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a bit tired by the duty of thematic treatments, we decided to let this issue frisk freely. but, through a strange subliminal pressure, texts and images reflect, at least sequential and subjective, anyhow, the flourishing trend of globalism. the explanation is simple: some members of ki have their residences in spaces with exotic names. such as Waterloo, Ferney-Voltaire and Toronto, others sometimes travel to Tokyo, Montpellier, Norwich, Haarlem, Kronstadt, Alpha, Mikalaka and trough the markets of Paris and one of them scoured a zillion exhibitions of new media art without moving from the chair in front of his computer. eventually, all together + surfing the magic net justify the mentioned subliminal effect, leading to the structure and the content of the present issue.

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puțin oboști de obligația unor tratamente tematice am hotărât ca acest număr să surde în libertate. numai că printr-o ciudata presiune subliminală, textele și imaginile reflectă cel puțin parțial și oricum subiectiv trendul globalismului în floare. explicație este simplă: unii membri ai grupului ki au rezidențe în spații cu denumiri exotice, cum ar fi Waterloo, Ferney-Voltaire și Toronto, alții mai călătoresc pe la Tokyo, Montpellier, Norwich, Haarlem, Kronstadt, Alpha, Mikalaka și prin Halele Parisului, iar unul dintre ei a *umbat* în ultimul an pe la enșpe expoziții de arta numerică fără să se fi mișcat de pe scaunul din fața computerului. în fine, toate la un loc + navigarea pe rețeaua fermecată, justifică efectul subliminal menționat, conducând la structura și conținutul numărului de față.

**EDITORIAL staff:**

george sabău  
calin man  
peter hügel  
caius grozav  
judit angel  
romulus bucur  
liliana trandabur  
roxana chereches

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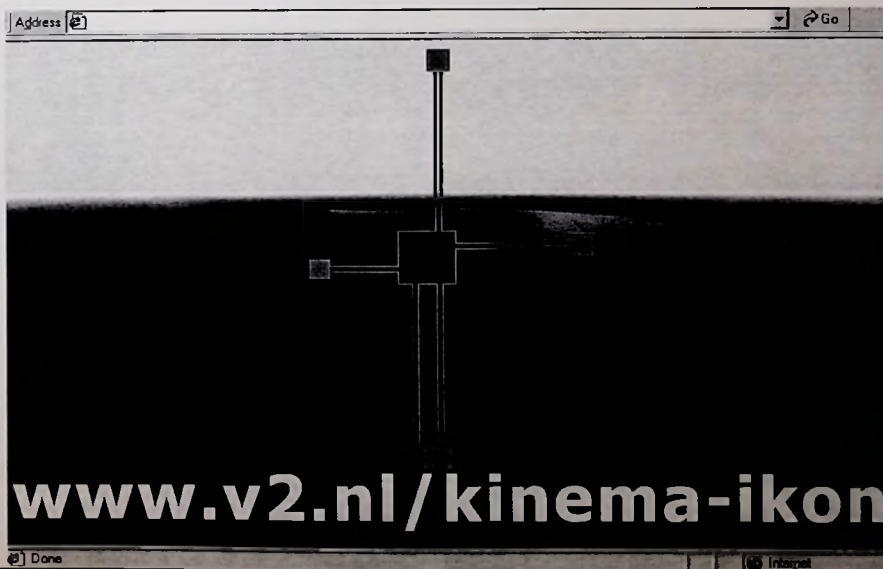
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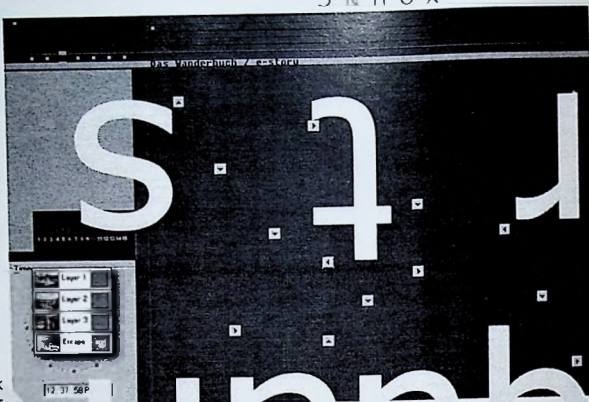
tel: 057/210015; fax: 057/280114

e-mail: revoltaire@go.ro

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What is the pixels' gender, after all? Is it possible to speak about male-pixels and female-pixels? Wouldn't be better to say they are hermaphrodites, just like angels? The question is neither rhetoric nor ironic; on the contrary, it is getting more and more imperative to answer it today, when this entity called biocomputer enjoys such a rapid development. I am certain that, despite being are not sex discriminated the young pixels, as "qualia sensibles" would rather dream of playing the part of immaterial actants, since they consider themselves to be minimal subjects to the digital process of updating programs capable of generating digital objects and fictions. Naturally, they would also like to play some parts in a "new arena of representation", seen as a "new space for revelation".

&

The complexity of this theme is so fascinating and overwhelming that I will have to narrow it down to two particular sub-themes: **enunciation medium** and **reception medium**. The former being the medium upon which the computer produced work is transferred whereas the latter is creating an interactive relation between the work and the user.

&

An Arts History from the exclusive perspective of medium ("support") evolution would be rather interesting to write. In this respect, it is not difficult to notice the lack of a clear distinction, in all traditional arts, between media and means by which works are created. Similarly, there is no distinction between enunciation medium and reception medium (painting, books, etc). However, there is a general agreement on the artistic representation on a material "support", an agreement established during the Renaissance and still observed by the iconological *"theory of strata in a work of art"* (Panofski, 1939).

&

A clear separation between medium ("support") and means of creation occurs at the same time with the appearance of recording means (mechanical, optical, chemical), such as photography, cinematography, discography or later video and television all paradigmatic means of analogical expression. Medium can be divided into enunciation medium (films, magnetic tapes) and reception media (screen, computer display).

&

In Romance languages, the meanings of the terms: "means of creation" and "medium" ("support") are clearly distinguished. (The same distinction appears in German: *Ausdrucksmittel* and *Unterlage*). Unfortunately, the two meanings are covered by a single word in the English language, the word **medium**, which explains McLuhan's famous phrase: *"The Medium is the Message"*. The polysemantic aspect of the English language makes the understanding of this essay rather difficult, as my approach relies on the distinction between means of creation (materials, instruments, technique) and **medium** ("support" on which works are transferred).

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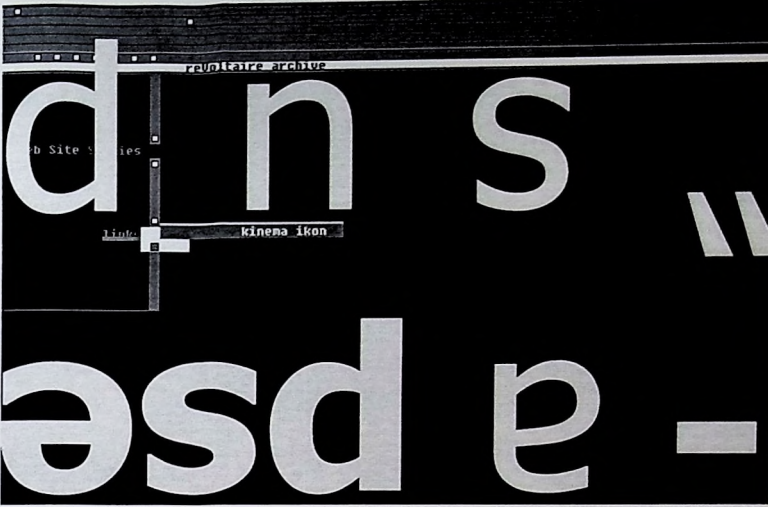
I fully agree with those theorists who uphold the radical difference between "hypermedia configuration" and "virtual reality", the former being based on the conversion from analogical to digital while the latter refers to synthetic image generations, with no reference to reality. Both configurations can be accessed on disk (cd-rom, off-line) as well as on-line; in addition, there is a possibility to combine them. In order to simplify my expose, I will restrict my approach to hypermedia configuration, including both disk and installation.

I conclude this introductory part with a personal remark which is also embraced by the members of my group, kinema ikon: out of the vast field of IT in full swing, we are almost exclusively interested in the validation of the digital system as a new means of artistic creation. Digital works that do not fulfill this desideratum may be extraordinary or marvelous, but they do not belong to the artistic digital world. They are simply different.

An approach based on the opposition existing between "support disk VERSUS support installation" would be improper. I don't have anything against installation in general or against digital/virtual in particular. I have to admit they are both exciting and spectacular to public to such an extent that they, plus video-installations, projections, performances (analogical means) cover most of the space and time allotted to electronic art in grand international exhibitions (included ISEA). In contrast, works on "support" disk are allotted minimum space and time. Thus, installation (digital as well as virtual) tends to become an autonomous trade in contemporary art, while pixels remain mere assistants, integrated in the hybrid structure of installation "the true reic (Dingheit) support of the work" (Heidegger, 1957).

If we consider access modes, digital / virtual installation falls into the category of the "spectacular"(not in that of the "reading") since it has created a sort of holding of "supports". Thus, this hybrids device offers a combination of visual, auditive and tactile sensation as well as mental relations. Its effects are polymorphous, polysensorial and polyglot (as combination of languages). In addition, they are rather strange, reminding me of those "amateur" cabinets, of perspectives, anamorphoses and other catoptrics curiosities, which resemble Athanasius Kircher's "camera magica" Wundercamem (1646).

If writing is the art of constructing a story and fixing it on "support" (medium), then installations (digital and virtual) can be seen as multiple writings staged by means of a proficiently computerized protocol. Digital installations can be also perceived as devices the "bricolés" type in the sense given by Claude Lévi-Strauss: "process of pragmatic thinking during which individuals and cultures use objects in order to assimilate and develop ideas."(1962) We should also consider in this respect Sherry Turkle's proposal, which can be summarized in the phrase "object to think with" (1995); hence digital / virtual objects can be stirred to develop / generate ideas.



Movie making has escaped the "pressure" of installations and film as "support" has prevailed in this domain, although there were some attempts in the past to replace it: "the magic lantern" or the "cinéma elargi". Meanwhile, video-art has been dominated from its very beginning (1963) by the structure of video installations to the detriment of magnetic tapes. It is this "legacy" which has highly influenced the development of digital and virtual installations.

I have heard (sic!) that the pixels in the structure of same digital or virtual installations, and with them the computer entity too, feel frustrated and suffer from alienation and oppressive anxiety. Schizophrenia or who knows what complex does not seem too far, either.

We may find out soon about clinics offering cyber-psychiatric treatment to digital entities, hospitals built in the vicinity of MIT Media Lab, Art 3000, ZKM, a.s.o.

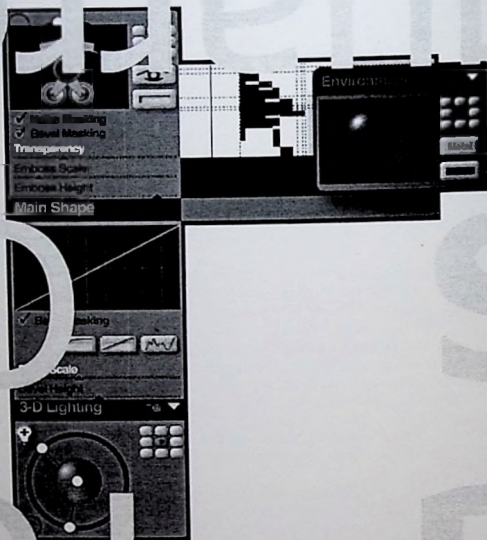
In order to avoid such an embarrassing situation, the best solution is in my opinion, to offer pixels the opportunity to play in a friendly environment, like, for instance that of the "support" disk. There are several substantial arguments to support this thesis, as well as the interactive reception on the monitor screen. Before mentioning these pro-disk arguments, it is proper to mention some of the arguments against it. I have to admit that I experienced moments of perplexity when I noticed that the main impediment in the reception of an artistic digital discourse on cd-rom could be found in the main characteristics of the digital system.

First of all, it is this obsession to interact by all means, then the unpleasant manipulations on command interfaces; it is the noise produced when pressing the keys, the "click" on the mouse, the related reaction to orders; furthermore, there are differences in speed between the visual and the auditive discourse, which bring about gaps in the relation image sound. Also, due to subsequent appearance of images, there is a persistence of disturbing fluency in the syntagmatic plan of the discourse. Finally, loading cd-roms on-line can be also difficult.



All these drawbacks can be felt now in December 2000 with tools which are not extremely performant. I am convinced that all these flows will be soon forgotten and, so I am going to concentrate on the advantages of using "support" disk (cd-rom, dvd etc.) instead of using digital installation:

1. There are fewer opportunities of negative manipulation on "support" disk than in Installations or audio-visual mass media. Thus, the user acquires a more prominent status, as co-author.
2. An interactive approach is more complex for a "support" disk than in installation. The approaches also differ in nature. In traditional arts, to contemplate requires a certain immobility of the viewer, or in Louis Lavelle's words "*I must cease action if I want to contemplate*" (1921). The paradigm of interactivity in digital system entails direct actions from the part of the user both physical (movements, touch) and, especially, intellectual, upon a discursive structure proposal by the author.
3. The opportunity of altering the work by recycling it as work in progress; the user enjoys the same right, if creative and competent in computers.
4. Accessing through "reading" allows, among other things, the acquisition of the disk, also, one can come back to it any he / she wishes. Furthermore, one can even swap disks, which is virtually impossible for installations.
5. There are themes, topics and creative genres which are better suited for hypermedia configuration on cd-roms, such as, **essays of digital art** or "hyper-essays". This model is understood as commentary on the trajectory of a validated work of art or of a fragment of it, a fragment of great interest like, for instance "the yellow spot on the wall" in Vermeer's work (View from Delft). This fragment can be approached from a multitude of perspectives, including the one which relates Proust to Elstir and Bergotte. There is an Infinite potential.
6. To "*digitalise enunciation*" (Deleuze, 1985) is to fulfill an old dream: that of formalizing artistic discourse, the way E.A. Poe conceived it: "*representations of hallucinatory visions, rigorously controlled in form.*" (1848)



7. A pixel as a minimal entity endowed with creative powers the eighth "*qualia sensibiles*" (1947) in Souriau's system and a computer as a new "*machine to produce stupefying images*" (Kircher) should have a muse... This muse seems to be the *chimera* defined by Descartes as "*an unreal being made up of parts of real beings*". In other words, the constructed digital objects (like virtually generated objects too) are perceived as "*paradoxical beings*" (Meinong, 1904), "*beings without country*" (Heimatlos), without a referential universe, which is quite relevant. It is what psychopathology applied to creation calls "agglutination" whereas associative psychology calls it "synectic", both terms being complex synonyms of the word *chimera*.

8. After digital objects have been constructed, the most difficult problem follows: their display in a coherent artistic discourse, which should be both fictitious and narrative. The crisis is resolved when we apply the creative ability of the **hypertextual method** to produce non-linear narrations with multiple possibilities to combine and interchange. If a digital installation may be compared with a *Wunderkammer*, then a cd-rom may be seen as a sort of "*Wunderblock*" (Freud, 1900), whose potential to "freely associate" narrative nuclei is unlimited.

9. It is no use to panic at Nicholas Negroponte's shocking statement according to which "*interactive multimedia allows little imagination*" (1995). This statement reminds me of the "*brain-dozing*" applied by André Leroi Gourhan to cinema and television public. Contemporary creators of hypermedia discursive works have not fallen into the narrative trap of computer games, as they have understood that less plot, fewer characters, and a more minimal scenographic cronotop can offer more opportunities for users to put their imaginative abilities to a try.

10. All the above arguments entail a new regime of digital perception, the so called "*cyberception*" (Roy Ascott, 1996) which combines Seeing and Being. It would be also possible to say that the new regime of digital creation needs a user who has already recycled his computer proficiency.

11. Last but not least, a "support" disk allows transfer to a HTML (or equivalent) format, understood as a programming language for the Internet. The reverse transfer is also possible: a work or web pages can be transferred from the Internet to a cd-rom. The reasons may be purely informative and extensive; Timothy Murray speaks about "*the extension of rhizomatic frontiers in digital art*" (2000). Thus, calin man's work, **Esoth Eric [off-line/on-line project]** can be included in this reversible genre. The work is constructed by means of a delirious imagery structured in non-linear fiction / narration. It can be accessed on cd-rom, as well as on-line; its *sinaesthetic* effects are similar.

12. Speaking of transcending the notion in the field of digital art, the dominant preoccupation refers in this moment to the "*art ON the net*" (*l'art EN reseau*) and *net.art* (*l'art DU reseau*). In the first case, medium has an exclusively telematic role (a means of communicating works of art), while in second case - a really problematic one - the question arises whether is acceptable the possibility of a way of artistic creation in real time. Anyway, in this moment the main trend is **net.art** (**webart**) followed by compact disc (cd-rom, dvd) and Interactive Installation.

The advantages of cd-rom's interactive aesthetics when compared with the spectacular aesthetics of installations are after all subjective. Artistic digital practice confirms the autonomous existence of the two creative paradigms. We may witness a sort of aesthetic compromise once *voxels* (tri-dimensional pixels) develop. The pixels, understood, as bidimensional mini-entities will continue to be attached to hypermedia on "support" disk while the voxels with their holographic dimension will become the main protagonists in the discursive structure of installations, a sort of cheerleaders. Artistic practice also reveals that some authors make parallel version of the same work installation, cd-rom, network, plus the temptation to combine formats and "supports". Or, the other way around, the tendency to go beyond the notion of "support", according to which pixels and voxels are freed from the limits of their genres.

The reader / audience may have understood that I am using the term "pixel" as a metonymy of digital / virtual entities whose sex and ability to dream remain a utopian desideratum. Researchers in the domain claim the contrary: this is not utopy and these "Creatures" are endowed with DNA, with chemical receptors, neurons, temporal lobes and many other parameters specific to human brain. If these Creatures are capable of reproduction, as some researchers claim, it means that they are sex discriminated and thus they can couple happily ever after... However, no matter how far things may evolve in this field of Artificial Life, there are two psychic processes which are impossible to fabricate: these Creatures cannot dream (the title of my expose is just a metaphor), and moreover cannot have revelations in the deep meaning of the term. Because, these two processes "occur" in an non-existent place, the erogenous area of the third eye...

text presented at ISEA2000 Paris \_ Revelation Panels \_ Medium and Media at Forum des Images

Translation: Livia Marinescu



Summer Institute in World Art Studies (SIWAS), Norwich, 6 August - 2 September 2001

Organizer: School for World Art Studies (Sainsbury Centre for Visual Arts, Norwich)

Sponsors: University of East Anglia (Norwich), the Getty Grant Program.

Institute Director: John Onians (UEA)

Resident Faculty: Elisabeth de Bivre, T.A. Heslop, Richard Hodges, Cesare Poppi, Robin Skates - UEA, Martin Powers (University of Michigan)

School Faculty: Steven Hooper, John Mitchell,

Ludmila Jordanova - UEA  
Lecturers: Paul Bahn (Hull University), Hans Belting (Hochschule fr Gestaltung, Karlsruhe), Chris Chippindale (Cambridge University),

Hubert Damisch (Ecole des Hautes Etudes, Paris),

Wilfried van Damme (Africa Museum, Netherlands), Jack

Goody (Cambridge University), Ian Hodder (Stanford University), Simon

Kaner (Cambridge University), Stephen Mithen (Reading University),

Grisekda Pollock (Leeds University), Colin Renfrew (Cambridge University),

Michael Rowlands (University College London),

Marilyn Strathern (Cambridge University),

Deborah Swallow (Victoria & Albert Museum, London),

Nicholas Thomas (London University)

Participants: Laura Masoetti Costa (University of Buenos Aires), Levon Chookhazian (Yerevan State University),

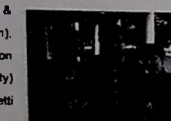
Germain Loumpet (University of Yaounde), Alexandra

Loumpet-Galitzine (University of Cameroon),

Elissaveta Mousakova (Cyril & Methodius National Library, Sofia), Shiping Luo (Central

Institute for Fine Arts, Beijing),

Yun Thomas



### The Institute

The expression *world art studies*, launched by John Onians in the early nineties, was meant to frame the understanding of art into the global tendencies of the late XX<sup>th</sup> century. The concept took institutional shape through the School in World Art Studies (University of East Anglia, Norwich), associated with the highly eclectic Sainsbury Collection. Yet, professor Onians ironically found out that "... perhaps the greatest single advantage of the concept of World Art Studies is that, since no one knows what it is, everyone can contribute to its definition" (*Onians 1996, 206*). As to get new contributors to the definition, the School literally expanded to a global scale through last year's Summer Institute. The organizers succeeded in bringing together a group of 30 scholars, involved in art-related fields of study, from all continents, and a number of outstanding personalities as main lecturers. Slowly overcoming prejudices like "the west has to teach rest", the Institute became an occasion of intense debate on a variety of items related to art.

### The Human Mind

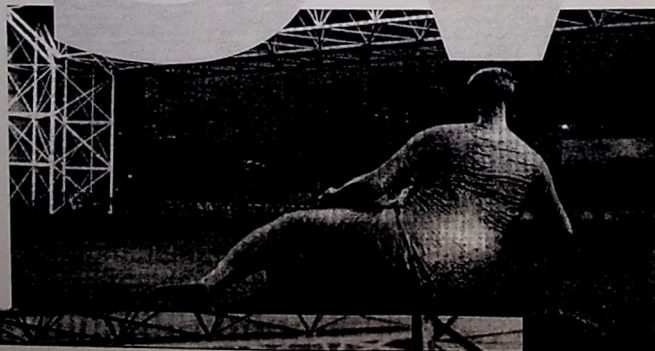
The first statement was plain:

*It turns out that just the constancy of our biological make-up explains the constancies of art as an activity, so the differences in our environmental experiences go a long way to explain its variations.*

It belongs to John Onians (*Onians 2000, 15*) and is fascinating, as so many other general, almost aphoristic statements that seem to miraculously explain the essential. But, just as these, it relies on reductionism and gives way to abuse in logic deduction on particular cases, the "biological make-up" (especially the human mind) becoming the pop-up explanation for everything that can not be argued otherwise.

Neurology and neurophysiology are far away from drawing a clear and detailed image of how the human mind really functions. Scientific data offer leads for theories on the evolution of human intelligence and its role in explaining the origins of art. Based on the hypothesis of the modular brain structure, Steven Mithen explains the making of art as a product of cognitive fluidity across the three domains of the human mind: technical, social and natural history intelligence. Though the three cognitive processes required for producing art - mental conception of an image, intentional communication with reference to some displaced event or object and the attribution of meaning to a visual image not associated with its reference - were present in the early human mind, they were displayed in different domains and functioned isolated for millennia. The cross-links required for artistic creation were established about 40.000 years ago and conditioned a "cultural explosion" (*Mithen 1998, 171-210*).

But, for making art (with special reference to art objects), there is more than the three cognitive processes pointed out by the brain-focussed discourse. A major requirement is the physical ability to translate a mental project into an object of art. You might call it skill, craftsmanship or talent. This made the essential difference between the potential art producer and the real artist. Marcel Duchamp pointed exactly to this gap with his ready made art objects, driving the importance of the artist's skill to zero. In our days, the same idea can be traced through Richard Long's "walkings" and the "displays" of Mark Dion, which, once more, enlarged the boundaries of what was considered art.





**The Things**

Art objects are things produced by man. Things produced by man are commodities. Are art objects commodities?

Commodities are things produced as to be exchanged in a transaction for a counterpart. The very fact of being exchangeable indicates that there are counterparts which have, in immediate context, an equivalent value. To be exchangeable is to be "common" the opposite of being uncommon, incomparable, unique, singular, and therefore not exchangeable for anything else (*Kopytoff 1986*, p. 68). The general conclusion has been drawn:

*In no system is everything so singular as to preclude even the hint of exchange. And in no system (...) is everything a commodity and exchangeable within a unitary sphere of exchange. Such a construction of the world in the first case totally heterogeneous in terms of valuation and, in the second, as totally homogeneous would be humanly and culturally impossible. But they are two extremes between which every real economy occupies its own peculiar place.*

*In brief, what we usually refer to as "structure" lies between the heterogeneity of too much splitting and the homogeneity of too much lumping. (Kopytoff 1986, p. 70)*

The key to the whole discussion is one of perspective. In a complex interactive structure, such as the human society, relations between parts develop on a multitude of levels. To keep the social system functioning the relations need to be quantifiable through language, rules, laws. The basic units of measurement refer to quantity. They are totally implied in conditioning the fluidity of the economic circuit. Through the economic perspective, all art objects are commodities, since they can be evaluated by quantitative measurement units. Framed into market rules, they are a response to a specific demand, that of aesthetic contemplation and delight. Unlike other commodities, which also imply the aesthetic function, the art object relies just upon this, defining itself as a monofunctional commodity. There is a certain tendency within the artfield to reach the immeasurable, whether by increasing the commercial value of the material involved or by driving its importance close to zero and pointing only to the idea.

Though art objects are agents of expression (*Gell 1998*) it is very difficult to use them as means for understanding the elements of the context that generated them. This is one of the major problems in studying non-literate societies.

**The Context**

A relevant moment of my SIWAS occurred on the very first day of the institute. Assuming to deliver the opening "participant's presentation", I pointed to the importance of the context within archaeological interpretation, illustrating the idea with the changing significance of artifacts which moved across the borders of the Roman Empire. The presentation caused the hostile reaction of some participants, who expressed the opinion that "if you have nothing to say, you speak about context". This situation illustrates some of the main problems in developing a global understanding of art:

- a. the recurrence of the technical, yet subjective approach to particular items (in fact, a substitute for the methods of natural sciences) which makes it largely impossible to apply the method of logic induction in drawing general conclusions;
- b. the preference for the fashionable, random collage, replacing the analytic induction;
- c. the failure of defining and redefining notions otherwise than through poetic metaphor.

The institute pointed to the crises of the "moral sciences", art history among them, which haven't yet developed a methodology and a language compatible with those of the "natural sciences", a situation that still leaves interdisciplinarity to be a desiderate and bans the global understanding of art into a collection of artifacts from around the world.

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Alexandra Germain

Thomas Hlobil (Palacky University Olomouc, Czech Republic), Reet Varblane

(Estonian Academy of Music), Kakha Khimshiashvili (Institute of Art History of Georgia, Tbilisi), Subashini Aryan (Home for Folk-Tribal Arts, Gurgaon, India), Maria-Camilla de Palma (Museo Etnografico Castello



Zdeno

d'Albertis, Genoa), Ruta Kaminska (Latvian Institute of Literature, Folklore & Arts, Riga), Suzana Milevska (Museum of the City of Skopje, Macedonia), Karen Cordero (Universidad Iberoamericana, Mexico



Camilla

City), Peter Brunt (Victoria University of Wellington, New Zealand), Katarzyna Baranska (Ethnographic Museum, Krakow), Pawel Leszkowicz (Adam



Subashini

Mickiewicz University, Poznan), Peter Hügel (Museum Arad, Romania), Matei Craciun (Francisc Rainer Anthropological



Anna Suna

Research Center, Bucharest), Codruta Cruceanu (National Museum of Art of Romania), Florin Drasoveanu (Banat Museum, Timisoara, Romania), Natalia



Elisabeth Verena

Takami (Museum of Anthropology & Ethnography, St. Petersburg), Olga Deshpande (The State Hermitage), Anna Mainicheva (Institute of Archaeology & Ethnology of the Russian Academy of



Suzanne Cesara

Science, Novosibirsk), Zdeno Kolesar (Academy for Fine Art & Design, Bratislava), Verena Perko (Regional Museum of Kranj, Slovenia), Suna Güven (Middle East



Codruta

Technical University, Ankara), Yuri Rassamakin (Institute of Archaeology of the National Ukrainian Academy of Sciences, Kiev), Suzanne Blier (Harvard University), Zainab Bahrani (State University of New York), Dragana Antonovic (Archaeological Institute,



Shiping Peter H.

Belgrade)

photos by Marty Powers



Some time ago a young artist (she was in her best twenties and appreciated) told me, though she liked what she was doing as an artist at that time, she could easily imagine herself changing her profession, let's say ten years later. At her age I was thinking in more idealistic terms, but now I agree that there are many things in life at least as important as art. But is art a profession? I incline to say that it isn't, it has to deal with more general needs of the individual, but I know many counter-examples which work quite well. I did a lot of (art) administration this year, which disturbed me since I can hardly reconcile it with creativity. No wonder that looking back, the best moments are those of going out, all connected with art. There are also two exceptions.



## Essen (June)

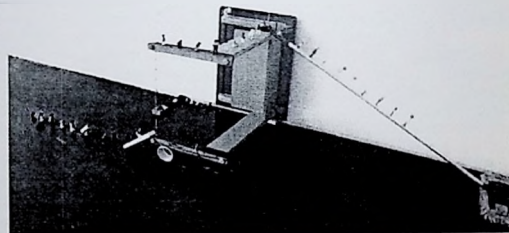
The old team - Lia, Dan, Sorin, Ana, Sandor and Jozzo (1 - from the times of 'Art Unlimited' ('94) and 'Inter(n)' ('95) was together again in Essen thanks to the invitation of the Kunsthau (www.invitation.kunsthau-essen.de) and namely, Ingrid Weidig, a photographer and media artist, who visited Romania years ago. It was her idea to invite six Romanian artists to work alongside with artists from Essen. The Kunsthau is located in an old school, which now serves for studios and exhibition space. We lived in big classrooms and had the feeling that our university times were back. It was the same way as in Bucharest. Lia and Dan's studio was the core of socializing, our German colleagues loved to come there too and we all enjoyed the meals served by Jozzo, who is a notorious cook. Though the artists were very different, the joint show had a "clean" aspect and got positive feedback (eg. Kunstforum). Dan introduced us to Iris Dressler and Hans D.Christ, the curators of the 'hARTware projekte' in Dortmund, where we saw 'new ideas-old tricks', a critical show reflecting on 'the old myths of progress with smart new outfits'. A lasting impression was provided by the Kokerei Zollverein (www.kokereizollverein.de), a former coking plant, now in a location for contemporary art and criticism. Its new programme signed by Florian Waldvogel and Marius Babias starts from the socio-historical features of the former site, promotes art that engages with socially relevant questions and re-defines the notion of 'production' via ideas, communication and criticism.



Mircea Cantor & Judit Angel in Paris

## Paris - Montpellier (in February and in October)

Following my colleagues from Kinema-Ikon (Roxana, Lili, Mr. Sabau with Limerique) I visited Paris for the first time. I immediately liked it and felt homely. In school I preferred English to French language, now I cannot say this. Paris en-passant in my way to Montpellier where we curated an exhibition with Ami Barak. In spite of Mircea Cantor's efforts, who was my guide and selected contemporary art galleries, I preferred to see Paris as a tourist: the old districts, Les Quais, Les Tuileries, La Notre-Dame, Le Louvre, Brancusi's studio, the perfumeries on Les Champs-Élysées, La Défense. My intuition was right, the offer of the galleries was weak at that time, even the shows in the Beaubourg were less exciting than I expected. However, the latter's book-shop provided a highly compensatory experience and a discovery, Nicholas Boumaud's book on relational art. It was exactly what I needed for the theoretical argumentation of my upcoming exhibition dealing with service-art. Unfortunately I couldn't see Le Palais de Tokyo, curated by the same Boumaud and Jérôme Sans, which will open the next year and it has a specific understanding of the relation between contemporary art and the public. Until then it is worth following its website: [www.palaisdetokyo.com](http://www.palaisdetokyo.com). Another pleasant discovery: 'En Cours', the space run by Julie Helintz, art historian whose guest I was for some days. There was the show of a young artist, Marika Bührmann, who invited people to unusual rendez-vous with her - holding one's hand, passing a street together, warming up with her shawl - „micro-situations" as she calls them.



The Last Goodbye - Sandor Bartha

Montpellier is the very „South": olives and palm trees, the closeness of the sea, flat buildings, an aqueduct from the Roman times, a general calmness mixed with busy, colourful spots such as the shopping streets, the markets or the Arabian district. Ami Barak was a perfect host, we did a good collaboration which resulted in the 'Parti-pris' exhibition ([www.fracir.org](http://www.fracir.org)), but it was not only work, there was time for dinner - now I experienced why meal is so appreciated in France - for excursions to Sète, to Lyon and to Barcelona and for much discussion. The FRAC Languedoc-Roussillon is a relatively small space, but it has a strong collection (Douglas Gordon, Jonathan Monk, Angela Bulloch, Fabrice Hyber, etc) and a flexible exhibition policy (there is preference for good ideas rather than art trends, artists or media). Similar art centres are in Sète, Nîmes, Serignan, very close to each other and though I know, this is normal, the same is in Germany, in Holland, I wonder how is this high concentration of contemporary art possible on a regional area? Certainly, there is money for art, but it is also true that contemporary art has for long entered the realm of cultural policy.



Ami Barak

## Venice (July)

It was in fact an anniversary: ten years ago, as members of the Youth League from Arad, Sándor and I did our first trip to the West, to Northern Italy: Vicenza, Padova, Jesolo and Venice. At that time I could hardly imagine the circumstances of my several returns there. The Biennale played a basic role in them: two years ago I was engaged with the Romanian Pavilion, now Sándor. Whatever artistic reasons, my wish for a vacation and my permanent longing for the South were stronger, so I took it as a relaxation and I think this was the best thing I could do. We lived at Fran Siegel, our American friend who was teaching in Venice and rented a veritable Venetian apartment in Campo San Agnese in Dorsoduro. We did a lot of walks together, discovered places like Nuova Icona, an art space run by Vittorio Urbani, a physician and a sensitive curator at the same time, Mike Nelson's project in the Gludecca and San Francesco della Vigna, a franciscan monastery which I previously knew from a Dutch-Flemish exhibition catalogue (1995) and which impressed me much. A steady attraction for us was the enormous, quasi-Fellinian ship which landed near the Giardini. In spite of the continuous change of the participants the Biennale irradiates the same atmosphere resulting from the combination between an old-fashioned system and up-to-date inputs. But this old-fashioness (eg the presentation of international art according to geographical and national criteria, the prerogatives of the general curator, its system of awards) does not necessarily have a negative meaning, it also points to a certain stability which is indispensable for identification. I liked the movie character of the Romanian Pavilion, the 'real' movie in the Canadian Pavilion and Mark Wallinger's (British Pavilion) short video with people steadily entering the 'arrivals' door in an airport accompanied by the sound of Gregorian music. The Arsenale is always an experience in itself with its architecture, the route, the lagoon making its way among the buildings. Besides Cattelan and Serra this year I noticed many unknown or less known names: Jarenco L'Africano (Verona/Malindi) with his strange painted sculptures, Ron Mueck (Australia) with his hyper-realistic style, Richard Billingham (Britain), Veli Granó (Finland), Luis Gonzalez Palma (Guatemala) in photography, Matthieu Laurette (France) with his project of 'reimbursable shoppings'.



Venice

ad



Service, in Budapest

## Service, in Budapest (September)

I've been thinking of an exhibition based on processes for a long time. A normal exhibition situation usually implies that there is the viewer and something (painting, sculpture, photo, a video, etc) to be looked at and between them there is always a distance. Even Minimalism which thematizes 'the perception of perception' plays on this reflexive distance. Interactive works of art transform the spectator into a participant, but require technology as a medium. I wanted to put the spectator into every-day situations in which it is difficult to trace the border between art and life. Compared to the Romanian art scene, the Budapest one, where I'm living for three years seemed interested in aesthetical questions rather than in social issues. I was curious to test this and find out what kind of reactions could elicit my concept on 'service-art' (2). In my conception 'service' was an import in the field of art, a pattern for action which implies social feedback, i.e. a medium for the communication between art and the large public. The response of the art scene exceeded my expectations, there were more proposals than I finally selected (21 projects in total). There were three categories of services: audience services, services targeting the exhibition practice and services targeting the art-mediation. Some examples: horoscope service for the encounter with the artworks, the daily top-ten of the works which elicited the greatest attention, art-consulting, the possibility of renting artists, permanent discussion space about topical issues in politics, society, economics, bus-trips with the artist to Hungary's first socialist town, Dunatújváros, photo-studio for making identity-protheses, etc. I especially enjoyed that project which permitted the visitors to call me on a mobile and ask questions. I also liked that 'Service' and 'Climate', another exhibition which was on view at the same time, shared the same space: the projects from the first being in the middle of the room, the works from the second displayed on the walls. Finally I succeeded in making an exhibition which was not looking like an exhibition and a catalogue which is not a document, but a 'service-guide'. Apart from criticism concerning mostly the non-spectacular character of some projects or the mixing of the two shows, the reception was mostly favourable. It was a good experience for me and in this case I do not mind my administrative efforts, I only think that if I had an assistant the things would have a more natural course.

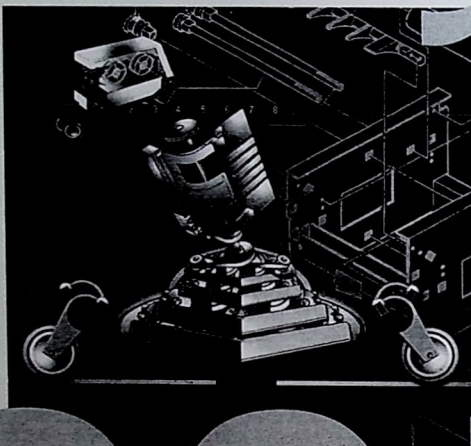
## Arad (from time to time and all the time)

Since I moved to Budapest, Arad has become a place connected with vacation. I'm consciously trying to resist idealising it, nevertheless I know that this is not entire possible. Let's think of vacation as an optimal state for creative activity or just for gathering creative energy. I agree with artists, especially (post) conceptual, project or service oriented artists, that on the level of the distribution of labor (and this sounds very marxist) artistic activity is work, which has to be paid, i.e. the artist is entitled to getting a honorar for his/her work. When I equate vacation with creativity I think of the proper conditions which may generate a creative state of mind. And here comes our group, Kinema Ikon, whose members I think never considered that they are at work while making their artistic contributions. There is of course, an exception, calin man who is doing this review while being in a cultural worker's position, but he considers it also creation and Kinema Ikon is full of paradoxes anyway.

1. Lia Perjovschi, Dan Perjovschi, Sorin Vreme, Ana Adam, Sándor Bartha and József Bartha.
2. 'Service', exhibition catalogue, Múcsamok, Budapest, 2001.

Роботы,  
роботы,  
роботы  
речь мою прерывают.

Толпы автоматы  
топлют к автоматам,  
сунут жетон оплаты,  
вытянут сок томатный,



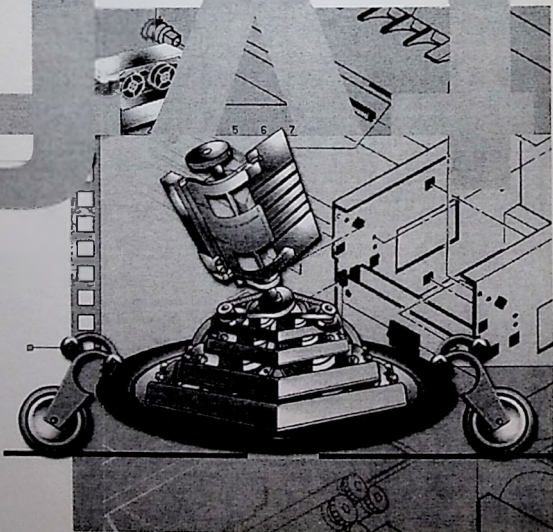
I cannot claim I understand what the lines above mean in Russian, of course; I have read, naturally, their Romanian translation, and not just once. So that I can at least paraphrase it. Is it worthwhile?

It is something about robots, automata, and stuff like that. Like *hordes of automata coming to buy tomato juice from other automata*. Quite a leftist vision of the alienating future. And one may, with a certain reason, ask who are / what are those automata standing for. Humans turned machines? Machines having replaced humans? And does it really make any difference?

It seems we have moved from one negative utopia to another. From 1984 to *Brave New World*. Does the computer, and, on a larger scale, the internet, play any part in this?

And, quoting (again) a Russian thinker, what is it to be done? To continue our fascinating game with glass-beads? To revolt, the old anarchist way, like some characters in a Norman Spinrad book, trying to destabilize the system by selling computer viruses? To try to be model citizens, working, having fun, begetting children a. s. o.?

To be artists what is an artist, anyway? and perform our more or less outdated tricks, on paper, on canvas, on screen? I don't know, and, for now I am so tired that I cannot even conceive new questions.



the









From: Jean Yves Torchet  
 Date: Friday, November 23, 2001 10:51 AM  
 To: reVoltaire  
 Subject: Re: aids

I have noticed yesterday that Liliana has started something (10 lines) but there is something I would like to explain you: Even though Lili has no job other than looking after the kids (and sometimes after me !!!), the days are short and full. Wake up (always too early). Breakfast (very fast). Kids to school. Teaching romanian to a retired lady. Back to school at 11:30. Lunch time. Pipi. Caca with the kids. Back to school 1:30. But half the time, Ilinca is home or has to be taken to the orthophonist or other specialists. Then 4:30 is already there. Time to pick up Alex again at school. A small snack. Helping Alex for his lessons while not leaving Ilinca on her own can prove to be a very difficult exercise. Then preparing Diner. Then I get home. We have diner. Then we do activities with the kids like guitar, reading, playing with the computer but of course during that time, Lili is washing the dishes. Then kids to bed but we like to tell stories or sing songs and finally when 9 o'clock has come. We are finally together and so exhausted that we have little energy and just wanna relax. And finally, TV is really good at eating your time at night without you even noticing it. Of course, Lili is also in charge of doing most of the shopping, cleaning etc. During weekends, we always have plenty of activities to do with the kids such as swimming pool, learning Alex to ride his bike or roller skates, teaching Ilinca to ride her tricycle, going to the mountains. Visiting friends. Playing the computer with the kids. Helping Alex do his lessons and encouraging Ilinca as she is drawing or playing. We also sometimes go to my parents... To give you an example, this saturday alone, Lili will be working half the day at the market selling christmas goodies to raise money for the school. In the afternoon, it is very likely that we will go to the swimming pool with the kids. At night, we will visit some friends. Sunday, we might go to the mountains to ride our sleigh in the fresh snow (this is the new #1 activity for Alex and Ilinca these days). And of course, we won't escape going to the airport which is not even 1 km from us so that we can watch planes landing and taking off. This is how we reward Alex for being nice and working well at school. I know that Liliana is willing very strongly to write this article but I am not sure she realizes how much time, energy and focus she needs to do it. I will try to encourage Lili to finalize her article. So all what I am saying in the end is relax and do not expect too much and if it comes, great but if it's too late, well, just save it for the next release. See you guys Have a fun day.

Jean Yves Torchet

From: ml/oliana  
 Date: Friday, November 20, 2001 10:01 AM  
 To: Jean Yves Torchet  
 Subject: aids

primit txt liliana intermedia \_ cerem aprobare publikat  
 motivatzie jean yves despre Intrziere txt liliana\_





Liliana Trandabur > Considérations frontalières sur l'art de tourner autour du pot

Considérations frontalières

Il se trouve que nous habitons depuis peu de temps dans une petite localité à la frontière suisse à 15 minutes de Genève, et donc par là-même, en position périphérique et centrale en même temps, sorte de petit paradoxe pataphysique: plus on s'éloigne d'un Centre, plus on s'en approche (d'un autre...).

Nos quelques considérations vont porter sur l'art de tourner autour du pot, (c'est-à-dire sur le mélange de débrouillardise, diplomatie et de savoir-faire) des frontaliers. Nous allons prendre pour exemple le fameux plan Vigipirate récemment réactivé dans toutes les institutions publiques du genre écoles, crèches, centres de loisir. Si le principe de départ est bon, assurant le maximum de protection pour le personnel et le public, il y a façon et façon d'appliquer ce principe: on peut en rajouter des choses, on peut en rester au pied de la lettre ou on peut ajuster cette disposition à la réalité.

Ainsi il se trouve aussi que des trois écoles existantes dans notre petite localité, chacune applique le fameux plan en question de façon différente. L'école du centre-ville continue son activité comme de rien n'était, tout en ayant affiché à la porte de l'entrée la circulaire concernant l'application du plan Vigipirate. Pour une meilleure compréhension de la situation, il faut préciser qu'un important pourcentage de la clientèle de cette école-ci est constitué par les résidents suisses de Genève qui accèdent à l'enseignement public français grâce à une dérogation rondelette payée à la mairie de notre petite localité. Une deuxième école, pas très loin de celle du centre-ville, école catholique privée cette fois-ci, applique le plan Vigipirate de façon prudente, correcte, avec un petit amendement au déroulement de l'activité normale, c'est-à-dire qu'en dehors des heures d'entrée et de sortie de l'école l'accès des parents est limité par une stricte surveillance de la part du directeur. Et nous voilà à la troisième école de notre petite localité de frontière, école qui décide que le plan Vigipirate doit être appliqué tout en chassant les parents de son espace public et tout en mettant des barrières et des verrous partout.

Dans ces conditions nous déposons nos enfants comme des colis aux portes de l'école et nous venons les y récupérer à la fin des cours. Si on a quelques chose à communiquer aux enseignants c'est faisable seulement à travers le grillage de la clôture d'une façon tout aussi civilisée que l'ancestral «parier à la clôture» dans le milieu rural roumain(c'est-à-dire en traduction roumaine «vorbitul la garda»). Pour avoir quelques informations en plus, il faut dire que cette dernière école est localisée dans ce qu'on pourrait appeler le quartier «chaud» de la ville, avec un fort pourcentage de population immigrée.

Le multiculturalisme et le plurilinguisme donnent à notre petite localité le cachet spécifique des grandes villes et constituent la source principale à partir de laquelle s'est développée l'art de tourner autour du pot dont il est question. De la même dynamique géographique centre-périphérie naît dans notre cas une inhabituelle effervescence culturelle pour une ville de 7000 habitants: 13 associations socio-culturelles, 2 théâtres, 5 galeries d'expositions plastiques, 1 conservatoire de musique et de danse, un collège international et un lycée international. Comme toute localité frontalière qui se respecte, la notre pratique aussi le petit trafic, car tout est moins cher en France et donc beaucoup de genevois font ici leur courses et leur lieu de résidence. Le contrôle douanier est quasi-inexistant à certains postes de frontière et le contournement de la loi fait office de règle no.1 du savoir-faire de la région. Les fermes développent aujourd'hui une effervescence culturelle qui rendrait fier celui qui a donné vie au domaine de Ferney il y a 250 ans : Voltaire .

Liliana Trandabur  
Nov.2001, Ferney-Voltaire

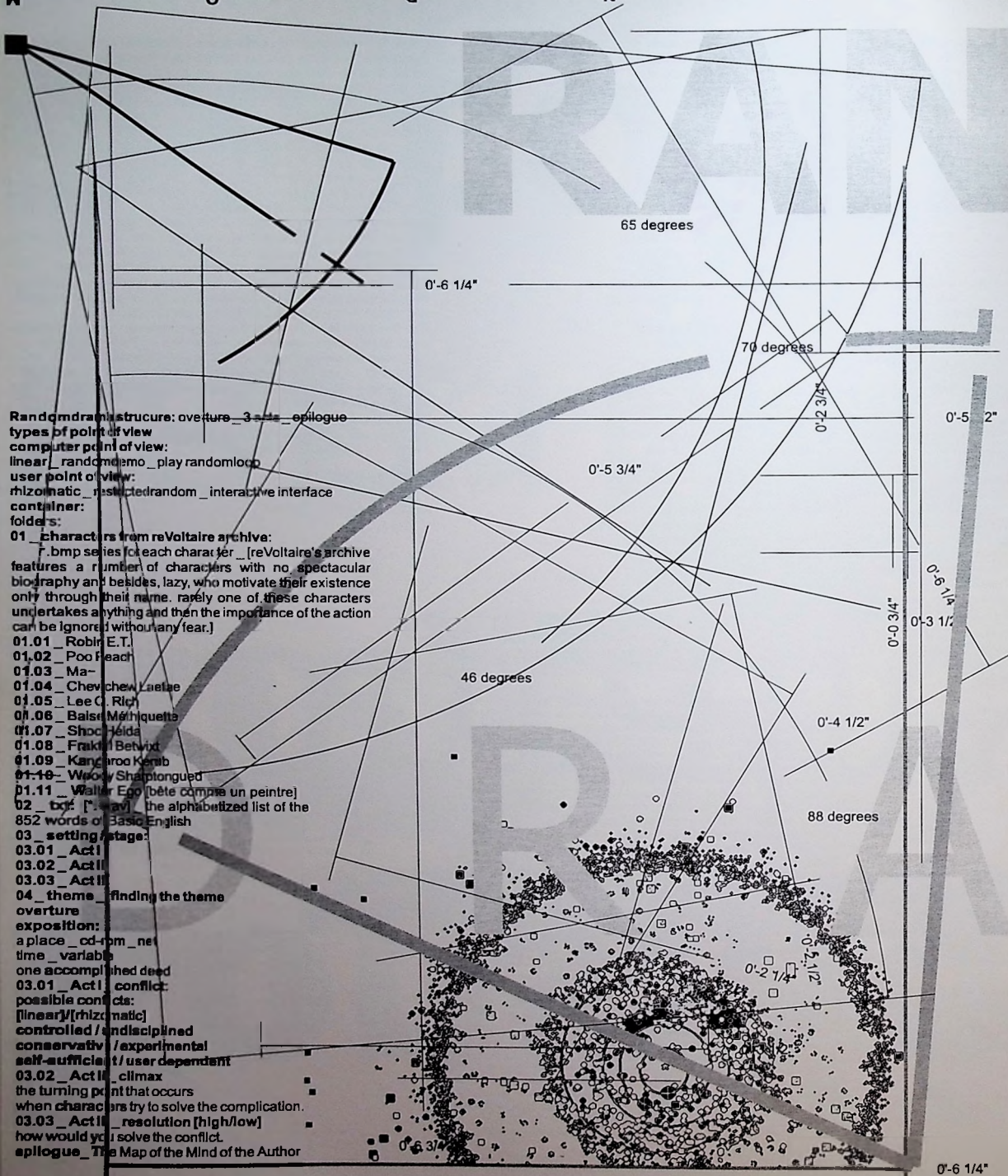
From: Jean Yves Torchet  
Date: Friday, November 23, 2001 10:51 AM  
To: reVoltaire  
Subject: Re: aide



Mes bien chers frères

Je vous donne ma bénédiction pour la publication de mes écrits si peu catholiques!!! Surprise, surprise, après plusieurs soirées à cogiter un petit quelque chose, voici l'article tant attendu. La pauvre Lili a quand même travaillé hier soir jusqu'à 1:50 du matin à moins que cela ne soit hier matin jusqu'à 1:50 du soir!!! VA AM PUPAT \_ JY

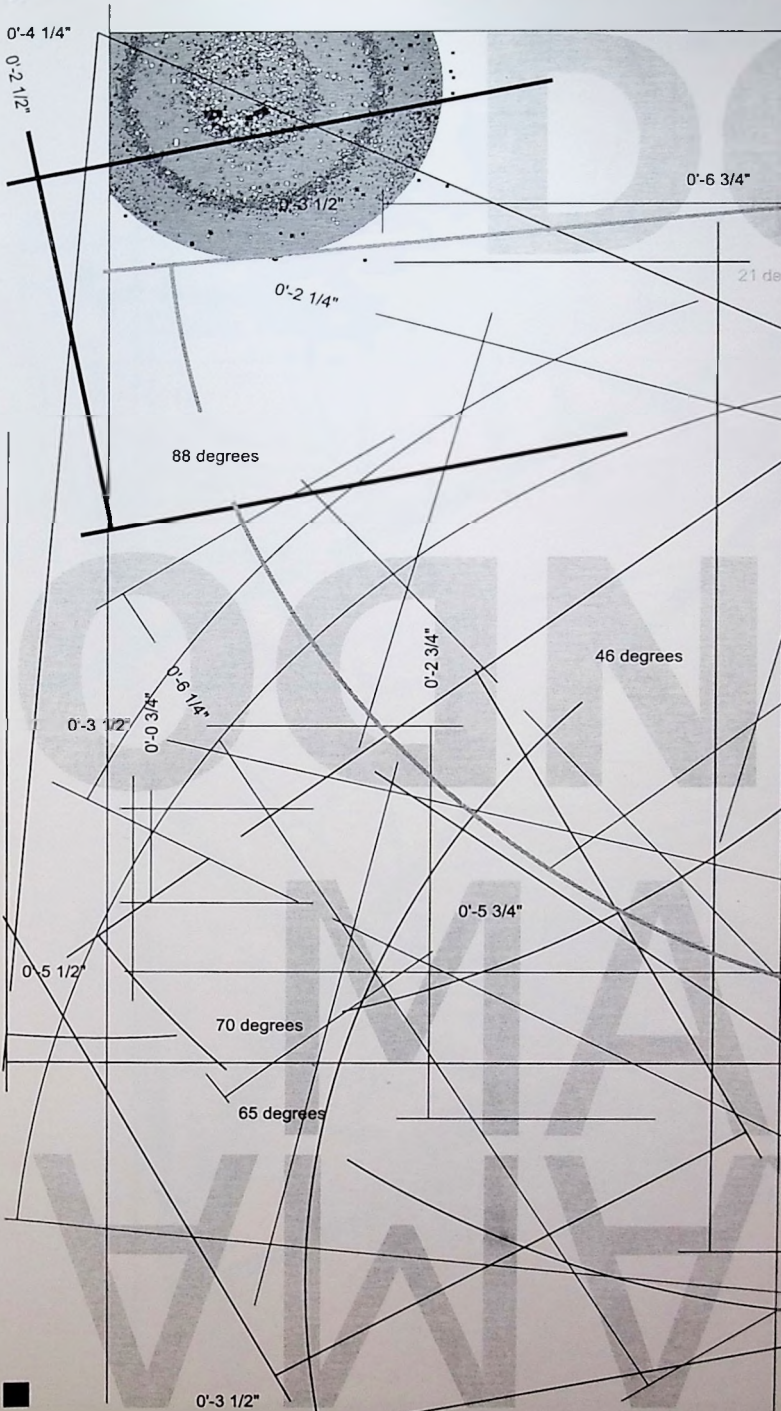




Randomdrama structure: overture\_3 acts\_ epilogue  
 types of point of view  
 computer point of view:  
 linear\_ randomdemo\_ play randomloop  
 user point of view:  
 rhizomatic\_ restricted random\_ interactive interface  
 container:  
 folders:

- 01\_characters from reVoltaire archive:  
 7 .bmp series for each character [reVoltaire's archive features a number of characters with no spectacular biography and besides, lazy, who motivate their existence only through their name. rarely one of these characters undertakes anything and then the importance of the action can be ignored without any fear.]
- 01.01 \_ Robin E.T.
- 01.02 \_ Poo Beach
- 01.03 \_ Ma-
- 01.04 \_ Chevicheu Laetae
- 01.05 \_ Lee C. Rich
- 01.06 \_ Baise Mithiquette
- 01.07 \_ Shoo Helda
- 01.08 \_ Frankl Betvixt
- 01.09 \_ Kangaroo Kerab
- 01.10 \_ Woody Shapstongued
- 01.11 \_ Waller Ego [bête comme un peintre]
- 02\_bck [".wav"] the alphabetized list of the 852 words of Basic English
- 03\_setting / stage:  
 03.01 \_ Act I  
 03.02 \_ Act II  
 03.03 \_ Act III
- 04\_theme\_finding the theme  
 overture  
 exposition:  
 a place\_ cd-rom\_ net  
 time\_variable  
 one accomplished deed  
 03.01 \_ Act I\_ conflict:  
 possible conflicts:  
 [linear]/[rhizomatic]  
 controlled / undisciplined  
 conservativ / experimental  
 self-sufficient / user dependent  
 03.02 \_ Act II\_ climax  
 the turning point that occurs  
 when characters try to solve the complication.  
 03.03 \_ Act III\_ resolution [high/low]  
 how would you solve the conflict.  
 epilogue\_ The Map of the Mind of the Author

calin man > Randomdrama



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 bird birth bit bite bitter black blade blood blow blue board boat body  
 boiling bone book boot bottle box boy brain brake branch brass  
 bread breath brick bridge bright broken brother brown brush  
 bucket building bulb burn burst business but butter button by cake  
 camera canvas card care carriage cart cat cause certain chain  
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 church circle clean clear clock cloth cloud coal coat cold collar  
 colour comb come comfort committee common company  
 comparison competition complete complex condition connection  
 conscious control cook copper copy cord cork cotton cough  
 country cover cow crack credit crime cruel crush cry cup current  
 curtain curve cushion damage danger dark daughter day dead  
 death debt decision deep degree delicate dependent design  
 desire destruction detail development different digestion direction  
 dirty discover discussion disease disgust distance distribution  
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 news night no noise normal north nose not note now number nut  
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 over owner page pain paint paper parallel parcel part past paste  
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 powder power present price print prison private probable process  
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 purpose push pull quality question quick quiet quite rail rain  
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 special sponge spoon spring square stage stamp star start  
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 summer sun support surprise sweat swim system table tail take  
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 wool word work worm wound writing wrong year yellow yes  
 yesterday you young



01.01 Robin E.T.

01.11 Walter Ego

01.02 Lee Q. Rich

error  
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event  
ever  
every  
example  
expert eye

random

different  
discovery  
discussion  
drama  
east  
edge  
forward  
frame

0'-6 1/4"

0'-3 1/2"

0'-2 1/4"

0'-3 1/4"

21 degrees

.88 degrees

0'-2 1/2"

0'-4 1/2"

0'-2 3/4"

0'-6 1/4"

0'-3 1/2"

0'-0 3/8"

0'-5 3/4"

0'-6 1/4"

65 degrees

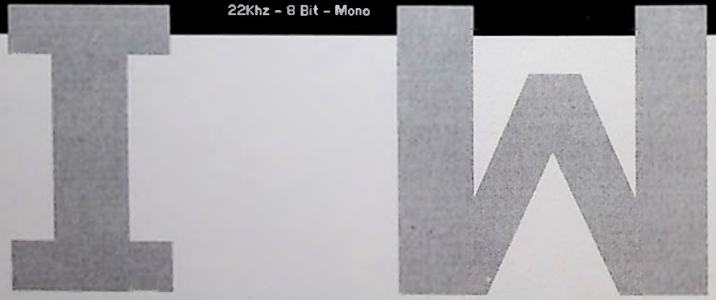
70 degrees





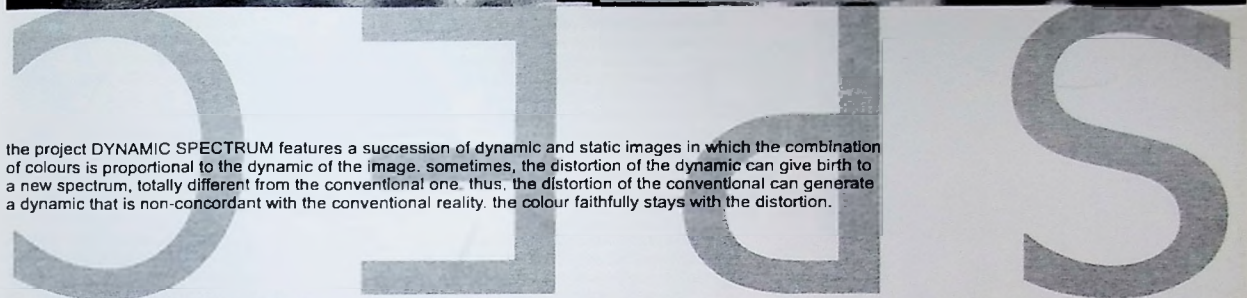
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- ketchup.avi
- pollution.avi
- persons.avi
- rhythms.avi
- RGB.avi
- jaar.avi
- blue.avi
- transmogrrophy.avi
- autothrop.avi
- cdshow.avi
- sunflower.avi
- cocosOkos.avi
- dansing clouds.avi
- faces.avi
- frame.avi
- green.avi
- red.avi



DYNAMIC SPECTRUM \_ cd-rom \_ 2001  
 concept avi txt sound: Ioan Ciorba  
 programming: Alin Gherman  
 bmp's design: calin man  
 editor: kinema ikon

the project DYNAMIC SPECTRUM features a succession of dynamic and static images in which the combination of colours is proportional to the dynamic of the image. sometimes, the distortion of the dynamic can give birth to a new spectrum, totally different from the conventional one. thus, the distortion of the conventional can generate a dynamic that is non-concordant with the conventional reality. the colour faithfully stays with the distortion.



19txtb = open 19txt

16sunb = open 16sun

18autb = open 18aut

14rgbb = open 14rgb

1startb = open 1start

17trab = open 17tra

15ritb = open 15rit

4ccacb = open 4coc

12polb = open 12pol

5dansb = open 5dans

8areb = open 8are

13redb = open 13red

9jarb = open 9jar

10keb = open 10ke

2blub = open 2blu

6facb = open 6fac

3cdeb = open 3cd

11perb = open 11per

7frb = open 7fra

## Gheorghe Săbau - în contra direcției de astăzi în arta contemporană română

în | n | c | o | n | t | r | a | d | i | r | e | c | ț | i | e | i | d | e | a | s | t | a | z | i

Parafraza textul maioreșcian rămîne doar la nivelul titlului. Lucrarea citată (1868) se referă la "cultura romană", subiect prea complex pentru acest eseu dar pot recurge la sintagma ca și punct de pornire, afirmînd cu inima îndoită că mare parte din "cultura romană de azi" (2001) este valoric competitivă cu orice altă cultură din spațiul central european cu mențiunea că suferă cronic de o inadvertență majoră: nu reușește nici-cum sa iasă din secolul al 19-lea, cu excepțiile recunoscute, or, citesc prin gazete că sintem deja în secolul 21. Există, desigur, posibilitatea recuperării în acest prim deceniu, similar cu tentativa de după anul 1900, cînd am pornit-o hotărîți în direcția semănătorismului; au venit, totuși, anii '20 cînd pentru prima și ultima dată am produs în sincronism european prin direcția avangardei istorice.

Revenind la temă și conform unei metodologii subiective, restring aria conceptului de "artă contemporană" la seria de tendințe ale practicii artistice de după 1960 cu referire accentuată la ceea ce se numește "artă alternativă", de la obiect la instalație și de la happening la performance în combinație cu old media - fotografie, cinematografie, televiziune și videografie, rezultînd lucrări artistice hibride de genul video-instalație, video-performance, video-art etc. Pînă la momentul '89 demersul alternativ a funcționat destul de bine prin lucrări și expoziții de referință, subiect tratat exemplar în studiul Magdei Cămel "Artele plastice în România 1945-1989" și ar fi redundant să reiau tema.

Incepînd cu *Ex Oriente Lux* (1993) prin impulsul și susținerea de către CSAC (azi CIAC) asistăm la o nouă etapă ce va fi continuată prin cîteva expoziții de referință precum: *01010101*, *MEDIA Culpa*, *Civitas Solis*, *Civitas Artis* și retrospectiva *Experiment* (1996). Pot fi adaugate expozițiile *Art Unlimited srl*, *INTER(n)* și *Complexul Muzeal*, curator Judit Angel, Arad, *Zona Est - performance*, curator Ileana Pintilie, Timișoara, *Medium* la Sf. Gheorghe în prelungirea proiectului propus de Imre Baasz continuat prin *AnnArt* și altele. Oricum, se poate afirma ca au fost șapte ani grași făcîndu-se hotărît doi pași înainte într-un context internațional favorabil în care - trebuie să ne reamintim - instituții, grupuri și personalități din spațiul cultural occidental au întreprins demersuri concrete și consistente în sprijinul artei contemporane românești de tranziție. Diferența stilistică, expozițională și curatorială a acestei etape față de cea de dinainte de '89 constă în recursul mai pregnant la posibilitățile oferite de vechile tehnologii de înregistrare și comunicare (foto, film, tv, video). Altfel spus, au putut fi sublimat frustrările tehnologice, financiare și ideologice din timpul comunismului, sublimări evidente în *Ex Oriente Lux* și expozițiile ulterioare. Eclecticismul practicilor artistice prin mijlocirea hibridizării tehnologice a putut să se manifeste plener, ceea ce nu a fost rău de loc, numai ca, exact în aceeași perioadă "dincolo" era în plină expansiune sistemul digital cu aplicație în domeniul creației artistice. Interesant este faptul ca tocmai în perioada de maximă efervescență expozițională (1993-1997) nu a existat în România nici o revistă de artă, evenimentele fiind reflectate în rubricile de specialitate ale publicațiilor culturale de către un număr redus dramatic al criticilor de artă.

Una peste alta, aceeași instituție soroșiană a încurajat prin diverse mijloace - financiare, tehnice, logistice - și pătrunderea / extensia a ceea ce se numește **new media** sau mai exact, aplicațiile noilor tehnologii digitale la cîmpul creației artistice. **Acesta este domeniul problematic din arta contemporană română.** Lipsesc aproape cu desăvîrșire lucrările artistice exclusiv digitale și implicit expozițiile specializate în noile medii de expresie. Pentru a evita confuziile care mereu se produc, precizez că înțeleg prin "exclusiv digitală" acel tip de lucrare artistică realizată cu ajutorul unui soft creat de către un programator pe baza proiectului auctorial stabilit de către un artist - în cazuri fenele și rarissime poate fi vorba de una și aceeași persoană. Dacă pînă nu demult suportul privilegiat a fost discul compact (CD-ROM), de o bună bucată de vreme suportul predominant este cel telematic (INTERNET). Așa se face că prin invitațiile și cataloagele de la expoziții internaționale de artă electronică s-au stabilizat două genuri principale denumite WEBART (net art) și respectiv ART OF CD-ROM, deseori în versiuni compozite și din ce în ce mai rar ca hibrid în forma de expresie a Instalației Interactive. În toate situațiile descrise, aspectul specific esențial rezultat din capacitatea lucrării digitale de a oferi utilizatorului posibilitatea unei intervenții co-auctoriale denumite interactivitate - de la hypertext citire.

Așadar, ce se întîmplă în arta contemporană română de vreo 4-5 ani? Perspectiva din care a fost compus prezentul eseu se bazează pe acceptarea următoarei competențe: **sistemul digital tratat ca un nou mijloc de creație artistică.** Sub acest aspect afirm cu conștiința nelămpăcată că în ultimii ani poate fi constatată în arta contemporană română un pas înapoi în contra direcției artei contemporane din lumea largă. Pentru argumentare voi porni de la cîteva întrebări pe cît de punctuale, pe altă de revelație: 1. Care sînt paradigmele predominante - tradiționale, moderne, alternative, digitale. 2. Care sînt suporturile preferate de către tinerii artiști români de azi. 3. Cum sînt reprezentate aceste tendințe în proiectele expoziționale ale curatorilor. 4. Cum sînt reflectate toate cele de mai sus de către critica de artă în revistele culturale și de specialitate.



conținutul

n





## Gheorghe Săbău - În contra direcției de astăzi în arta contemporană română

i n c o n t r a d i r e c t i e i d e a s t a z i

Pe masa din stînga - filiera română - am împrăștiat ordonat o sumedenie de invitații de pe internet, în format offset, cataloage de la expoziții și comentarii critice din publicații. De fapt expozițiile sînt cele care sintetizează atît preferințele autoriale cît și trendul curatorial în cele cîteva spații din București, Timișoara, Iași și din ce în ce mai incitant Ia Cluj prin triada Sindan - Tranzit - Balkon. Ușor siderat, constat că trend-ul principal este reprezentat de către următoarele old media cu suporturile aferente: fotografia, instalația-foto, diapozitivul, foto-pictura, proiecția de pe bandă video, sculptura-obiect, performance, desenurile, pictura sur-neo-expressionistă, uneori instalația video și din cînd în cînd imagini procesate în contextul unei instalații. Acest trend românesc în floare se produce pe un background pastelat-oflilit constituit din lucrări / expoziții care continuă cu obstinație fie linia artei tradiționale în versiune neo-bizantină, fie linia artei moderne de factură neo-expressionistă. Aceste tendințe sînt din cînd în cînd susținute de retrospectivile unor artiști consacrați, fiind comentate cu acribie profesională de către o parte a presei culturale. Reflectarea tendinței alternative de către critica de specialitate în revistele *Observator Cultural*, *Dilema* sau în revistele de artă - din ce în ce mai europene - precum *Balkon*, *Artelier*, *Arta* și *Arhitext Design* este pe cît de pertinentă pe atît de obiectivă: este comentat profesional exact ceea ce se vede, adică oglindește starea de fapt din practica artistică, uneori plusînd cu argumente teoretice în susținerea direcției alternative.

&amp;

Nu mai că pe masa din dreapta - filiera occidentală - am împrăștiat invitații de toate felurile extrase de pe net, cataloage, programe și proiecte de la expoziții internaționale de artă contemporană. Ceea ce constat este oarecum viceversa, adică aflui despre lucrări artistice digitale pe suporturile noilor tehnologii cu denumiri care puntează situația de "acolo". Mai constat că există deja numeroase lucrări de referință, autori sau grupuri deseori citați, studii de specialitate, publicații off-line și on-line, centre de cercetare și catedre universitare preocupate intens de relația dintre arta și sistemul digital, expoziții de prima mărime etc.

&amp;

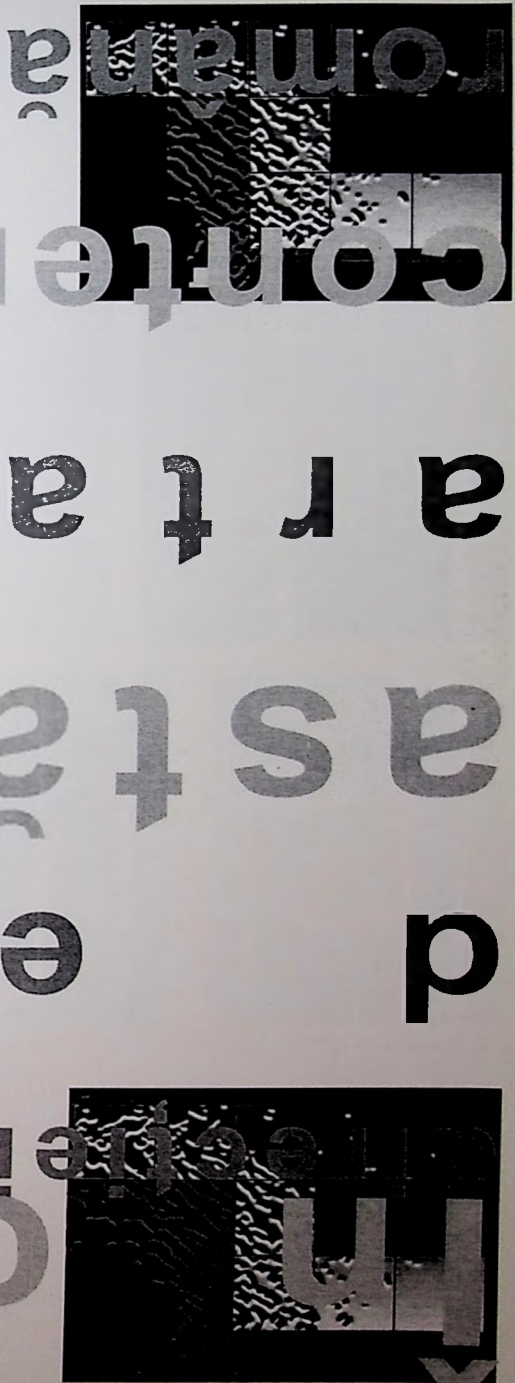
Și atunci stau, cuget și mă întreb: care trend-ul mă-sii este mai bun, cel de la "noi" sau cel de la "ei". Eu zic că al nostru, fiind mai ortoman dar vine unul la mine și îmi zice "bine - bine, dar atunci de ce membrii grupului kinema ikon și în special globe-pixelul calin man trimit lucrări artistice digitale doar la expoziții de "dincolo" și colac peste pupăza, editează revista intermediu în limba engleză fără traducerea conformă cu noua lege de protecție a limbii române. Se poate răspunde sec "pai, because d-ai-a" sau se poate pune contra-intrebarea la nivelul evidenței: UNDE să le prezentăm? Pentru cei care consideră că am o viziune negativistă asupra temei îi rog frumos să-mi emailizeze [revoltaire@go.ro] cîteva nume de artiști, grupuri și titluri de lucrări artistice digitale românești care le sînt cunoscute de prin ateliere, expoziții sau de pe site-urile baștinașe. Pentru a ușura compunerea unui tablou corect avansez lista subsemnatului cu următoarele nume: Alexandru Patatic și Olimpiu Bandalac (tratament digital asupra lucrările plastice anterioare), Neil Coltofeanu (FAV), Călin Dan (exclusiv *Happy Doomsday*) și recent grupu Virtualia. Nici o expoziție dedicată artei digitale doar un simpozion la DNT Cluj propus de CIAC în decembrie 1997, cu titlul *Structures & Strategies in Developing Multimedia on-line & off-line*. În ceea ce privește critica de artă digitală (I) aceasta se reduce la cîteva texte, mai mult decît pertinente semnate de către Mihai Grecea (*Vinen*), Irina Cios (*Observator Cultural*) și Adela Văetliș (*Arhitext Design*). Mai verific o dată toate numerele celor trei reviste de artă și nu găsesc nimic, nici macar în numerele dedicate fenomenului new media (doar traduceri și prezentări generale fără referințe carpatine).

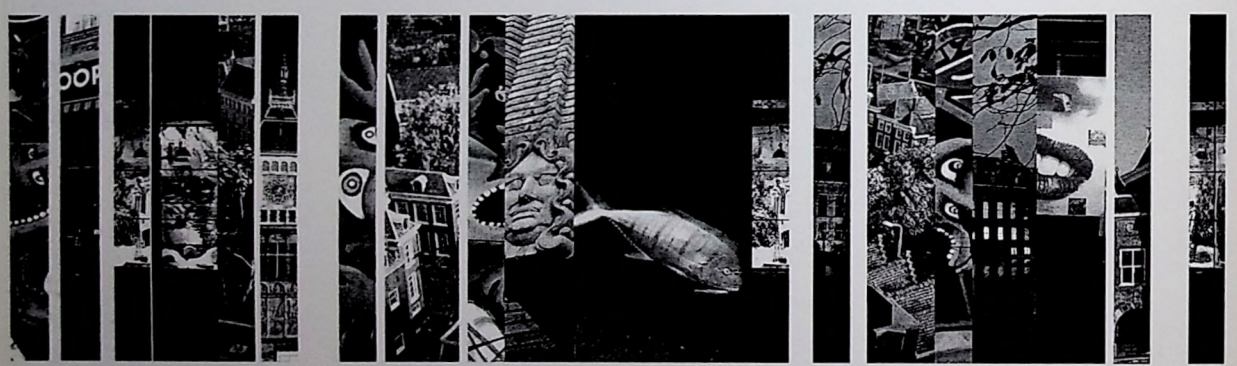
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Aprupo de site-uri: și pentru a mai evita o confuzie se impune o apreciere pozitivă în legătură cu starea națională a unor cîmpuri cu pixeli din vecinătatea cîmpului artei digitale. Constat un remarcabil salt calitativ și cantitativ în domeniul comunicării (e-mail, liste, chat-uri, jocuri) și în domeniul informației (pagini web, site-uri culturale, e-book) aspecte reflectate din ce în ce mai pregnant în cîteva publicații românești on-line cu ascendent literar: *aol.ro*, *noasis.ro*, *revistarespiro.com*, *revistanorii.com*, *electra.ifrance.com*, *asalt.seanet.ro* etc. Este vorba deocamdată de lucrări literare transpuse în sistemul telematic și nu de opere originale create cu ajutorul generării de texte poetice sau narative. Oricum, rămîne un demers laudabil și un bun exemplu pentru artiștii plastici care ar putea parcurge o primă etapă, trăind digital lucrări plastice anterioare după care - prinzînd gustul - vor putea trece la etapa creației originale, recurgînd direct la mijloacele digitale.

&amp;

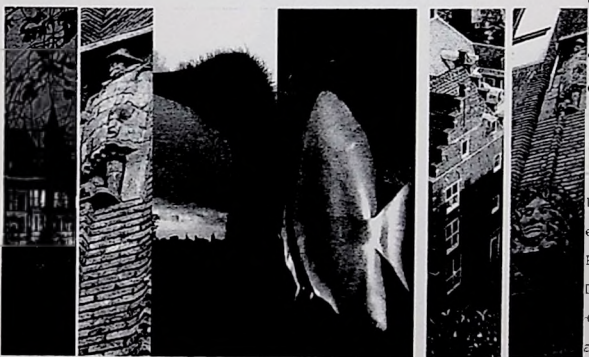
În sfîrșit, întreg demersul meu se vrea un semnal de alarmă pentru a nu pierde momentul prelinic al recordării la nolle tehnologiilor digitale de creație artistică. Nu-mi dă pace gîndul că peste vreo zece ani noua generație de artiști care va să vie, descoperind el valențele mijloacelor cu pricina vor reproduce într-o veselie stilistica anilor anteriori, fericiți că au descoperit cum se pune coada la pixel.





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N E G N I R E N N I R E H

Andreaa Bencsik > HERINNERINGEN



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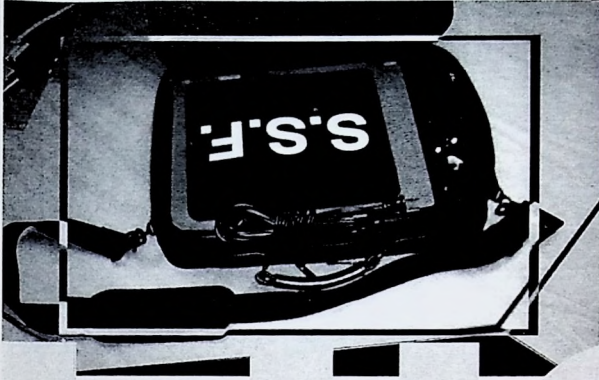
Andreea Bencsik > HERINNERINGEN

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A

Let's pretend you are an employer... and you see here two of your company's laptops.  
One was given to character A and the second to character B... same brand and type, different user.

Based on this two images, please fill in some A's and B's where you think they fit best.

Ordered  
Disordered  
Rational  
Irrational  
Careful  
Careless  
Reliable  
Unreliable

And finally, I will gladly give the laptop to



B

I

T

A

P

If I will give you an electric wire, and I will ask you to break it bear hands, without any tool,

You will probably

Bend it

At the smallest radius possible

In the same place

For as long as it takes

to break it...

Now, if I will ask you how to make an electric wire last for as long as possible you will probably answer

Do not bend it!

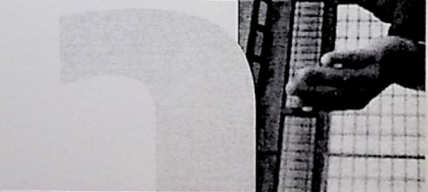
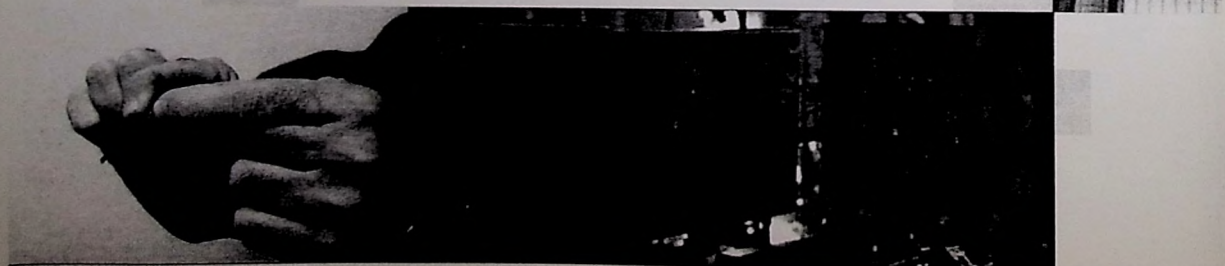
And if you must

Do it at the largest radius possible

Never in the same place, as random as possible...

Do you feel like reconsidering you're A's and B's?

Hint 2: It is a Simon & Garfunkel song



HOW DID I TRICK YOU?

First, I appealed to your/our patterns (like "things that everybody knows")... and your own brain did the rest...

DO YOU THINK IT'S AN ACCIDENT... IT DOESN'T HAPPEN EVERY DAY?

Hints: you can think about your car insurance, driver tests, banking history, exams... etc. or, on the other hand, about your "ability"/"habit" of "labeling" in a blink... you just evaluated me (because it was my laptop)... should I be grateful?

HOW DID I CORRECT IT?

I forced you to think ... and your thinking destroyed the patterns ... it is like you knew the right answer, but your mind was too lazy to search for it...

Now, please don't grow too tough on your poor brain he is bombarded daily with much more information that he can normally process.

Just think about the first nations, a long time ago their enforced input was naturally low, and their minds thirstily browsed the environment for additional information ... clouds, trees, animals... everything...

they can preview weather (in their habitat) without satellite imaging, meteorological data, or even laws of physics...

Since there where no dramatic changes in the basic, natural ability of our brains to absorb information in the last millennium (we are Homo Sapiens for ... years ), what happens now, when the booklet instructing me how to use my cell phone has "only" 187 pages.

Allow me to say we are living "interesting times" our enforced information input is way higher than our absorption abilities... and we must cope with it...

Selection, use of patterns, dropping information, forgetting ... are just simple ways in which our brains are protecting themselves.

DANGER here! if we can not solve this absorption problem, we risk to dive our brain into a self protective inhibition state, dropping absorption level lower than the natural one... instead of upgrading - he will work finding powerful reasons not too... just think of people resisting new technologies... how elaborate and smart their motivations are...

Do you think I just discovered this Error! It was discovered earlier, and used on you for years...

Exempli Gratia:

Atomic bomb = the most powerful hit... (on our scale prestige/aggression). I just bought a pair of ATOMIC skis... what is ATOMIC about them? they are made of atoms like any material thing... and what more? They are also CARVE it is obvious their lateral cut differs with almost 2 degrees from my old Holtzner ones... (Holtz means wood in German)... revolutionary improvement!... but what about my new pawls they are HEAD 15 CARVE... and 100% straight!?

You'll say this is insignificant stuff OK I am on contract with Atoma Test Center (ATC) they are testing today, in Toronto, latches for cars... can you explain the meaning of it.../ links between... Turbo was initially a concept, a way of improving performance of an aircraft piston engine, developed during the Second World War basically, use the energy of exhaust gases to compress air intake and compensate air density decrease with altitude for fighter aircraft... then it was used to improve race-cars' performance... and it resulted in Turbo-Pascal, Turbo-C...

MORE EXAMPLES NEEDED? - Refer to Appendix A (Tales of the "Cultural Shock")

We are developing into Homo-Cybereticus... and we hope our web, and our search engines, and databases, will help us cope with the overwhelming input... and provide precisely targeted output... I'll be glad if you would consider this paragraph as possible guidelines for web design...

The name of the virtual (visual) sound track is: "Patterns" by Simon & Garfunkel

Just discovered: Garfunkel is a spelling error (in MSWord)... same as Caius it helps me keep "sunny side up"... and Atoma is a spelling error too...

WHAT ABOUT A SOLUTION?

Well, psychiatrists use to say that as long as you have the consciousness of your disease you are curable... in other words, as long as you are aware you are pretending being Napoleon is OK... tragedy starts when you start strongly believing YOU ARE NAPOLEON...

THE END

caius.grozav@senecac.on.ca // Toronto, October 2001



## APENDIX A Tales of the "Cultural Shock"

Motto: "non scriptam medianem di que vidi" - (I wrote not even half of what I saw)  
Marco Polo

I am stating hereby, this scenes actually happened, without my intention to offend involved characters, nor their explicit intention to offend me

German-Austrian Border 1990

I don't like highways... you act as a ball on a track and just end by seeing nothing of a country... So, on a regional mountain road, at a insignificant border crossing between Germany and Austria, I was stopped by a character looking more like a member of the Hunters Chorus than anything else (huge person, big mustache, green uniform, classic rifle...) I was driving an old Opel Manta, with a type of platehe probably never ever saw before... and when he asked for my papers, he saw a Romanian passport for the first time in his career... He invited me in his small office, and told me I have to fill in a form... my German is inherited from a Austrian grand-mother and a kindergarten... so, mainly oral... his form was four pages long... and I was driving for ten hours that day... you can imagine my level of enthusiasm in front of the paper work... Suddenly, I felt his father like touch on my shoulder asking

"Are you illiterate son" ...  
I nodded...  
"Then you may go" he said.

Shady Grove, Delaware 1992

I was busy driving for the first time in my life, a brand new Saturn on an American highway (the owner was proud of his car)... all my answers are honest and straight (given the circumstances)  
>>you have a cruise control facility on this vehicle, aren't you familiar with it?  
I am I had the same thing on a tractor I used to drag gliders on the field back home...  
>>you do not seem comfortable driving automatic is it not available in Romania?  
Oh yes, it is... but they are sold with priority to handicapped persons.

Perferique Boulevard, Paris 1995

I was warned I have to pay for the highway in France... so I changed some money at a banking machine in Germany...  
(paper to paper no coins)  
Just entering Paris, a barer, and a basket... waiting for coins... no human around... so, I was supposed to go "a la gare" for some change... while cars behind where swearing at me... when I was back with the coins, police was there too.  
They checked the car, trunk, my papers... then interviewed me for two hour finally I asked them straight: "you saw my papers, I am going to attend a conference at Saclay (your nuclear reactor near Paris), paperwork is OK! - what is your problem?"  
>>You are suspect, because you are stating you are for the first time in France, your passport and visas are confirming this... but still, for two hours, you are speaking French to us...

Ministry of Transportation, Toronto 1999

After 20 years of driving whiteout any problem in Europe, I received the same treatment like a teenager... a nice Sikh person, with an impressive turban, is processing my papers for the test... while waiting, I took some time reading the "writings on the wall" and the computers around me... I noticed the computer based test does not allow you to return and reconsider... I designed hundreds of similar tests and I hate this feature... when I was asked to take the test, I asked for a paper-based version...  
The nice Sikh asked, what language... I said English... He asked Where are you from?... I answered Romania  
"Aaaahaa... Eastern - Europe... you know nothing about computers! ha..."

CIBC, Toronto - 1999

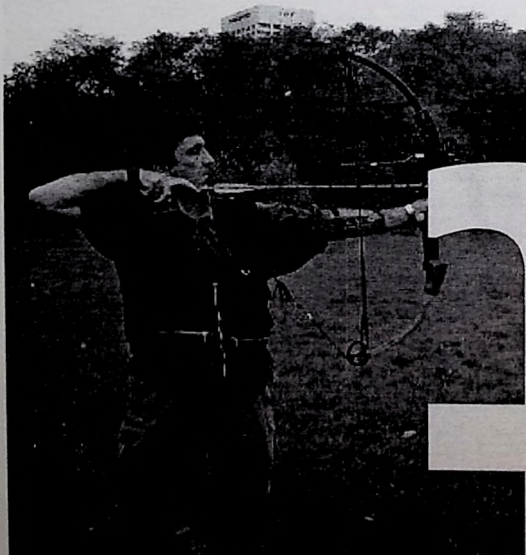
Bayview Village branch of CIBC (Canadian Imperial Bank of Commerce)... my first money order ever... they where glad to take my money in and made me "their valued customer"... and then "the nice financial advisor" just gave me brochures about "Why CIBC?", no word about what to do, how, what's this or that... the only important things in these prints are the microscopic foot notes...  
Take care - they are sharp about recording your mistakes... though...  
So, a human teller asks the amount \$.....  
Then she asks - Canadian?  
and my answer  
"no, landed emigrant"

I want you to laugh FIRST... then think!

A

S

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**Additional resources:**

**IMAGOLGY (LEAF'97)**

George Sabau: - IMAGOLGY is a branch of the history of mentalities which deals with the perception of some people about other people and vice versa. extending we can talk about how the inhabitants of the WEST perceive those of the EAST and vice versa. This perception is deformed through stereotypes and clichés. so the inhabitants of the WEST see the european EAST as an ideal territory for safari. the western multimedia-man gets there armed with a panasonic winchester and ammunition consisting of all the stereotypes he already knows: he stops at railway-station bucharest-north where he needs to see the "auroiaci"/homeles children/, he walks to ceausescu's grave, he looks for the house of nadia comaneci, then he turns to the nearest asylum/hospital with aids-infested children/, afterwards he hops into his jeep and looking for the castle of dracula he hits towards the carpathians where he meets happy gypsies in tilted chariots marked with EXCHANGE.

Peter Hugel: IMAGO is the final result of metamorphosis. there are different types of metamorphosis. so it is possible that the essential characteristics of the IMAGO appear already in the first phase, or every phase may have its own characteristics, totally different from all the others and sometimes even the IMAGO changes. that's what people think about insects. people are also interested to know if and how insects see themselves and the surrounding world. that's why they pin them in collections. these are very practical: even if they are of little help for comprehension they at least are decorative and, more important, those entities won't go on moving around so uncontrolled.

**ADDENDUM**

**Das Wanderbuch [Wandering Book]**

The guild *Wandering Books* of the 19th century, Transilvania, Austrian Empire at the time...

You were supposed to start as an apprentice to learn the craft... then an exam to prove it... then a managerial position in your workshop to learn to manage the business... and then walk away like in "the myth of eternal return", give up all your gains and wander... go in a remote place, and start all over again...

A wandering book was provided to record and document the tribulations. I am just providing an "as good as possible translation" of the (German) instructions in the booklet

(courtesy of calin man, KI, Museum Arad, Romania)

>>

In conformity with the highest ordinance from the high royal administration nr. 21080 this wandering book, enclosing 48 pages, and its good being taken care of, its wandering owner hath to bethink, as well as of the following: the named person is to avoid meaningless, loitering perambulation, and especially begging. To direct his trips only towards places where patrons or masters from his craft or guild are to be found, in places where he will not find work, he won't stop for more than 48 hours without the due authorities' consent, and in each place where he meets patrons or masters from his craft or guild, even if he continues his trip without actually working, the guild chief or his assistant or, where there aren't guilds, a patron or master is to make the following notes in this wandering book: whether he had, or not, the opportunity of finding work and whether, and on what reason, he refused the work offered. without superior permission, the wanderer isn't entitled to leave the K & K territory, on the contrary, he is obliged to occupy his wandering time with useful work and to obtain from the master he worked for a certificate referring to the time he worked and his conduct, which is to be certified by local authorities, this will be used only by him in any situation. finally assuming a false name, using a wandering book other than his own or falsifying the book, erasing or deleting or any other falsification in the wandering book is considered, according to the ordinance of the High Royal administration nr. 2355 to be public fraud and to be punished accordingly by the law.

>>

Upon successful completion, you were entitled to submit a final test, in front of the members of your guild and their families, and be sited as master of your trade in the council of the guild... (I have no comments).



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S M O D A H

Paul George Bodea > TRAILS & SHADOWS

S L I A R T

SHADOWS

what have YOU created?

TRAILS



notă \_ continuăm seria de inedite muzeale arădene, scormonind prin arhiva depozitului de artele spectacolului în căutare de evenimente și personalități care au marcat viața culturală a orașului.

O astfel de personalitate deosebită a fost profesorul **Victor Babescu**, autor - între altele - a 12 filme didactice. S-a născut la Arad în 1882 din părinți învățători, urmînd școala primară, gimnaziul și liceul în același oraș după care și-a continuat studiile universitare la Budapesta, completate cu studii post-universitare la Collège de France, Ecole des Hautes Etudes Sociales din Paris. Face numeroase călătorii de studii în Italia, Elveția, Germania și Franța, vorbind cinci limbi europene, inclusiv Esperanto. Participă în calitate de ofițer rezervist în artilerie la primul război mondial pe frontul macedonean, ajungînd la un moment dat în funcția de "comandant al cetății Belgradului". După destrămarea Imperiului refuză categoric posturi importante oferite de guvernul bolșevic maghiar și se pune la dispoziția Consiliului Dirigent din Transilvania de la care primește cîteva misiuni cu caracter științific și didactic, fiind apoi numit director al Școlii Civile Române din Arad pe care a transformat-o în Gimnaziul de Baieti "Iosif Vulcan" al cărui director a fost în perioada interbelică.

Din anuarul școlii, ediția a zecea publicată în 1929 aflăm că "în calitate de director fondator al primei **Fabrice de Film Didactic** a realizat 12 filme din istoria, geografia și etnografia țării, reproducînd frumusețile din Transilvania și Bănat." Filmele cu pricina au fost proiectate la Ministerul Instrucțiunii Publice din București în prezența a cinci miniștri, a cercurilor oamenilor de știință, literatură și artă, bucurîndu-se de un succes deosebit. Ele au fost însoțite de "un studiu îmbrățișînd importanța instrucției și educației prin cinematografie după un sistem propriu și necunoscut încă la noi". La Congresul internațional de filme didactice din 10 aprilie 1929 de la Haga lucrările lui Victor Babescu intitulăte "Mamora" și "Lemnul" au fost clasate "printre cele mai bune filme didactice obținînd recunoștința Congresului." Cele doua producții au fost imediat achiziționate de către Ministerul Instrucțiunii Publice "pe seama școalelor și pentru propagandă în străinătate"; din păcate, toate cele 12 filme didactice produse de Victor Babescu la Arad au dispărut. (cf. informațiilor de la A.N.F.). Pentru activitatea sa laborioasă, a fost titlînt cu doua decorații românești, iar guvernul francez i-a acordat distincția "Officier d'Academie".

g.s.



## FILMUL DIDACTIC ARAD

In teatrele „APOLLO”, „URANIA” színházakban

va reprezenta Duminică la 7 Martie a.m. la ora 11 și joi la teatru primul său film pregătit în Arad, cu actori locali:



folyó hó 27 én vasárnap d. e. 11 és fél óral kezdettel bemutattjuk ez elad Aradon, helyi szereplőkkel készített filmjét:

Ionel și Mărioara -- Jancsi és Juliska

Pentru scenă scris și aranjat de H. Chelivicz. Fotografiat: J. Bertok.

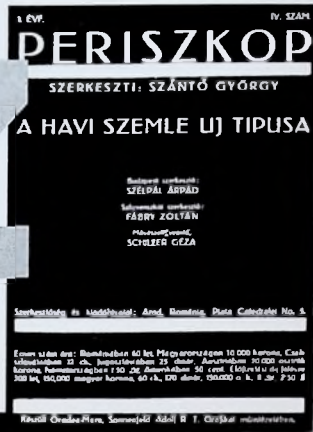


Filmre írta és rendezte H. Chelivicz. Fényképezte: J. Bertok.



| Actori:  |                         | Szereplők: |                         |
|----------|-------------------------|------------|-------------------------|
| Jancsi   | Micu Vellényi           | Jancsi     | Vellényi Lica           |
| Mărioara | Sivi Moudjalled         | Juliska    | Moudjalled Szvi         |
| Mama     | L. Eiel Vall            | Anyu       | L. Vall Eiel            |
| Tata     | Gligor Pudlicu          | Apa        | Gligor Pudlicu          |
| Sirgona  | Hajim Moudjalled        | Boszorkány | Moudjalled Hajim        |
| Puck     | Eghy Ghyasa, dansatoare | Puck       | Eghy Ghyasa, táncművész |
| Zană     | L. Ién Fehér            | Tänder     |                         |

Oradon az új fi mászta do elvli Eghy Ghyasa. -- A táncokat Eghy Ghyasa művésztől látja.



O apariție inedită în peisajul cultural arădean din perioada interbelică o reprezintă revista de avangardă **PERISZKOP**.

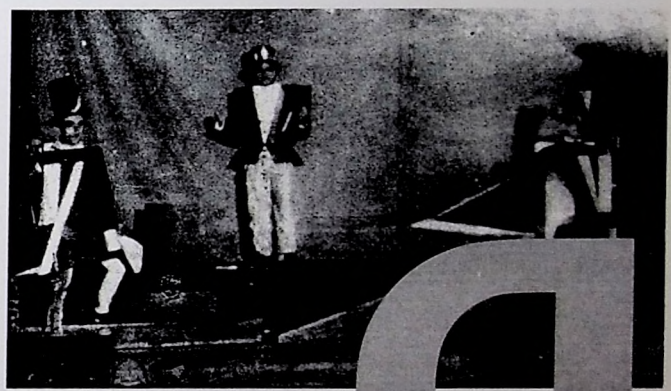
Este vorba doar de patru numere apărute în anul 1925 cu scopul de a recepta și difuza ideile \_ producțiile avangardei istorice după cum reiese din cuprinsul (*Tartalom*) care poate fi înțeles fără traducere. Redactorul principal al publicației a fost Szántó György (1893-1961) autor a 32 de romane între care *Stradivari* (1930) și *Anii mei în beznă* (1935). A făcut studii de arhitectură la Budapesta iar din 1922 deschide mai multe expoziții personale de pictură și grafică de factură avangardistă, între care la Palatul Culturii din Arad (1925). În perioada 1922-1947, s-a stabilit la Arad, unde cu vederea aproape complet pierdută, din cauza unei rani suferite în război, se dedică scrisului, inclusiv redactării revistei *Periszkop*. (cf. Judit Angel)

g.s.

**TARTALOM:**

Szántó György: A hevíl (Novella)  
 Bartók Béla: Leszteni a péter  
 Marcel Schwob: Az újabb palota (Vers)  
 Heltai Gyula: A nagy pite halál! Az 1825-ös párti vitélgetésnek emlékeire  
 Déry Tibor: Hova roszkod (Vers)  
 Farkas Árpád (Vers)  
 Kertész Gyula: Csopirta (Novella)  
 Heltai Gyula: Kéremények pillanata (Vers)  
 Galina Mátson: Jean Polakovic Berlin anarchyja  
 Theo van Doesburg: Das Ende der Kunst  
 H. Mátson: Theo van Doesburg  
 Vilmos Károlyi: Maj (Vers)  
 Tristan Tzara: Guillaume Apollinaire halálára (Vers)  
 Bereményi Miklós: Zűlé Szamó partonban. (Művészetek halálai)  
 Jean Cocteau: L'opéra (Vers)  
 Hans Stuckenachmidt: A gőzmozgató és a gépírás  
 Regi Pál: Jean Cocteau  
 Jean Cocteau: Én vagyok  
 Székely Géza  
 Heltai Gyula: Székelyország  
 Párfittó Csaba Vilmos: A Salm des Indépendants XXXI-ik születése  
 Richter Ferenc: Székelyek Székelyországban  
 Erich Wedder: Föld  
 Periszkop

scenă din piesa de teatru în trei acte *La coeur à gaz* (1923) de Tristan Tzara, pusă în scenă de către Y. Siderski la Théâtre Michel din Paris, costume, scenografia: Granovsky, directorul Teatrului Evreiesc din Moscova (foto: Man Ray)



**FESTMÉNYEK:**

Tibanyi, Goncharova, Larionov, Henry Rousseau, Picasso.

**SZOBROK:**

Brivány Zoltán, Constantin Brancusi, Mallar.

**GRAFIKA:**

Géza Orbánwald, Székely, Tibanyi, Réda, Schwabig, Cocteau  
 Bortoluzzi, Kelen, Suppa Réda, Grosz, Ingres, Kembarasi  
 Altköszegye, Chagall, Perizoti Csaba, Góricskai, Masseresi  
 Gants.



Paris 1921:  
 Tristan Tzara \_ Jean Cocteau \_ Man Ray \_ Ezra Pound \_  
 Copland \_ Theo van Doesburg \_ Arp \_  
 Hans Richter \_ Lissitzky \_ Moholy Nagy \_ etc.  
 © Wilde World Photo



imagine reproducție din Periszkop  
 (număr dublu, 3-4, 1925)  
 aflat în colecția Bibliotecii Județene din Arad



ISEA2000 REVELATION  
PROGRAMME | 7-10 decembrie 2000



ISEA2000 REVELATION  
10e Symposium International des Arts Electroniques  
Paris, 7-10 decembre 2000

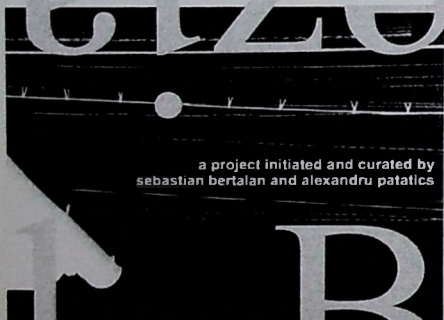
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George Sabău \_ *A quoi rêvent les jeunes pixels?*

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[www.v2.nl/esoth-eric](http://www.v2.nl/esoth-eric)

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[www.art3000.com](http://www.art3000.com)

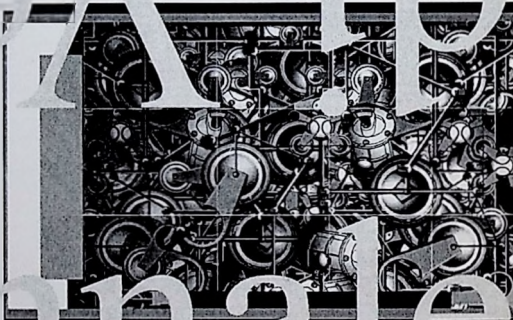
<http://www.isea2000.com>

context network - romanian pavilion  
49th international exhibition of art venice 2001



a project initiated and curated by  
sebastian bertalan and alexandru patalcă

the artists, members of the  
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alexandru antik (ro)  
olimpiu bandalac (ro)  
sandor bartha (hu)  
matei bejenaru (ro)  
mireea cantor (fr)  
calin dan (nl)  
teodor graur (ro)  
kiss pal szabolcs (hu)  
calin man (ro)  
dan mihăltianu (de)  
nicolae onucsan (ro)  
rostopasca (ro)  
gustav uto (ro)  
raluca velisar (ro)  
sorin vreme (ro)



Insert for context network \_ Locomotion Pictures [3.0] by calin man



[www.context.ro](http://www.context.ro)

DYNAMIC SPECTRUM  
by  
Ioan Clorba

cd-toms



ant!Esoth Eric  
by  
calin man

WHAT DREAM  
ARE  
STYVAN

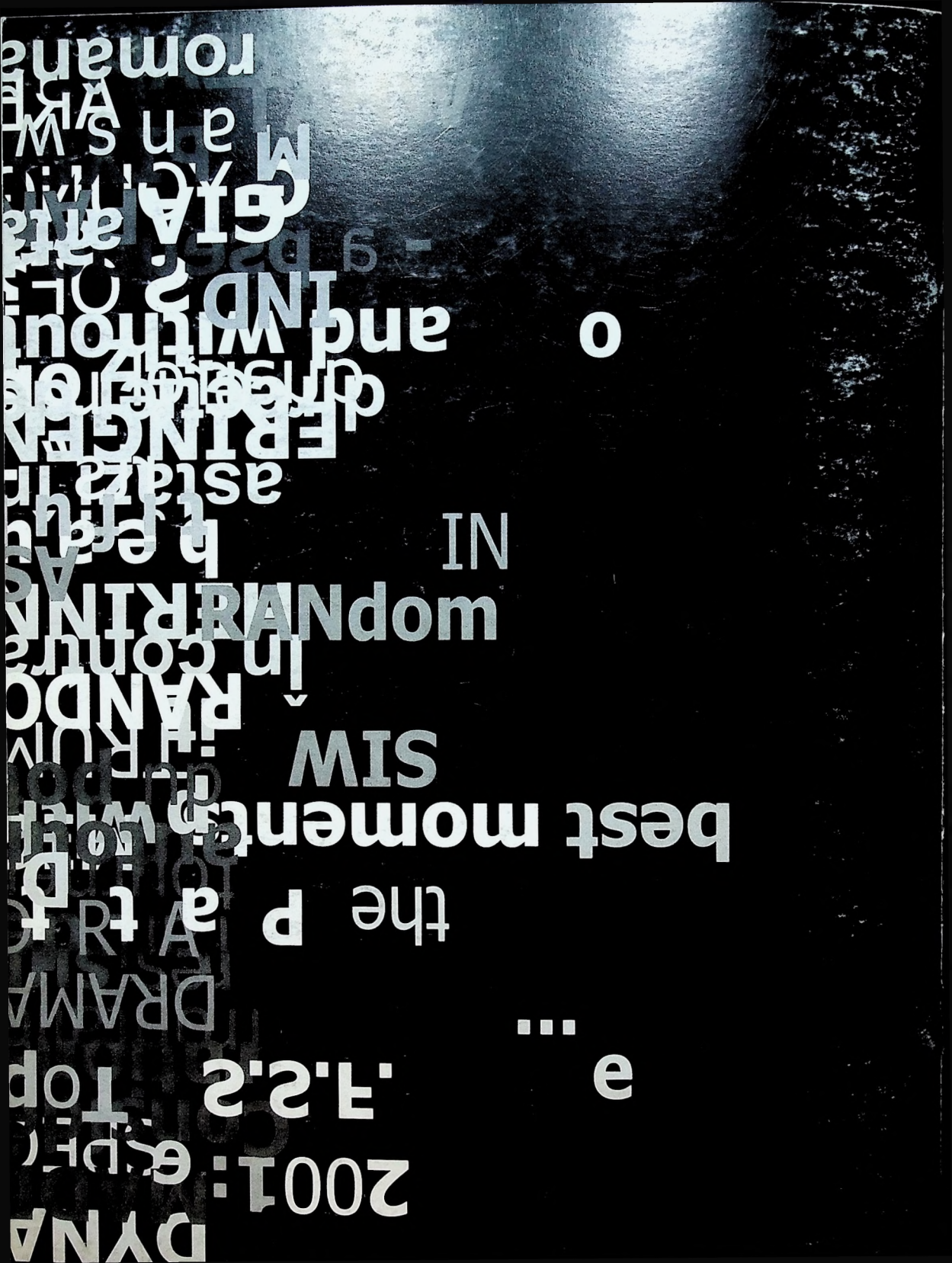
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2001: ESCAPE

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