

The Year We Make Contact

20 Years of Media-Scape Dedicated to Pierre Schaeffer

Exhibition of video, computer and sound installations, photography and holography, performances, screenings, concerts

Zagreb, 8–29 October 2010

CURATORS AND ORGANIZERS

Media-Scape exhibition (8–29 October 2010) and performances (8 and 9 October 2010): Ingeborg Fülepp and Heiko Daxl

Curatorial and technical assistance: Iva Kovač and Martina Vrbančić

Press: Iva Kovač

Technical assistance: Mihael Pavlović

Concerts and film programs (8 and 9 October 2010): Nikša Gligo, Seadeta Midžić, Daniel Teruggi, Dalibor Davidović (Jocelyne Tournet)

Press: Bruno Bahunek

Media facade screenings: Tihomir Milovac

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Nikša Gligo, Seadeta Midžić, Daniel Teruggi, Dalibor Davidović, Jerica Zihrel

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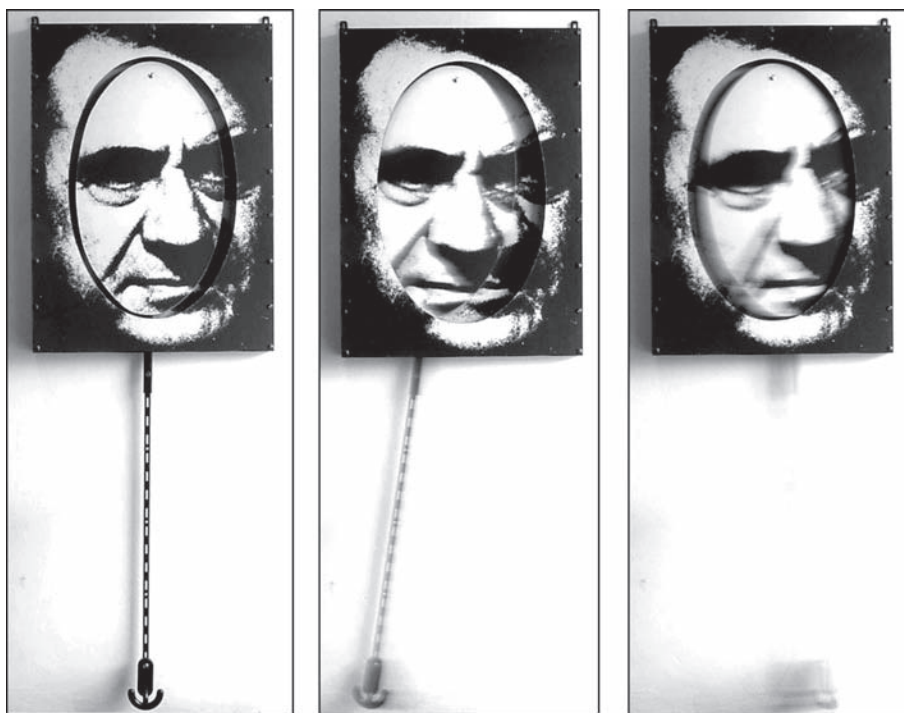
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Enes Midžić: *Schaeffer Portrait Mobile No. 1*, 1972

Preface

The idea was conceived back in 2007, at the Media-Scape symposium held in Novigrad/Cittanova in Istria. The title of the symposium and exhibition was “(Per)mutations” and I was invited to give a lecture of my choice. As I had continually been dealing with Schaeffer’s theories for the previous twenty years (due both to personal and professional interests), I proposed the lecture “Permutations of Sound into Music: Pierre Schaeffer’s Idea of ‘Abstractness’ and ‘Concreteness’ of Music”. There were no musicians in the audience, which consisted mostly of media artists. For many of them Schaeffer’s name itself was a novelty.

However, both Ingeborg Fülep and Heiko Daxl, the founders and inspirers of Media-Scape, decided to delve more deeply into Schaeffer’s concepts. And so it all began! Seadeta Midžić, who used to work with Schaeffer in Paris, joined the group. Jerica Zihlerl, director of the Museum Lapidarium and Gallery Rigo in Novigrad, moved to Rijeka, where she became director of the Museum of Modern and Contemporary Art, Media-Scape moved to Zagreb. Therefore we decided to divide the content between Rijeka and Zagreb.

There are further important details that justify this tribute to Schaeffer in Croatia. In the sixties he had been very close to Zagreb Music Biennale, an international festival of contemporary music. He had also been invited to deliver several lectures at the Zagreb Television and had published some texts in the journal Bit International, dedicated to information theory and new aesthetics. I think Mrs. Midžić will explain this connection more precisely in her text. Not to forget: I think that in 1994 Mrs. Midžić conducted the last interview with Schaeffer at his home, which was later broadcast by Zagreb Television as a homage to Schaeffer, following his death on August 19th, 1995.

Moreover, Ivo Malec, our esteemed composer, is Schaeffer’s very important follower. One might even say that Schaeffer is present in Croatian music as much as Malec is its representative.

Nikša Gligo, 2010

info.hazu.hr/niksa_gligo_en_biography



Photo: media in motion

The Subject Between Traditions and Collective Memory

by Heiko Daxl and Ingeborg Fülepp, 2010

“The cult of info-technology underestimates the role of experience and pre-existing knowledge in the processing and generation of new knowledge.” – Jules Marshall in *Mediamatic*

Although the necessity to reconsider traditional terms is becoming ever more urgent today, avoiding them through redefinition would be not only absurd and perilous, but above all naive. However, in most cases neither can we be guided by them. Subsequent events are not independent from each other. Events of the past in a way cause the events of the future. Time runs in its own direction and absorbs everything that happens. The feeling that there is a sequence results from our inner association between past and new events, even though there may be no linear causality. It is likely that causality exists only as an individual experience. The past is seen as fact, as unchangeable. On the other hand, the future has potential, it is a possibility. Events of the future are open and characterized by not yet known or experienced facts.

“Aboriginals, when tracing a song line in the sand, will draw a series of lines with circles in between. The line represents a stage in the Ancestor’s journey. Each circle is a ‘stop’, ‘waterhole’, or one of the Ancestor’s campsites.” (Bruce Chatwin: *The Song lines*) If events are facts at any time, generally speaking what we have is only a possibility to explore the undiscovered and to open our consciousness to it. This actually creates nothing new, but it links facts in a different way. Does this not provide opportunities for free structure, for conception and creation in the very sense of the word? Today we know that we are not observing the world in an objective way, but that we are always a part of the observation.

The determining linear principle of classical causality is no longer helpful in achieving an understanding our present world. It is often replaced by a non-linear auto poetic philosophy. Such new systems of thinking acquire and keep their identities, even though their components are constantly changing or interlinking. Talking does not provide sufficient explanation through the mechanistic function of its parts. “The function of an auto poetic awareness is the observing and listening to the reality, in order to rethink it in the mirror of one’s mental repertoire and recombine it with inner plans and images. So concepts of the world and cultures can progress, e.g. reflections of inner concepts in which we move and act. ‘We’ are the human society, on the one hand created by ourselves, but on the other integrating us in its network. By creating our culture we are creating our conditions as well, and ultimately the structure of our future.” (Ronald Fischer).

Science is gradually transforming the conventional view of our universe into a complex system of interdependencies which is not only beyond a layman’s grasp, but challenges even the absolute proof of mathematics and physics. Random, chance, dynamic, erratic developments, instability or simply put, the dissolution from order to chaos are synonymous with this confusion, a kind of Heisenberg’s “relation of the unsharp” of causality. Today we have reached a state in which our world appears to be a gigantic laboratory, more uncontrolled than controlled.

In a world accelerated by means of transportation and media our ability of absorbing sensory impressions has also been accelerated; nevertheless, we can say that media is still following the constructions of images that have been developed according to older techniques. Technological evolution is apparently simi-

lar to the biological: i.e., as a rule – even if the opposite is proclaimed – nothing new is ever developed out of nothing, but new constructions are always built on the foundations of the old. Perception is the verification of pre-dreamed hypothesis. We are looking for so much order that the world indeed appears senseless, and for so much chance that it appears truly boring. A new mode of creativity is shaping its form. This mode is a transversal one, because it operates between the faculties and categories. Through navigation and inter-linking it is on the way to new forms and views.

“It is possible that for example someone who is used to such transversal work has a much deeper understanding of the ‘ratio ascend’ of the present society than would be possible through long-term study of sociological, culture-diagnostic or philosophical writings. Such an interdisciplinary view may lead to the solution of an old philosophical problem of our century, the question of how highly different rationalities – this difference determines the dynamics of modern times – are connected, how come that today, in such a diversity of rationality, reason is still possible.” (Wolfgang Welsch). This complex confusion is a challenge to achieve new perspectives in the time of staggering definitions.

What we can derive from tradition is the richness in the multiplicity of the regional and individual, the suspension of norms and standards by a global dogmatism, which can help us avoid the alienation from future experiences. We should let traditions act on us; we should take time and let them echo while we rethink them. What we should add is our engagement in a peaceful but discursive thinking, which will hopefully shape a future more fit for man. Future lies in open communication, the plurality of traditions, in which every individual can prove his or her competence. It is not reserved only for teams, parties or political, diplomatic, economic, media or cultural groups, which are trying to impose all kinds of concepts, even what an apple should look like. It is the task of the individual to look around, to experience and to accept advice from time to time, to re-focus for transparency. Because the belief that history develops following a logic no longer correlates with facts.

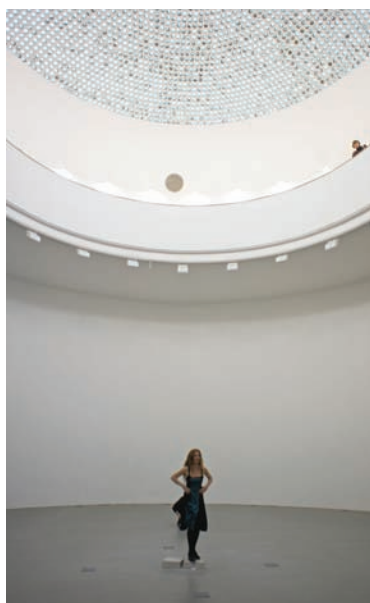
“Information is a difference that makes the difference” (Gregory Bateson) and not an endless recognition of the ever same patterns.

Maren Strack

Ytong



Photo: Sibylle Hoessler



The performance artist Maren Strack dances on a synthetically manufactured Ytong stone. Her dainty dance shoes have not only high heels, but also martial-art-style spikes. Her deceptively delicate feet dance and tap on the stone block in Flamenco style. Her immense strength passes through the feet onto the stone. The observer's attention is not focused on the whole of her attractive figure, as in conventional Flamenco dancing, but rather on her feet, doing often overlooked core work. Slowly the rock under her feet gives way, in a cloud of dust its surface crushes, its density pulverized. It finally explodes from the center outwards as a result of the dramatic acceleration of the feet dancing, stamping and hammering.

Photo: Bojan Baletić



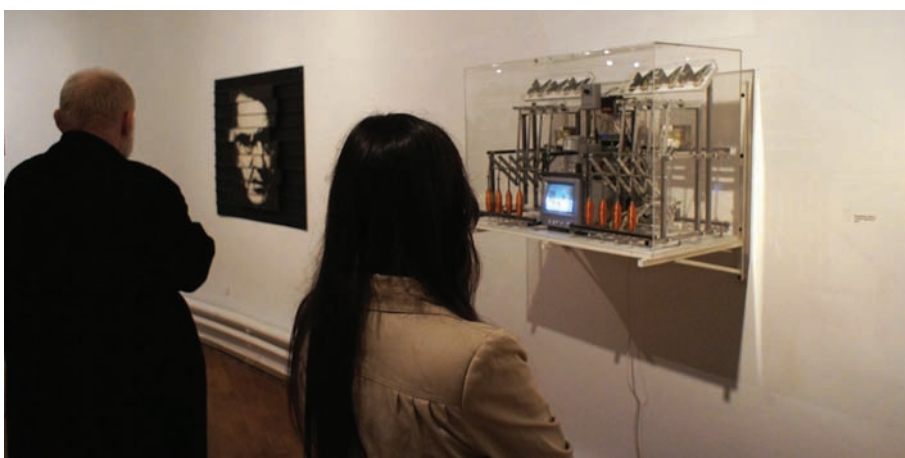
Photo: media in motion

ABOUT THE ARTIST

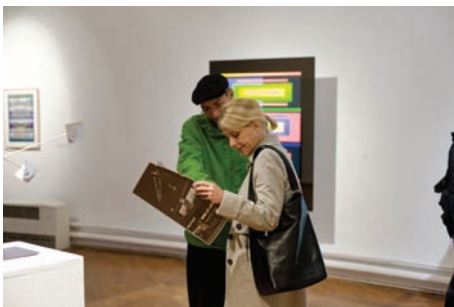
Born in Hamburg in 1967, **Maren Strack** is a sculptress, choreographer, dancer, and musician. She studied at the Academy of Visual Arts in Munich. At the same time, she studied flamenco with Gonzales Reyes and became a longtime member of his company. During her studies, Strack got involved in sculpture and movement/dance and set up kinetic installations and performances. Her first full-length performance was awarded the promotion grant for theater/dance of the city of Munich in 1995. Since then she has primarily developed solo pieces and installations, which have been shown internationally and received numerous awards, including the Special Prize for the Best German Solo Dance and the Autorenpreis des Jungen Theaters Bremen. She was awarded scholarships at the "Künstlerinnenhof Die Höge", (Bassum 2000), the Akademie Schloß Solitude, (Stuttgart 2001), and the Künstlerhaus Lukas, (Ahrenshoop 2006). Since 2008 she has been a visiting professor at the Art Academy Weissensee.

Among Maren Strack's numerous performances are "Die Tanzstunde" (Video-Dance-Installation, 1998), shown at the Art Frankfurt and the Künstlerhaus Mousonturm in Frankfurt. "ICE Lise Meitner" (1999) was invited by the Theaterfestival SPIELART in Munich, by Theaterhaus Gessnerallee in Zurich and by Berliner Festspiele 2002. Her Performance "Latex" (1999) was shown at the Rencontres Choreographiques Internationales Seine-Saint-Denis in Paris, at Le lieu unique in Nantes, at Kampnagel in Hamburg as well as in the Museum of Modern Art in Barcelona. "muddclubsolo" (2001) was invited to the Foundation Cartier pour l'art Contemporain as well as the Ménagerie de Verre in Paris, to the Städelmuseum in Frankfurt and to the Festival Bellone-Brigittines in Brussels. Maren Strack's performance "6 Feet Deeper" in collaboration with post theater was opened in Munich's Deutsches Museum in January 2004 and then shown at many festivals, including the Tanz im August Festival in Berlin and at YCAM and BankART1929 in Yamaguchi and Yokohama, Japan. For the piece "Figure 8 Race" she received the Bremen Author's Award. The production was invited to several festivals, among them "Tanz im August" (2006), "Pina Bausch Festival" in Essen (2008) and Theaterszene Europa 2010 (Cologne). — www.maren-strack.de

EXHIBITION, HDLU GALLERY "RING"



Photos: Bojan Baletić



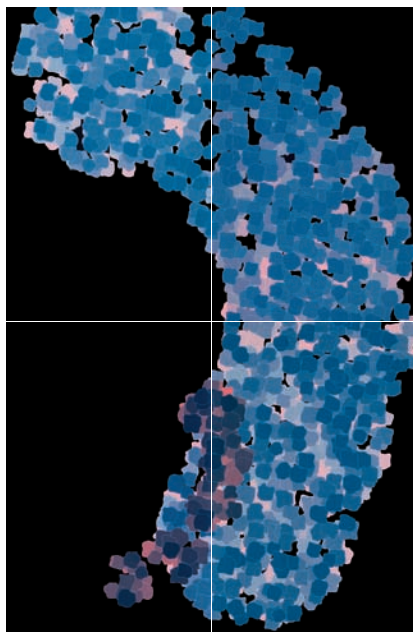
Photos: Sibylle Hoessler

bcd cybernetic art team

Bonačić Vladimir Bonačić † (artist and cybernetician)
Cimerman Miro A. Cimerman (computer expert and consultant)
Donassy Dunja Donassy (architect and artist)

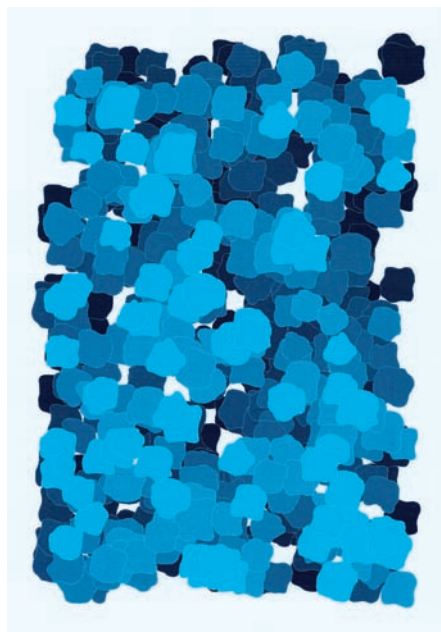
Corp de Galois

Four computer graphics, 1984, 85 × 55 cm each



Galois Orbit 84

Computer graphic, 1983, 85 × 55 cm



The graphics reveal an otherwise unknown, multi-faceted dimension of the abstract Galois fields, named after the French humanist and mathematician Evariste Galois (1811–1832).

bcd cybernetic art team have been working together since 1971 in the fields of cybernetic art, design and science. They simultaneously performed scientific and artistic research as part of a single goal, which is to bring together the two worlds. In 1972 they established The Jerusalem Program in Art and Science. It was set up as an internationally oriented interdisciplinary study aimed at bridging the gap between institutions of higher learning, and dealing primarily with either art or science. The Program combined ethics, sociology of art and science, hidden data structures, cybernetic art, dynamic lighting of the environment and some aspects of computer-aided design.

In their work, bcd cybernetic art team mainly explored the algebraic structures of Galois fields, revealing the existence of hidden variables. In 1980 they settled in Germany, where they continued to work in the field of cybernetic art, parallel processing, pattern recognition, communication design and real-time imaging. Their work was used by the media to present socio-political sciences. Their focus has always been on bridging art and science and the impact of technology on the information society.

Vladimir Bonačić

The video presentation of Vladimir Bonačić and his Dynamic Objects at Media-Scape 2010 was realized in the form of a digitized 8 mm film of approximately 9 minutes. It documented the one-man exhibition in The Israel Museum, Jerusalem, in 1975 and comprised a short statement by the author about his cybernetic art. The photo below shows one of his Dynamic Objects, which generates visual as well as tone patterns of the Galois field. This photo served as a basis for the poster for the exhibition "bit international – [Nove] Tendencije – Computers and Visual Research – Zagreb 1961-1973" at ZKM (Center for Art and Media) Karlsruhe, Germany, 2008/2009. The poster was exhibited at Media-Scape 2010. The original computer sculpture was conceived and built in Zagreb (1969-1971) and was first exhibited at the Paris Biennale 1971 and later at UNESCO, Paris, on the occasion of its 25th anniversary. Subsequently, in Jerusalem (1974-1975), upgrades to the object where made (by bcd cybernetic art team) that extended its interactivity level by the use of an external graphical computer (DEC GT40) which combined a light pen with an interactive computer monitor as a new interface. Later on, in Wiesbaden (1983), the interaction with the object was further enhanced (by bcd cybernetic art team) using a Compaq Portable PC allowing for a new dimension in rhythm control ("floating rhythm"). — www.mitpressjournals.org/doi/abs/10.1162/leon.2008.41.2.175

GF. E(16,4) – CNS M

Dynamic Object, 1969-1971, 178 × 178 × 30 cm, weight approx. 1/2 t, DVD video presentation



Detail of GF. E(16,4) – CNS M, © bcd cybernetic art team

ABOUT THE ARTIST

“**Vladimir Bonačić** (1938–1999) worked at the Croatian National Research Institute Ruđer Bošković in Zagreb from 1962, where he headed the Laboratory for Cybernetics from 1969 to 1973. He earned his PhD in 1968 in the field of pattern recognition. In 1968 he began his artistic career under the auspices of the international art movement and network New Tendencies (NT), at the Gallery for Contemporary Art of Zagreb. His artworks were made following exact mathematical methods (the algorithm of which is con-



tained in the title of the work), while viewing them leads to cognitive insights through observing pseudorandom sequences of visualized symmetric or asymmetric compositions of resulting from the mathematical algorithms of the Galois field (part of abstract algebra). The Galois field was an overall inspiration to Bonačić whereas his artistic path is inseparable from NT and its world view of the synergy between science and art.

As part of the Tendencies 4 exhibition in 1969, Vladimir Bonačić had 15 gallery exhibits and an installation in a public space, a 36-metre-long, computer-generated light installation DIN. PR 18 at Kvaternik Square in Zagreb. The installation consisted of 18 elements, each of which had 5×3 grid light matrix. The installation performed a light show that flickered Galois field patterns of the irreducible 18th degree polynomial. [...] Bonačić received the Award for Computer and Visual Research for

art with us, art newspaper, Association for Interdisciplinary and Intercultural Research, Zagreb and Darko Fritz, 2009

his participation in the exhibition Tendencies 4. The panel of judges – Umberto Eco, Karl Gerstner, Vera Horvat-Pintarić, Boris Kelemen and Martin Krampen - appreciated ‘the harmony between the mathematical consequences within the programming and the visualizing of the process resulting from the programming. We praise especially Bonačić’s new approach entailing the solving of problems by including a picture and not a number as a parameter, thereby rendering possible a solution of much more complicated problems.’ [...] Using his computer generated installations in public space, it was probably Bonačić who, however briefly, made the utopia of NT, developed in the early 1960s by Matko Meštrović and other NT theoreticians, come true: the work was exact, science was humanized, art was rendered scientific, the work was realized by using machinery, programming dedicated software and constructing new hardware, it could be reiterated, it was socially active and democratic – it even had a utilitarian function as city lighting.”

(Excerpt from *art with us* by Darko Fritz)

Paulo C. Chagas and Lynn Lukkas

Temporal Properties of the World (Section 1)

Film and media installation, 22 min., 2010–2011. Interactive work: collaborative performance by Paulo Chagas (composition) and Lynn Lukkas (video)



Photo: media in motion

Temporal Properties of the World (TPW) is a new work by the film/video artist Lynn Lukkas and the composer Paulo Chagas merging film and music in a production exploring the nature of time. Employing the five fundamental properties of time (duration, passage, rate, order and direction) TPW delves into the human experience of time in its multi-faceted and mysterious appearances. Focusing on four moments at different points in the life of the female main character, the film offers four short stories about time, experienced through time. The main character in TPW is nameless. She is less a single personality and more a unique constellation of multiple personalities experienced through the course of a human lifetime.

ABOUT THE ARTISTS

Paulo C. Chagas (1953) is a Brazilian composer, active in Europe, Brazil, and the United States. He studied Composition at the University of São Paulo (1973–9), Composition, Orchestration and Analysis at the Liège Conservatoire (1980–82), and Electronic Music Composition at the Academy of Music in Cologne (1982–9). From 1990 to 1999 he served as musical adviser and composer-in-residence at the electronic music studio of the WDR in Cologne. He is currently Professor of Composition at the University of California at Riverside.

A very versatile composer, Chagas has written over 100 works of vocal, instrumental and electro acoustic music. His works have resulted from numerous commissions and fellowships from 1977 to the present and have been performed in Russia, Germany, Belgium, France, South Korea, the USA and Latin America to public and critical acclaim. At the 'Sonidos de las Américas' festival of the American Composers' Orchestra (1996), his orchestral work Eshu: the Gates of Hell was performed at Carnegie Hall. He is also a prolific author of articles on musical technology, semiotics theory, and Brazilian music.

Chagas has stated that his music is characterized by the relationship of the musical traditions of the world and the search for new forms of expression. In his work the ritual and technological aspects of music are not viewed as opposites. He believes 'we are at the beginning of a big change in our aesthetic perception, where the usual sensory impressions like seeing and hearing will influence each other much more than in former times'. In his music he thus attempts to integrate music with other forms of art and expression.
— www.paulocchagas.com

Lynn Lukkas is an Associate Professor in the area of Time and Interactivity in the Department of Art at the University of Minnesota. She previously held academic appointments at Oberlin College and Saint Johns University. Since receiving her M.F.A from the Rhode Island School of Design in 1988 she has taught extensively in the areas of video, experimental media arts, interdisciplinary and collaborative practices, art and technology, performance and photography. She has worked with students across the arts often serving on Masters and Ph.D. committees in departments of Theater Arts, Music, Architecture and Design.

She is the recipient of numerous awards including a National Endowment for the Arts Fellowship; an Arts/Midwest NEA Fellowship, a Bush Foundation Artist Fellowship; three Jerome Foundation Fellowships in Film and Media Arts, Travel-Study and Emerging Artists; two McKnight Foundation Fellowships in Photography and one in Interdisciplinary Arts; a Diverse Visions Grant to Interdisciplinary Artists and two Minnesota State Arts Boards Fellowships among others. She recently received significant funding for her creative work from the University of Minnesota Office for the Vice President for Research and the Institute for Advanced Study for her most recent creative research project, Telling Time (working title). She has been awarded several grants and fellowships to fund academic program development in the area of media arts and new media and to sponsor academic symposia.

Recent exhibition venues include Beijing Film Academy, Beijing, China; Spark Festival of Electronic Music and Art, Minneapolis; Interactions Labor, Gottelborn Germany; Cleveland Performance Art Festival, Cleveland Ohio; Intermedia Arts, Minneapolis, MN; Capetown One City Festival, Cape Town, South Africa; Maine New Media / Boston Cyber Arts Festival; Elliot Smith Contemporary Art, Saint Louis, MO; Walker Art Center "Out There Series," Minneapolis, MN; Spaces Gallery, Cleveland, Ohio; Institute for Contemporary Art, Boston, MA. Residencies She has participated in a New Media Co-production Residency at the Banff Center, Banff Canada; Interaktions Labor 2004 and 2004 Gottelborn Germany and was in residence at the Institute for Advanced Study at the University of Minnesota in the spring of 2006. — www.lynnlukkas.com

Andy Cameron

Antirom



Andy Cameron presented the AntiRom project at Media-Scape 4 (Zagreb, 1995).

Photo: Bojan Baletić

The Antirom collective was formed in 1994 by a group of Londoners as a protest against “ill-conceived point-and-click 3D interfaces” grafted onto re-purposed old content – video, text, images, audio and so on – and repackaged as multimedia. The members of Antirom felt they could do better than this multi-mediocrity, or at least no worse. The idea was to explore interactivity and try to understand what made an interactive experience engaging, which was a simple question but one that proved difficult to answer. Inspired by Gerald Van Der Kaap’s BlindRom, Antirom’s eponymous first CD-ROM was a collection of small interactive pieces that were playful, fun, often silly and usually explored only one interactive idea at a time. “AntiRom offers a radical critique of the poverty of contemporary multimedia in a number of savagely ironic, absurdist and derisive satires. AntiRom is particularly against the ill-conceived grafting of point-and-click functions onto traditional linear forms. AntiRom is in favor of the development of a new language of representation, and new modes of spectatorship within the new machinery of interactivity. The position is formed by the considerable experience of members of the team within the emerging interactive media industry. The team hopes that AntiRom will be a catalyst for others to develop interactive art practices beyond the existing paradigm and explore radical new opportunities offered by interactive tools. To that end the team intends to distribute AntiRom as a free Macintosh CD-rom with no copyright restrictions to as wide an audience as possible.”

— en.wikipedia.org/wiki/Antirom

ABOUT THE ARTIST

Andy Cameron established the Hypermedia Research Centre at the University of Westminster and co-founded the influential Antirom design collective in 1995. As a partner at Antirom, an agency that investigates interactivity, he collaborated on major interaction design projects with commercial clients and arts institutions, won D&AD and BIMA awards for interaction design. In 1999, with Andy Allenson and Joe Stephenson he co-founded Rom and Son Interactive Design studio in London. In 2001 he was appointed visiting artist, and subsequently Creative Director in interaction design at Fabrica, Benetton's research centre in the Veneto in northern Italy, where he is responsible for the research program in interactive media, as well as for designing Benetton's online and interactive communication policy. He worked on United People, an interactive video installation and online community for Benetton mega stores worldwide: www.fabrica.it/ Cameron published *The Art of Experimental Interaction Design* in 2004, and has written about the politics and aesthetics of interactive and networked media, for example in the essays "Dissimulations: The Illusion of Interactivity" and "The Californian Ideology" (with Richard Barbrook), "Dinner with Myron or: Rereading Artificial Reality 2: Reflections on Interface and Art" for V2_'s aRt&D publication. — www.antirom.com

Costantino Ciervo

Urania Rephaeus

Interactive object, 2001

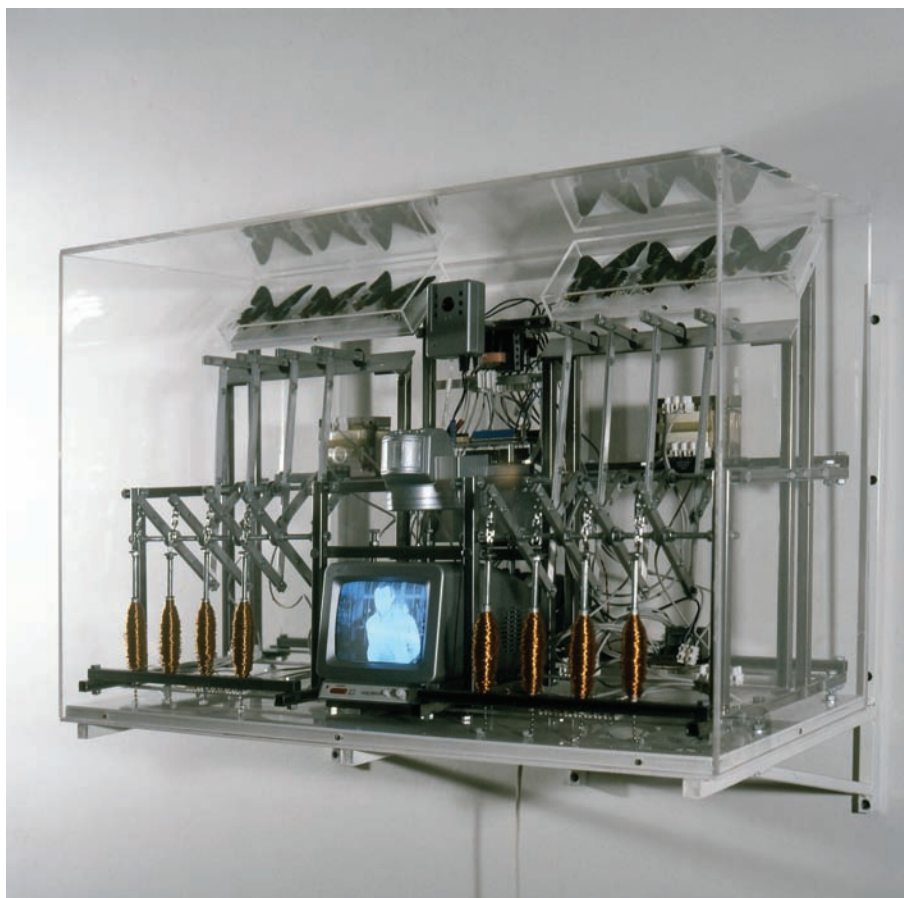


Photo: Costantino Ciervo

Mixed media, monitor, mini-surveillance camera, computer-controlled walkman, speakers, six pressed butterflies, copper coils, aluminum, steel, wood, Plexiglas, light sensor, 51.5 × 76.5 × 37.5 cm

As soon as the viewer triggers the light sensor, the surveillance camera and the monitor are switched on. He/she appears on the screen placed at eye-level. Simultaneously the walkman is activated and nature sounds such as bird song start playing.

Every twenty seconds eight tiny computer-controlled hammers pound the exotic Urania-Rephaeus butterflies placed behind the Plexiglas.

The work reflects upon society's control and the impact of capitalism on man and nature by new means of coding through science, fictionalization and manipulation. (Text: Manuela Lintl, Translation: Anita Tscherne)



Photo: Sibylle Hoessler

ABOUT THE ARTIST

Born in Naples (IT) in 1961, **Costantino Ciervo** lives in Berlin.

1975–1980 secondary school – focus on electronics .

1980–1982 studied economics and political science at the University of Economics and Trade, Naples.

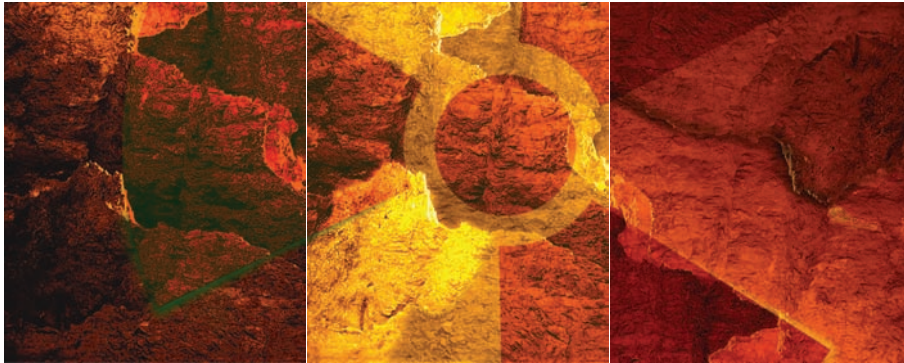
1993 Participation at the Biennale in Venice, Italy.

— www.ciervo.org

Dunja Donassy

Transformation IV – Hidden Structures

Triptychon, dimensions 3 × (75 × 58.5 cm)



The Triptychon series explores to what extent people in modern societies realize, implement and live in unity with nature.

Every graphic can stand alone. However, in the context of the Triptychon the hidden symbol of danger becomes apparent and provokes an intense perception of the viewer's living space.

ABOUT THE ARTIST

Dunja Donassy was born in Zagreb, Croatia, where she graduated in Architecture and City Planning. In 1971 Vladimir Bonačić, Miro A. Cimerman and Dunja Donassy founded the bcd cybernetic art team. They spent several years in Jerusalem at the Art Academy launching The Jerusalem Program in Art and Science, an interdisciplinary program for research and study. She moved from architecture to fine art, applied art and broadcast design. Since 1981 she has lived and worked in Siebengebirge near Bonn, Germany. After the death of Vladimir Bonačić in 1999 she has been managing the bcd cybernetic art team.

She has worked on design of Computer Controlled Lighting Systems, Microcomputer Controlled Traffic Systems, and designed digitalized Arabic characters for use on computers. She has also done research in the field of color topology and developed animated computer graphics for the German television (presenting socio-political surveys), as well as concepts and designs for virtual exhibitions.

In her artwork (graphics, installations, sculpture) she has focused on the idea of the balance between science, information technology and art.

Her ideas for art objects stem from the experience of living in completely different landscapes, as well as impressions from different cultural environments. Her work shows ceaseless awareness of the interweaving of technology with society and consequently the changes of the space and the way in which we live. Her priority is content and communication and not the technology itself.

Alen Floričić

untitled no. 01/09

Video installation 2009



Photo: Sibylle Hoessler

Strange living creatures crawl across the floor. Are those parts of a human being or a new species produced in a laboratory? In his video installation projected on the floor, Floričić composes a serial repetition of movement of a body without a head and only stumps instead of limbs. Walking over it produces a feeling at the same time unpleasant and playful.

ABOUT THE ARTIST

Alen Floričić was born in 1968 in Pula, Croatia. Graduated Visual Arts at the Faculty of Pedagogy in Rijeka. Since 1997 he is Professor at the School for Applied Arts and Design in Pula. Since the end of the nineties he has worked mainly in the field of installation video art. In his video pieces he often uses simple and “banal” subjects (most often his own figure) as a starting point for multiple time/frame manipulation. The final product, always intended to be experienced in a gallery/ installation context, although highly artificial and in some way autistic, often conveys a strong sense of humor and self deprecation. Exhibitions (short selection): “To tell a story” and “Here tomorrow”, two major surveys of contemporary Croatian art held at the Museum of Contemporary Art in Zagreb in 2001 and 2002; “New video, New Europe”, The Renaissance Society, Chicago (2004.) / 3 Croatian artist at P.S.1, New York (2005.), 51. Biennale di Venezia, Croatian Pavilion (2005.) — en.wikipedia.org/wiki/Alen_Floričić

Darko Fritz

300 | Multiple Choices | 301 | Moved Permanently | 302 | Moved Temporarily
404 | Not Found | 405 | Method Not Allowed | 406 | Not Acceptable
408 | Request Time-Out | 409 | Conflict | 410 | Gone

From Redirection + Client Error series, part of Internet Error Messages project, 2002, digital print on plastic, each 173 × 100 cm



Photo: media in motion

'Redirection + Client Error' series consists of five works, each displaying three web server result (HTML error) codes, i.e. parts of status messages that may be returned: 3xx: Redirection and 4xx: Client Error. Background image is a video signal error.

Internet Error Messages is an on-going series of works/projects of different nature, each making use of internet error message texts such as web server result (HTML error) codes / HTML error codes / WWW error messages / HTTP status messages. Their subjects are glitches, delays and crashes, cracks and gaps in the 'perfect' system of technology-based everyday life at the beginning of the 21st century. Fritz decides to displace those functional messages from their "natural" technological context and to question their true function. In the original context, the function of such messages is to show to what extent the system can communicate with us, delivering messages about its internal processes. Through the selection of particular messages, Fritz decides to pinpoint the emptiness of the global digital database (204 NO CONTENT, 404 FILE NOT FOUND), the exhaustion of its resources (503 OUT OF RESOURCES), the hidden rules according to

which the system accepts or rejects our actions (406 NOT ACCEPTABLE), the existence of different systems and their structural incompatibility (405 UNSUPPORTED MEDIA TYPE), as well as invisible trajectories and movements within the system itself (302 MOVED TEMPORARILY). Through those actions of decontextualization of system messages, Fritz erases the illusion of their functionality; he turns them into what they actually are – ornamental screens the purpose of which is to hide holes in the system.

ABOUT THE ARTIST

Darko Fritz is an artist and independent curator and researcher. He was born in 1966 in Croatia, but currently lives and works in Amsterdam, Zagreb and Korčula. He studied architecture at the University of Zagreb (1986–1989) and Art at Rijksakademie van Beeldende Kunsten in Amsterdam (1990–1992). His work bridges the gap between contemporary art practices and media art culture. Darko Fritz has worked with video since 1988, when he created his first computer-generated environment (Cathedral). He has been using the Internet as an artistic medium since 1994. He presents his works in different contexts and environments: galleries/museums, the Internet, broadcast media and public spaces. Recently he has been developing horticultural units (flower/organic installations) in public spaces, transferring contents from the digital domain.

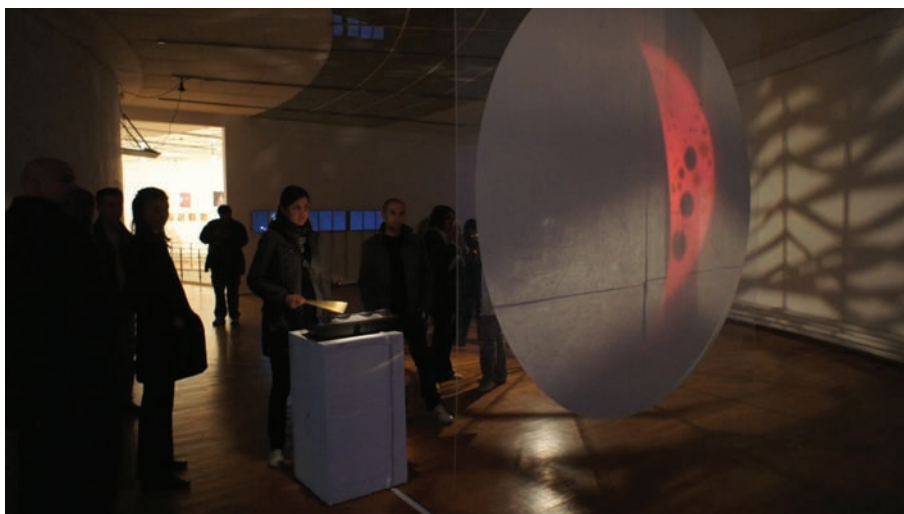
His research on the history of international computer-generated art resulted in several publications and exhibitions since 2000, when he curated the world's first historic retrospective exhibition of the field. He has curated numerous exhibitions and edited respective exhibition catalogues for print and web publication, including *I am Still Alive* (early computer-generated art and recent low-tech and internet art), Zagreb, 2000; *CLUB.NL – contemporary art and art networks from the Netherlands*, Dubrovnik, 2000; *Bit International – Computers and Visual Research, ŠNew] Tendencies, Zagreb 1961–1973*, Neue Galerie, Graz, 2007 and *ZKM, Karlsruhe, 2008*; *Reconstruction: private=public=private=public=*, Belgrade, 2009 and *Angles and Intersections* (co-curated with Christiane Paul, Nina Czegledy, Ellena Rosi and Peter Dobrila), Museum of Modern and Contemporary Art, Rijeka, 2009. As editor for media art at the Web portal *Culturenet* (since 2002), he has edited the related database and published "A Brief Overview of Media Art in Croatia (Since the 1960s)". In 2010 he started the research on the beginning of computer-generated art in the Netherlands, for which he was awarded a grant by the Fonds BKVB, Amsterdam.

Fritz has been the founder and programmer of the grey) (area – space of contemporary and media art since 2006. — www.darkofritz.net

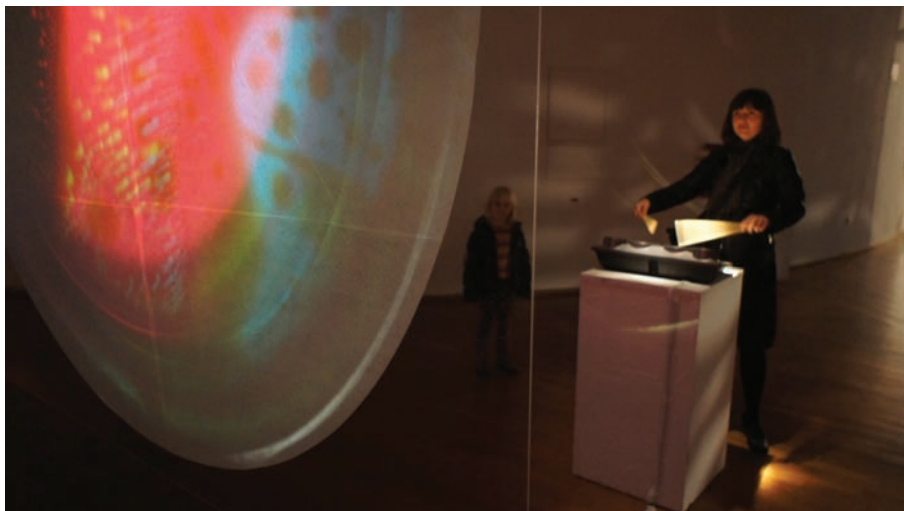
Thomas Gerwin / Wolfgang Spahn

augen-auf-schlag (strike-the-eyes)

An interactive sound-light installation, 3 projectors with Ferro-Fluid (red, blue and green), 3 Arduino-controller, a pane of glass with a projection screen, a drum pad, a PC, a Pure-Data-Patch, loudspeakers, boosters, 2008.



This interactive sound-and-light installation is a work of cooperation between the composer and sound artist Thomas Gerwin and the media artist Wolfgang Spahn. It functions as an instrument which generates and plays sounds and liquid colors at the same time.



Photos: Bojan Baletić

Three overhead projectors especially designed and manufactured for this purpose are filled with a mixture of colored liquids and Ferro-Fluid. In each projector these liquids can be activated and set in motion by 4 magnetic coils.

Opposite them stands a Midi-Drum-Pad containing three small and four big pads, which can be played by the visitors. There is a PC with a Pure-Data patch running to produce the sounds. Triggered by the Midi signal, the three Arduino-controllers come into action and activate the magnetic coils, depending on the pitch and rhythm of the drum pad.

Each of the three small pads symbolizes one of the three RGB colors, while the other four pads stand for four directions: above, below, left and right. If someone hits one of the pads, the appropriate liquids in the projectors will react. Between the projectors and the drum pad there is a pane of glass hanging down, covered by a round projection screen. On that screen the three monochrome colors are projected to create one full-color projection. The mixture of the liquids as well as the whole system have been developed by the artist.

The Sound Concept: A sound environment defines the space imagination around the installation. At the same time it offers the player a rhythmical musical accompaniment which makes the live performed sound actions on the drum pads a "solo con tutti". Various sounds provided by the drum pad point to different musical genres. Timpani and grand cymbals sound like a classical orchestra, tam-tam like Asian music, snare drum and hi-hat sound jazzy, a conga Brazilian, a scratch sound like rap/funk music, and the sound of a big water wave points to Musique concrete. This way it is possible to create a great range of associations. Another important idea behind this project was to introduce musical events which are not restricted to listening, but allow an original audiovisual creation of "colored music".

ABOUT THE ARTISTS

Thomas Gerwin is a classically educated composer and performer. He came into the field of electroacoustic music very early, later he intensively worked on the development of soundscape composition and sound art. Today he composes radio art and concert performances both with and without traditional music instruments and creates sound and video installations for public spaces and festivals. He is the founding director of "inter art project", the artistic director of the annual "International Sound Art Festival Berlin" and of the monthly concert series "KlangWelten ad hoc". Solo or with his ensembles "laut_bewegt", "Welt am Draht" and "Kammer Ensemble ad hoc" he performs percussion with unusual sound objects and live electronics on a loudspeaker orchestra. He was awarded several national and international prizes and grants, his works have been released, publicly shown and broadcast worldwide.

"Sounds are beings. They were born, spend a discrete life span on distinct locations and then die. Most of them love to form social organisms." — www.thomasgerwin.de

Wolfgang Spahn is an Austrian born 1970 in Germany. Works and lives in Berlin. Studies of Mathematics and Sociology in Regensburg and in Berlin. 1994–1997 manager and member in "Kunst und Kulturverein Schokoladen". 1997–2000 member of "Kunsthaus Tacheles". 1998–2000 head of the screen printing shop in the "Kunsthaus Tacheles". 2000–2002 member of "Kunsthaus Meinblau". Takes part in various exhibitions in Germany. — www.wolfgang-spahn.de

Giulia Giannola

Schwimmbahn/Swimming Track

Loop, PAL video, 2010

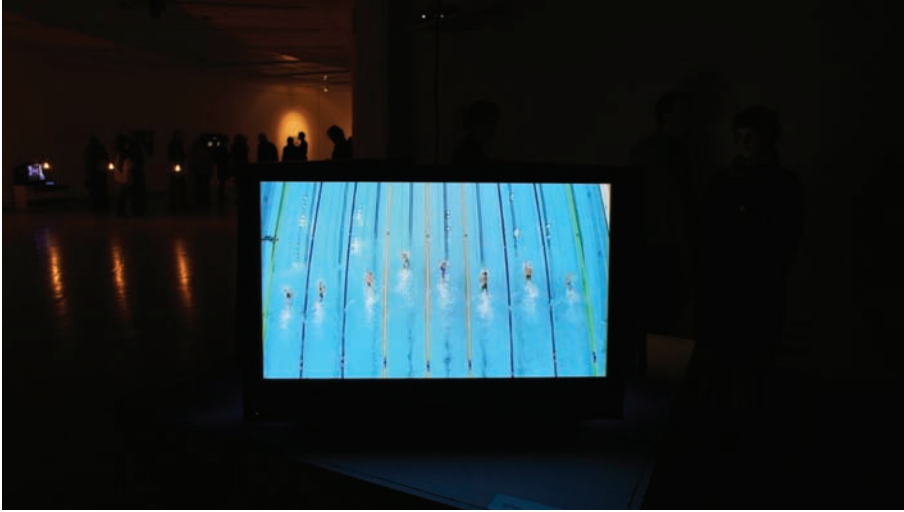


Photo: Bojan Baletić

Again, this is another video that deals with the topic of “Time”. Here I played with different temporal levels. A swimming pool divided into lanes is particularly suitable for this purpose. Every swimmer moves at a different speed (natural speed, unnatural slowness, unnatural speed. . .). The resulting absurd and chaotic situation can be a metaphor of the shared time. Although chronological time is the same for all of them, each person has his or her own “speed”.

ABOUT THE ARTIST

Giulia Giannola, born 1985 in Naples, Italy. Since October 2009: Faculty of Fine Arts, Universität der Künste, Berlin. Hauptstudium. Since November 2009: Guest student at the Hochschule für Bildende Kunst, Braunschweig in artist Candice Breitz’s class. 2007: Bachelor Degree in Visual Arts and Theatre at IUAV University, Venice.

Exhibitions: 2010 “Actualitas. Kunst vor Ort”, Performance Festival, Braunschweig, Germany. “Wir in Milan”, Group show, Spazio Concept, Milan. “Phaenomenale 2010”, Science and Art Festival, Kunstverein Wolfsburg, with artist Candice Breitz’s class, Hochschule für Bildende Kunst of Braunschweig. 2009: Workshop with artist Candice Breitz in the context of “KlangKunstBühne 09, International Summer Academy, An interdisciplinary search for new images, sounds, spaces and figures” at Universität der Künste, Berlin. “Demolition”, group show, .HBC Gallery, Berlin. 2007: “Open#0”, group show, Magazzini del Sale, Venice.

— www.facebook.com/profile.php?id=747685174&ref=ts

Sibylle Hoessler

Sequitur

Photo series, 2010



Photo: Sibylle Hoessler



Photo: media in motion

ABOUT THE ARTIST

Sibylle Hoessler was born in 1960, in Saarbrücken, Germany. From 1978–1998 lived in Munich, 1998–2003 in Hamburg and since 2003 in Berlin. 1978–1982 studied Theater, the German Language and Film History at Ludwig-Maximilian University of Munich, Germany. Assistant at University of Television and Film, Munich, Germany; 1983–1984 Studied photography at Lette Verein Berlin. 1998 Workshop by Will Mc Bride, Fachhochschule für Gestaltung, Hamburg; 2008 Scholarship NOMOS, Glashütte; Educational journeys: 1996 Hong Kong and China, 1985–1998 Mexico, Guatemala, Argentina, Chile and USA; 1999 China and Korea; 1985–1998 worked in film and broadcast industry; 1982 “Frühstück 16 mm, 12 Min. s/w, script, directing and editing, In 1983 the film was shown at the European Media Art Festival in Osnabrück; 1996 Plakat für das Hong Kong Film festival in Munich; 2006 Admission in the Association of Berlin Artists (VBK), Since 2007 chief executive; 2006 Publishing of illustrated bog blog? “Zehnerl ins Paradies” and 2008 “Neue Paradiese für Kinosüchtige”, University of Television and Film Munich, Germany; 2007 Art Award by Association of Berlin Artists (VBK – Verein Berliner Künstler), Benninghaus price; 2006 Founding photography group “Without a Title” (Backes, Beer, Hoessler, Lehmann, Nemes und Wirtz)

Art Exhibitions: 2010 Media-Scape “The Year We Make Contact” Zagreb, Croatia; Korrespondencja, Gallery of Modern Art; Opole, Poland (catalogue); Radius 4 × 3 – VBK open 10, Association of Berlin Artists (VBK – Verein Berliner Künstler); 12 Months – 12 Originals, University of the Arts, Berlin; REALITY NOW, Concert Art Berlin; 2009 PULSATION, Genie de la Bastille – Espace Kiron, Paris (catalogue); 48 hours Neukölln (Art festival), Berlin; AMERICAN EXPRESS – PERSUIT OF HAPPINESS, Loft Gallery Berlin; UPDATE 09, Association of Berlin Artists, Berlin; ART KARLSRUHE – Art fair; 2008 DIE HÜLLE DES SELBST, Photo:– Edition – Berlin (catalogue); 008 Strictly Berlin, Between Fiction and Fact, Galerie der Künste (GDK), Berlin; VISTAWECHESEL GSA Hilversum, the Netherlands; Art Award VBK; Benninghaus sprice, art award exhibition, Berlin; DIE NEUEN, Verein Berliner Künstler; 2007 Art Award VBK Benninghaus preis, Berlin; Geschichten vom Wasser, Forum für Kunst und Architektur, Essen; 007 Targets of Opportunity, GDK Berlin; 2006 HIGHLIGHTS II, VBK Berlin; Easy Transport, Museum of Contemporary Art Skopje, Macedonia; 2005 Avanti Melancholia – a project about melancholy and destruction; Museum of Architecture Tallin, Estonia; LUGGAGE, a Photo:project, European Luggage – European video project; Museum für Kommunikation, Berlin; KAUFRAUSCH, Prima Center Berlin (Catalogue); 2004 DUNKELBLAU ARBEIT ZIEHT AN, SCKM Galerie Szeroka 16, Krakau; European Luggage – premiere, 1. Berliner Kunstsalon, Berlin (Catalogue); 2002 LUGGAGE, Photo:project in 14 suitcases; HOME, SCCA Sarajevo, Bosnia; CENTRUM BEELDENDE KUNST, Leiden, the Netherlands; Galerie Szeroka 16, Krakow, Poland as locations in Lithuania, Norway, Austria, Czech Republic, Switzerland and Spain; 2001 INDEX, Galerie ohne Namen, Hamburg; 2000 BLÜTENRAUSCH, Museum Altona, Hamburg.

— www.sibyllehoessler.de

Dieter Jung

SeeSaw / Horizontals

Hologram/glass, 2000, 140 × 112 cm (left); hologram/glass, 2000, 140 × 112 cm (right)

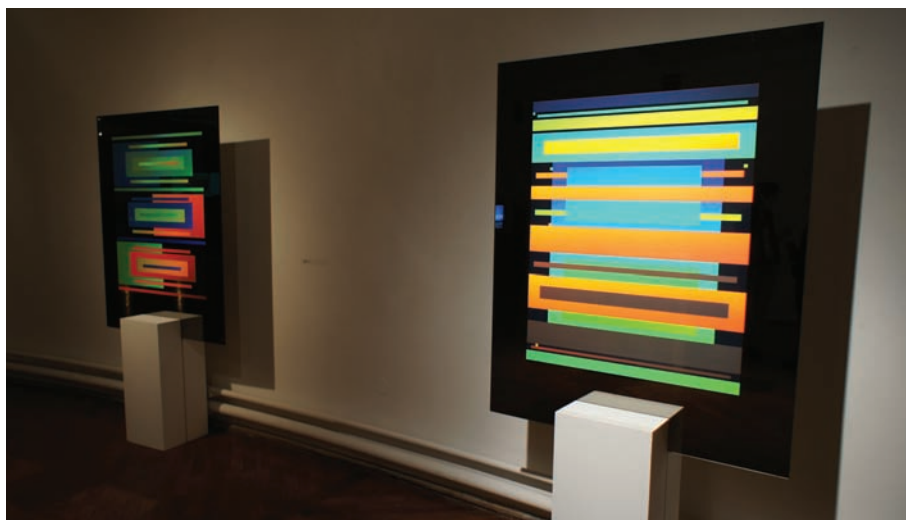


Photo: Bojan Baletić

Navigator / Eyes of Ikarus

HoloMobile, 2002, 58 × 45 × 45 cm



Photo: Bojan Baletić

Score for Two Eyes and One Lens IV

LenticularGraphic, 2001/2003, 72 × 52 cm

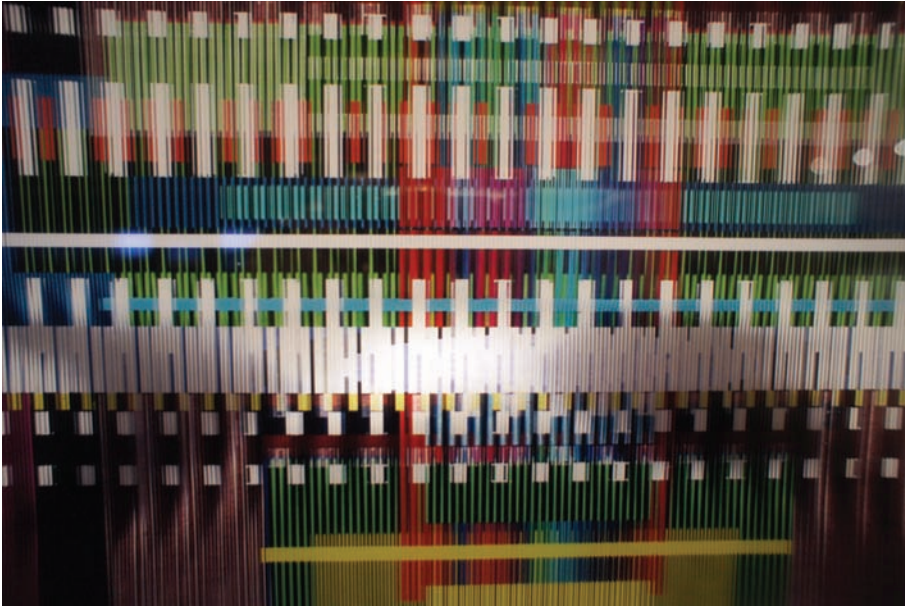


Photo: Bojan Baletić

When it comes to mastering the subject of movement by artistic means, there can be little argument that Jung's work brings together the maximum number of possibilities. Doubtless it is generally considered that since Alexander Calder, the mobile is probably the most compelling solution in the search for an artistic form that integrates movement and change into the work. Calder himself described his aims as follows: "Why not plastic forms in motion? Not a simple translatory or rotary motion but several motions of different types, speeds and amplitudes composing to make a resultant whole. Just as one can compose colors, or forms, so one can compose motions.

Jung has increased the kinetic potential of the mobile by employing holograms in which not only the colours change according to the angle they are looked at, but also the forms that have been etched into their surfaces by a laser. In addition to plastic motion comes visual motion as well. And over and beyond this, depending on the angle of the light the holograms also reflect coloured light back into the surrounding space and thus create a second composition of moving lights on the walls. While the latter is reminiscent of Moholy-Nagy's "Light-Space-Modulator", the possibilities it offers for changing its environment by far outstrip those of the work of the Bauhaus master. In this way Jung allows the sculptural and the visual levels to interpenetrate, so that the unity that Calder conjured up is at last resolved in a form that must be redefined and grasped anew in every moment."

From the catalogue *Bewegung Quadrat*, Museum Ritter, Verlag Das Wunderhorn, Heidelberg 2006

ABOUT THE ARTIST

Dieter Jung, born 1941 in Bad Wildungen, Germany.

Education: 1962 Gymnasium Siegen; studied Theology, Kirchliche Hochschule Berlin 1962–1963; studied Fine Arts, Hochschule für bildende Künste Berlin 1962–68 and École Nationale des Beaux Arts, Paris; 1971–1974 studied experimental film, German Film and Television Academy Berlin .

Career: 1975 Guest Professor at Universidade Federal da Bahia, Salvador, Brazil. 1977 studies of Holography at the New York School of Holography, New York; 1977–82 Collaboration with Dr. Donald White (Bell Laboratories); 1982–86 Collaboration with Jody Burns, Holoplate, New York. 1989 Guest Lecturer at Harvard University, MIT and Sorbonne University, Paris. 1990–2007 Professor of Creative Holography and LightArt at the Academy of Media Arts Cologne. 1990/ 91 Member of the Founding Council at the Academy of Media Arts (KHM). 1992–1996 Member of the Board of Trustees of the Center for Art and Media/ZKM, Karlsruhe; 1996 directed the international conference and exhibition “Holographic Network: Art–Science–Technology”, Akademie der Künste Berlin. 1997–79 Member of the MIT Advisory Council on Art–Science–Technology. 1998 Development of Holokinetic Mobiles, HoloMobiles XYZ and Transoptical Mobiles. 2001 Development of Floor Holograms. 2002 – Research into interactive Laser installations Oraculum; Light installations: Strings, Light in Flight and Loops. 2010 Member of the Academic Board of Advisors of ZERO Foundation Düsseldorf.

Since 1970 numerous lectures / workshops and exhibitions in Europe, the USA, South America and Asia.

Awards: 1965/66 Fellowship by Institut Français for the École des Beaux Arts Paris. 1967 The German National Merit Foundation (Studienstiftung des Deutschen Volkes). 1968–69 USA Fellowship by German Academic Exchange Service (DAAD); 1977 Artist-in-Residence at “The Mac Dowell Colony”, Peterborough/ NH, USA. 1978 Artist-in-Residence at “Yaddo”, Saratoga Springs, New York; Grant by Cabin Greek Center for Work and Environmental Studies, New York. 1983 Artist-in-Residence grant, Museum of Holography New York. 1985–86 Rockefeller-Fellow at the Center for Advanced Visual Studies, MIT; Grant by the Council for the Arts MIT. 1988 and 2003 Award by the Shearwater Foundation, USA.

Publication: *Holographic Network*, Rasch Verlag Bramsche 2003

— [en.wikipedia.org/wiki/Dieter_Jung_\(artist\)](http://en.wikipedia.org/wiki/Dieter_Jung_(artist))

Timo Kahlen

(Locating)

Sound sculpture, 2010. Rubber boots, (invisible) miniature loudspeakers, pulsed sound resounding inside the boots



Photo: Sibylle Hoessler



Photo: Timo Kahlen

A pair of rubber boots carefully positioned in the gallery space. Electrical cables fill the resonant volumes with sound: pulsing, crackling, hissing, grinding noise bounces back and forth inside and from within the two rubber boots. One foot set slightly forward, the rubber boots seem ready to meander, to move on... – yet they remain static, immobile, caught in place: forming a subtle and vibrating ‘still life’, an acoustic miniature of two objects taking on personality. Ascertaining, locating and repositioning their existence in a changing and mobile society.

ABOUT THE ARTIST

Sound sculptor and media artist **Timo Kahlen** (*1966), nominated for the German national “Sound Art Prize” (Deutscher Klangkunst-Preis 2006), has presented his experimental media work at over 90 solo and group exhibitions since the mid-1980s, including “Tonspur expanded: Der Lautsprecher” (Vienna 2010), the “60×60” project (New York 2009), “MANIFESTA 7” (Italy 2008), “Sound Art 2006” (Marl, Cologne, Duisburg), “Wireless Experience” (Helsinki 2004), “Zeitskulptur” (Linz 1997) and his one-man show “Timo Kahlen: Works with Wind”, inaugurating the Kunst-Werke, Berlin in 1991.

In 2010, Timo Kahlen’s work was awarded a grant by Stiftung Kunstfonds, Bonn.

— www.staubrauschen.de

Zlatko Keser

Chess Game No. XX

2010. Four 30×30 cm sketches represent the visualization of a three-dimensional chess game in movement.



Photo: Sibylle Hoessler

ABOUT THE ARTIST

Zlatko Keser, born 1942 in Zagreb. 1967 graduated Painting; from 1967 to 1969 postgraduate studies at the Academy of Fine Arts in Zagreb in Professor Oton Postružnik class. From 1971 to 1975 worked as an associate at Krsto Hegedušić's Master Workshop. From 1984 to 2008 was Professor at the Academy of Fine Arts Zagreb. Zlatko Keser is member of the Croatian Academy of Sciences and Arts. He received the most prestigious Croatian awards for painting and drawing. Numerous solo and group exhibitions in Croatia and worldwide. 1998 was a representative of Croatia at the Biennale in Sao Paulo. In addition to numerous paintings, graphics and drawings, Keser has produced murals, sculptures and various art objects. Lives and works in Zagreb. — info.hazu.hr/zlatko_keser_en_biography



Hans Peter Kuhn

Watching Me Watching You

Video-sound Installation, 2010. Digital picture frames, wood



Photo: Sibylle Hoessler

From each of the twenty-five little monitors a different pair of eyes is watching the visitor, blinking at a random rate accompanied by percussive little sounds. The intensity of the eyes being directed at the viewer and the random pattern of movement and sound creates a strong interaction with a comic tone.

ABOUT THE ARTIST

Composer and artist **Hans Peter Kuhn** lives in Berlin (Germany) and Amino (Kyoto/JP). From 1979 until end of the 90s he worked extensively in the theatre, creating music and sound environments especially for the productions of the American theatre artist Robert Wilson. Since the early 80s he has developed performances and sound installations, since 1987 also sound-and-light installations in public spaces and for museums and galleries, among others those at the Centre Pompidou in Paris (FR), Museum of Fine Arts in Boston (US), Neue Nationalgalerie Berlin (DE), Tokushima Modern Art Museum Tokushima (JP). Since 1989 Kuhn has produced music for dance mainly for Sasha Waltz, Junko Wada but also many others. In 1993 he and Robert Wilson were awarded the Golden Lion at the Venice Biennale. — www.hpkuhn-art.de

Antal Lux

Adrenalin

Series of Computer Graphics, 50 × 50 cm on acrylic glass and four paintings, 2010



Computer graphics from the video of the same name by Antal Lux hang and flutter over visitors' heads, while paintings fixed on the wall underneath invoke associations of "Adrenalin", adding yet another interpretation of the subject-matter.



Photos: media in motion

"An abstract Vision!
... we are identical with our blood, with
our hormones, blood and lymph trans-
porting the excitement of our muscles,
excitement of our nerves,
excitement of our skin,
excitement of our eyelids,
extension of our pupils"

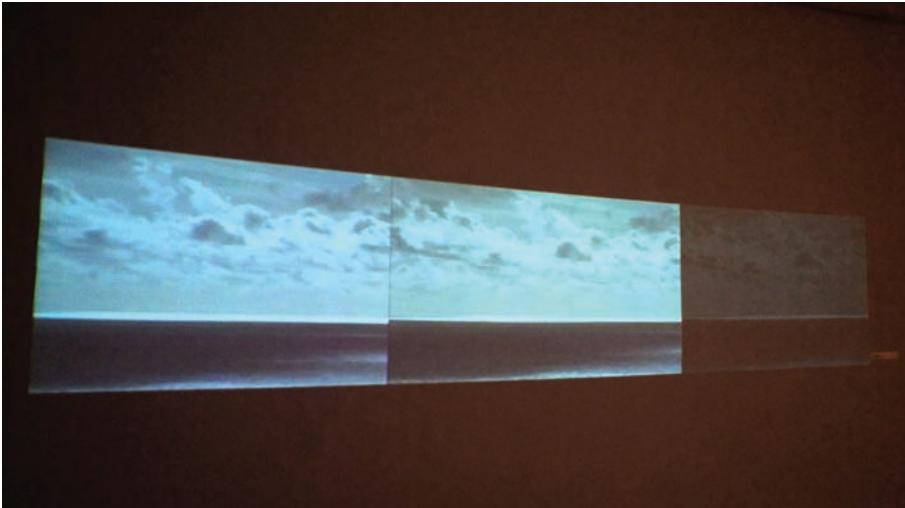
ABOUT THE ARTIST

Born in 1935 in Budapest, **Antal Lux** lives in Berlin. In 1956 emigrated to Germany, where he studied at the Painting and Graphics Departments at the Academy of Fine Arts, Stuttgart. Passed the state examinations in 1965. In the course of his five- year-long studies he received an American scholarship. After pursuing a career in teaching, since 1970 Antal Lux has exhibited works as a freelance painter and graphic artist world-wide and received numerous awards. Among them are as follows: in 1964 "Prix International Salon de Paris", in Juvisy; in 1988 a grant by the Cultural Fund, Bonn; in 1993 an award by the Hungarian Fine Artists' Society, International Biennale of Arts, Győr, Hungary; in 1991 the first prize at Retina Festival, Szigetvár, Hungary; in 1991 the prize at the Film Festival, Hannover; in 1995 an award for the video by the New Berlin Art Association; in 1996 an award at the 18th Tokyo Video Festival; resident artist of ZKM, Karlsruhe; first prize at the Bremen Video Arts Festival; in 1998 "Silver Award" of the 20th Tokyo Video Festival; jury member of the film committee of Lower Saxonia.; 2000 distinguished laudation of the Locarno video Arts Festival. Various exhibitions in Germany, France, Italy, England, Romania, Hungary, Spain, Finland, Croatia. Since 1980, besides fine Arts, Lux has engaged in experimental media arts (video art, installations, electro-graphics). These visual experimental works have been shown all over the world (Germany, Denmark, Austria, Turkey, France, Sweden, Australia, Malaysia, Caucasus, Georgia, Argentina, Hong Kong, the Netherlands, Switzerland, Portugal, the USA and Croatia. — www.antallux.de

Malcolm Le Grice

Works from the "Cyclops Cycle"

Original: 22 minutes, colour 16 mm, six screens and performance; Media-Scape 2010: 15 minutes loop, three screens, 16 × 9 video



"Autumn Horizon", view from the exhibition. Photo: media in motion

The Cyclops Cycle is a multi screen video project that was made over a number of years. It is not a single work but a series of short pieces that can be combined in a variety of ways. All the works use the same triptych format and explore various aspects of repeating sequences - partial repeats - small differences in editing. The content moves between - entirely abstract, orchestrated natural images, computer generated rhythms and a requiem for the death of a father.



"Autumn Horizon 2005" (six minutes), photo: Malcolm Le Grice

ABOUT THE ARTIST

Born in May 1940, **Malcolm Le Grice** started as a painter but began to make film and computer works in the mid 1960's. Since then he has shown regularly in Europe and the USA and his work has been screened at many international film festivals. He has also shown at major art exhibitions like the Paris Biennale No. 8, Arte Inglese Oggi, Milan, Une Histoire du Cinema, Paris, Documenta 6, Kassel, X-Screen at the Museum of Modern Art, Vienna, and Behind the Facts at the Fondation Joan Miro, Barcelona. His work has been screened at the Museum of Modern Art, New York, the Louvre Museum in Paris and the Tate Modern and Tate Britain in London and is in permanent collections including: the Centre Georges Pompidou, Paris; the Royal Belgian Film Archive, Brussels; the National Film Library of Australia, Canberra; German Cinematheque Archive, Berlin; Canadian Distribution Centre, Montreal and Archives du Film Experimental d'Avignon. A number of longer films have been broadcast on British TV, including 'Finnegan's Chin', 'Sketches for a Sensual Philosophy' and 'Chronos Fragmented'. His main work since the mid 1980's is in video and digital media and includes the multi-projection video installation works "The Cyclops Cycle" and "Treatise". — www.luxonline.org.uk/artists/malcolm_le_grice

Mia Makela

Kaamos Trilogy

Video, live cinema fairy tale, 2008



Photo: media in motion

Kaamos is a Finnish term for polar night, the darkest period of the year in the North, when the light turns into shades of grey and the sun is a rare visitor. In *Kaamos Trilogy*, two women travel to a spring in the middle of a forest. The spring is known for its magical healing powers that can cure blindness. On their return it becomes apparent that the way back home is not the same as before. *Kaamos Trilogy* is a work which condenses its potential narrative thread within a few images that are perpetually repeated and permutated within an expanded, hovering time-frame. In a meditative, almost trance-like state, Mia Makela juxtaposes the narrative abstraction typical of music videos with digital pictorial practices, thereby developing a new poetic dimension of the real-time audiovisual field. (Source: *Transmediale Catalogue 2009*)

ABOUT THE ARTIST

Mia Makela is a Finnish video artist, researcher and curator. Works in the fields of real-time audiovisual performance, experimental video and documentary. Her visual language has a mystical dream-like narrative approach and has been described as a digital version of William Blake's poetry. She processes her material in real-time and performs in tandem with musicians. Makela, an innovator in the field of live cinema, has shown her work and lectured all over the globe. — www.miamakela.net

Dalibor Martinis

Remember and Sing

Video loop, 1982



Photo: Dalibor Martinis

The artist performs the popular song “Frère Jacques” so that he sings the first voice, then the second voice along with the recording of the first voice, then the third voice along with the recording of the first and second voices, ... until all the images multiply, as in a room of mirrors, and voices become a continuous noise.

ABOUT THE ARTIST

Dalibor Martinis is an internationally renowned artist and video maker.

Born 1947 in Zagreb, graduated from Zagreb Academy of Fine Arts 1971. Exhibits since 1969 and works with video since early seventies. Martinis taught at Zagreb Drama Academy from 1987–1991, in 1991 was a guest lecturer at Ontario College of Art in Toronto. He has exhibited videos and video installations at many international exhibitions and festivals such as Sao Paolo Biennale, Paris Biennale, Documenta 8, Kwangju Biennale, Venice Biennale, and festivals in Berlin, Tokyo, Montreal, San Francisco, Locarno, The Hague etc. Received several international and national awards. His works are in the collections of The Museum of Modern Art/New York, Hara Museum/Tokyo, Stedelijk Museum/Amsterdam, The Museum of Contemporary Art/Zagreb etc. Dalibor Martinis presently lives in Zagreb. — www.dalibormartinis.com

media in motion: Heiko Daxl / Ingeborg Fülepp

RGB

Video installation, 2010

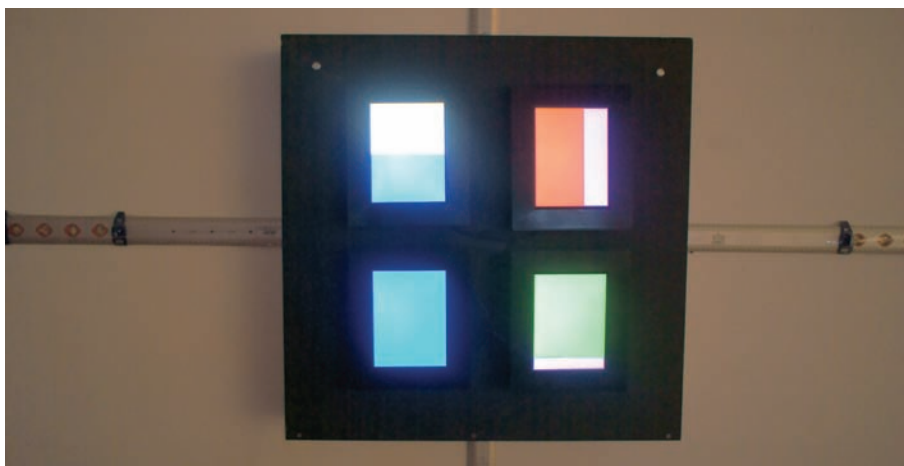


Photo: media in motion

Basic video colors: red, green and blue (RGB) are animated so that they move in different directions over four small LED screens. Positioned in line with the installation "Winkers" and combined with rulers in the form of a cross their intention is to remind of the basic notions and positions in abstract art and experimental film.

Winkers (Winkeralphabet / flag semaphore)

Video installation with sound, 2010

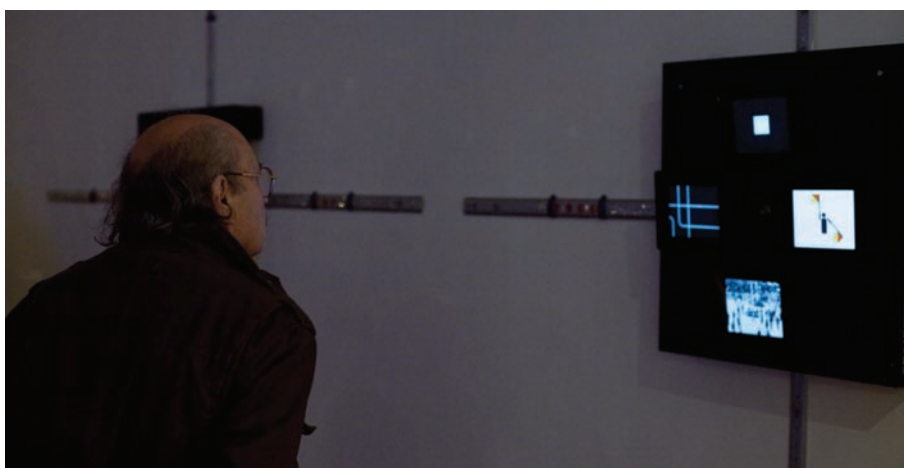
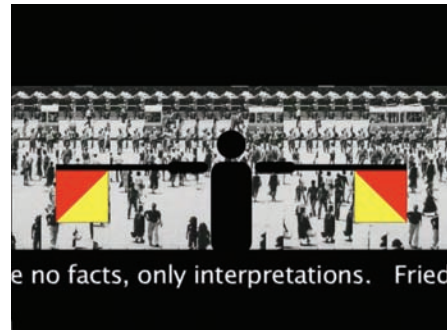
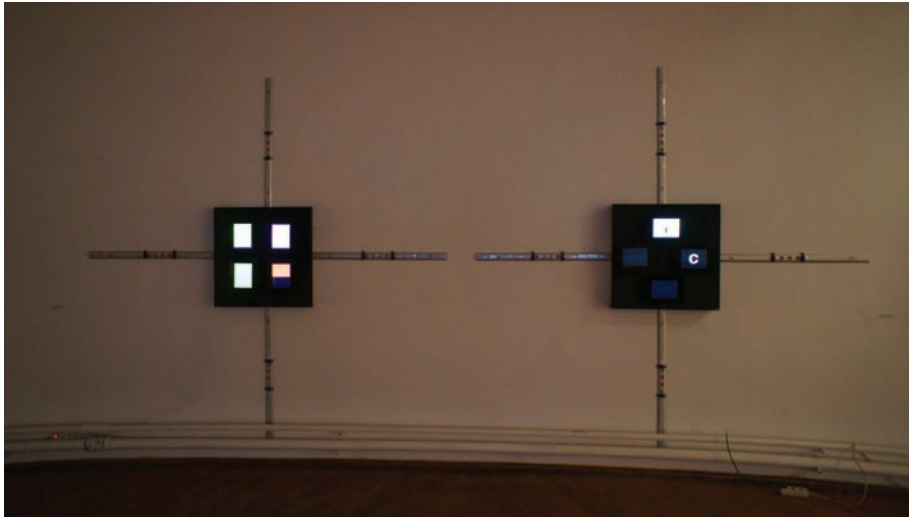


Photo: Sibylle Hoessler



Photos: media in motion

Divided onto four small LED monitors this installation shows a number of playfully animated flag semaphores with inserted abstract video scenes, numbers and quotations by various philosophers and scientists. The same texts are also translated into the symbols of the semaphores. Now and then a minimalistic sound accompanies the video scenes.

ABOUT THE ARTISTS

Heiko Daxl, Born in Oldenburg, Germany; lives and works in Berlin and Zagreb; 1978–1985 studied Architecture at the Technical University, Berlin; Media Science and Art History in Braunschweig, Zurich and Osnabrück. M.A. in Communication Aesthetics. 1980–1992 founder, organizer and curator of European Media Art Festivals, Osnabrück (International Experimental film Workshop 1980–87, European Media Art Festival 1988–1992). 1990/91 curator, editor and producer of *INFERMENTAL 10*, international video art-magazine (Osnabrück–Skopje–Budapest). 1993–1999 curator and art director of Media-Scape, International Symposium and Exhibition for Media Art in Zagreb, Croatia and from 2006–2009 Media-Scape Novigrad, Croatia and Strictly Berlin, Germany. 1995–1999 Chair of VideoKunstMultiMedia Berlin (VKMM e.V.) 1996–2002 collaboration with the Studio for Electro-Acoustic Music of the Akademie der Künste, Berlin.

Since 1980 organizer and curator for various media festivals. Curator in a number of museums and galleries for film and video art in America, Asia, Australia and Europe (in more than 20 countries, working for Goethe Institute).

Since 1983 lectures and seminars at universities and film schools in Europe and Asia (among others, Hochschule für Film und Fernsehen, Potsdam-Babelsberg and University of Applied Technology and Business, Berlin).

Since 1978 has worked on various film and video productions, photo and computer graphics, installations, CD-ROM and DVD projects. Participation in international exhibitions and festival worldwide. Published numerous articles on media art in books, catalogues and magazines. Various grants and awards. 2008–2011 X-OP: eXchange of art operators and producers, a long-term project supported by European Commission – Program Culture.

Since 1991 collaboration with Ingeborg Fülepp as media in motion, Berlin. — www.daxl.org

Ingeborg Fülepp, born in Zagreb, lives and works in Berlin and Zagreb. 1973–1977 studied Film at the Academy for Theatre, Film and Television in Zagreb; 1985–1988, postgraduate studies, Ed.M, Film and Video studies and Interactive Media at Harvard University (among others, in professors Carol Chomsky's and Howard Gardner's classes) and at Massachusetts Institute of Technology, The Media Lab (Professors Richard Leacock and Gloriana Davenport).

1978–1993 worked first as a lecturer and later as assistant professor at the Zagreb University, Academy of Drama Arts, Zagreb, Croatia. Since 1983 lecturer in the USA, Great Britain, the Netherlands, Austria and Germany. From 1997 to 2002 visiting professor at Hochschule für Film und Fernsehen Potsdam-Babelsberg. Since 1997 lecturer at the University of Applied Technology and Business in Berlin.

Independent works on film, video, interactive multimedia projects, video art and video installations. For a number of years has worked as a film and video editor on feature films, short documentaries, advertisements, music videos, TV and video productions, and as an assistant editor on different international film co-productions. Ingeborg Fülepp has worked with three American Film Academy Award winners: film director Dušan Vukotić, producer Branko Lustig and scriptwriter Horton Foot. Active participation on many international exhibitions, symposia and festivals. Various scholarships, among others from Yugoslav Academy of Arts and Science, Harvard University and Goethe Institute. Funding received, among others, from the Croatian Ministry of Culture, Ministerium für Kultur Hannover, Auswärtiges Amt Bonn, Akademie der Künste Berlin, Institut für Auslandsbeziehungen (IFA) Stuttgart

1993–1999 Curator and Art Director of Media-Scape, International Symposium and Exhibition for Media Art, Zagreb, and from 2006–2009 Media-Scape Novigrad, Croatia and Strictly Berlin, Germany. 1996–2002 collaboration with the Studio for Electro Acoustic Music of the Akademie der Künste in Berlin. 2008–2011 X-OP: eXchange of art operators and producers, a long-term project supported by the European Commission – Program Culture.

Since 1991 collaboration with Heiko Daxl as media in motion, Berlin and later also as dafür®.

— www.fuelepp.com

Enes Midžić

Pierre Schaeffer – Portrait

Mobile photograph, 1971



This photograph is not only a document of the great personality Pierre Schaeffer, but also an early experiment aimed at creating a photograph as a movable object. It is intended for the viewer to move the parts and thus interactively deconstruct the depicted facial expression of the subject.



Photo: Sibylle Hoessler

ABOUT THE ARTIST

Enes Midžić, born in 1946 in Zagreb, Croatia. He graduated in Film and Television Cinematography at the Academy of Dramatic Art in Zagreb. In 1970 he commenced his activities in art photography and has been a professional director of cinematography since 1976. He started using electronic camera techniques in 1980. Since 1985 he is full professor at the Department of Film and Television Cinematography at the Academy of Dramatic Art. From 1988 until 1996 he was Dean of the Academy, and from 1991 to 1994 Vice Chancellor of the Zagreb University. His art photography was exhibited at numerous national exhibitions between 1970 and 1980 and included portrait work as well as theatre promotion, advertising and newspaper photography. As director of photography he has shot 14 feature and television films, 2 TV serials, about 60 short feature films and documentaries, as well as around 300 commercials. — www.hfs.edu.hr/en/members/midzic.html

Magdalena Pederin

Tiho/Quietly

2001/2010



Photo: Bojan Baletić

"Tiho/Quietly" consists of hardware, computer, and 6 light bulbs which are triggered by sound. This work has been shown at: "Synthetic Times" N.A.M.O.C: Peking, Club Transmediale Berlin, Courtauld Institute of Art, London, Palais Harrach and Art Lab Vienna, Kibla Maribor, FILE 09 Sao Paulo, MSU Zagreb. . .



ABOUT THE ARTIST

Magdalena Pederin is a Croatian pioneer in interactive media art. Her specialty are interactive light installations. In 1998 she produced the project "eye hears, ear sees" ("oko čuje, uho vidi"). These were a series of LED displays which responded to sounds produced by the visitors' movements in a certain space and translated them into a light spectacle.

Exhibitions: "Synthetic Times" N.A.M.O.C: Peking, Club Transmediale Berlin, Courtauld Institute of Art, London, Palais Harrach and Art Lab Vienna, Kibla Slovenia, FILE 09 Sao Paulo, MSU Zagreb. . .

— www.magdalenapederin.com

Ivan Picelj

Cyclophoria 5

Seriography / paper, 80 × 80 cm. Serial V/X, Éditions Denise René, 1971 (courtesy of MSU Zagreb)



Photo: media in motion

As one of the pioneers of Croatian modern art, an abstract painter and graphic designer, in his series “Cyclophoria”, Picelj produced an optical effect made of movable abstract forms.

ABOUT THE ARTIST

Ivan Picelj (28 July 1924 – 22 February 2011) was a contemporary Croatian painter, sculptor and graphic designer.

Picelj developed a specific variation of geometric abstraction in Croatian painting by using primary colors and by reducing the shapes to geometric elements. Since 1957 his work mostly consisted of sculptures and reliefs in wood and in metal. The multiplication of the basic plastic unit within a regular grid was one of his trademark procedures.

He was one of the founders and members of the group Exat 51. In the period 1950–1956 the group included the architects Vjenceslav Richter, Bernardo Bernardi, Zdravko Bregovac, Božidar Rašica and Vladimir

Zaharović, and the painters Vlado Kristl and Aleksandar Srnec. He was also a member of the Industrial Design Studio – SIO (1956). He was one of the founders of the New Tendencies movement, and he participated in the production at the New Tendencies exhibitions in Zagreb (1961–67) both as an organizer and an exhibitor. He spent a lot of time in Paris where he collaborated with the Denise René Gallery. Since the mid 1960s he was also involved in graphic design (posters and books), which resulted in the publication of four graphics maps: 8 serigraphies (1957), Œuvre programmée (1966), Cyclophoria (1971) and Géométrie élémentaire (1973). He organized the first industrial design exhibition in Zagreb in 1955 and helped design Yugoslav pavilions for national and international exhibitions.

Since 1952 he had exhibited at numerous solo and group shows, such as the Venice Biennale (1969, 1972), A Century of Avant-garde Art in Middle and Eastern Europe (Bonn, 1994), Constructivism and Kinetic Art (Zagreb, 1995), Ivan Picelj – Graphic Art Opus 1957–2003, International Centre of Graphic Arts (MGLC), (Ljubljana, 2003), Picelj, Denise René Gallery (Rive Gauche, Paris, 2008). His works are included in the museum collections at the Museum of Modern and Contemporary Art, Rijeka, the Museum of Contemporary Art, Zagreb, the Muzeum Sztuki Lodz in Lodz, the International Centre of Graphic Arts in Ljubljana, the Museum of Modern Art, New York. Many of his works are in private collections, such as the Filip Trade Collection, Croatia. He received the “Vladimir Nazor Award for Life Achievement” (1994). (Source: Wikipedia)

— en.wikipedia.org/wiki/Ivan_Picelj

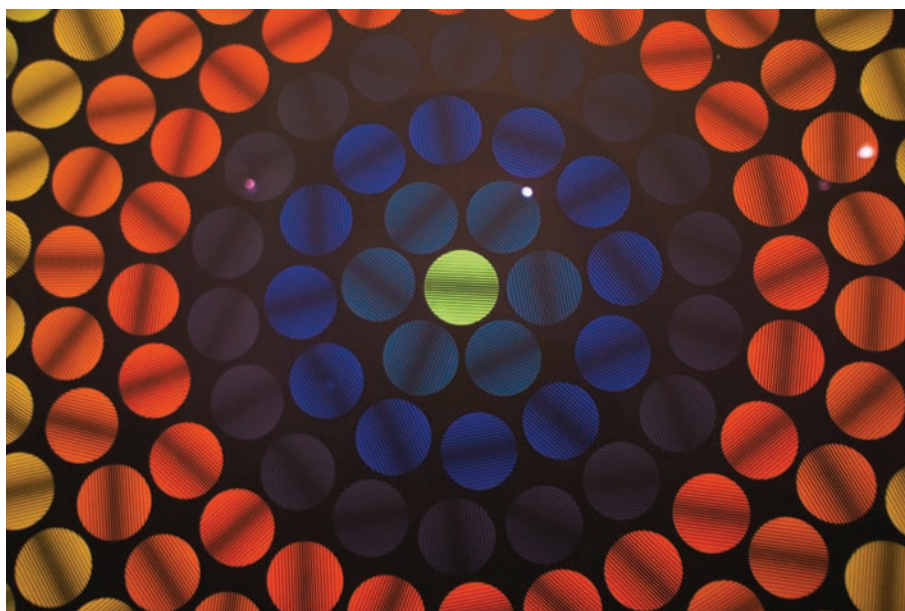


Photo: media in motion

Ulrich Polster / Christine Scherrer

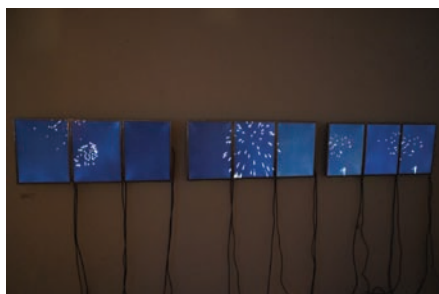
Zaum-Material II

10-channel video/sound installation, 9 monitors, 1 beam projector; video: Ulrich Polster; sound: Christine Scherrer; 27:32 min, loop, synchronized



Photo: Sibylle Hoessler

The deconstruction of social reality and collective memory has been explored through diverse media such as architecture, film, television, and public events; Ulrich Polster places it into a deconstructivist perspective of crisis. The repetition of floating motifs provides a primary metaphor within the 27 minutes of choreographed images, which are shown on three sets of triptych screens and a single projection screen. The way in which Ulrich Polster observes emotional isolation, the longing for community and involvement in a community faced with the contemporary dismantling of social institutions provokes a conflicting aesthetic experience, in which the expression of the reminiscent and the melancholic decomposes and transforms into a sublime aesthetic moment.



Photos: media in motion

ABOUT THE ARTISTS

Ulrich Polster, born in Frankenberg, Germany (GDR), 1963, Lives in Leipzig/Berlin, Germany. 2002 – present: photography teacher, Gutenbergschule, Leipzig. 2001–2003 Meisterschüler in Visual Arts (Prof. Astrid Klein), Academy of Visual Arts (Hochschule für Grafik und Buchkunst), Leipzig. 2000 Academy of Visual Arts' Diploma with a high grade, Leipzig. 1997–1998 Combined media studies, Chelsea College for Art & Design, London. 1996–1997 Residency in New York. 1993–1995 Photography studies, Academy of Visual Arts, Leipzig. 1989 –1992 Freelance photographer. Shows his works at single and group exhibitions. — www.ulrichpolster.com

Christine Scherrer, born 1970 in Bad Driburg/Westfalen. 1992–1997 studies of Visual Communications and Fine Arts, Hochschule für Bildende Künste Hamburg, Prof. Bernhard Blume, Prof. Claus Böhmeler, obtained a degree (B.A.). 1992 visiting student of Fine Arts, Akademie für Bildende Künste, Karlsruhe, Prof. Helmut Dorner. 1991–1992 studies of Fine Arts, Kunstakademie Münster, Prof. Jochen Zellmann, Ulrich Erben. — www.christinescherrer.de

Nika Radić

Echo

Photo series



Photo: media in motion



Communication in the streets is not the same as communication in a room. In a street too much information can become a noise. In a smaller space it is possible to communicate directly with only one person at a time and to pay attention to subtle nuances in speech that might otherwise go unnoticed. The way one perceives an outdoor urban space is mainly determined by architecture. It determines the possible ways of motion and the direction of views. Sounds are in the background and can remain unnoticed for quite a while, but as soon as one becomes aware of them they turn into an unintelligible but vital notion of continuous speech. The words, and thus their meaning, may not be intelligible, but the fact that they are there carries a meaning in itself, while one's inability to take part in the overall communication emphasizes the position of an individual as an outsider.

ABOUT THE ARTIST

Nika Radić, born in Zagreb, Croatia. Graduated in Sculpture at the Academy of Fine Arts in Zagreb and in Art History at the University of Vienna. She has exhibited since 1990. AWARDS/RESIDENCIES 2008 O' AiR, Milan; 2005 Young European Artist, Trieste Contemporanea 2005 Award, Trieste; 2004 Artist in Residency, Living Art Museum, Reykjavik, Iceland; 2003 "Radoslav Putar" Award for Young Artists by the Institute for Contemporary Art, Zagreb; 1994. "Arte ad Arta" Prize for young middle European sculptors; 1992 Zagreb Bank Prize for Graduate Work. — www.nikaradic.com

Jakob Schaible

uranium disco

Installation (a piece of uranium, a Geiger counter, a sound system, a stroboscope), 2007



Photo: media in motion

A feedback system between the microphone and the loudspeakers amplifies the resonance of the space. The motions of people in the space change the resonance and thus the sound of the feedback. A Geiger counter detects the radioactive decay of a piece of uranium. Its ticking generates a completely random rhythm, which is translated into flashes of the stroboscope. The visitor is both a transmitter and a receiver and can experience the space-time through the direct reaction to his or her movement.

ABOUT THE ARTIST

Jakob Schaible, born 1978 in Freudenstadt, Germany. 2005 Studied under Rebecca Horn. Founded the Arbeitsgemeinschaft Global Alien. 2004 completed his studies at Universität der Künste Berlin. 2003 Rotterdam, Willem de Kooning Academy. 2000 studied visual arts, Universität der Künste Berlin. Studied Philosophy and the German Language at Humboldt Universität Berlin

Grants: 2008 Künstlerförderpreis Regierungspräsidium Karlsruhe; 2006 EHF Stipendium der Konrad-Adenauer-Stiftung; 2003 Erasmusstipendium für Rotterdam. — www.jakob-schaible.de

Goran Škofić

Corpus

Video installation, 2008



Photo: media in motion

Technique: Video / PAL Size: 11 videos for video installation, 2008. In the video installation consisting of ten video recordings, Goran Škofić treats his own body. Each video shows a multiplied figure of the author who in reiterated rhythm performs just one action (workout in the gym, running, applauding at a concert hall . . .). In this way he realizes Baudrillard's theoretical assumption of the simulacrum, possible due to the features provided by electronic image's mediation. He deconstructs the body into a naked "corpus" as he titled his work, liberating it of humanity, of bodily weaknesses like fatigue or mistake. Škofić's character acts in the rhythm of incessantly repeating movements and has no foothold either in the original or the truth.

ABOUT THE ARTIST

Goran Škofić, born 1979 in Pula, Croatia. Lives and works in Poreč and Zagreb, Croatia. Studied Visual Communications in Electronic Media at the Art Academy in Split. Graduated in video art in 2006. Škofić is working as a video artist, experimental film-maker, photographer, music video director and designer. His work is focused on insecurities of contemporary life. Since 2002, he has worked on various projects, such as gallery video installations, theatre screen projections, music videos, TV-jingles, movie festival trailers and others. Škofić has also exhibited and screened his works at numerous solo and group exhibitions in Croatia and abroad. — www.goranskofic.com

Jan-Peter E.R. Sonntag

Loop '71

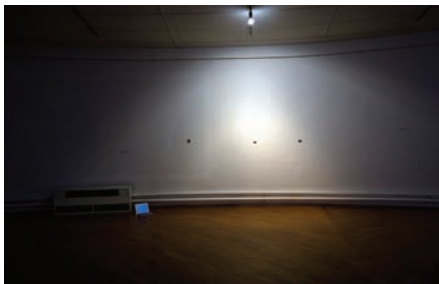
Lightobject / steel powderpainted, VHS-tape and a player (2008/1990). Video: A 99,684m = 71min 1/2 inch tape loop of "Studio" from 1990 shot on S-VHS (PAL), mastered on U-matic, installation version on VHS, reformed 2008, diameter: 60cm with player.



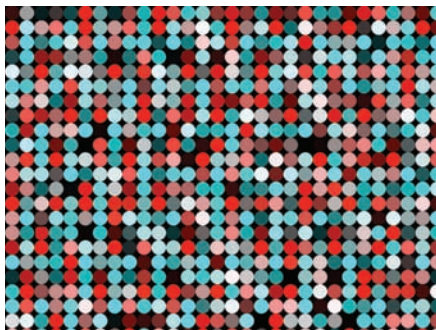
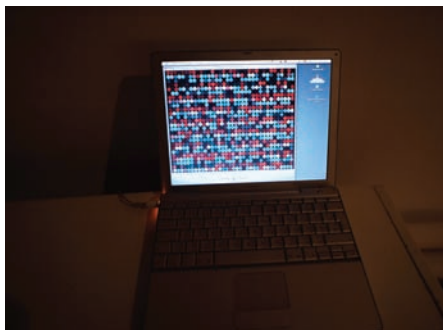
Photo: media in motion

d-adhan

Laptop on the ground and three black & white C-prints on the wall (2010)



Photos: Jan-Peter E.R. Sonntag



Jan-Peter E.R. Sonntag, "d-adhan", laptop on the ground and screenshot 2010.
Photos: media in motion / Jan-Peter E.R. Sonntag

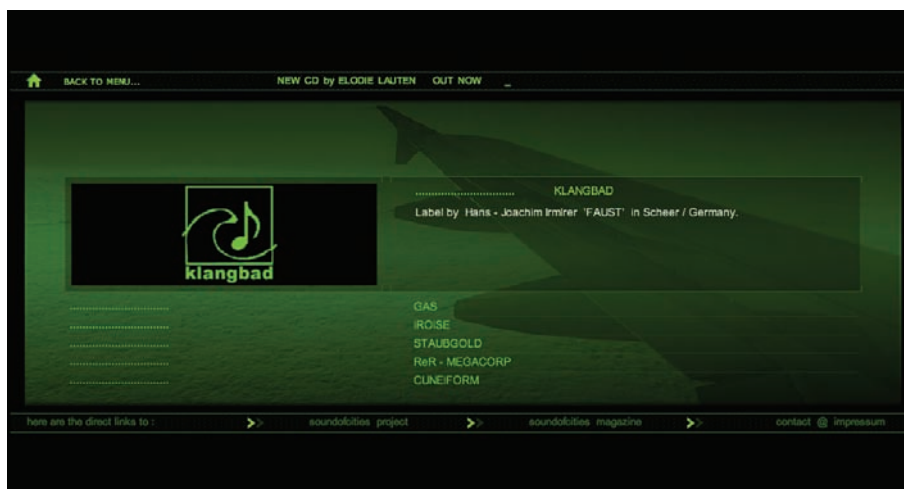
ABOUT THE ARTIST

Jan-Peter E.R. Sonntag is an artist focusing mainly on media art-based space installations. He studied fine arts, art history, music theory, composition, philosophy and cognitive science and founded N-solab in 2002. He is a co-founder of "hARTware-projects" now "HMKV", "oh Ton", "unerhört" and the sound-art-edition "HORCH". He has received several grants and participated at international exhibitions, for example 2008. In addition to receiving a Hauptstadtkulturfond grant for e-topia, he was awarded the German Sound Art Prize, the Cynet Art Award and he opened the Ars Electronica in Linz with his sonArc::project. In 2010 his installations were shown at the Netherlands Media Art Institut in Amsterdam, the Netherlands; at the First Biennale For International Lightart, RUHR 2010; Center for Contemporary Art in Torun, Poland; Laboral Centro de Arte y Creación Industrial in Gijón, Spain; European Media Art Festival; Württembergischen Kunstverein in Stuttgart; The Aram Art Gallery, Gyeong Cultural Foundation in Seoul, Korea and The CYBERFEST, Hermitage, St. Petersburg, Russia. — de.wikipedia.org/wiki/Jan-Peter_E.R._Sonntag

Henry Stag

Sound of Cities

Multimedia music network project



“Sound of Cities” is a web network of video and sound artists and composers, such as Hans-Joachim Irmmler, Dieter Moebius, Hans-Joachim Roedelius and Oscar Wiggli and many others

ABOUT THE ARTIST

Henry Stag, born in 1958 in Vinkovci, Croatia. He spent most of his early life in Zagreb, where he studied at the University of Zagreb, Faculty of Electrical Engineering. During this period he worked at “Radio Industry Zagreb”. 1980–1982 member of the legendary rock band “Hamatri”, which collaborated with Radio Television Zagreb (Zarko Černjul), Zvonko Špišić and “Novi Fosili”. Because of his passion for contemporary music, at the end of 1980 he went first to London and then to Berlin, where he still lives. Since that time he has worked with many international musicians and visual artists on different music productions: among others, with Potch Potschka (Spliff, Nina Hagen Band), Danny Deutschmark (Klaus Lage Band), F.J. Krüger (Ideal), Paul Lukas (Element of Crime), Reggy Worthy (Ike & Tina Turner, Peter Maffay, etc.), Zam Johnson (Stevie Wonder, etc.), Mac Goldsbury (Cher, etc.).

Since 2000 most of his work has been done in the field of new media. He has specialized in web design and web programming. Since 2007 he has been updating his most complex art project for the Web, “Sound of Cities”, which involves artists such as Amon Düül, Dieter Moebius, Paulo C. Chagas. With the support of music-software production companies and legendary “Neue und Avantgarde Musik”, “Sound of Cities” has become one of the globally most important online networks of contemporary music.

He also works on different film music broadcast productions for the German television. In 2004 he was the music master for the German-Austrian television production “Die Rümer des Tanzlehrers” with Tobias Moretti and Veronika Ferres. — www.soundofcities.com

Yukihiro Taguchi

Ordnung/Order

Video loop, 2008 (courtesy of Sakamoto Contemporary, Berlin)



Photo: media in motion

Ordnung is what Yukihiro Taguchi does with space. In *Ordnung* he is redefining the composition of the space, without bringing anything new to it and without taking away anything already existing. The order of the self-evident is turned upside down and a short disorder that follows brings out another order beneath the previously disturbed one. The space shifts from one situation into another, until different potentialities of its inner relations become apparent and active. For Yukihiro Taguchi the meaning is to be found on spatial and temporal coordinates. (Mariko Sakamoto)

ABOUT THE ARTIST

Yukihiro Taguchi, born 1980 in Osaka, Japan. In 2004 graduated from Tokyo National University of Fine Arts and Music, Painting Department (B.A. in oil painting). Since 2005 lives in Berlin.

— www.yukihirotaguchi.com

Tobias Trutwin

SLC 300/125

Photo on glass plate, 2010



SLC 300/125 is one of the largest works on glass of the Secret Love Cycle. SLC stands for Secret Love Colour Curtain. Some major sources of inspiration for this work are antique stained glass windows of gothic cathedrals, as well as Gerhard Richter's contemporary glass piece in the Cologne Cathedral. The title Secret Love is rooted in the artist's lifelong desire to build a one-man cathedral, but also medieval philosophies that consider the fact that light penetrates through a window without breaking it a metaphor of the biblical Annunciation to Virgin Mary – a different type of secret love.



Photos: media in motion

ABOUT THE ARTIST

Tobias Trutwin, born 1964 in Bonn; lives and works in Berlin. Studied Communications Design (major in Photography) at the University of Essen (formerly Fokwangschule) and Artistic Photography under Jürgen Klauke and Rudolf Bonvie. Tobias Trutwin was a pioneer in digital image-making in 1993. Soon afterwards, in 1997, he continued his studies, taking Visual Arts at the Leipziger Hochschule (HGB) in Astrid Klein's class and obtained a degree from the Faculty of Painting in 2001, completing the extended studies in 2003 as Astrid Klein's Master Pupil (Meisterschüler).

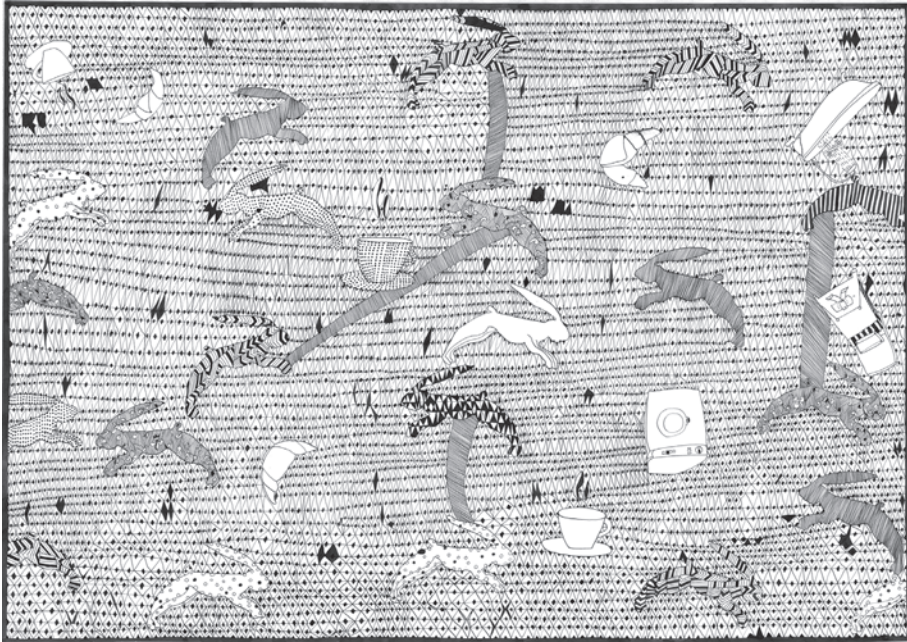
In 1998, Trutwin produced his first computer-generated glasswork – a monumental work mixing Tarantino's Pulp Fiction and the Gent Altarpiece. Since then characteristic of Trutwin's work have been glass pieces in different formats and with varied motifs. The major motif in his work is the biblical interdiction of the image, with which Flemish painting was especially concerned, particularly through Jan van Eyck's oeuvre, then the gothic cathedral window, and the exploration of the question: What is Art and how does it function?

After living in Paris for more than 10 years during and after his studies, Tobias Trutwin returned to Germany in 2006. Since then he has participated in prestigious exhibitions at the Musée d'art Moderne de la Ville de Paris, Museum Kunstpalast Düsseldorf, Kunstverein Leipzig (solo), Kultur bei den Minoriten Graz, Scope Miami, as well as in international exhibitions in Marseille, Köln, Berlin and New York, among others. His glass work features in internationally renowned collections. — de.wikipedia.org/wiki/Tobias_Trutwin

Branka Uzur

Mornings

Drawing, ink and pen, 100 × 70 cm, 2010



"One day I was listening to a Pierre Schaeffer soundtrack and I heard the sons of morning. Fog is lifting, what belongs to the dark, crazy night has already disappeared, there is the smell of coffee, the routine and hope of a new day..."

ABOUT THE ARTIST

Branka Uzur, born in Zagreb. Lives and works between Buenos Aires, Sydney and Zagreb.

Studied Painting and Ceramics at the Academy of Applied Arts in Belgrade, graduated in 1978. Specialist studies at the Academy of Applied and Fine Arts in Helsinki. 1989–1992 manages Handicraft Promotion project within United Nations' Development Program (UNDP) in Cyprus. 1992 moves to Sydney.

Since 1974 exhibits paintings, drawings and ceramic sculptures at solo and group exhibitions.

Works in collections: Museum of Applied Arts Zagreb, Museum of Modern Art Zagreb, Gallery of Modern Art Graz; Sydney Town Hall, City of Sydney Art Collection and in private collections in Australia, Brazil, Croatia, Cyprus, Greece, Great Britain, Finland, France, New Zealand, the USA Awards: 1983 Award for Young Yugoslav Artists. 1983 Scholarship for specialization at the Academy of Applied and Fine Arts in Helsinki. 1984 Award at "Small Ceramics", Zagreb. 2007 Art Residency at "The Gunnery" studios. Woolloomooloo, Sydney. — www.mediascape.info/seiten/2008/BrankaUzur/

Armin B. Wagner

Lamebox

Mixed media, 2009



Photo: Sibylle Hoessler

The Lame Box exhibits eight blank portraits representing Garry, Frank, Richard, Michael, Sarah, Emily, Linda and Alice. Stereo speakers reproduce a synthesized voice unfolding the endless narrative of their relationship. The underlying model is based on the ties between the actors; a dynamic and closed “social network” which gets computationally altered over time.

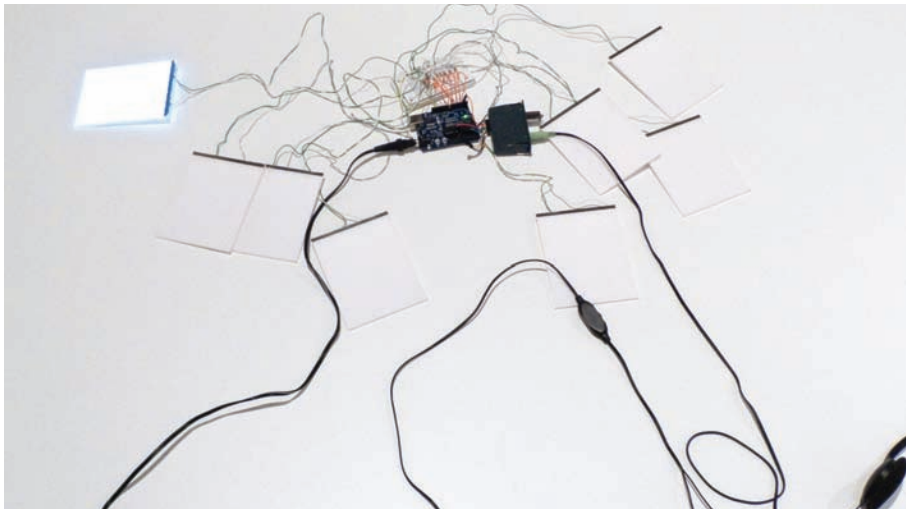


Photo: Armin B. Wagner

ABOUT THE ARTIST

Armin B. Wagner studied Fine Arts at the Academy of Fine Arts Vienna and Computer Science at the Vienna University of Technology.

Selection of exhibitions: Elastic Video, exhibition, TWS Hongo, Tokyo, Japan 2011; Happy Hour, exhibition, Vienna, Austria 2010; Pixelpoint, festival, Nova Gorica, Slovenia 2010; Waste – Tehnološki Minus, exhibition, Kulturno Izobrazevalno Društvo Kibla, Media-Scape, exhibition, Zagreb, Croatia, 2010; 2nd Moscow International Biennale for Young Art, exhibition, ARTPLAY Design Centre, Moscow, Russia 2010; ICCHP, conference, 12th International Conference on Computers Helping People with Special Needs, University of Technology, Vienna, Austria 2010; Petit Plinque, exhibition, Vienna, Austria 2010; Locksmith Project #3, magazine, Alexandria NSW 2015, Australia 2010; Plinque Projéction, screening, Atelier 1741, 11 Cité Internationale des Arts Paris, Paris, France 2009; Die Zelle, catalogue presentation, Architekturzentrum, Vienna, Austria 2009; Lamebox, solo exhibition, Beyoğlu, Istanbul, Turkey 2009.
— www.arminbwagner.com



Museum of Contemporary Art, Zagreb, www.msu.hr

Hommage to Pierre Schaeffer

Concerts: François Bayle, Michel Chion, Frano Đurović, Silvio Foretić – Janko Jezovšek, Pierre Henry, Ivo Malec, Bernard Parmegiani, Pierre Schaeffer, Daniel Teruggi, Christian Zanési

Concert I

Pierre Schaeffer et Pierre Henry: *Symphonie pour un homme seul*, 1951

Christian Zanési: *Archeion, les mots de Stockhausen*, 1994

Ivo Malec: *Week-end, Cloches, proches et lointaines, A Wagner*, 1982

Daniel Teruggi: *Transmutations* 2009

Film Screening I

Le monde et les ondes de Pierre Schaeffer by Lise Deramond and Gérard Folin, 1995

Concert II

Michel Chion: *La tentation de Saint-Antoine: 8ème tableau, La Terre*, 1984

Bernard Parmegiani: *Rêveries*, 2007

François Bayle, *La Main vide, La fleur future*, 1994, *Inventions*, 1995

Film Screening II

Presentation of film clips produced between 1965 and 1973 at the Research Centre founded by Pierre Schaeffer

Concert III

Pierre Schaeffer: *Étude aux chemins de fer, Étude pathétique*, 1948

Frano Đurović: *Novo djelo*, 2010

Silvio Foretić – Janko Jezovšek: *Balkanal*, 1968/69

Pierre Schaeffer, *Étude aux objets*, 1958

Film Screening III

La leçon de musique by Nat Lilenstein, 1979



Heiko Daxl: computer graphic, 2010

Decade of Feverish Movement and Gathering

Schaeffer and Zagreb 1961–1971 (Music Biennale Zagreb)

by Seadeta Midžić

Explosion, says the artist Julije Knifer of the events in Zagreb at the beginning of the sixties, naming as its cores the Music Biennale, New Tendencies, the Zagreb School of Animated Film, and – as a concurrent deviation, even an antidote to modernism inclined to constructivism and progressivism – the Gorgona group. Among all else, we must at least add the GEF short experimental and short films of that period and the much more discrete, mature authorial and production life of the authentic Croatian radio drama on Radio Zagreb, with a ceaseless European echo. Like the East/West divide, still real at the time, the cultural division was also deeply embedded in people's awareness, therefore this seemingly sudden and forceful, but still well-conceived and evenly distributed manifestation of information, knowledge and insights, to a great extent accumulated almost clandestinely, meant that a society both tired and excited had risen to the challenge of asking essential questions and seeking existential answers.

Playing with the interpretation of the forces that exerted influence and shaped the destiny of this space, human and musical, in which "stage scenery is brought down", in 1961 Zagreb had become officially, publicly, and factually the space of examination and creation (due to great efforts and enthusiasm aligned with European creative impulses and dilemmas, sometimes also achievements). In 1965 at the third Music Biennale, almost as an illustrative argument in favor of this state and processes, Milko Kelemen's opera *The New Tenant* after Ionesco's text was premiered with the collective musical work of the GRM-composers, *Operabus* after the text by Pierre Schaeffer.

In the quest for crucial contemporary questions, and not only answers, authors, theoreticians, and researchers from all over the world were invited, all those whose works were regarded focal points or those who investigated the previously unexplored margins of disciplines, and those inspired by scientific methods, aware of the consequences of using the technology that presented itself or appeared as a second nature. The new momentum of evolution, also mentioned by Schaeffer in his diary, had an inspiring and poetic dimension as well, the impact of a driving force, but drama could be sensed, too. Schaeffer's lecture *For and Against the Civilization of the Image*, held in December of 1970, can be taken as the final date of the ten crucial years during which Croatian art had been part of the European high voltage and creative force circle thanks to its individual talent and effort which acted as a remarkable cohesive force. The lecture was held following the invitation of the Zagreb University and the Zagreb Radio and Television (Professor Vera Horvat-Pintarić and Ivo Bojanić, General Manager). That was Schaeffer's last visit and active participation in the Zagreb-centered spiritual adventure, and in his lecture he already spoke of the consequences which would follow.

This was a decade of feverish movement and gathering, perpetuated by the desire and need to feel, recognize, develop, verify, and eventually try out and publish new ideas. A kind of mobile and fluid laboratory was constructed, which at a certain moment of strong local concentration of collective activities was put into operation in Zagreb in 1961.

"Travels", wrote Schaeffer in 1965, "are still our vital interest: we almost need an accidental encounter in South America, Tokyo, Moscow, Zagreb or Montreal to make personal contacts that would simply ensure later exchange of documents and ideas, which means research... For an institution like Service de la

Recherche, whose preoccupations, methods, and organization essentially differ from those in other private or public organizations, universities or industrial plants, each relation with foreign countries requires additional effort... And it is always very instructive to personally present one's theories and works to strangers who have different education, different information, and different thinking patterns; we are sometimes pleasantly surprised, but too often we discover weaknesses that are only self-deception, theoretical problem-dodging, difficulties in one's work avoided with reason. And finally, these encounters allow us to notice the significance of our own enterprises, otherwise obscured by daily problems".

The article is a short version of the author's contribution to the international conference "Pierre Schaeffer: MediArt", held from 6–7 October 2010 at the Museum of Modern and Contemporary Art in Rijeka.

Junko Wada / Hans Peter Kuhn

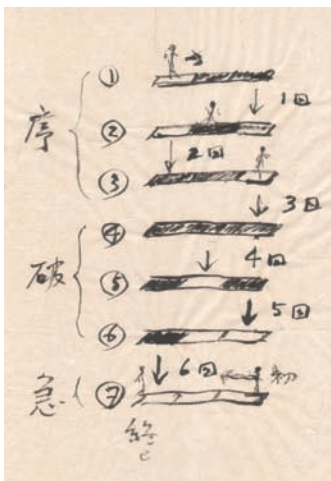
Chidori IV – Shiwasu

2004/2010

Performance / set: Junko Wada

Music / light: Hans Peter Kuhn

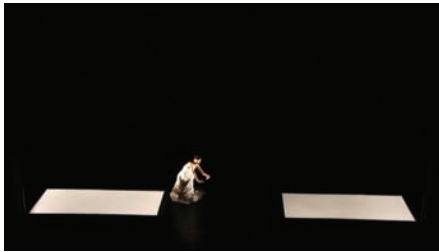
Kuroko: Božidar Katić / Marko Marković



Chidori IV – Shiwasu is part of the Chidori series of altogether 6 dance productions by Junko Wada and Hans Peter Kuhn starting with Chidori – Crazy Heat – in 1995. Chidori is the name of a small Japanese bird that is symbolically depicted on many traditional Japanese fabrics and images. The size of a sparrow, it flies tumbling and at high speed, making it difficult for the eye to follow it and thus creating very light and unpredictably beautiful patterns in the air.

The production of CHIDORI IV is presented on a stage covered in black. A strip of dance floor – one side black, one side white – lying parallel to the stage apron is all there is as a set. The strip is cut into three equally long parts. During the show these pieces of dance floor get turned over several times by two men completely covered in black, i.e. from all white sides up to all

black sides up and all possible combinations of black and white parts (see the attached drawing). Not only the division of the composition into the three parts 序 (Jo), 破 (Ha) and 急 (Kyu) but also the black-covered stagehands (Kuroko) are related to Japanese theatre traditions as they are known from the Nô theatre or from the Bunraku puppet theatre. The movement of the dancer – although related to Asian dance – is a very unique, personal and contemporary style independent from any given model. The choreography gets supported by a 4-channel sound composition by Hans Peter Kuhn.



Photos: media in motion

The works of Wada and Kuhn are rather abstract, formal and non-narrative, requiring the audience's concentration. Every person will experience a "story" of their own included in an experience of the audience as a group. The tension and concentration built up by the dancer and the space experience of the music allow the audience to be directly involved. Junko Wada's movement – rich in gesture but still minimalist – creates a direct connection with the audience. The formal structure of the piece and the simple set provide a calm background.

ABOUT THE ARTISTS

Hans-Peter Kuhn

See biographical note on page 37

Junko Wada, born 1955 in Tokyo. She is a painter and a dancer living and working in Berlin and Amino (JP). 1974–1978 Painting Studies at the Masashino University of Art, Tokyo. 1977–1980 Akira Kasai Dance Institute, Tokyo. 1998–1999 Fellowship Akademie Schloß Solitude September 1998 – March 1999. 2000 Fellowship Künstlerinnenhof "Die Höhe", Högenhausen near Bremen, Germany. Collaboration with Sound Artists as Akio Suzuki, Rolf Julius, Hans Peter Kuhn. Part of Sasha Waltz & Guest Dance Company in "no-Body" (2002) and "Matsukaze" (2011). — www.junkowada.de

Heiko Daxl

La Neige du Temps

Media facade screening, 2010



Video documentation screenshots



Video documentation screenshot

This 12-minute-long video collage was presented on 3 large screen LEDs on the facade of the Museum of Contemporary Art in Zagreb.. It seems endless because of the rich variations of different visual structures, intensive effects and movement. The impression of this synchronized 3-Channel-Video on the MSU facade in New Zagreb was monumental and visible from various directions and distances. The traffic was busy, crowds of people getting across crossroads. Everything was in motion. — *daxl.org*

See biographical note on page 45

Short History of Media-Scape

by Heiko Daxl and Ingeborg Fülepp

Condensing intellectual trends, social developments and technical innovations into an contemporary interpretation of reality has always been the driving force of avant-garde art. Media-Scape focuses critically on these developments, their pre-history and their future prospects. The concept of current trends, historical passage and future visions are presented through lectures, film and video screenings, exhibitions and performances.

Held in reference to the historically pivotal symposia “Dialogue with the Machine” (Zagreb 1969) and “Television Today” (Zagreb 1972) in conjunction with the important contributory role Zagreb has made to the visual arts and design in general, Media-Scape marks the necessity of a man-shaped media-landscape to present concepts, ideas and artistic reflections in the newly emerging discipline of media art.

In May 1991, during the international CAD forum, symposium for architecture and design, media-artists and theoreticians came together for the first time to discuss the role of new media in their artistic work. Bojan Baletić, at the time Assistant Professor at Zagreb University, School of Architecture, Heiko Daxl, at that time one of the directors and curators at the European Media Art Festival in Osnabrück, Germany, Ingeborg Fülepp, then Assistant Professor at Zagreb University, Academy of Drama Arts in Zagreb, and Malcolm Le Grice, then a professor and Dean of Art Department at Westminster University in London, for the first time had an opportunity to discuss the idea to continue presenting the newest achievements of international media art in Croatia. The outcome is 20th year of Media-Scape.

Media-Scape Zagreb 1993–1999

Due to the war in Croatia, it took another year to organize the first Media-Scape. Nevertheless, from 1993 to 1999 Media-Scape was regularly held every year in Zagreb, but often at different locations.

In 1993 the first Media-Scape 1 symposium was held under the title “Integration of New Technologies”, comprising video screenings and an exhibition of holography and computer-photo-collage. Hosted by the Museum Mimara, the symposium focused on virtual reality, holography, political influence on new media streams in video art and computer animation.



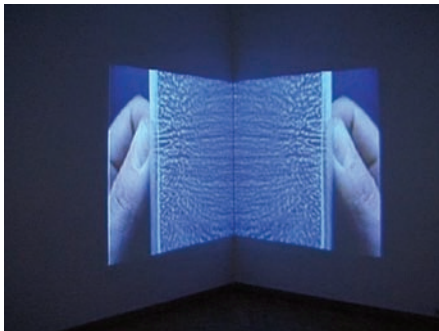
In 1994 Media-Scape 2 hosted the symposium under the title “Open Traditions”. The differing experience of new media from east European countries were contrasted with those of their western neighbors. The sym-

posium and screenings took place in the building of Zagreb Multimedia Centre. At the same time Croatian video artists put up a number of video installations in an old printing factory (Stara hrvatska tiskara).

In 1995 Media-Scape3 took place in a beautiful building constructed in 1936 by the Croatian sculptor Ivan Meštrović. The exhibition focused on the relationship between new and old media. Within the framework of the symposium under the title "Turbulence of Tradition", concerts of computer music, creative CD-ROM and Internet projects were also shown. An Internet Café was opened for the duration of the symposium, the first such in Croatia.

In 1996 Media-Scape 4 retained the framework of the previous Media-Scape events, with the addition of performance art. The exhibition which took place in the Museum of Contemporary Art made pronounced references to the past war in Croatia and future visions of art and its technological influence. The symposium and video screenings took place in the Croatian Architects' Association building. Named "Conditions and Inventions", the symposium put more emphasis on the artists' presentations than scientific discourse.

In 1997 Media-Scape 5 was again a guest in the Museum of Contemporary Art in Zagreb. The exhibition with the title "Control.Shift.Escape" dealt with the issue of the variety in perception through extended technical means. The participating artists presented media objects, video installations, copy-art, photography, computer graphics as well as Internet and CD-ROM projects. The symposium was organized as a round table, where artists explained their ideas, aesthetic and intentional backgrounds in discussions open to the public.



In 1998, the history of the building in which the Museum of Contemporary Art was situated became the topic of Media-Scape 6 and the exhibition @home (pronounced: at home). Namely, the building had been originally intended for residence, which the ground plan still shows. The invasion of the electronic and digital culture into daily life is almost as old the century. The telegraph, the telephone, the radio and the television brought the images and the sounds of the world into our homes; barcodes, PIN numbers, electronic cash, microprocessor-controlled household devices, digital communication tools were the latest developments for everyday use. Everything was linked to everything else, everything had (meanwhile) become media turning our flats and houses into telehabitations. But where is the home, where are we @home? In the exhibition artists "furnished" the rooms of the museum as if it were an electronic living space, reflecting on artistic, spatial, technical and philosophical formulations. The symposium and public discussions presented the theoretical implications of the topic through lectures and poster sessions. In that year Media-Scape opened its homepage on the Web for the first time.

In 1999 Media-Scape 7 focused on sound in relation to visual arts. The Museum of Contemporary Art hosted an exhibition/symposium in cooperation with the 20th Music Biennale Zagreb, International Festival of

Contemporary Music. Sound as art had often been neglected in the field of fine arts although hearing is one of our major senses and music had been an art form with a history of 4000 years. While traditional visual arts took a material shape as an experience of eternity, music and sound as time-related forms tended to be de-materialized, providing an experience of a passing moment. In the second half of 20th century sound and music were more often included into fine arts contexts, for example as part of spatial environments and objects, of happenings, performances and especially in combination with the moving image. New types of synergetic forms were invented in which sound or music played an important role.

From 1993 to 1999 Media-Scape took place in Zagreb, in the Mimara Museum (1993), MM (Multimedijски Centar (Multimedia Center) and old printing factory (Stara hrvatska tiskara) (1994), HDLU (Croatian Association of Artists) and DAZ (Croatian Architects' Association, CAA) (1995), MSU (Museum of Contemporary Art) (1996–1999).

Media-Scape Novigrad 2006–2009

From 2006 to 2009 Media-Scape took place in Novigrad in Istria. The events included symposia, film screenings and exhibitions in the Gallery RIGO and Museum Lapidarium. In Novigrad. Media-Scape's co-curators and co-organizers were Jerica Zihel, art historian, director and curator of Gallery RIGO and Museum Lapidarium (since 2010 Director of Contemporary Art in Rijeka) and Nikša Gligo, professor at University of Zagreb, Music Academy and member of the Croatian Academy of Sciences and Arts.



Media-Scape 2008 and 2009 were organized in collaboration with the European project X-OP (www.x-op.eu)

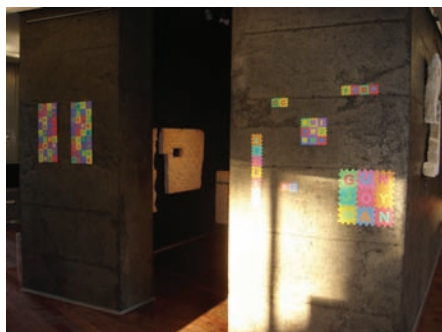
Participants of Media-Scape Zagreb 1993–1999

Ina Abuschenko-Matwejewa, Masami Akita, Zemira Alaibegović, Miroslav Ambroš-Kiš, Friedrike Anders, Hanno Baethe, Bojan Baletić, Irit Batsry, Laszlo Beke, Maurice Benayoun, Eddie Berg, Michael Bielicky, Simon Biggs, Piet-Jan Blauw, David Blair, Simon Bogojević-Narath, Martine Bour, Thea Brejzek, Milan Bukovac, Egon Bunne, Peter Callas, Andy Cameron, Correnti Magnetichi, Gerard Couty, Martin Davorin-Jagodić, Heiko Daxl, Jaap de Jonge, Söke Dinkla, Stefan Dietrich, Sanjin Dragojević, Georg Eisenhut, Arthur Engelbert, Ivan Faktor, Dror Feiler, Darko Fritz, Agnes Fuchs, Ingeborg Fülepp, Ladislav Galeta, Paul Garrin, Paul de Geetere, Nikša Gligo, Tomislav Gotovac, Sophie Greenfield, Marina Grižnić, Jean-François Guiton, Akiko Hada, Gusztav Hamos, Ross Harley, Kim Hi-Cheong, Christoph Hildebrand, Gavin Hodge, Kurt Hofstetter, Kathy Rae Huffman, Erkki Huhtamo, Peter Hutter, Sanja Iveković, Hartmut Jahn, KP Ludwig John, Franz John, Klaus Jung, Stanko Juzbašić, Kain Karawahn, Lidia Karbowska, Ivan Marušić Klif, Carol

Ann Klonarides, Werner Klotz, Ryszard Kluszczyński, Vladislav Knežević, Judit Kopper, Neven Korda, Marko Košnik, Richard Kriesche, Markus Krips, Sandra Križić-Roban, Andreja Kulunčić, Betina Kuntzsch, Machiko Kusahara, Jawek Kwakman, Igor Kuduz, David Larcher, Malcolm Le Grice, Kristina Leko, Mladen Lučić, Nataša Lušetić, Antal Lux, Horst Markgraf, Dalibor Martinis, Thomas Marquard, Davor Mezak, Seadeta Midžić, Mladen Miličević, Robin Minard, Jonathan Moberly, Axel Möckel, Mona Mur, Dan Oki, Zakiah Omar, Vito Orazem, Nam June Paik, Infermental Video Magazine, Ivan Pajić, Rotraut Pape, Irena Paulus, Jan Peacock, Magdalena Pederin, Davor Peroš-Bonnot, Günther Petzold, Jochen Piepmeyer, Richard Philpott, Ulrich Plank, Daniela Alina Plewe, Charlotte Pöchhacker, Nenad Prelog, Nenad Puhovski, Betram Quosdorf, Markus Ramershoven, Rivka Rinn, Gilles Rolleston, Rob Rombout, Ilse Ruppert, Sabine Sanio, Michael Saup, Joachim Sauter, Bill Seaman, Keiko Sei, Jeffrey Shaw, Gunilla Sköld, Aina Smid, George Snow, Andras Solyom, Elisabeth Son, Stelarc, Iva Stipetić, Angelika Thiekötter, Tatjana Tikulin, Hvorje Turković, Maria Vedder, Veit-Lup, Mirjana Vodopija, Lili Vogt, Lawrence Wallen, Eku Wand, Jeremy Welsh, Darko Zovko, Angela Zumpe

Participants of Media-Scape Novigrad 2006–2008

Anna Anders, Uršula Berlot, Iva-Matija Bitanga, Đanino Božić, Tomislav Brajnović, Noam Braslavsky, Vlatko Čerić, Marko Ciciliani, Roberto Cimador, Heiko Daxl, Matija Debeljuh, Peter Tomaš Dobrila, Alen Floričić, Branko Franceschi, Ivana Franke, Ingeborg Fülepp, Nikša Gligo, Joanna Hoffmann, Wolfgang Höntzke, Susanne Kienbaum, Željko Kipke, Marko Košnik, Dubravko Kuhta, Rolf Külz-Mackenzie, Andreja Kulunčić, Walter Lenertz, Antal Lux, Ivan Marušić-Klif, Mona Mur, Ivan Picelj, Don Ritter, Jan-Peter E. R. Sonntag, Goran Škofić, Dejan Štifanić, Michaela Strumberger, Branka Uzur, Mirjana Vodopija



Links: vimeo.com/channels/theyearwemakecontact; vimeo.com/channels/mediascapezagreb; vimeo.com/channels/mediascapenovigrad

Supporters and Sponsors of Media-Scape Zagreb 1993–1999 and Novigrad 2006–2009

Croatian Cultural Institutions

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Museum of Contemporary Art in Zagreb, Museum Mimara in Zagreb, Music Bienale Zagreb, Open Society, Zagreb, Regional Government of Istria, School of Architecture, Society of Turism, Soros Centre for Contemporary Art, Turist Association of Istria, Croatian Radio 101Zagreb

Croatian Companies

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