these monstration systems that, because it is so fleeting, whatever control one wields of this crowd, is only an illusion.

30x30 - Pursuit

Quite a few inhabitants of Nancy asked themselves the following question on the night of the 6th of May 2006: What is

happening to the Thiers tower? The spotlight which lights up the building – nicknamed pursuit – seems to be looking for something, or rather for someone, but whoever that someone is has disappeared, or hasn't come. Just like the man or woman who should be controlling the moving beam of light. This type of equipment isn't used only in show business; the police has been known to use it too, but, in order for someone to be in the spotlight, someone has to be aiming it at them. This strange, disincarnated solo, called *30x30 - Pursuit*, brings to mind a world of science fiction, where the total autonomy of machines has been attained.

niForm

Without an audience, the large image of *niForm* is entirely out of focus. The focus of the projected video image is purely a function of people coming closer to it. It's a collective experience in which everyone toys with his or her own silhouette in order to discover a different part of the image. A moving hand will bring a face into focus, as though you were wiping condensation from a window. And behind the "virtual condensation," you'll see uniformed law enforcement officers, imperturbable, waiting. And so the artist invents an unlikely relationship between riot police and fans of contemporary art.

Crossing Values

Without spectators, the number 999 is repeated on a considerable quantity of rows and columns arranged in a luminous grid. In the room where the installation *Crossing Values* is exhibited, the digital

counters that make up the grid give off a reddish-orange glow that seems to warm up the room. As a member of the public come closer to this wall of figures, they are given a multitude of different numbers that correspond to the various parts of their bodies, as these body parts become more and more distant. Their silhouettes become a digital imprint, bringing to mind, inevitably, the information that we trail behind us, in this society where our actions and movements are traced via our credit cards, cell phones and internet connections.

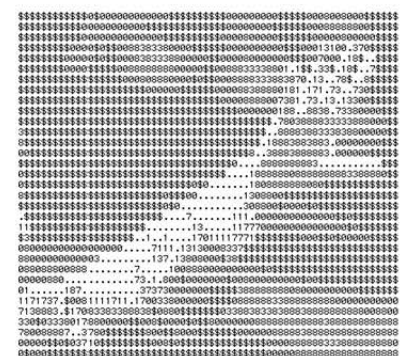
Potential Flag

The visual object that is video-projected onto the building of the Centre pour l'Image Contemporaine in Geneva during the *Version Beta* exhibit, in 2008, isn't a white flag, it's only the image of a flag. And yet you can't help but notice that the piece of immaculately white virtual tissue waving across the building is following the exact same rhythms as the real wind that blows across Geneva, while the onlookers walk on by. Thus the flag takes shape, and yet if you remove the application that calculates its movements to the minutest degree, it will disappear. Flags are usually flown by the nations they represent; this flag, however, which represents nothing more than its own physicality, is flown by a machine whose own neutrality is utterly unambiguous.

DOMINIQUE MOULON

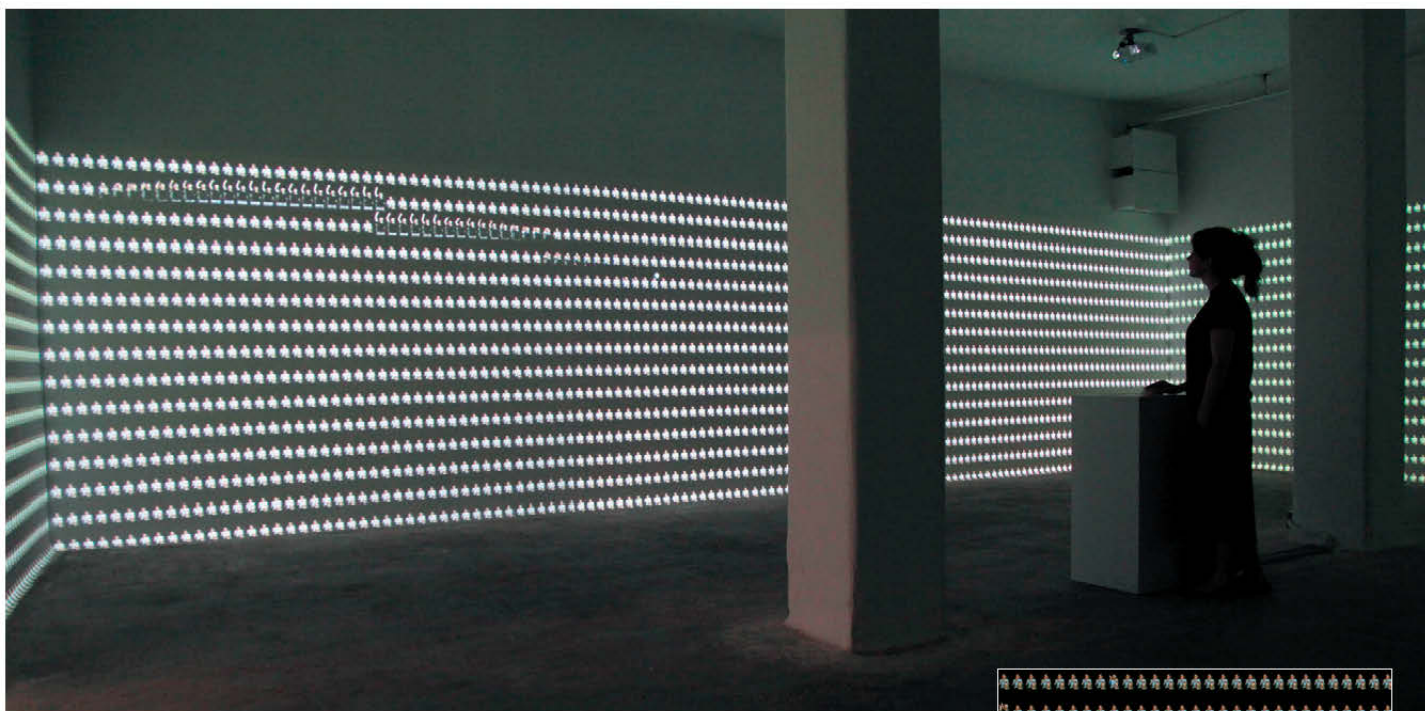
+ INFO:

< www.dispotheque.org >

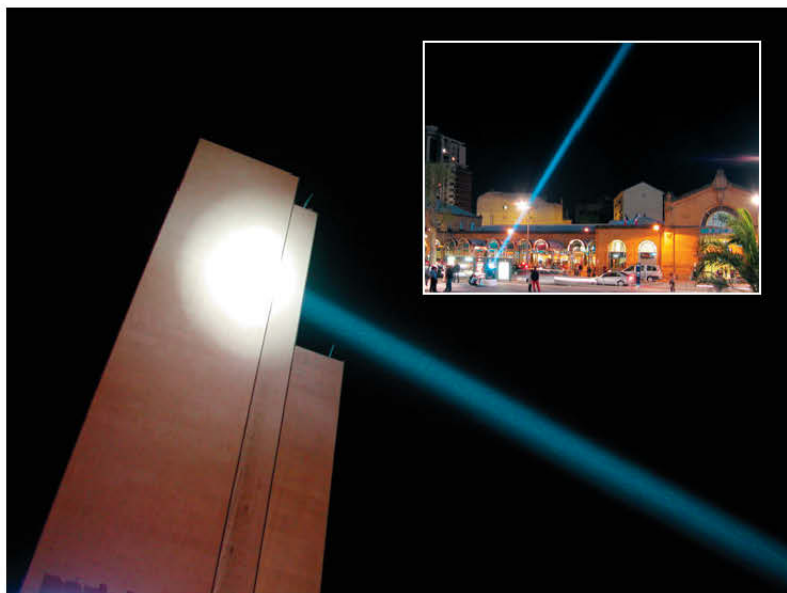


LOOK FOR: *ALL Over*, "Espace Virtuel" on the internet site of the Galerie Nationale du Jeu de Paume until 31 March.

< www.jeudepaume.org >



D'autant qu'à
plusieurs,
2001

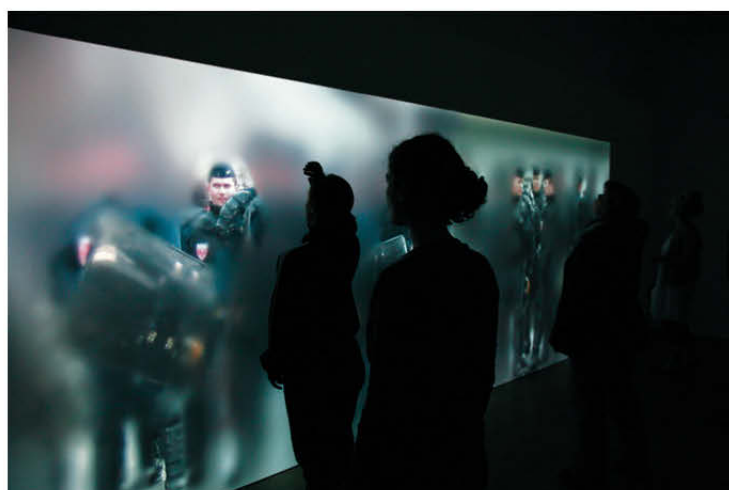


30x30
Poursuite,
2006



Valeurs croisées,
2008

niForm,
2007



HUMAN NATURE REVEALED

Du Zhenjun initiated his artistic practice in China before discovering the potential of new media at the Fine Arts School of Rennes at the end of the 90s.

Some theoreticians and other curators, among whom Edmond Couchot, Pierre Bongiovanni and Richard Castelli, allowed him to exhibit his work in different French and then European art centers. Lately, this Chinese artist who lives in France, started to exhibit between Shanghai and Beijing his interactive video installations, revealing the complexity of human nature.

Globe Fire

If Du Zhenjun often allows us to act on the image, sometimes he also allows us to penetrate it. Thus, the video image covering the dome of the installation *Globe Fire* encourages us to penetrate inside of it. Inside the image there are gas emissions that only catch fire if a real flame is put next to them. Flags that look like pieces of fabric that some would use to enslave others appearing. But the experience, here, is collective, because several people are needed to be able to light the 12 flames that will set

ablaze all the world's flags. Erasing the symbols that, too often, are a source of conflict, can only be accomplished as the result of a collective action, in this period where globalization is rekindling forgotten resentments.

The Tower Of Babel

As it should be, *The Tower Of Babel* is big. A device located at the base of this arrogant architecture measures our temperatures, while a machine adds them up. The language of numbers, as with that of machines, is universal.

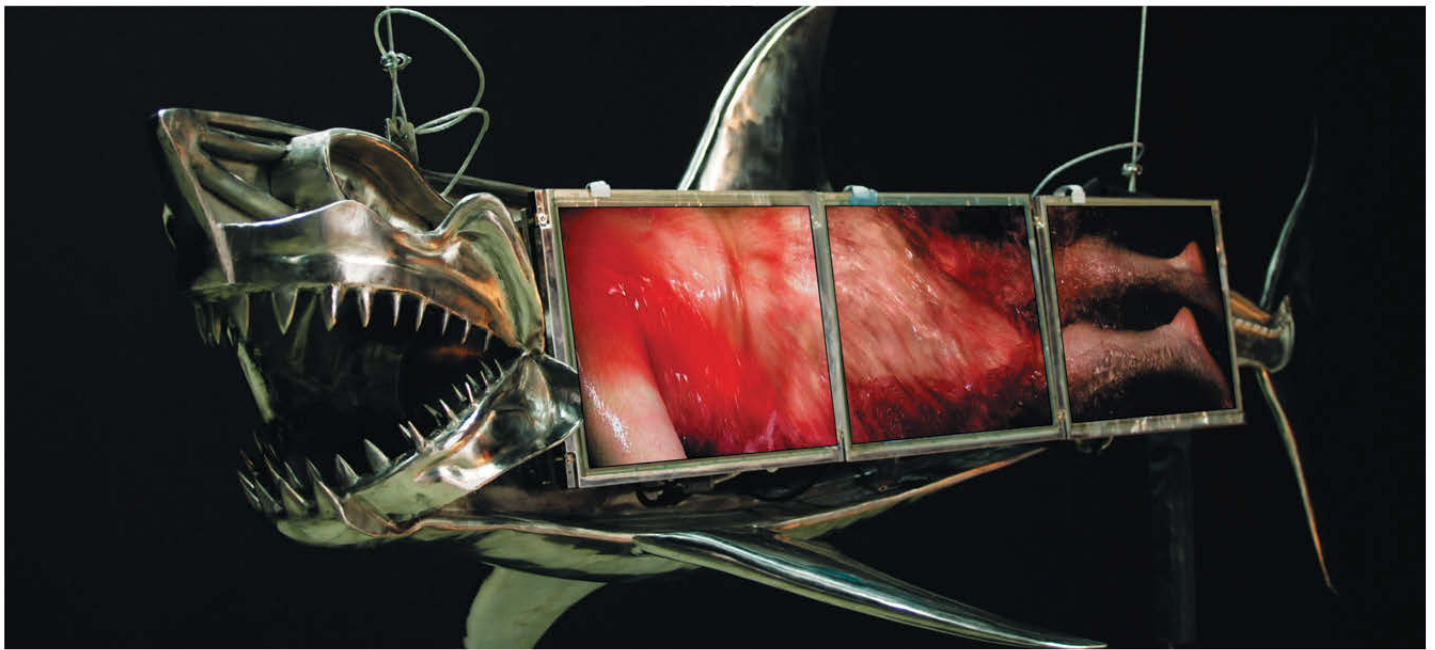
One after the other, visitors participate here again in the collective experience of switching on, with their body heat, their parcel of the tower. And that's how values that translate intimate data are diluted into collective memory. But it's necessary to wait for the total illumination of the tour, for the ray of light to finally shoot up, and lose itself in the sky, braving divine anger above.

The End Has No End

Beijing Olympic Games had to start at 8.08PM on the 8th August 2008, which didn't fail to inspire Du Zhenjun. That's how, lately, he "mistreated" his models forcing them to move forward in very uncomfortable positions – without ever getting up – while he shot them. In order for these creatures in primitive postures to follow each other in innumerable video monitors, all drawing a monumental structure, without beginning nor end, to look like an eight symbolizing prosperity. However, the artists allows us, once again, to act upon the images that generate the sounds. A clap of the hands and this colony of creatures, forced by an desire for prosperity, starts moving back. Taking just a few steps before going back, towards unreachable things.

+INFO:

< www.duzhenjun.com >



SharkMan,
interactive
installation,
2009.



Globe Fire,
interactive installation,
2007.



The End Has No End,
interactive installation,
2008.

Sharkman

SharkMan is not his first image related to the experimentation of the hybridization between men and animals. However, it seems that the artist has radicalized his approach a bit by choosing a shark, an animal that has a bad reputation with men. But the audience is here again invited to decide, because, this time it can, by lightly touching the image, make the nude, partially immersed human body which covers the screen, bleed. The caress then becomes a bite and

the blood flows, the consequence of what wasn't meant to be an aggressive gesture. Are we sharks for others while our caresses, sometimes, are not?

Human Cage

Du Zhenjun enjoys representing himself in his works, as he does in *Human Cage*. He shows himself dislocated, one hand here, the other one there, the head separated from the chest. There is a space between the inflatable modules, covered by

the video images of pieces of his own body. The artist, by the name he gives to this work, evokes our capacity to shut somebody in as we shut ourselves in. Trapped in our certainties, we progressively disappear. It is really about disappearance here, as the packaging of the body, piece by piece, generally precedes its dissemination. Would the artist be ready to fight with human nature? Nothing is less certain, as it is at the center of his preoccupations.

dominique moulon

MOBILIZING MULTIMEDIA

An interactive event at the Batofar with the musician Vadim Vernay and Motus in November, "8 Seasons" on the program of the Atrium, at Chaville in the Hauts-de-Seine, in January... Another piece, "De Chair et D'âme", in theatres soon, as well as, constantly, more awareness-raising activities, on the interaction of multimedia and art... The multidisciplinary dance company **Mobilis-Immobilis** is on all the fronts. Meet the company's director, MaFlohe Passedouet.



De Chair et d'Âme
"My primary concern has always been the body, which is the natural interface of our relationship with reality, from my beginnings as a painter and a visual artist."

When you founded Mobilis-Immobilis, a little more than ten years ago, you wanted to focus on new types of scenography that would create a link between corporal expression and new technology. Could you tell us a little more about your approach?
When I created the Mobilis-Immobilis Company in 1998, I wanted to bring together professional artists from a number of different fields, including dancers, musicians, visual artists, but also researchers and programmers. I wanted to create a space where we could work together productively, in order to develop cross-disciplinary projects, and encourage new artistic experimentation. We also wanted to further stimulate the evolving relationship between the body and technology, between the body and scenography.

My primary concern has always been the body, which is the natural interface of our relationship with reality, from my beginnings as a painter and a visual artist. I only realized a few years ago, however, how technology could be used to an artistic purpose, when I met Michel Bret and Marie-Hélène Tramus, research professors at the ATI laboratory of Paris 8 University. That first meeting, and my subsequent discovery of their research, changed my outlook on artistic creation, because it raised the issue of real time interactivity, which is at the heart of artistic work, as well as the relationship between people and machines, and sensorial interactivity. That encounter was what prompted me to try to combine artistic and scientific skills in the framework of artistic creation. Technology can give the artist the means to create new types of artistic expression, leading to the discovery of new systems of representation, and the expansion of the physical envelope. The show or the performance may, as a result, adopt more mobile forms, and can acquire a potential for expansion, inversion, and transformation. The coding of digital processes becomes the heart of this real time media transformation. We've conceived and designed our body-interactive scenography to be complex, dynamic systems; they elicit new, rich esthetic and symbolic forms of expression,

that feed off of each other. The scenic space is a laboratory which brings together various artistic disciplines, invokes scientific knowledge, and integrates, in an interactive dynamic, sound, visuals, and magic.

Indeed, this dynamic appropriation of scenic space has led to the creation of a number of rather unique performances...

That's right, our creations often bring to light a fantasmagorical universe of moving bodies that have an impact on the audio landscape, on animated events, and on the resulting environment, be it virtual or real. Objects become autonomous, and can become rebellious, a little like in fairy tales, wherein speech gives way to sound, to the moving bodies of actors, dancers and Circassians. I'm constantly trying to create a scenography that's similar in structure to insane art, children's art, primitive art; a chaos-resistant scenography that celebrates onirism and childhood. *8 Seasons*⁽¹⁾, for example, is an interactive Franco-Japanese dance performance that I created with Atsushi Takenouchi, the dancer-choreographer who invented Jinen Butoh. In Jinen Butoh, I found what I had been trying to convey in my paintings and scenography: empathy with nature, the power of the elements, a primordial dance where opposites come together to become one (the sun and the moon, life and death, light and darkness).

It's a celebration of life where everything is connected. Thanks to a tailor-made technological system, virtual images are projected, created, and manipulated in real time...

To accompany this dance of the infinite, there's a live performance of electro-acoustic music. It resonates with the image as it comes forth out of the air, from space, or from the inner body, and transforms it into sound. We model natural sounds and reproduce them electronically, in real time, to create a deep, rich sound environment.

Actually, *8 Seasons* reproduces the cycles of nature, a metaphor for life's four stages: embryo, youth, maturity, old age.

It's a time dance, a transcription of how the dancer crosses, and is crossed, by time, a dance like a universal prayer, a chamanic dance...

We've just finished creating our latest multimedia choreography piece, *De Chair et d'Âme*, during a residency with the Fées d'Hiver (Centre de Créations en Arts Numériques (Digital Arts Creation Center) in the Hautes-Alpes region). Philippe Baudelot put it on the Novela (knowledge and innovation week) program in Toulouse as a preview. Now, of course, we're trying to distribute it...

You also work on collaborative, interactive events, such as "Résidence(s) part 3", conducted alongside Vadim Vernay and Motus at the Batofar last November...

Résidence(s) part 3 was triggered by the juxtaposition of three artistic universes: current music, acousmatic music and digital arts. It's a visual and audio journey specially written by Vadim Vernay and specialized by Motus during the first two residencies organized by the Batofar team. I was invited to participate in the final stage, in order to transform the boat into a gigantic interactive installation. It was an opportunity for me to work again with Fées d'Hiver's artistic director, Erik Lorré, on building a number of different immersive, interactive spaces: audio multicasting, video walls, interactive systems and digital sensors.

The simultaneous stimulation of hearing, sight and touch, within an original multimedia environment, was like an invitation to the spectator to plunge headlong into the piece of art. By walking through this giant installation, the spectator/actor would transform the images and sounds in real time, and impact the musical score as it was being played, live.

Rather than approaching the audience frontally, the challenge here was to sidestep the classic concert format, and to approach the audience immersively. We wanted to show that Mobilis-Immobilis was capable of reinventing itself beyond the dance boards, capable of offering up new, creative ideas, transforming community space, and experimenting for the public. In fact, we're being contacted by more and more musical stage performers, asking us to create interactive scenographies for their concerts.



You also conduct awareness-raising activities about the interaction between art and multimedia with children, as well as with teachers.

Yes, that's right, mediation and awareness-raising have been a major concern for us since the Company was first founded. We offer, and organize, workshops and training on the various new technology-related themes that we deal with in our shows, as well as themes chosen in cooperation with local authorities, schools or companies.

It's a way of encouraging the exchange and the mixing of different types of know-how and skills; we want to establish a cross-disciplinary approach to digital practice in the social, cultural and educative landscape. We also run a residence at the Chaville Atrium, where the Company was created 11 years ago, and where our offices are located during the 2009/2010 season.

Having the residency within the city is a way for us to have access to a rehearsal space, to present our work, and do awareness-building activities with various segments of the local population. We've signed partnerships with the youth section of the Atrium, primary schools and the local education authorities in order to set up multimedia-dance workshops during the school year.

We've also contacted a number of Chaville's organizations for the disabled, and set up a partnership with the Association of Parents of Learning Disabled Children. We're offering *Dance, Puppet and Multimedia* workshops to a group of learning disabled young adults throughout the 2010 season.

The idea is to create a show/performance that should go up in early June at the Villette for the Futur Composé festival. I've been working on creating a link between disability, creation and multimedia for a number of years, and so I personally feel very strongly about this project.

Given that you're already so firmly anchored in a cross-disciplinary approach, how do you see the company's work changing in the coming years?

More and more scenic creation. And longer-lasting projects... We need to promote a better understanding of what's needed in order to disseminate this so-called "multimedia" type of performances, performances that should really be made available to audiences beyond the digital arts circuit. Thanks to multimedia, we can create "intermediary" spaces, meeting spaces, with interferences composed of movement, immediate presence, and sound matter. It's an extra-dimensional reality that upsets traditional artistic disciplines, in a framework of sensorial transposition.

LAURENT CATALA

(1) *8 Seasons* will be shown at the Chaville Atrium (Hauts-de-Seine region) Saturday 23 January at 8:45PM.

+ INFO:

< www.mobilisimmobilis.com >



LOOK FOR:

"*De Chair et d'Âme*"
Mobilis-Immobilis
Cie, by MaFlohe
Passedouet

DEUS EX MACHINA

Based in Brussels, the **Transquinnuennal** theatre collective has been exploring the dramaturgical potential of digital technology since its inception. In *En d'autres termes*, a silent show performed in 2004, four characters cook and eat a meal during the whole show. They overtly manipulate family photographs from their childhoods. These intimate traces are filmed by a robot-camera, which moves about magnifying them, scanning them and gently following them with its mechanical eye. At times, it also films fragments of the action on stage and produces new images in which the photographed bodies and the acting bodies coexist in the same space. All these shifts, as they create bonds between the characters and evoke or induce relations beyond words, finally construct the dramaturgy.

What was the starting point for this project?

We had just finished *Zugzwang* (2001), in which there was a lot of talking. That piece consisted in a succession of comments on a photograph. We felt like doing the opposite, a totally silent show. So, the starting point for *En d'autres termes* was a formal constraint. Instead of choosing a topic or a subject as we had done up to then, we now had to come up with some content to fit an already-existing form. We finally chose the family as our main theme: relationships within families are often based on secrets and lies and lots of things remain unspoken or are shared in a clumsy way. We started collecting photographs from our childhood, our parents and grandparents. We really got into the process of remembering things past. Bringing those diverse autobiographical traces together made it more and more clear that we all had the same images and

one could hardly tell whose was which.

It was the same stories: kids on the beach, in the bath, family portraits over and over again, even though we all came from very different backgrounds. How were we to organise all this material and present the collection so as to go beyond autobiography, beyond mere individual history, and in a way which would bring in a certain kind of objectivity or would at least keep a more neutral, a more external attitude? We quickly discarded the solution of a panorama in favour of the idea of a mobile camera, which would move about amongst the pictures and would also film us on stage as an external eye. This is how the robot entered the stage. Its "gaze" enabled us to stand back from the intimate character of the documents on display, and to put the performance, the archive documents, the present of the stage, and the stories from the past, on the same level.

How did the construction of the robot happen? How were rehearsals organized?

We could not afford any advanced technological research. At first, the theatre technicians wanted to wedge all the positions of the camera using the usual theatre techniques: pulleys, ropes, markings, etc. But with three hundred different layouts succeeding each other, we had to find a different solution. It was crucial for the robot to be mechanical and to appear as a *deus ex machina*. Apart from the amusing reference to 17th century machine plays, the robot could also embody a more contemporary version. Luckily, our collaboration with Walter Gonzalez turned out to be fruitful. He immediately suggested to make a remote-controlled eye-machine, which would move over an X-Y axis. As we had worked with DMX to control the lighting in *La lettre des chats*, in 1992, this is also how we controlled the robot at first.



But since the lighting control console only had percentage control slides, it was impossible to get the precision we needed to control the camera! In the end, we went for a Lanbox (a different control system), which also enabled us to shoot the scenes more easily. However, the system we devised was still too rigid, and the slightest modification in the robot's routine meant hours and hours of reprogramming. Its entire behaviour was scripted to within a millimetre and left no room for any real-time interaction.

You are going to stage "En d'autres termes" again in Liège in October 2009. Is it still possible to use the same machine and its programme, or have they become obsolete? Serge Rangoni, the director of the Théâtre de la Place, had seen the first production of *En d'autres termes* in 2004. The show, blurring the boundaries between theatre, installation and even video art, had been performed very little because it was too strange an object for theatres at the time. Rangoni offered us to put it on again for the *Emulation Europe Festival*.

Thanks to this invitation, we are continuing with research on the programming of the robot. Indeed, in the meantime, we have become acquainted with Max/MSP, since we used it in *Tout vu* in 2005. On top of that, Jacques Hoepffner worked with us for a week at the CECN to repair the robot and to thoroughly reprogram it. It is not only a technical problem though. It is above all a question of writing and dramaturgy. Max/MSP endows the robot with a kind of identity, with a more intense stage presence. Because we can control the programming of its movements during the show, or because its behaviour is now partly uncertain, random, and, in a way, autonomous, the machine has actually become an acting partner. There are numerous possibilities, and we hope to have enough time to explore them before the revival. One problem remains: how will we find enough funding to make the technology available to us beforehand and to have developers around during the rehearsals to fully experiment with its dramaturgical potential. For the time being, we really cannot afford such a luxury.

Transquiquennal, a theatre collective from Brussels, has been working for ten years on everyday life and living, contemporary material, either in collaboration with authors (Philippe Blasband, Eugène Savitzkaya, Rudi Bekaert) or by themselves. In accordance with a collective practice, in which each member is responsible for the work and its meaning, Transquiquennal questions the *here and now* of the theatre, the present of the performance and the multiplicity of its forms. By using constraint as a tool and by exploring the most diverse expressive methods and genres, the artistic approach of the company strives to outmatch conventions in order to reinvent theatrical practices. The artistic core of Transquiquennal includes Bernard Breuse, Miguel Declaire, Stéphane Olivier and Céline Renchon. Transquiquennal is currently in residency in the Varia Theatre in Brussels.

"En d'autres termes" was not the first play in which you used digital technology, and you have just mentioned some others. Where does your interest in technology come from?

Theatre companies like Dumb Type have influenced us a lot. We are surrounded by technology; this is our world. Video is central to our creative process: when we are on stage, we film all the rehearsals; it is our external eye. As a point in fact, *En d'autres termes* really tells the story of the way we work! We regularly visit contemporary art museums, especially when we are on tour. We have been interested in video installations and interactive installations for many years. They stage a relationship to the audience, which is one of our main preoccupations. The issues of digital installations are very similar to the ones formulated on the stage. Besides, we are doing our best to stay informed about new tools, even if we don't master them. From that point of view, every show helps us make some progress. Beyond technical skills, our interest in digital technology and video rests on their capacity to make things happen live, during the show. We never or very rarely use pre-recorded visual or sound documents. Thus, for *En d'autres termes*, several sound designers contributed, with the following instructions: no illustration, no reproduction of what is happening on stage or in the images. This significant aspect gives a concert dimension to the show and makes it different each time. Real time technology allows us to avoid both reproduction and improvisation; it keeps us alert to other potentials – and that also concerns the actor. Technologies build a milieu, an environment in which the show is brought into play in a different way every evening.

CLARISSE GARDIOT

+ INFO:

< <http://www.transquiquennal.be> >

This article was published in Patch, the CECN Review, n°10, oct 2010.

Patch, the CECN Review

Since September 2004, the bi-annual bilingual review of CECN, has been the reference European review of digital performances and technologies. In 2009, the review changed with a new title, a new design, a new format and a special editorial policy.

The name « Patch » refers to computer software used by artists. The title also refers to a multiplicity of connexions. This new version of the review is divided into recurrent sections (such as artist profiles, archives, portfolios, articles devoted to ecological issues, history and a special thematic dossier). The special dossier is dedicated to an in-depth analysis of an issue related to the contemporary art scene. The review is based on the discovery and exploration of unpublished archives. In addition, the review also features news of CECN and information on the training programs, residencies and events associated with CECN2

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SENSORIAL FOOD

"Feed", the most famous performance of the Austrian artist **Kurt Hentschläger**, is a real success as it goes from one festival to another.

A total piece of art, petrifying, which offers a perfect opportunity to penetrate into the sensorial universe of this intriguing multimedia artist.

The spectators, squeezed together and seated on chairs in the middle of the room, get progressively absorbed into the insistent electronic music around them and the images of floating bodies projected on the screen. A discursive and penetrating atmosphere slowly ebbs into the room. Then all of a sudden, a heavy puff of smoke floods the space, in a brutal burst, while strobe lights shoot from four sides. Drowned by infrabass and hard frequencies, the senses dazed by the audiovisual confusion beating down on them, the visitors fall back on their conscience, knocked about by this subliminal aggression.

It is rare to be confronted with work like yours, so intense in its immersive approach and challenging to the utmost the limits of physical stamina and human perception, thanks to the combined strength of the sounds and lights. What do you find so interesting in this confrontation in such an unsettling environment?

It's both easy and difficult to answer that question. Easy because I create my work for myself first, before thinking about the audience. But I have to admit that even though this work is very personal, it also engages those who are receiving it. A performance like *Feed* refers to the series of pieces that I've been working on for the past fifteen years. Some aspects, like the complete immersion in an audiovisual mass, the unsettling of human perceptions, the physical feeling of infrabass, are there to create a state of consciousness in which everyone can feel troubled and calm at the same time. It may seem contradictory, but it's the potential starting point from which the experience can begin to fluctuate.

In "Feed", guiding the audience seems important to you. It's fundamentally a "live" project, isn't it?

Yes, live performances can kindle the excitement of an audience that has gathered to live and share an experience. It becomes a ritual, an event, with a beginning, a curve and

an end. It is a collective approach within which the individual can find refuge. It's very different from an installation work that is very often transmitted in a continuous loop or without linearity, and in a place where each visitor can come and go, meaning, consequently, that individual perceptions can vary greatly.

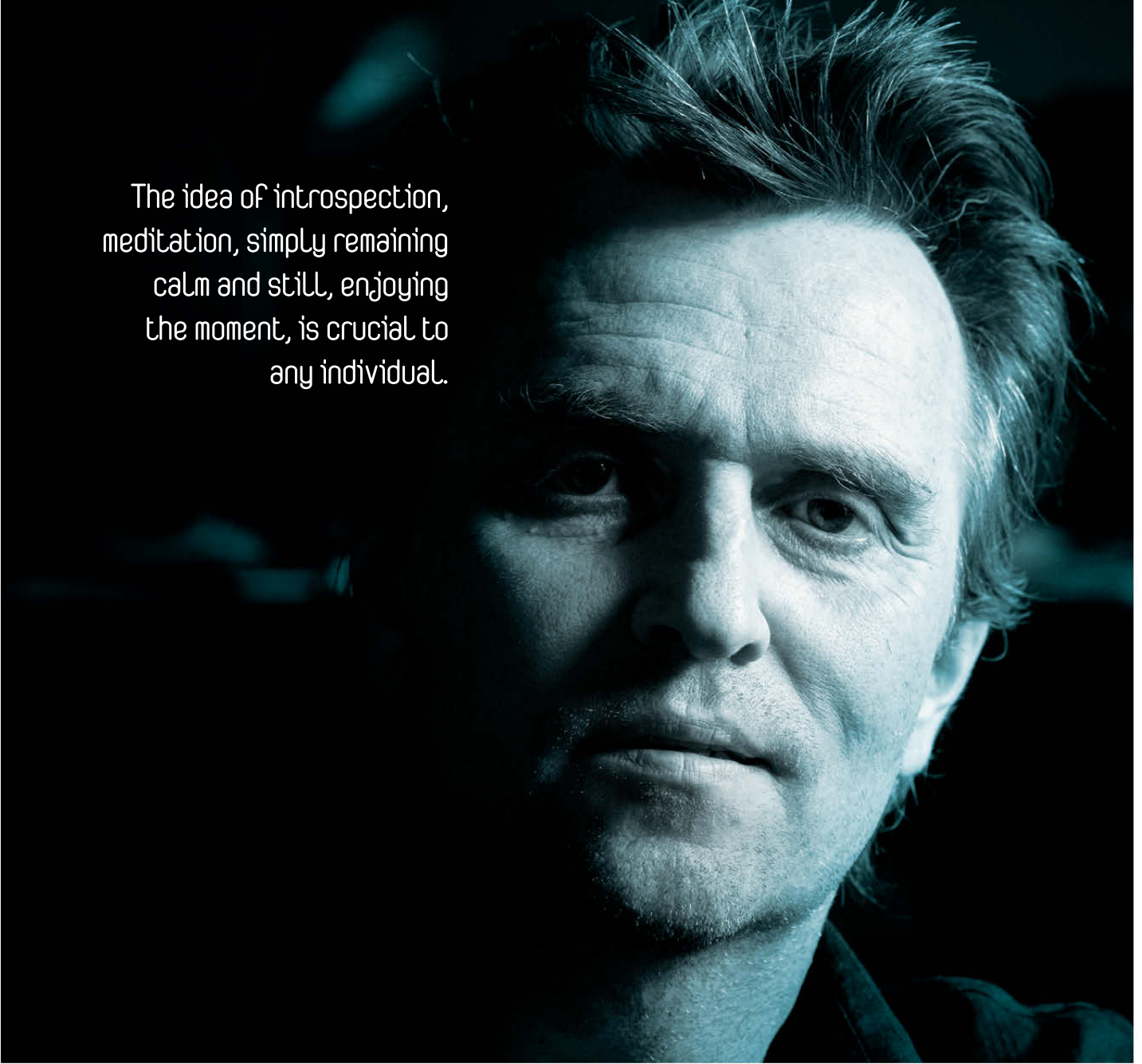
It seems like performances like these refer to real hallucinations that occur under influence, and end up questioning the collective and individual unconscious mind. Don't you sometimes have the impression of being like a shaman that has converted to new technologies?

I had never thought about that, even if I think it's quite a funny appreciation. I've always been attracted by these intense subconscious states of the mind and the body, where the two hemispheres of the brain are working together without upsetting each other. The questions around the capacities of human perceptions, external or internal, real, dreamed or fantasized, are fascinating to me. The perception, or even better, the interpretation of what we perceive, builds the foundations of our own existence in this world. Psychedelic drugs, like all those which interact with our brain, and confuse and fry its synapses, are scary because they show us the malleability of our conscience. >>>



complete immersion in an audiovisual mass,
the unsettling of human perceptions, the
physical feeling of infrabass, create a state
of consciousness in which everyone can feel
troubled, and calm, at the same time

HARMA / cell,
3D evolving installation,
Le Fresnoy
(Studio national des arts
contemporains), 2006.



The idea of introspection,
meditation, simply remaining
calm and still, enjoying
the moment, is crucial to
any individual.

>>> If we take a look at your past, we see that you first studied architecture before getting involved in video and interactive art, through the creation of the group Pyramedia. How did the mutation towards this multimedia profile happen?

It's true that I first studied architecture, and it has always been one of my passions and a recurrent inspiration in my work. But after two years, I changed to the Arts Academy of Vienna. I wanted to integrate the new course run by Peter Weibel [Austrian artist, multimedia pioneer, artistic director of Ars Electronica in Linz for many years.], who was then a young teacher. At the same time,

I started to make electrified sculptures and short films, more bizarre than experimental.

I was very much attracted by Russian constructionism, Italian futurism and of course the German Bauhaus. And mostly, by this vision of future culture, both an inspiration and a reflection of the industrial revolution, and of a certain utopia as well.

For me, the digital era is a kind of second industrial revolution, with similar consequences for humanity, but also for artists, with its explosion of cultural techniques, of means of communication, and the amplification of individual aptitudes.

I then started to work in my studio, in an alternative cultural centre in Vienna. That's where I met all the people who then joined me in the Pyramedia adventure. It is important to say that at that time, in the late 80s, techno music and raves were exploding onto the scene. It was very exciting. Especially because raves took me back to the idea of *Gesamtkunstswerk*, an event during which everything would collide as one: music, visuals, smells, drugs, and of course dance. It was a very creative time and Pyramedia was part of it. We were making all kind of videos, and commercials for TV. It was very experimental.

Soon after, with the creation of the Granular Synthesis project, alongside Ulf Langheinrich, things started to get serious; up to the point where you represented your country during the Venice Biennial in 2001...

We were very ambitious. We started working together because we liked each other's works and we could see a certain potential in joining our forces. It has not always been easy because we were constantly negotiating, but from the beginning, the results were very complete. We didn't expect to have such a success, but we hoped for it and we therefore worked very hard, year after year, for it.

Most of the performances and installations of Granular Synthesis followed a similar aesthetic approach, faces appearing on multi-screens, in the dark, with heavy sounds and crude lights. I remember performances like "Modell 5", built on frontal images of pained expressions on the face of the performer Akemi Takeya and on heavy vibrations (1996), or "Noisegate", in which the audience circulated along a dark corridor only illuminated by the projection on a screen of a twisted face, and a virulent noise (1998), or "Pol", with visual samples of Diamanda Galas (2000)...

In fact there were two types of distinctive works in Granular Synthesis. First of all the initial, which was basically introducing human beings, especially faces, and then later, a new approach, more composed of abstract landscapes, using more or less intensive flickers. One of the ideas, behind the human face, was to create ambiguous, hybrid people, human and machine at the same time. Another was to use authentic human expressions and to transform them into artifice, in a constructed way. Ulf and I were both coming from the "dark side". Subjects like isolation, suffering and unsteadiness were always in the foreground, reflecting in a way what was happening to us in our dependence on machines and multimedia tools. The extreme volume and the reinforced use of bass in classic pieces like *Modell 5* and *Pol* came from the idea that we needed something very intense visually and musically, to create an immersive space capable

of making you forget the outside world, like during a rock concert. Moreover the use of faces referred to the idea of ego, connections and hasty identifications. Presenting them on big screens, like half-gods, clearly referred to narcissism and vanity.

The second, more abstract cycle of your work started with "Sinken", didn't it?

Yes it started with *Sinken* and then continued with *Feld*, *Reset*, *Minus*, *Lux*, and *Areal*. This work of abstract landscapes was gladly more meditative and peaceful, even if sometimes there were some reminiscences of brutal expressions, and vague souvenirs. There were still infrabass and intense noises, but with high dynamics and without pounding the ears. It was nearly melodious. Those works deserve to be appreciated in the long term. They then reveal themselves as living plants, growing at a slow but sure rhythm, in sometimes unexpected directions. When the première of *Feld* took place in Pittsburgh, I was told that people kept on coming back, again and again, after their day at work, to experience the installation.

Do you still work together? I've learned that the installation "Form + Sinken" was programmed at the Lentos in Linz from August to January...

All the works of Granular Synthesis are still being played, live and as installations. This year in Eindhoven, during the STRP Festival, the first Granular Synthesis retrospective took place and it was very well received. We continue to play together, but sometimes we interpret works individually, depending on our schedules. But I'm surprised to see that the interest for Granular Synthesis is still big.

What led you to work solo starting in 2000?

I think that both of us wanted to have more freedom for our individual decisions. After ten years together, a certain routine had appeared. Otherwise, my interests still remain more or less the same: the concept of civilization opposed to men/devils, the psychology of perception and the fantasies of technological omnipotence...

Your solo work now seems to hold a predominant place, especially "Feed", which you have been presenting for years. Aren't you bored?

It's true that the premiere of *Feed* took place in September 2005 and it has been shown constantly since then. But, because of its complicated parameters, it took some time to develop all of its potentialities, and especially a protocol of coherent work. Therefore it hasn't often been seen under the best conditions. But I've certainly seen it too much, so I'm thinking of terminating my active role and training an assistant for him to perform for me. I think that, like *Modell 5*, by Granular Synthesis, it's a work of art that is made for the long run. In any case, the interest of the audience for it hasn't weakened. It will be presented in Madrid at the end of November. But it has never been shown in Paris!

If some of your solo works seem to be very close to the universe developed in "Feed" – like "Zee", which invites the audience to penetrate a space of smoke and psychedelic light – others seem to be more subject to covering new technological environments: the virtual spaces and the 3D characters of "Range", the relaxing frame of "Harma" with its characters floating on a screen like curls of smoke, the freezing and minimalist tempo of "Scape"... Your work seems to be more and more contemplative.

There is no doubt, the older I get, the more attracted I get to contemplative pieces of art, with this romantic notion of the landscape. It is a bit of a reaction to this total technological frenzy that has been going on since the beginning of the 21st century. A reaction to my own life, with these never-ending trips, multiple projects, conferences, etc. I don't find this situation particularly oppressive because I enjoy what I'm doing, but sometimes I can reach my limit. The idea of introspection, meditation, the act of simply remaining calm and still, to enjoying the moment, is crucial to any individual.

Interview by LAURENT CATALA

+ INFO:

< www.hentschlaeger.info >

BLACK BOX, WHITE NOISE, SMOKE SCREENS

PHOTO : © ELEKTRA, R.R.

It's cool. It's a multi-purpose shape. It's a box.

"True Stories", a film by David Byrne, 1986

Universal Machine Metaphor

For a few decades already, so many among us have spent their days strangely bent over, eyes roving and fingers flickering, one hand hovering over their work table, in front of what is called a "personal" computer. Ever since computing machines have come to surround us on all sides, become part and parcel of our work and leisure time, and come to greatly interfere with our daily communications, we no longer live like we used to, and we no longer think of ourselves as we once did.

The more we live with machines, the more we recognize ourselves in them. Although I am not one of those who can make a claim to their intimacy, I nevertheless am a man of my time, and I know that at present, with pen and notebook in hand, I can only lay down departure points, and that, before appearing on another screen, another page, the thread of my sentences will undoubtedly have to weave through the texture of text-processing software. These days, we no longer merely type with machines, we write with them.

I have been invited to write about the Elektra festival.⁽¹⁾ I know that through Elektra, sound and image, for a decade now, have summoned astonishing hybrids on the subterranean proscenium of Usine C, and that the festival's female name echoes that of ancient divinities, and within the abysses of science fiction. This is merely a seeming contradiction. Arthur C. Clarke has in the recent past written that technology can sometimes seem indistinguishable from magic.⁽²⁾ No need to wait for the furthest future to find applications for this statement, which has been identified, with a highly scientific zeal, and a deeply metaphorical impetus, as a "theorem." Its encompassing vagueness is not foreign to the aesthetic confusion brought about by some electro-visual performances, where machines, multiplying effects whose modus operandi escapes the senses, take us back to certain mysteries. What images could preside over such an assignment? I can probably count on my computer, with its invisible and maze-like weave of circuitry, and its capacity to assemble and dissemble meaning, to help me thread my argument.

+ INFO:

< www.elektramontreal.ca >

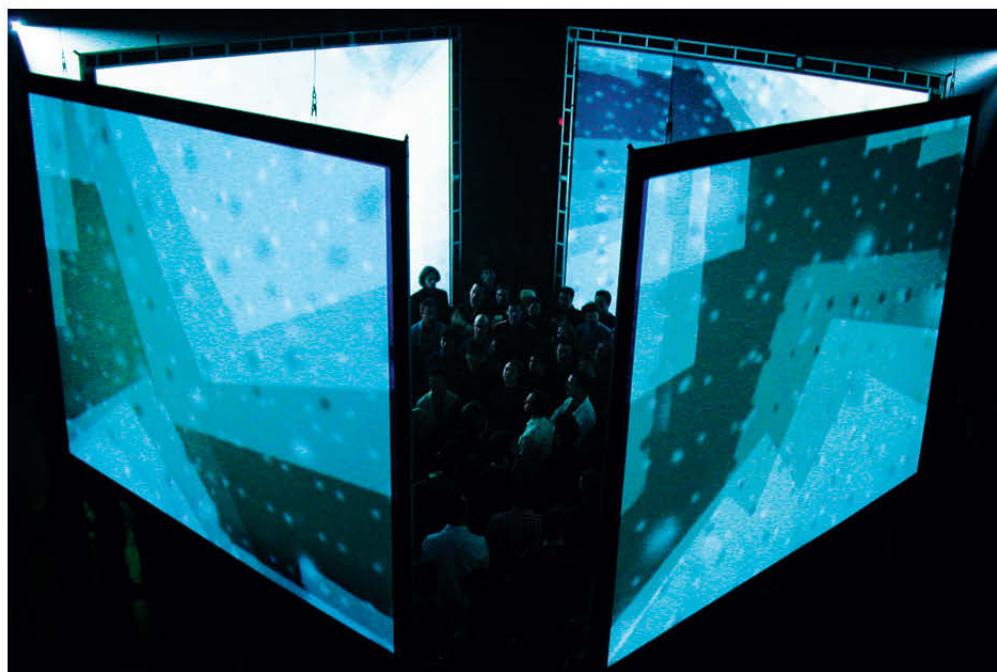
You may be reassured: I am not of the faithful who, prostrate — almost genuflecting — in front of the computer, gazing into its mirror, expect from the machine the revelation of a missing image of the soul. Those who wish for the machine to explain ourselves are numerous. When I look away from the screen and turn to the century that has just come to pass, and to the tumultuous cohort that has preceded us, I sometimes shudder at the imploring looks, entirely turned toward the future, that I seem to cross in the crowd. A century has passed where we have sought our lost soul in the machine, sometimes forgetting that the machine is not us, but only a thing which resembles us. What social science (are there any others?) has not borrowed, at one moment or another, an image from the machines? Before the computer became the metaphor of the century, psychoanalysis, powered up by the differential of desire and repression, evoked a combustion engine. Cognitivism, that elegant semiotics of consciousness, obstinately in quest of a universal grammar (humanity's lost instruction manual?), sought to decode the languages that program us.

The sociologist or the economist, at their most convinced, when they wish for a calculation to save society, have dreamt of a supercomputer that could do their work in their stead.

Invention bounces from eureka to eureka, and every progress, if it lands us elsewhere, continues to obey the unpredictable rules of an unknown game. In this secular century, where the end of the world has been rechristened Entropy, where evolution writes a cruel serial in the language of statistics, and where the Hippocratic serpent coils around the ladder of the genetic code, one of our intuitions has definitely been confirmed: that consciousness and the body are not separate things, that we do not know exactly what is the body, nor what is consciousness, and that no representation of ourselves, whether past or future, can fully account for our full being. Do those who entertain, by demonstrating the malleability of the machine to their will, the illusion of a mastery over the world allow, deep down in themselves, that their ultimately *personal* relationship to the machine and its languages is not only logical? That it feeds on a strange passion that guides them, through the maze of their understanding, in quest of a way out of themselves? It is easy to forget, when one subscribes to the moral of that tale, that the machine is not, and will never be, ourselves, but forever and always a simple thing that we have fashioned in our image, heedless of certain embarrassing details.

I might be expressing myself with a surfeit of emotion, but it seems to me that, if machines share with us certain familiar airs, we must not count on them to explain ourselves away (they do not even know who we are), or, if one is of that persuasion, to give us back our souls (they have not taken them away from us).

As long as time exists, there will be images. The era of giant calculators, where the computer cast on human society the shadow of a coming world order, has ended. Back then, the computer represented an inaccessible image, abstract and majestic, of perfect governance. In its evolution, the computer has tended, since its beginnings, toward dematerialization, as if it sought to subvert the codes of matter and meld into



PurForm
BlackBox

the subtle order of images. The miniaturization of processors has multiplied software powers and brought about the development of visual, haptic, and otherwise sensorial interfaces, which have converged to bring the computer closer to our daily lives and, ultimately, to personalize it. To the machine as unique metaphor, as artificial and omniscient brain, infinitely logical, single-minded, and gigantic, we can now oppose the image of the machine as image mill, a metaphor generator that obeys the intimate fantasies of its user. Nevertheless, the machine remains logical. It is our expectations of it that never were. The computer, this supposed “universal logical machine,” that reassures the faithful on their code of behaviours and sets them on the straight and narrow path of thought, has become a universal metaphorical machine, generating a continuous current of images of ourselves, flowing from the fantasies of the species and feeding back into them.

Herr Wittgenstein, danke schön: it is the world, in its factual diversity, and not logic, that is always the case.⁽³⁾

(1) I take this opportunity to thank Nathalie Bachand and Alain Thibault, my hosts and readers at Elektra, and to salute my improvised reading committee: Natacha Boucher, Eve Dorais, Julien Lefort Favreau, Félix Philantropie, Simon St-Onge, and Myriam Yates.

(2) “Any sufficiently advanced technology is indistinguishable from magic.” This sentence is excerpted from “Hazards of Prophecy: The Failure of Imagination,” a 1961 essay collected in *Profiles of the Future: An Inquiry into the Limits of the Possible* (London, Victor Gollancz, 1962). Although I have been cognizant of this sentence since my teenage years, I had never verified its source until now.

(3) Speaking neither German nor machine, I have always read the English incipit of the *Tractatus Logico-Philosophicus* (written in the trenches, published in English in 1922), “The world is always the case,” like the opening of some strange novel of detection, devoid of plot, written in code.

DANIEL CANTY

Daniel Canty is an author, director, and scriptwriter for cinema and new media. He joined Vancouver's DNA Media as a collaborator in 1996, notably directing the award-winning interactive fiction project *Einstein's Dreams*. At The Banff Centre, he created the webzine *HorizonZero / Digital Art + Culture in Canada* together with Sara Diamond. He is also co-founder of the *Temps Zéro* — *cinémas en mutation* section of the Festival du nouveau cinéma de Montréal and, since 2006, has been invited to program Interactive Screen, a conference on digital arts held annually at the Banff New Media Institute. Since 2005, he has been working in the role of dramatist for Marie Brassard. Extremely active in the literary and publishing scene, he co-directed the former poetry magazine *C'est selon* and has managed several unorthodox collective publications and issues of journals, notably *Nor* (Nor, 2005), an anthology of “ideas from the north.” In 2007, his translation of *White Stone: The Alice Poems* by Canadian poet Stephanie Bolster was published under the title *Pierre blanche* (Le Noroît); it recently received a John-Glassco Prize honourable mention. He has also authored *Êtres artificiels* (Liber, 1997), an essay on American automata. His stories, essays, and poems have featured regularly in journals and other publications since 1991; more recently, with the collaboration of Studio FEED's graphic artists, he has orchestrated the publication of *La table des matières: Cité Selon* (2006), *La Table des matières* (2007), and *Le Livre de chevet*, collective works published by Quartanier and recognized for their graphic excellence.

Angles Digital Arts [Elektra]0 Essays

is a first publishing initiative for Elektra that gathering texts of three authors [Daniel Canty + Vincent Bonin + Grégory Chatonsky] who's concerned with media arts and new media.

To commemorate ten years of the international digital arts festival Elektra, Angles Digital Arts presents an encounter between a theoretical standpoint, inspired and informed by practice, on the concept of “tra(n)sduction” (Chatonsky), a historical perspective exploring various media arts festivals (Bonin), and a literary essay in which the metaphorical principle of the machine is the driving force for reflection (Canty).

Also, the book marks ten years of the festival through a photographic selection that retrace Elektra's strong moments since 1999.

MUSEUMS' STRATEGIES DIGITAL ART AND PRESERVATION

Being able to experiment with digital works of art years after they were created can be a challenge: computers and other materials may be out of order, its code may be unreadable by more recent machines...

Museum strategies

Sometimes you can't see or hear anything anymore. And even if the works of art aren't dependent upon a technical device of their own, as is the case certain installations, they are fragile and have a limited life span, and therefore need constant attention. Even if there are many methods one can use to make works of art at least partially perennial, the fact that there is no magical solution art preservation has limited (at least until now) the broadcasting of digital arts in public and private collections.

And yet, in France and abroad, museums and art centers purchase works of art and collectors buy from specialized galleries or artists. The art market, just like pieces of writing on art by critics, art historians or journalists, participate in generating the value of the works of art, and are therefore involved in the preservation of digital works of art (which will be the subject of another article in another MCD issue). Artists do what they can for their works to

be accessible, said preservation being intrinsically linked to the presentation of the work to the audience.

This first article about the preservation of digital arts examines museums' strategies, so that the works of art that they acquire can be shown, in the short, medium and long term. Each generation of works of art questions the museum organization, notably the way it treats the works of art. The use of everyday material by artists from the 20th century forced museums to think differently about how to present and preserve them. Technological works of art are a new stage that makes it necessary to reconsider exhibition practices, and to re-think older works of art through this prism.

Variable media

The variable media approach is the most sophisticated museum strategy for apprehending digital works of art. It was originated by Jon Ippolito (artist, teacher, and then curator at the Guggenheim museum). The work of art is not defined by its

medium anymore, so that it can continue to evolve, and be re-created, when its original medium has become obsolete for example. Each work of art is individually considered, more like a musical score than a finished and static object. The expression "variable media" makes it possible to include our digital works of art, as well as all forms of contemporary art that are based on the process, and no longer on the object, from conceptual art to land art, minimal art, performances, etc...

To preserve the artwork of the American artist Dan Flavin, the Guggenheim museum had to purchase a stock of red neon tubes that were about to be recalled. It is this example, its excessiveness and its absurdity, that started Jon Ippolito thinking about a possible alternative. It was a sign of the limits of preservation based principally on the replacement of broken parts.

For example, it is possible to replace the red neon tube by a halogen light bulb of the same colour, and to recreate the external



Mongrel,
Rehearsal Of
Memory.

aspect of the work. However, the artist bought his neon tubes at the supermarket and the colour was not necessarily his priority. When the time to exhibit the work of art comes around again, the question is how necessary it is to be faithful to the artist's intention; should the priority be the variety of neon available, without taking into account the colour of the neon tube, or should one be faithful to the appearance of the work of art when it was exhibited; or is it necessary to adapt the work of art to the technology which is contemporary to the exhibition? Jon Ippolito asks himself who should be making that decision.

It's even more complicated in the case of Dan Flavin, now deceased. The reflection of Jon Ippolito found an echo in the Fondation Daniel Langlois Pour l'art, la science et la technologie (the Daniel Langlois Art Foundation, Science and Technology), in Montréal, a partner in his research. Following the reflection on variable media, the Fondation Langlois launched the DOCAM (Documentation and preservation of the heritage of media arts) project of whose results will be published by the end of 2009.

Data storage

With the variable media approach, the institution communicates with the artist in order to understand better his intentions, the characteristics of the work of art, if the artist wants the original form of his work to vary or not, or to be translated into a new media once its original media expires. The specificities of works of art with digital elements are taken into account when the time comes to determine the way the work of art will be preserved by the museum which is purchasing it. It is the artist who needs to decide, which

is something new, and changes the relationship between the artist and the museum. Now museums even include the choice of the artist in their contracts.

There are four possible strategies: the exact storage of the data, the migration from a media to another, emulation and re-interpretation. This last option is the original contribution of variable media, making it possible to free oneself of the physical and technological aspect of a work. Storage is the most classical solution, consisting in storing works of art on digital media. The work of art will disappear when its materials or data become obsolete. Migration implies updating from one media to another. Migration takes place when a file is converted into a new format, or when a more recent version of it is saved. Migration can lead to a work of art's appearance changing, for example if some functionalities disappear when changing from one software version to another.

Emulation consists in recreating the appearance of the work of art (with a different source code). Keeping the computers which were created the works of art on is not conceivable in the long term, but software emulation is possible, following the example of old video games with which it is possible to play on more recent computers. For that matter the Guggenheim museum offered in 2004 the exhibition Seeing Double: emulation in theory and practice, where original works of art were presented (Jodi, Cory Arcangel, Mary Flanagan, as well as Robert Morris and Nam June Paik) next to emulated versions. An opportunity to pick up on the differences in behavior and appearance between the works of art.

Re-interpretation

Re-interpretation, a more radical strategy, consists in re-interpreting the work of art for each update, recreating a work of art which would be faithful to the artist's intention, but which may be very different from the original. It is the most "risky" strategy, but it also allows the museum to change its role in relation to the works of art. To quote Jon Ippolito, as eccentric as the idea may appear to traditional collection practices, this vision of preservation offers an alternative to those for whom the conception of a work of art goes further than its manifestation in a particular form. And it helps us to imagine the museum as an incubator for living, changing works of art, rather than a mausoleum for dead works of art.

The approach of variable media will therefore make the way art is shown, and transmitted, evolve. Its implementation can be seen in the few (and rare) institutions that have adopted it. Other institutional initiatives exist, but are often subtended by preoccupations linked to the art video collections of the museums that initiated them, and to the particular problems that result from their preservation; these problems as complex as those of the digital arts, but different.

ANNE LAFORET

+ INFO:

DOCAM: < www.docam.ca >

Variable Media Network:
< www.variablemedia.net >

Seeing Double:
< www.variablemedia.net/F/seeingdouble/ >

THE SCHOOL OF NETWORK PRACTICES

LABtoLAB is an itinerant university project, launched by the Nantes network Crealab, which has developed a series of workshops over the past two years in various European "Labs" to explore the relationship between "art / education / technology". At a time where knowledge and the economy have merged together, the spaces in the digital creation landscape dedicated to the transfer of knowledge have come to be a "neutral territory" we need to protect.

Crealab in 140 characters

In the beginning there was Crealab, a network of associations and collectives in Nantes, born in 2007 (APO33 + PiNG + ECOS + La Fabrique du Libre + Lolab), each of which is involved in the field of art and technology, all with values and operating methods similar to those of the free-ware movement. Together, in Crealab, we devote time to the transfer of digital creation knowledge and skills, and set up a travelling, cooperative space for research and creation. A manifesto in under or close to 140 characters.

Peer-to-peer transfer

One of the first activities to come out of Crealab was in the form of the "OpenAtelier" (weekly exchange workshop). These OpenAteliers are spaces dedicated to work, presentation (of a variety of projects and viewpoints), learning, and practice (testing, prototyping, design), based on open participation; the learners take it in turns to be participants and group leaders. It's an activity that conducts research

(into itself) and evolves in function of the "community of the curious" that gradually takes shape around it. But just who are "they"? The students-participants-group leaders are students, artists, multimedia software developers, workers from the culture industry, members of associations, craftsmen, citizens, web surfers, etc. With the knowledge and skills assembled in Crealab, its members take part in an increasing number of formal and informal teaching activities (from festival or art school workshops to university seminars or courses). These situations (peer-to-peer transfer, schools seeking multi-task teachers) are a sign of the rise of a new, intermediary educational arena; and this new arena is a direct answer to the way that internet and digital media have changed the way we produce and exchange knowledge.

From Crealab to LABtoLAB

This realization led to the idea of scrutinizing the educational arena, such as it was emerging within Crealab, via the creation of links with other initiatives. Europe turned out to be the natural scope in which to experiment with a temporary, nomadic university. As for project partners, just as naturally, from lab to lab, along the network, connections snapped into place almost from the start.

So when, in January 2009, Crealab invited Madrid's Prado, Budapest's Kitchen, and Brussels' Constant to Nantes, to work on further developing the project, we were immediately met with a number of knowing grins: Nantes has its OpenAteliers on Thursdays, and so does Madrid ("Medialab Thursdays"), Constant has them on Saturdays (the "Samedies"), while Kitchen also cooks it up to an informal sauce ("Open Days").

Popular cuisine, organic university

So just what's stewing at this cycle of workshops? Well take the first stage, in

Budapest, with four members of Crealab, Constant and Prado Medialab in the Kitchen. The participants examine and compare their realities – pointing out differences between the different labs, their skills and know-how, their operations – both in theory (discussions) and in practice (displaying data, mutualization via a shared web site). Everything plays out organically, according to the motto "learning-by-making". Also on the programme are interactions with the net (live stream) and with the local scene (visits, discussions). New members make the journey, and the debate takes root in the local context, thus adding more pertinence to the question of the role of a lab in the city.

TralalaLab

LABtoLAB is far from being a reflection of the diversity of labs that have sprung up in all four corners of Europe. It's more of a pilot project. It seeks to open itself up to other experiments through a platform for exchange and discussion on the subject of "art / education / technology," in a knowledge society that rhymes with innovation and poles of competitiveness. The subject, indeed, seems to be of considerable importance, given the different European events that have taken place over the past six months (Grow your own medialab, The Future of the Lab, Labs for a more innovative Europe, etc.) So perhaps, yes, maybe LABtoLAB is something like a "committee to render visible" unique practices.

CATHERINE LENOBLE (Ping - Crealab)

+ INFO:

Constant < www.constantvzw.org >

Crealab < www.crealab.info >

Kitchen < www.kitchenbudapest.hu >

LABtoLAB < www.labtolab.org >

Medialab Prado < www.medialab-prado.es >



/// Janvier >>> Avril 2010 à **Kawenga** ///

Annie Abrahams présente "a shared still life / une nature morte partagée" + des rendez-vous autour du projet "Huis Clos / No Exit" /// la Cie "les faiseurs de pluie" sont en résidence pour développer leur nouvelle création intitulée "Noyés" et proposent des rencontres avec le public /// la Cie "comme ça" de la chorégraphe Muriel Piqué est en résidence pour un temps de recherche autour du projet "Avec Vannina Maestri..."

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CHINA DIGITAL ART ASSOCIATION

China Digital Art Association (DAC) is a well-known and fresh institution among modern Chinese arts organizations. At the end of 2007, some people with different work backgrounds from contemporary art, the Internet, and media founded this group. In less than 2 years, DAC has been invited to hold academic forums, new media art exhibitions, and multimedia performances in Beijing, Shanghai, Hangzhou, Hong Kong, Taipei, and Kuala Lumpur. The most representative and outstanding Chinese artists such as Miao Xiao Chun and Feng Meng Bo cooperated with DAC to promote their art work.



+ INFO:

< www.dacorg.cn >

DAC also cooperate with cross-cutting institutions both domestically and abroad, such as the recent high-profile event DAC, the 13th Hong Kong Microwave International New Media Arts Festival which invited DAC to organize a "Digital Art China @ Hong Kong" exhibition; there is also the Malaysian National Art Gallery, and the Malaysia Art Fair Expo, which held the "Digital Art China @ Malaysia."

This December 23, DAC and the China Central Academy of Fine Arts co-sponsored a lecture entitled "Ars Electronica thirty years," a seminar held in Beijing. Ars Electronica Festival digital project director Ingrid Fischer-Schreiber made a special trip to Beijing to give a speech.

What is the DAC?

Some people say that DAC is a platform for the promotion of digital art. Others say no, DAC is not only the planning and conduct

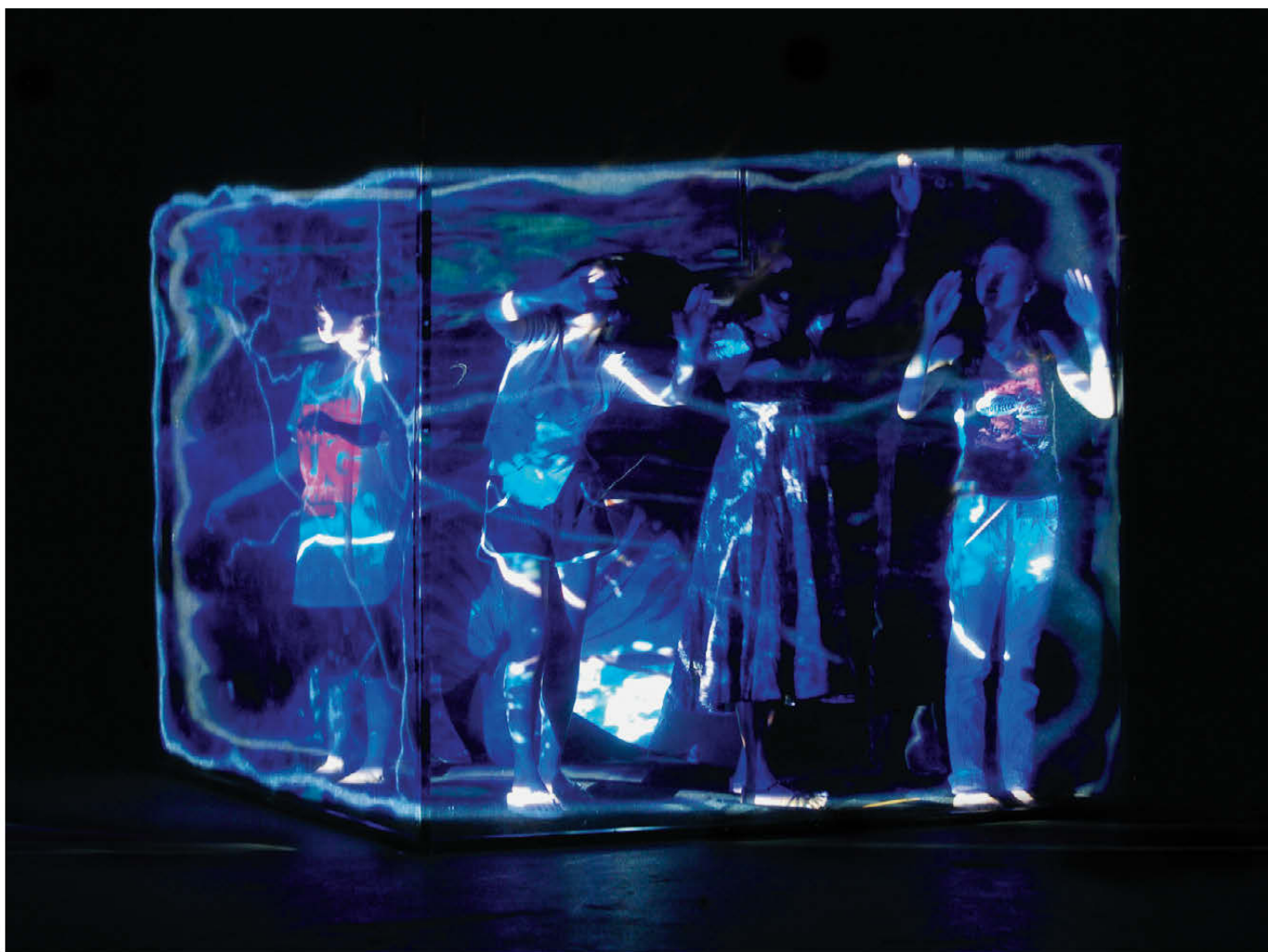
of pure digital art exhibitions, they are also very good at working with the Government and other agencies to conduct cross-border cooperation, so it is a comprehensive institution combining construction, performance, media, design, technology, and art.

"They are all right to some extent, but not completely right. DAC is actually a network of relationships, an intelligent engine." DAC's founder Joe (Wang boqiao)'s explanation for this group is that he believes that "the digitization age will change and break down barriers in many fields, art and technology will be merge, as they interact with each other in unpredictable ways. As a result, creative ideas from different industries will crash out of brilliant sparks here." DAC offers a platform where artists, scientists, developers of software and hardware, researchers and theorists from various disciplines can share their ideas. DAC think art and culture play an essential role in the social embedding of, and attitude

towards, technological developments. DAC is dedicated to the propagation and development of all forms of Chinese digital art, new media, digital video art, net art, interactive media art and so on. It also runs a Chinese digital art internet portal < www.dacorg.cn >

DAC Media Lab

Currently based in Shanghai, covering an area of more than 1000 square meters, it is China's experimental site, producing works of digital art. The lab has a research and production base for digital art and digital and multimedia technology, with a team of more than 30 people. Recently, the digital art R & D base hosted and participated in the production of the museums, galleries, new media art exhibitions, trade shows, interactive display, and demonstration projects in over ten provinces and autonomous regions, both domestically and abroad.



D.A.C.
Interactive
Multimedia
performance

Digital Art of China Project

"Digital Art of China" is an international mini exhibit-communication activity, sponsored by the Chinese Digital Art Association, which presented the latest achievements of digital technology and the arts culture. There were 6 programs including forums, exhibitions, arts festivals, lectures, performances and a City Hall Experience. Digital art of China has been held in five cities

2009 Exhibition Experience

> Hangzhou

April 2009, Hangzhou Art Fair 2009
Host: Hangzhou Culture Radio Press and Publication Bureau / Hangzhou Cultural Industry Association
This project was invited by the government of Hangzhou to organize a special exhibition. Most artists use digital, electronic, and multimedia tools and carriers; artists included the likes of scholar-artists Ma Gang (Head of the Digital Art Department in the China Central Academy of Fine Arts), and Tan Li-Qin (Professor in the Digital Arts Department of Peking University), and there was also Xu Zhongmin and Wang Zhiyuan, the cross-border contemporary art and new media art internationally renowned artist.

> Beijing

September 2009, the 5th Songzhuang Culture and Art Festival
Host: Songzhuang Culture and Arts Association
Digital Art China @ Beijing's theme is "City Index"; there were 11 excellent artists who displayed their works. Their works went beyond the traditional and inherent model of conceptual art in terms of both form and substance, focusing on the content of their work. "City Index" presented and expressed China's urbanization process from the social, political, economic, technological, and cultural perspectives, as well as the impact of these changes.

> Hong Kong

November 2009, 13th Microwave International New Media Arts Festival
Host: Hong Kong Microwave International New Media Arts Festival
The 13th Microwave International New Media Art Exhibition set up a special mainland Chinese artists' unit. As the specially invited festival partners, China Digital Association (DAC) organized and planned the "Digital Arts China @ Hong Kong" art project. The new media art from the mainland recommended by DAC was collectively displayed in Hong Kong.

The organizers said: "People feel that this is a rare opportunity to see Chinese digital art. The biggest reaction to it is to recognize the high quality of the art work, which is all actually Chinese art, and which allows them to feel a kind of "identification" and "kindness" towards them, as compared with watching foreign productions."

> Malaysia

The 3rd Malaysia Art Fair 2009
Host: Malaysia National Art Gallery / Malaysia Art Fair
Kuala Lumpur, Malaysia in November 2009 opened the 18th annual art fair in Malaysia, as an arts event in Southeast Asia, with contributions from Singapore, Indonesia, South Korea, Japan, China, Spain; in all, more than 20 countries from around the world, the plus participation of regional exhibitors. The greatest sensation of this expo was caused by DAC's exhibition. DAC's two exhibition halls were the largest space in the expo, specialized in digital art exhibitions: two exhibition areas of more than 180 square meters. One of the 12-meter-long giant projection screens drew the attention, during that evening, of more than one thousand festival-goers.

ERICA YANG

RENCONTRES PROFESSIONNELLES 04 & 05.03.2010 MONS (BE) VIA IO

Mylène Benoit + Olivier Normand {fr}

Roger Bernat {es}

Christian Châtel {be}

Valérie Cordy {be}

Thierry de Mey {be}

Cie ASAP — Magali Desbazeille et Siegfried Canto {fr}

Clorinde Durand {fr}

Cie Haut et Court {fr}

Joji Inc. — Johanne Saunier & Jim Clayburgh {be}

Cie TF2 — Jean-François Peyret {fr}

Claudio Stellato {be}

Stillab — Kris Verdonck {be}

Théâtre à cru {fr}

L'Unijambiste — David Gauchard {fr}

Cie du Veilleur — Matthieu Roy {fr}



THE UTOPIA OF EXTREMES

Polar zones? Spatial or polluted zones? What kind of spaciousness applies to today's extreme environments? Can art be an indicator of our ability to occupy them? For its tenth edition, the **@rt Outsiders** Festival continued its reflection on a world where man becomes totally aware of his connection with these universes, hostile or familiar, to be discovered or protected...

New Forms of Transdisciplinarity

Events like @rt Outsiders, reinventing in their own way new forms of transdisciplinarity, are rare. Far from limiting themselves to the unique production or presentation of troubling pieces of art, this event pushes us more to think. Original thoughts, desired by its mentors Annick Bureau and Jean-Luc Soret, like a crossroads of art and new technologies, of human sciences and environmental issues. An exploratory field that finds its place, naturally, at the Maison Européenne de la Photographie, a place that in essence presents itself as a vector of suggestive reflection, where image reality produces imaginary mental projections, and therefore considerations that are sometimes utopian.

For its 2009 edition (from 09/09 to 11/10), reflection and utopia therefore rhymed with *(In)Habitable ? L'art des environnements extrêmes* ((Un) Inhabitable? The art of extreme environments), proceeding from a powerful contradictory logic: the initial extreme zones (space, polar zones) are potentially becoming more and more inhabitable while our societies are becoming more and more *extreme*. Icing on this slightly bitter cake: these are the same technological tools that consecrate this contradictory movement. Nuclear energy, and high tech progress, support our impulses and expand the realm of possibilities in terms of physical matter or spatial conquest, for example, but it's also because of them that tragedies like Tchernobyl make entire zones uninhabitable.

Reflective mirrors

Consequently, the works presented were like reflective mirrors. On one side there was the artistic translation of the environmental abyss of our highly technical societies. In *Sounds From Dangerous Places, Chernobyl*, by Peter Cusack, sound sequences were illuminated in a ghostly way by pictures of fixed places, letting the danger appear behind seeming tranquility. In *Altitude Zero* by Hu Jie Ming, the viewer, by looking through a porthole, can make traces of sea pollution float up to the surface...

On the other side, reflections on tomorrow's housing revealed themselves in all their poetical attitude. The idea of the garden that's flown to space, floating in weightlessness in the installation *EPO4 - Dewey's Forest* by Shiro Matsui, or in the symbolized shape of the *Rose de Mars*, exhibited in its Martian atmosphere, simulated in a beamed box, by Howard Boland and Laura Cinti. In *Singular Oscillations*, it's Bradley Pitts' body that floats in weightlessness, in space, searching for a new immersion in another environment.

Antarctica, utopia Land

Already tackled in the 2008 edition, the case of the Antarctic, which crystallizes conflicts and reflections, seems to contain all of these issues, which turn out, sometimes, to be strangely complementary. As the last utopian place on the planet – being a territory belonging to all of humanity, *reserved for peaceful activities*, as stipulated in the Antarctic Treaty of 1959

and in the Madrid Protocol-- it arouses the interest of artists. All the more so because we are in the International Polar Year, and their presence on the most austral land of the planet was supported, particularly, by institutions like the Institut Paul-Émile Victor in France... As a result, @rt Outsiders 2009 presented, quite pertinently, pieces of art which opened up this Antarctic land to practices of artistic valorization.

Sound practices, with the American artist Andrea Polli, translate, in *Sonic Antarctica*, different scientific and climatic data into a soundtrack in which natural recordings, and extracts of interviews with scientists about global warming, are jointly incorporated. Human practices, with *Colonization 2041* by Catherine Rannou, a combination of written and audiovisual documents, shows the development of scientific stations in the Antarctic, and therefore the progressive *urbanization* of this continent. Finally, there are political and sociological practices, with the set-up of the Antarctic universal passport by Lucy and Jorge Orta, a process supported in situ by their *Antarctic village*, a collection of modular tents made up of flags and clothes sewn together to illustrate the multiplicity and diversity of the world's people. What if the consensus for a more livable world was for once that is going to extremes...?

LAURENT CATALA

+ INFO:

< www.art-outsiders.com >

(AGENDA)



February 2010

BOGOTRAX

01-02-2010

BOGOTA, COLOMBIA

Bogotrax is a self made festival of electronic music and culture, a 10 day non-stop experience with concerts, workshops and conferences going on during the day and events + outdoor parties happening at night.

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

SONIC ACTS XIII

25-02-2010 to 28-02-2010

AMSTERDAM, NETHERLANDS

The thirteenth Sonic Acts Festival in Amsterdam is entirely dedicated to the exploration of space in performative and audiovisual art, film, music and architecture.

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

WINTERWORLD

06-02-2010

KOBLENZ, GERMANY

Electronic music.

< <http://www.nature-one.de/events/winterworld/> >

EPIDEMIC EXPERIENCE 7

27-02-2010

SELSTAT, FRANCE

Electronic music.

< <http://www.myspace.com/EpidemicExperience> >

TRANSMEDIALE

02-02-2010 to 07-02-2010

BERLIN, GERMANY

The transmediale.10 festival features a packed week of exhibitions, talks, conferences, performances, workshops and more.

< <http://www.transmediale.de/en/Festival/all> >

CIRCUITS ECLECTIQUES

12-02-2010 to 13-02-2010

EVRY-ESSONNE, FRANCE

Digital art.

< <http://www.theatreagora.com/2009/06/circuit-eclectique-05/> >

march 2010

AV FESTIVAL

5-14/03/2010

ENGLAND

AV Festival is an international festival of electronic arts featuring visual art, music and moving image, in different cities of the North of England.

< <http://www.avfestival.co.uk> >

BEMF - Brussels Electronic Music Festival

26 > 28.03.2010

BRUSSELS, BELGIUM

More than 30 DJs, musicians and VJs.

< <http://www.bozar.be/activity.php?id=94058&selectiondate=2010-01-20> >

EUROPEAN SPIRITUAL FILM FESTIVAL

27-28/03/2010

CLICHY, FRANCE

Feature films and short films : fictions, documentaries and animated films.

< <http://www.festival-esff.com> >

FRANCE

Exit Festival is an international festival arts featuring visual art, music and moving image.

www.maccreteil.com/index.php?rubrique=exit

LES JOURNÉES ÉLECTRIQUES

25 27/03/2010

ALB1 FRANCE

Contemporary Music.

< <http://www.omea.net> >

LES PRINTEMPS HURLANTS

18 21/03/2010

ST ETIENNE, FRANCE

Alternative cultural Encounters.

< www.lesprintempsurlants.fr >

MIDFORMS FESTIVAL (MFF)

01/03/2010

CANADA

3-day Digital Culture Festival.

< <http://midforms.wordpress.com> >

RADAR

01/03/2010

mexico

Festival of Contemporary Music, dedicated to free improvisation, ambient and experimental electronica.

< www.radar.org.mx >

Re:media 2010

01/03/2010 - 10/04/2010

FRANCE

Theater to investigate our « information society» .

< www.digitalarti.com/en/festival/remedia_2010 >

SIGHTSONIC

01/03/2010

YORK, UNITED KINGDOM

SightSonic, based in York, is a year-round digital arts event, culminating in an annual international digital arts festival.

< www.sightsonic.com >

TDK TIME WARP

01/03/2010

MANHEIM, GERMANY

Electronic music and digital arts (video projections, lives, DJ-sets, workshops, conferences, performances, movies-mix, etc).

< <http://www.time-warp.de> >

via

2-14/03/2010

MONS, BELGIUM

International festival - theatre, dance, music and digital arts -
Initiated by the team of Manège Mons - Maubeuge.

< <http://www.lemanege.com/via2010/> >

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prix internationaux
des musiques nouvelles

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THE INTERNATIONAL DIGITAL ART COMMUNITY

Digitalarti welcomes digital art pros, artists, Festival organizers, journalists, collectors, galleries, institutions, digital art fans and all Festival-goers around the world, and invites them to share experiences, information, artworks presentations, and use the tools and data bases.

DIGITARTI INNOVATION

Digitalarti, the first international portal dedicated to digital art allows managers of companies and agencies to be associated with innovation and to participate in the development of digital art.

Digital art is at the forefront of innovation. New creative products, new uses for existing products or services... It is essential for every company, for the R&D and marketing departments, to follow those new trends and participate.

As it is the leading media tool covering digital art, being referenced on DigitalArti is a must. To reach pros and artists, or to be recognized by the digital art public and contemporary art lovers at large ... digitalarti.com provides companies a new way to be well-known and to communicate.

In addition to the services listed above, Digitalarti provides specific promotions and a variety of services around innovation and promotion – for example, Digitalarti proposes an art-rental program targeting enterprises and public spaces.

To contact Digitalarti, please email us at < info@digitalarti.com >

We welcome comments, suggestions, problem reports, partnership proposals, etc.
Feel free to email us.

The Digitalarti team

DIGITAL ARTWORK ACQUISITION AND PROMOTION

Digital Art International also manages a digital-art acquisition and promotion company: Digital Art Promotion.

< www.digitalarti.com/en/blog/digital_art_promotion >

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www.tilt-festival.org

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