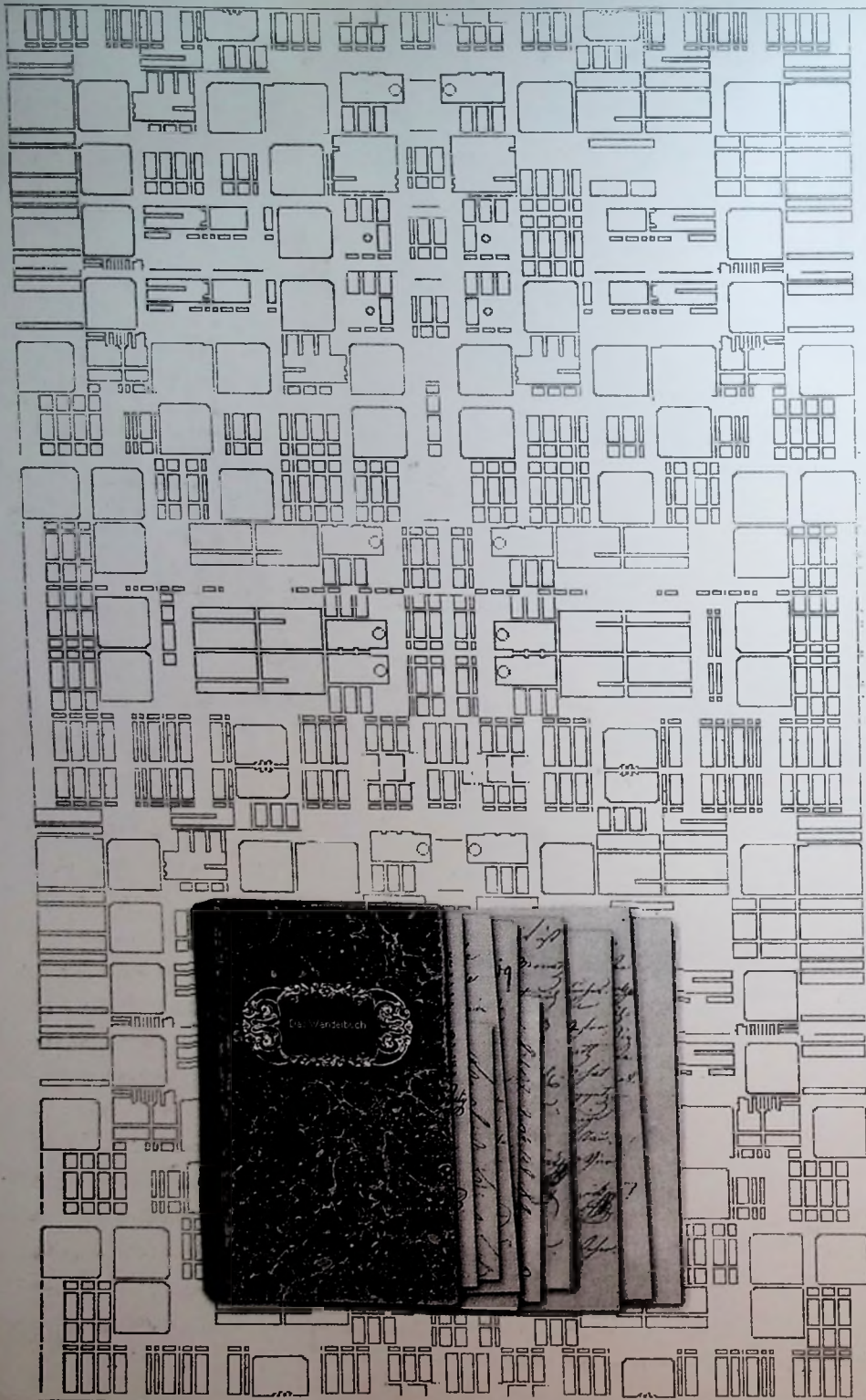


INTERMEDIA 13/98 IM@GO





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INTERMEDIA

is the magazine of the

atelier Kinema Ikon

editors: museum arad & KI

design: calin man

print: TRINOM srl

200 copies

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ISSN1453-9942



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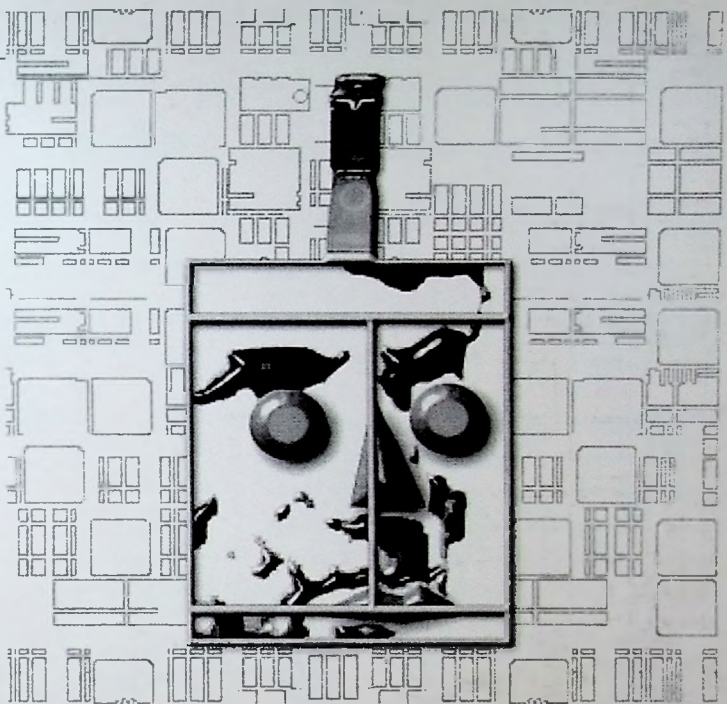
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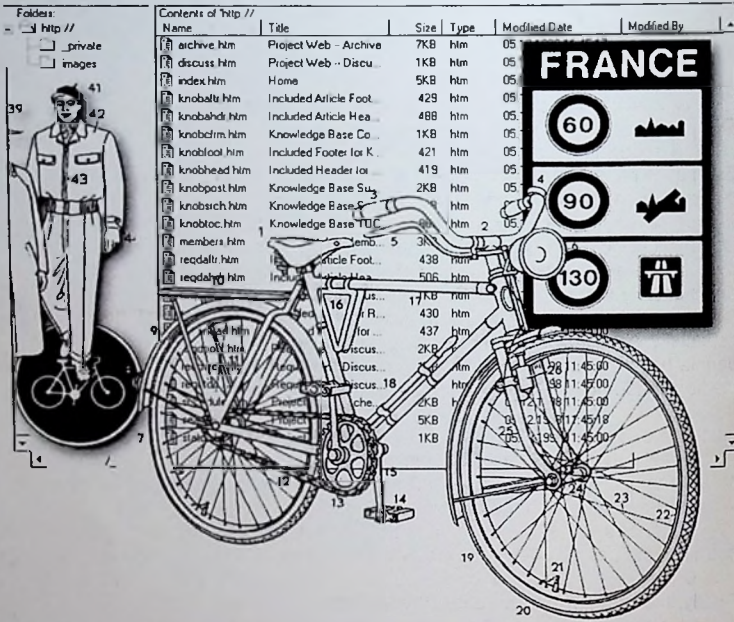


we have been summoned for several years to state our social_civic_political_ideologic_sexual_gastronomic position (too), which supports the members of the kinemaikon group to produce experimental hypermedia objet d'art. we repeatedly failed giving birth to theoretical abortions. salvation was brought by an alcohol stimulated brainstorming that generated the concept SAFARIKON = eastern europe as SAFARI for the cameras of the hunters from the west and then arose the proxim gender IMAGOGY and number 13 of intermedia. // de cîțiva ani sîntem somați să ne spunem (și) punctul de vedere social_civic_politic_ideologic_sexual_gastronomic din perspectiva căruia membrii grupului kinemaikon produc lucrări artistice experimentale hypermedia. mereu am ratat, dînd naștere la avortoni teoretici. salvarea a venit în urma unui brainstorming cu alcool din care s-a născut conceptul SAFARIKON = estul european ca SAFARI pentru camerele vînătorilor din vestul occidentului și așa a apărut genul proxim numit IMAGOLOGIE și numărul 13 al revistei intermedia.

The Frenchman with a blue cap on, riding a bicycle and carrying on its bar a French woman with a red cap on, heading towards a Resistance group's meeting place. The Scotsman wearing too short a kilt by reason of avarice. The Englishman with bowler hat and umbrella, phlegmatically examining the American tourist. The German, just like "ein Mann, ein Wort". The spirit of the Slavs. The cool Northerner. The temperamental Italian. The Balkan, always toying with a gunpowder barrel. The Romanian, lazy but sharp etc, etc, etc

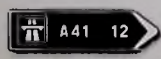
Many are the clichés perceived by the Other One. They have haunted the collective mind for centuries under various denominations, such as stereotypes, common-places, prejudices, trite expressions or banalities. By repetition, these "ready-made ideas" have become meta-clichés, robot-like portraits of reciprocal perception, characterized by the de-formation/distorsion and the exaggeration of defects as well as by a unilateral perspective, in a word by Alterity →

A l t e r a t i o n
The functioning of these collective stereotypes is researched by a relatively new discipline called IMAGOLGY claimed in equal parts by the History of Mentalities, the Comparative Literature and by the Ethno-Psychology. The reference studies on this domain are plenty and those who are interested in Imagology are already familiar with t h e m



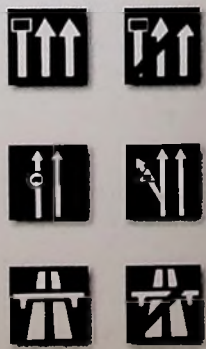
The composite image includes a bicycle with numbered parts (1-23), a file explorer window showing a directory structure, and a speed limit sign for France with icons for a car, a truck, and a train.

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Therefore, I will give up the diachronically aspect of the theme, restricting its area to the contemporary period, which has known an enormous outburst of the mass-media, especially after the fall of the communist regimes in Central and Eastern Europe. From this point of view I can distinguish two groups of subjects: the former at mass level, imagology's favourite theme, and the latter, at the relatively autonomous level of the opinion makers-

t h e i n t e l l i g e n t s i a





On the first level, several sources of influence may be ascertained:

- direct contacts between various ethnic groups whose effect is obviously more relevant in multi-ethnic areas and their neighbourhood than in geographically isolated areas.
- individual education in family, through school, intensive reading, travel-books, feature movies and T V s e r i a l s
- the pressure of the contemporary history as creator of economic, social, political, ideological and technological differences.
- the violent influence of the mass-media of the written press, the radio and the television in particular. I say "in particular" because the majority of the television manipulating strategies are distorted and distorting to the receiving subjects, which leads to imagological anamorphoses with a negative effects in the context of authentically approaching the

O t h e r O n e

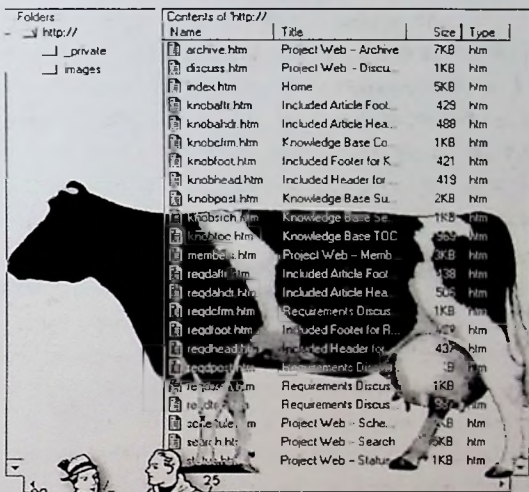
Mutatis mutandis, the inter-ethnic imagology after the fall of the Iron Curtain undergone an unparalleled macro-geographical mutation: Western Europe versus Eastern Europe, to be more specific, "versus" is not quite correct because of the predominant refractory attitude of the West against Eastern Europe, which, slightly mesmerized, can hardly react. The causes are too obscure to be fully understood. Anyway, after the first year's enthusiasm and the sympathy for the East's "returning" among the democratic European countries the Westerners have understood that this "transfer" could bring about plenty of economic, social and especially demographic prejudices. Consequently, mass-media people have indulged themselves into an attitude dictated by mass-media consumers, thus, emphasizing the negative aspects of transition. On the other hand, the Easterners, disconcerted by the destructive effects of five decades of communist regime do not succeed in convincing the European community that they are capable of living up to the economic, social and democratic standards of the West. Hence, the emphasis on the difference in perceiving the "Orientals" as sources of public danger: delinquents, gypsies, beggars and illicit emigrants. These are the new imagological clichés, faced by 150 million inhabitants.

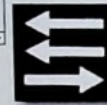
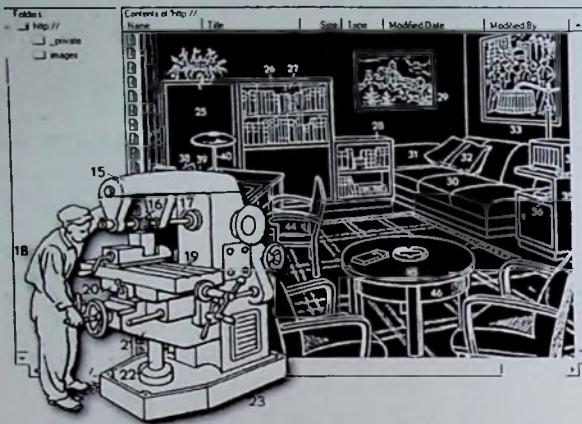
Finally, the counterpart is softer: the Westerners have forgotten that they sold us to the Soviets, they are arrogant, self-sufficient, indifferent and in general, they do not understand us... Certainly, with some distinction from people to people.

The solutions for this imagological pseudo-conflict to disappear can be centered upon taking the necessary steps of economic re-establishment which should lead to the growth of life quality at such a level as to convince the Easterners to settle in their own countries for ever. That's the problem! If this problem were solved the restless spirit of the Westerners would find its peace.

At least three other utopian solutions may be suggested:

- imagology should be taught in school, at all levels of Education. These should be identical textbooks in all the European countries and they need to be designed by specialists of the European Council.
- mass-media people should become awake of the necessity to produce a quasi-paradigmatic change in approaching the real situation in Central and Eastern areas of Europe.
- the telematics communication, a topic I bring up at the end of my essay.





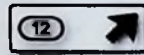
As for the level of the opinion makers - books, publications, public attitudes etc - which can all influence the population - the state of things is directly paradoxical if not painful. As certain impressive analysts from both "sides" of Europe have remarked, almost all the social, economic, ideological, cultural and political vocabulary is interpreted in various, even contradictory ways. The same term designates a totally different thing for the western intellect and respectively for the eastern one: capitalism, liberalism, communism, socialism, fascism, holocaust, goulag, multicultural, revolution, engaged art, erogenous zones.

The synthetic and exemplary model is established according to the binominal proportion "right - left" whose interpretation leads to really comic results. Thus, the same content of a concept, historic event, v.i.p., doctrine etc. does not have a unique significance, as it should have, but it has opposite meanings. This communication obstruction of an interpretative level results in anger, from personal arguments to debates within some international symposiums. It is to be remarked, nevertheless, that open minded people, in the East and in the West, are conscious of the bad consequences this "mal de langage" can create and they try to implement more and more consistent measures of reconciliation. It should be mentioned that intelligentsia - the opinion makers - includes both artists and art critics, but in their case, the conflict of ideas has been less distinct so far.

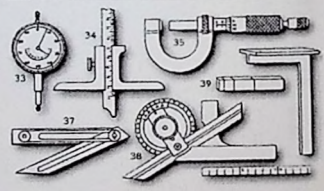
In comparison with the facts stated before, it seems that a really useful role in the diminishing of the imagological perceptions could be rendered by the new system of telematic inter-communication. Moreover, the young people who represent the majority of its users are less influenced by the old clichés.

From the fairly reduced experience of the Kinema Ikon group - producer of hypermedia works on cd-rom support and navigator on the Internet - we conclude for the moment that things are not going as well as we hoped to. Certainly, there are valid general technological reasons like the accessing, sailing and retaking, difficulties due to reduced capacities of server transfer, including the still high financial cost. There is hope that these impediments are going to be solved.

What really worries me is the tendency of structuralizing the telematic system in privileged communicative spaces, for those who live in the center and in some accessible spaces for the suburbias. This aspect is evident in the domain we are especially interested in, namely, that of the artistic creation in hypermedia configuration, off or on-line, which comes in conflict with the generous ideas of "cyberspace sans frontières". In this sense I cannot but have the satisfaction of marking the existence of some specialized centers in the West, of some groups and media personalities, who proposed that their main purpose should be the East-West cultural dialogue by means of new communicative technologies, exhibitions, symposiums and publications. I am thinking about V2_East/Syndicate from Rotterdam, founded with the aim of "integrating the Central and Eastern electronic arts into an international contact", through web, as well.



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Then, the LEAF - Liverpool Eastern European Electronic Arts Forum - which proposed in 97 "the reconsideration of the implications for society/art/technology from an East-European perspective. East/West borders in cyberspace..." Then, the EMI - Electronic Media Interpretation Department within Bauhaus Institute Dessau, organizer of the OSTranenie forum/exhibition - an expressive language puzzle derived from Sklovski's estrangement/alienation and representing the symbol of East/West estrangement - where from the aim of the forum: "to open the borders towards East through an authentic knowledge, mediated by the electronic arts and the new means of communication". We should underline the contribution of several institutions, itinerant exhibitions like the Manifesta and ISEA - InterSociety of the Electronic Arts (in 98, Liverpool, with the theme "Revolution", where the KI group was present with two hypermedia works on cd-rom support). At the same time we noticed a begennig of interest in what's happening in the Eastern world of the digital - institutions/impressive exhibitions like Ars Electronica Linz, Multimediale ZKM Karlsruhe, EMAF Osnabruck, VIPER Lucerne and the exhibitions organized by the Soros Center for Contemporary Art in Europe. Finally the media personalities like Geert Lovink, Andreas Broeckmann, Stephen Kovats, Roy Ascott, Pit Schultz, Robert Adrian, Eric Kluitenberg, Kathy Rae Huffman and the "bi-cultural" representatives like Nina Czegledy (Hu/Can), Bojana Pecic (Yu/D), Calin Dan (Ro/Ni) had a very important role. We are obliged to them for the approach they have taken - exhibitions, symposiums, public interventions, theoretical texts in catalogues and specialized publications including those on e-mail (ZKP, Telepolis etc)

Another - already predicted - way is the participation of the Eastern European electronic arts in important international meetings and particularly, in an authentic connection on the Internet, producing common programs, conferences, theoretical debates, on-line exhibits and net art type exchanges.

Any type of discrimination could have a negative impact in time from an imagological perspective. Naturally, there are technological and economic differences but there are no differences in what concerns the value of the creative capacity.

I don't know if O. Brachfeld, the man who had first time used the term IMAGIOLOGY /Notes sur l'imagologie ethnique, Paris 1961/ considered it as coming from IMAGO, (c.f. G.C Jung, 1911),-term which in the interpretation of a famous psycho-analysis dictionary is restricted to: "static cliché through which the subject hints at the Other One." or more completely: "unconscious archetype of characters who directs selectively the way in which the subject can perceive the Other One". Anyway, both definitions match well, in the sense that "the Other One" could be the better-half of a divided Ego, a neighbour, an ethnical community or by geographical extensia - the two macro-communities in Europe - West - East through North and South.

The advantage of the Telematic System - conversations - MUDs - games - fiction - artistic works - creations on the spot - consists in resuscitating the interest in interpersonal and group contacts. The first two aim at the theme of identity - multiplicity, the next two are based on the practice of simulation through visuals and the last two represent a new creative medium.

This "advantage" may be followed by a series of slightly stress-causing questions: What is its disadvantage in comparison with the direct contact? What is its disadvantage in comparison with the other media? Is the deformed perception of the "classical" imagological clichés out of question? Can virtual images correct the system of real relationship? Where do we rank the hybrid genres as the installations in the off and on-line hypermedia configuration? If we replace the paradigm of contemplation with the paradigm of interactivity what would we do about "the mass" and its relationship with the creator's "class"?

A part of the answers have already been stated in reference texts and others are being elaborated, both attempts being often devastated by the overwhelming evolution of the digital instruments. In the end, it would be a pity for the system of communication/telematic creation - still in innocent state - to tolerate the infection with old imagological viruses. Another generation and another medium require some other kind of imagology.



(translation: Monica Cristea & Livia Marinescu)

A_place_I_could_be_in,but_I_am_not_at_the_moment...//Judit_Angel

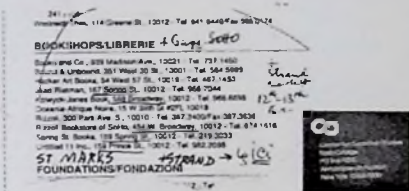
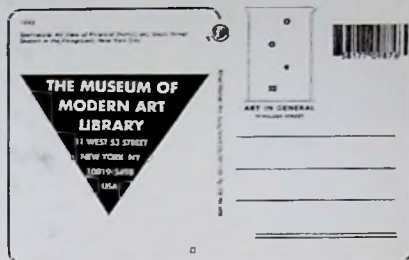


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circumscribed place _ sequential time _ sequential presence _ outbursts



A_place_I_could_be_in,but_I_am_not_at_the_moment...//Judit_Angel



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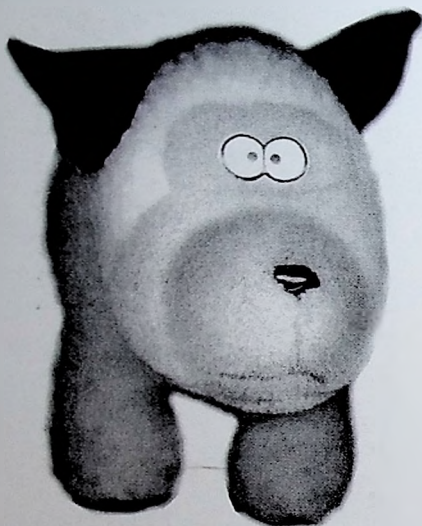


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places to see_places to leave_places remembered_places imagined_places for meeting_places with bad memories_places never to be seen_places to produce_places not yet seen_places not allowed to enter_places left for you_places to rent_places to forget_places to feel well_places of positive experience_places with sun_places you'd like to return_places on the map_places which were erased_places you are welcome_places to get well_places between places_places you like_places to live_places to consume_places of experience_places you'd never like to be in_places of the future_places you arrive by accident_places discovered_places to escape from_places you look for_places to realise something_places to be alone_places to adapt to_places to connect_places lagging behind_places with aura_places to change the perspective_places of boredom_places of routine_places where something happens_places without a context_places where nothing happens_places you make_places without you_places you seem to know_places of waiting_places to let go_places no longer important_places rediscovered_places of starting_places of your presence_places



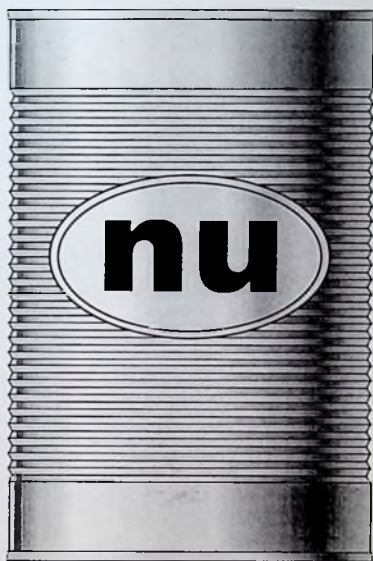
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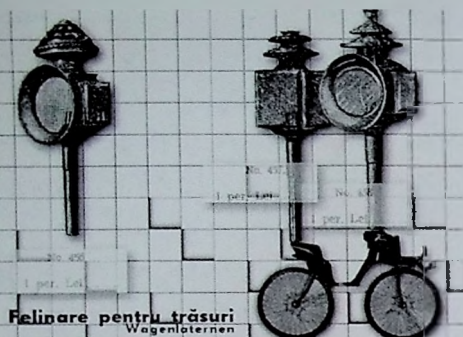
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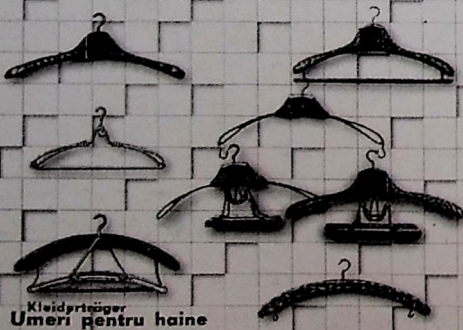
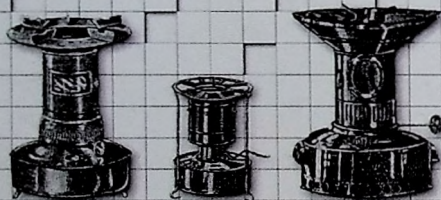
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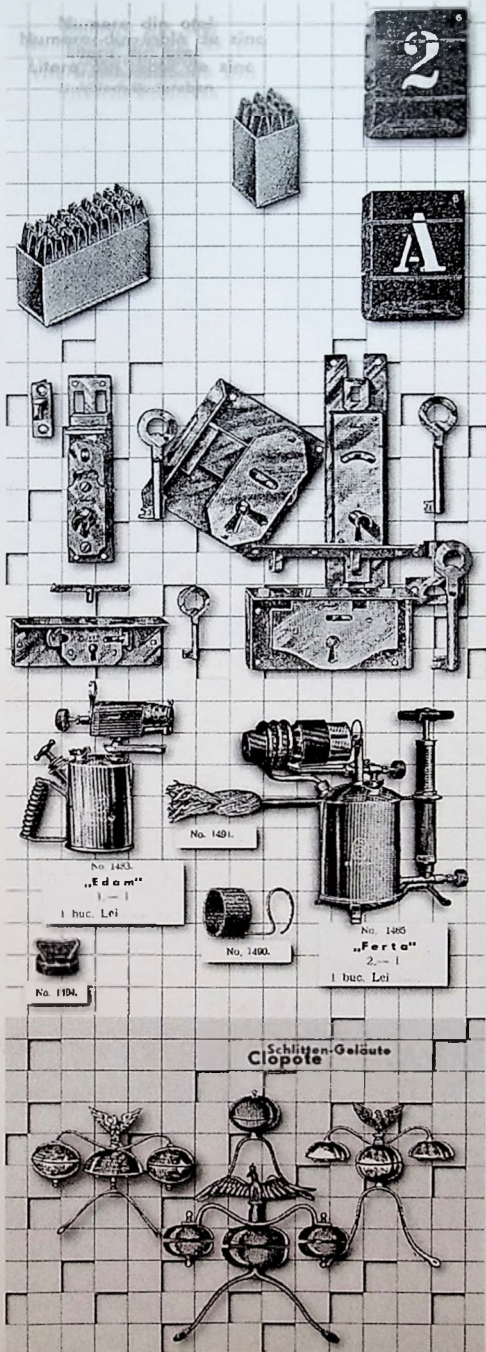


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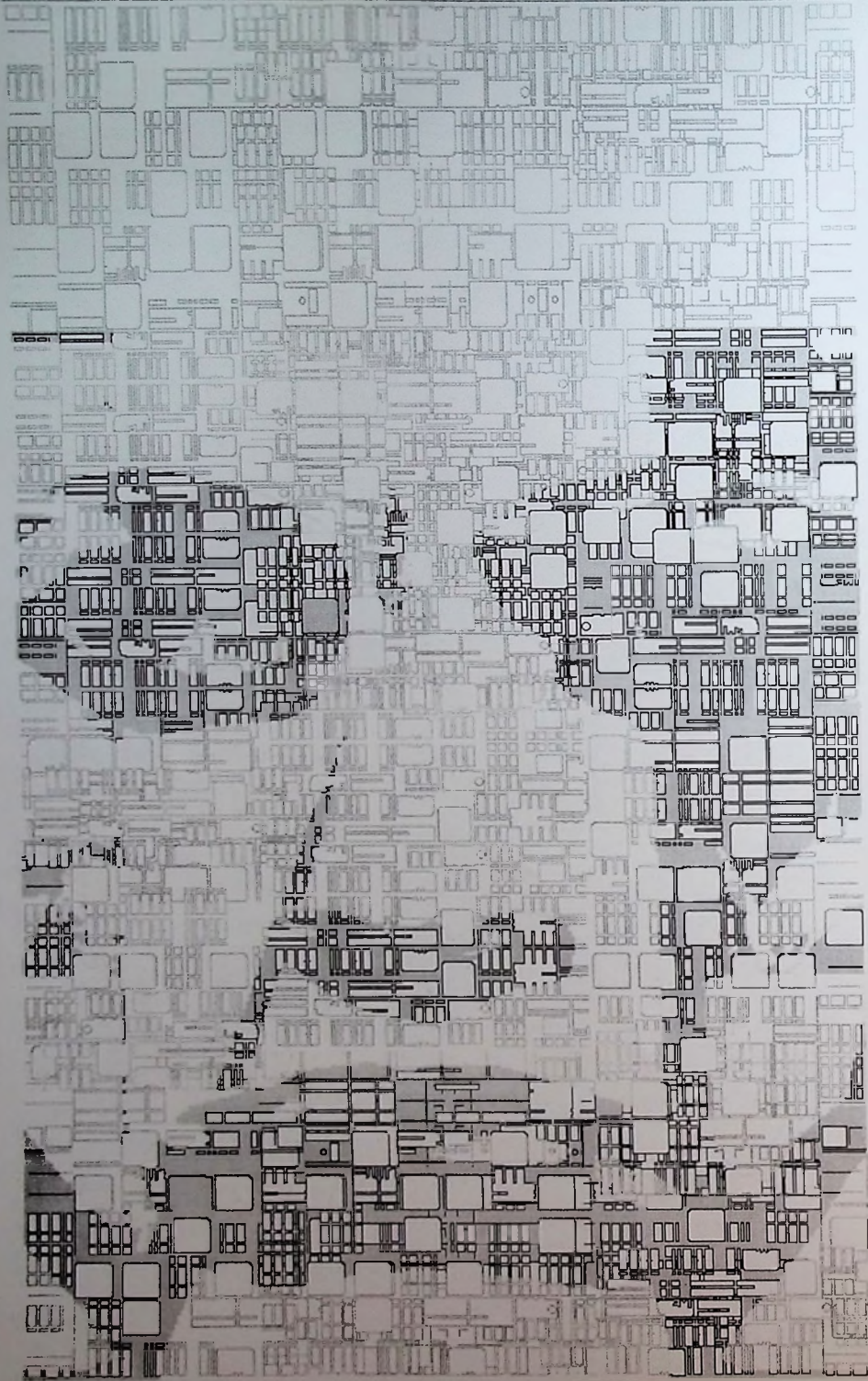


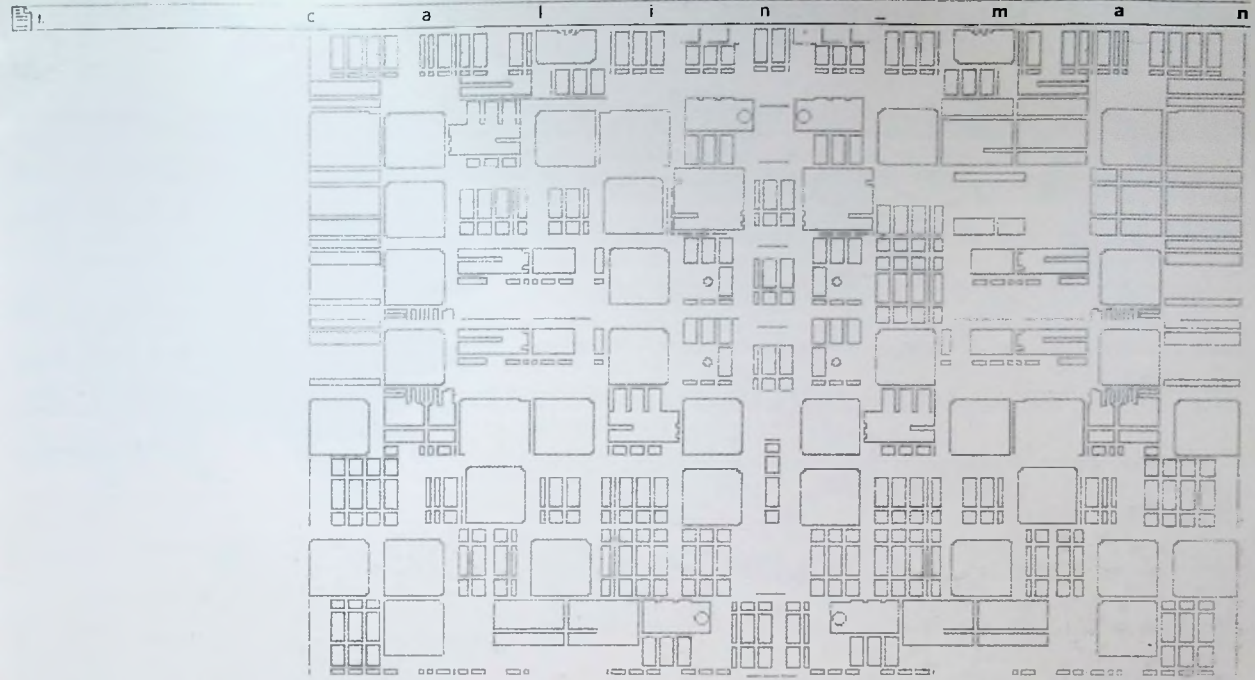
Kleiderträger
Umeri pentru haine

1. Reflection of an object in conscience, based on impressions and sensations provided by our senses. 2. Reproduction of an object with the help of an optic system; plastic representation obtained by drawing, painting, sculpture, etc.; reflection of reality by help of words. [Dictionary definition] I think this is important because we cannot operate directly on reality - we absolutely need this form of mental representation for understanding the world and in order to generate decisions. Let's take the simplest example - "A man on a plain" - land, horizon and sky... The little tree in front of us may look taller than the church far-away (the laws of perspective) - there's prior experience telling us it's not true (we know that...); but without prior experience clouds will look like flat clouds up there, although the foamy Cumulus are only 4000ft. high and the foggy Cyrus 30000ft. If you dare to do it by night, it will be disastrous - your image will consist of fragments happening now and hundred thousand years ago on distant suns... (not mentioning details you won't notice because of the dark...) To a certain extent this is normal - our senses have their limitations and we must live with it as it is... anyway I have to conclude two levels of processing. 1. - A physical trim (our eyes can see a limited area we chose); and - focus control in the area of reception; both under subconscious control. 2. - A mental trim (our brain will select interesting items and reject the rest); - prior experience/knowledge refinement; and unfortunately - prejudice. This is all under dual subconscious/conscious control. All of this comes from outside - it's an outside-in perception, and now comes the interesting part of it. We all play the prime part in our own plays... so the main character has to be inserted in the scene - this is already an inside-out image - it's meant to be inserted here and then taken out, and showed... This brings in the old dilemma about WHAT WE ARE and WHAT WE WANT TO BE (or TO LOOK LIKE). Maybe here lies the fascination of the mirror - as a feed-back that brings in the image we send out... In this territory our myths come to life...

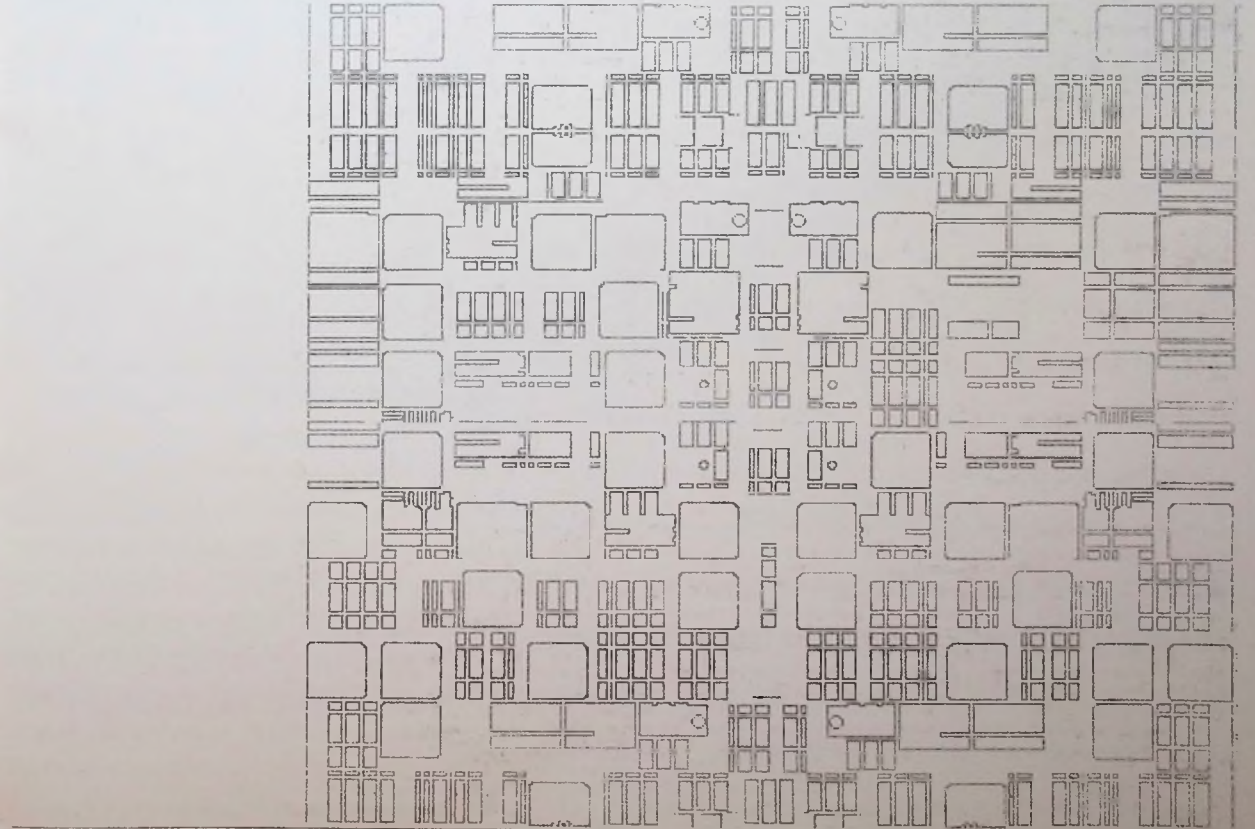


We are very vulnerable here, and, believe me or not, basically false... - do you think the primary purpose of our clothes is protection of our bodies? Try to explain the function of a tie, or compare the shape of a fashionable shoe with the shape of a human foot in an anatomy book... Try to explain why handy phones (~200\$/unit) are largely sold in a country where the average income/capita is ~100\$... Now comes the video screen image - it's more aggressive than the real one because it produces its own light (the real one just reflects it) - and, more than that, it gives you the illusion of reality, although you've just lost your natural instruments of intervention. Trim and focus are not any more in your hands - you are projected in an alpha state, when everything comes in with the power of "I've seen it with my own eyes"... we don't even need special effects to generate this hymera (although largely used...) So, if you put a camcorder in somebody's hand, the result cannot be an objective one... sorry! Sounds (and words) can alone generate images, but, if put in conjunction with image, the results can be spectacular, strengthening or distorting the message. In this medium, written text is ignored unless absolutely needed (e.g. translation), but anyway its message will be ignored. More than that, myths and models can be inserted this way into a brain, or you can emotionally take part in the actions of fiction characters... - the less experienced and educated, the strongest the impact is... You can daily experience products of "masters of illusion" selling life-style (or images of the self) - once captured by the screen, you become helpless in front of the attack - you want to see the end of the movie, so, waiting for it, messages will penetrate your brain...(unfortunately, even bad add will work). Computer-image comes with all this plus INTERACTION - this brings an unpleasant need of decision (and a necessary beta activity increase) - trim, focus and decision are back in my hands (at a conscious level). Let me believe we have here a SEED OF FUTURE...





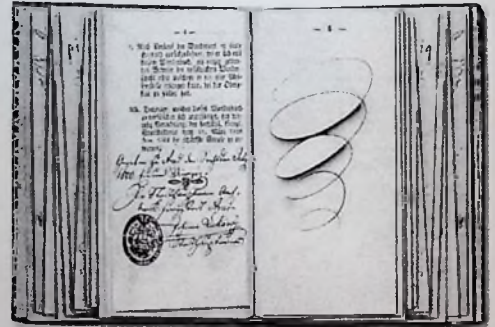
Das_Wanderbuch / / e - s t o r y - i s t o r i i





Wandering Book in conformity with the highest ordnance 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 ordnance of the high royal administration nr. 2355 to be public fraud and to be punished accordingly by the law.

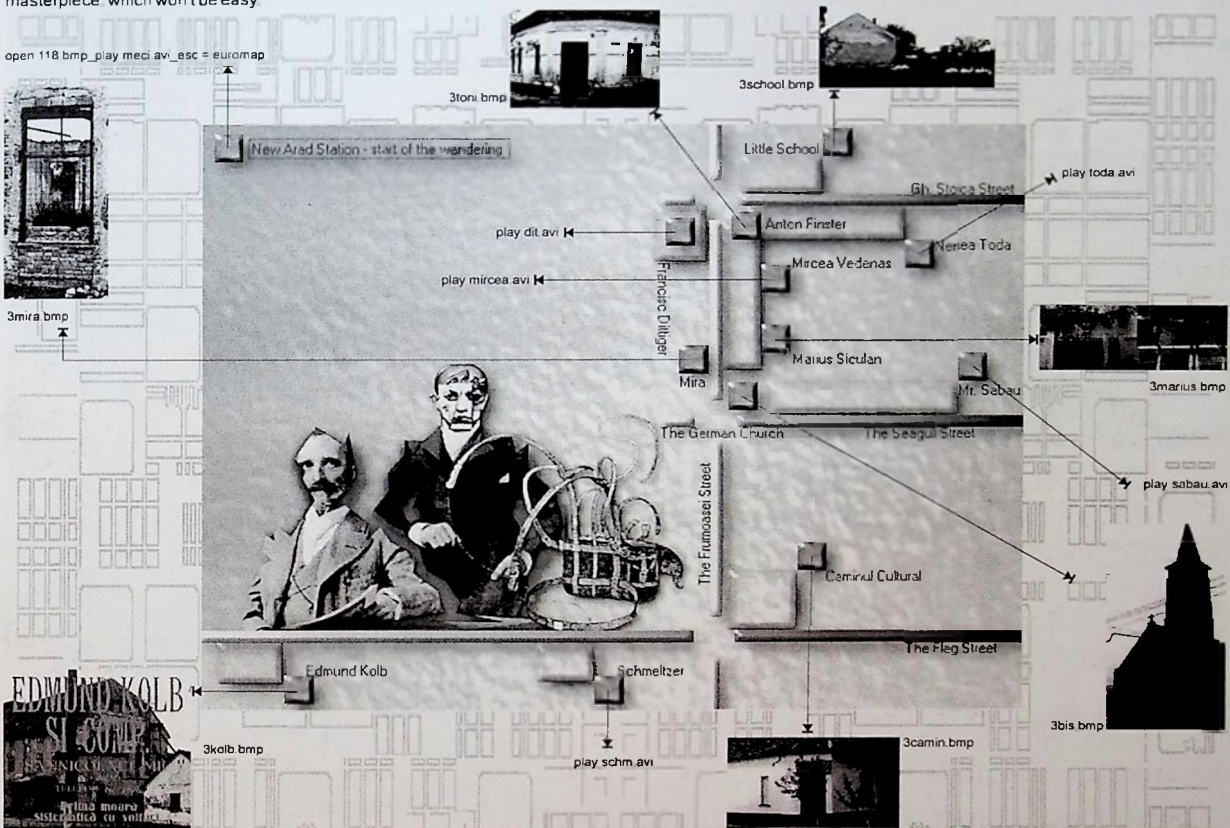
Carte de pribegie _ in conformitate cu prealalta ordonanță din partea înaltei administrații regale nr. 21080 de aceasta carte de pribegie cuprinzind 48 de pagini și de buna ei păstrare trebuie să aibe grijă proprietarul ei pribeg, ca și urmatoarele: acesta trebuie să evite umblatul aiurea, fără sens și mai ales cerșitul. să și orienteze călătoriile doar spre localități unde se găsesc patroni sau maștri din breaslă sau din meseria lui, în locurile unde nu găsește de lucru sa nu se opreasca mai mult de 48 de ore fără aprobarea autorităților și în fiecare localitate unde întinește patroni sau maștri din breasla sau meseria sa, chiar dacă continua călătoria fără a ajunge sa muncească, șeful breslei sau înlocuitorul său, sau acolo unde nu sint bresle, un patron sau un maistru sa faca în aceasta carte de pribegie următoarele însemnări:



dacă a avut ocazia sa gasească de lucru, sau nu și dacă, și din ce motiv a refuzat sa primeasca de lucru. fără permisiune superioară pribegul nu poate parăsi teritoriul chezaro-craiesc, din contră el este obligat sa-și ocupe perioada de pribegie cu muncă utilă și să obțină din partea maistrului la care a lucrat un certificat privitor la timpul cît a lucrat și la comportamentul său, care sa fie certificat de autoritațiile locale, acesta ii va folosi oricind în diferite situații. In sfârșit luarea unui nume fals, folosirea unei cărți de pribegie alta decit a lui sau falsificarea cărții, radieri sau tăieri sau orice falsificare în aceasta carte de pribegie se socotește conform ordonanței înaltei administrații regale cu nr. 2355 a fi înșelătorie publică și se pedepsește conform legii.



Sinicolaul Mic _ on the highway making the transit from Aradul Nou to Sinicolaul Mic, under the railway, waving slowly in front of the Liberty shoemaking factory, becoming then straight again & cutting the neighborhood in two a car of uncertain provenience makes felt its presence, not so much by the noise of its long-exerted upon engine, as by the to-and-fro movement of the redied coachwork, which, at the slightest movement, makes you think it will go apart, like some fireworks, you'd like it so, but the driver knows his machinery so well that he seems a lion tamer who had seen a lot of things in his time. Anghemacht Frei returns in his native neighborhood before of his leaving for his wandering trip. he stops in front of the house of the illegalist Schmeltzer, where he meets doctors Holovati and Wachter, waiting for the number 10 bus. these give him useful advice and their blessing, finding out about Anghemacht Frei's leave, people got out at the gates: aunt Roji, housewife; Edmund Colb, the mill's owner; Ioan Prohaska, financier; Albert Toda, hunter; Anton Finster, butcher; Grünzwei Niky, mason; Walter Scholtz, Renate's father; Mircea Vedenas, driver; Constantin Varlam, tv repairman; Charlotte, aunt Mary's, the cookie-maker, niece; mr. Petrinjel; Ioji Ritter, ex classmate; Tulea Alexandru, teacher; Helmer Baci, shoemaker; Nenea Mihu, dentist; Ioan Milovan, shearsman; Iosif Bic, president of the Agricultural Production Cooperative; Elisabeta Furbacher, cleaning woman; Gheorghe Săbău, media theorist; Ghiță Bănățean, Democratic Party member; Aurel Văcaru, the owner of the brandy alambic; Radu Șiculan, superintendent at Mira; Schmit Baci, great landlord; Sava Strein, Nicolae Adam, Sava Damaschin, choice peasants; Father Șuteu _ Francisc Dittiger, the most famous scanarator in Arad, prepares Anghemacht Frei for the wandering trip. he points out that he obtained a few derogations from several rules, he can travel unrestrictedly and, which is more important, he needn't specialize in one direction only, so, he is offered the chance of knowing the most various trends of european craftsmanship, thus, on return, Anghemacht Frei will have the unpleasing task of converting his indiscipline into an interdisciplinary masterpiece which won't be easy.



Sinicolaul Mic _ pe șoseaua care trece din Aradul Nou în Sinicolaul Mic pe sub linia ferată, șerpuiind agale în fața fabricii de încălțăminte Libertatea, pentru ca apoi să redevină dreaptă, împărțind cartierul în doua, o mașină de proveniență incertă își face simțită prezența nu alt prin huiulul motorului mult încercat, cît prin mișcarea de du-te-vino a caroseriei revopsite care la cea mai mică hurdăcătura te face să crezi că se va imprăștia ca un foc de artificii. ai vrea să fie așa dar șoferul își cunoaște atât de bine utlajul încit pare un dresor de lei care a văzut multe la viața lui. Anghemacht Frei revine în cartierul său natal înainte de a pleca în pribegie. se oprește în fața casei ilegalistului Schmeltzer, unde se întâlnește cu doctonii Holovati și Wachter care așteaptă autobuzul nr.10. aceștia îi dau sfaturi utile și binecuvîntarea. aflînd de plecarea lui Anghemacht Frei, lumea a ieșit la porți: tanti Roji, casnică; Edmund Colb, proprietarul morii; Ioan Prohaska, finanțist; Albert Toda, vînător; Anton Finster, măcelar; Grünzwei Niky, zidar; Walter Scholtz, tata Renatei; Mircea Vedenas, șofer; Constantin Varlam, depanator tv; Charlotte, nepoata lui tanti Mary, prăjiturăreasa, domnul Petrinjel; Ioji Ritter, fost coleg de clasă; Tulea Alexandru, profesor; Helmer Baci, pantofar; Nenea Mihu, dentist; Ioan Milovan, frizer; Iosif Bic, președinte CAP; Elisabeta Furbacher, femeie de serviciu; Gheorghe Săbău, teoretician media; Ghiță Bănățean, membru PD; Aurel Văcaru, proprietarul cazanului de țuică; Radu Șiculan, administrator la Mira; Schmit Baci, mare proprietar; Sava Strein, Nicolae Adam, Sava Damaschin, țărani de elită; Părintele Șuteu _ Francisc Dittiger, cel mai faimos scanarator din Arad, îl pregătește pe Anghemacht Frei pentru pribegie. îi atrage atenția că a reușit să obțină derogări de la cîteva reguli; poate călători fără restricții și ceea ce este mai important, nu este nevoit să se specializeze într-o singură meserie, prin urmare i se oferă șansa de a cunoaște cele mai diverse tendințe ale meșteșugului european. astfel, la întoarcere, Anghemacht Frei va avea ingrata misiune de a-și converti indisciplina într-o capodoperă interdisciplinară. ceea ce nu va fi ușor.



☞ Szeged _ Puskas Vadorlo is a member of the famous



textor hungaricus trade. his textures arouse the interest of the most sophisticated personalities. aspife of all this you can often see an infinite melancholy on the craftsman's face. his intimates suspect Erji to be the source of his daze. that's true, but in the subsidiary. the subconscious presence of the magyar madlenei just remembers the craftsman of a village near Arad, Szentlani, where once up on a time he listened to an upstirring poem which he wanted to be a piece of his library. the arrival of Anghemacht Frei in Szeged was to shatter this melancholy because in his wanderbuch our youngster kept the poem which he wanted to donate to Isidore Isou, the Pope of the lettrisme. during a routine control of the book, Puskas Vadorlo finds the poem written by Csontos Istvan and dedicated to Csernovits Pal, in the year of 1829. Isidore Isou won't ever know that an important piece of paper is missing from Anghemacht Frei's luggage.



☞ Seghedin _ Puskas Vadorlo face parte din renumita breasla textor hungaricus. țesăturile sale au stimit interesul celor mai rafinate personalități mitteleuropene. cu toate acestea, adeseori pe fața meșterului se poate citi o melancolie infinită. apropiatii o suspectează pe Erji ca sursă a deconcentrării e adevarat, dar in subsidiar. prezența subconștientă a madlenei maghiare nu face decit să-i aducă aminte meșterului de o comună de pe lângă Arad, Szentlani, unde auzise cindva demult un poem răscolitor pe care încă și-l dorește ca piesa prețioasă a bibliotecii sale. sosirea la Szeged a lui Anghemacht Frei avea sa spulbere această melancolie pentru ca în cartea sa de pribegie înănrul nostru păstra tocmai poemul cu pricina, spre a fi donat la momentul potrivit lui Isidore Isou, papa lettrismului. la o verificare de rutină a cărții, Puskas Vadorlo dă peste poemul scris de Csontos Istvan în cinstea lui Csernovits Pal, în anul 1829. Isidore Isou rămîne același nemduodum și nu va afla niciodată că în bagajele lui Anghemacht Frei lipsește o hirtie importantă.

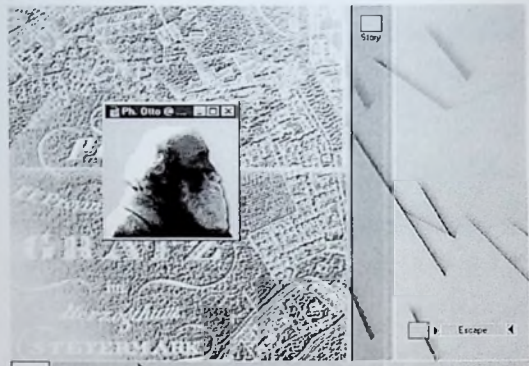


we hereby certify that this honest youngster by the name of Anghemacht Frei worked with our comrade craftsman Puskas Vadorlo for 3 weeks _ time during which he behaved like a honest man and did his best to dismantle a given text by dada principles _ this we do sanction with our seal _ First Master of the Guild: Molnár Jozsef _ Second Master: Teszi Jozsef _ Public notary: Lőrincz Jozsef

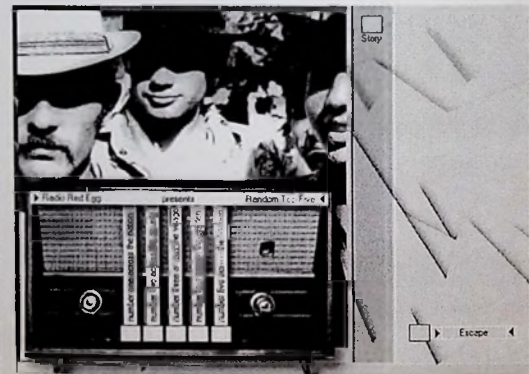


- Am auzi de la un Mos
- Kind am sukati in Vilagos
- Ke Ani ku Arpila
- De noi nu si nich o Mile
- Da chom fache, si dom plinge
- Nich ku Lekim, nu lom vinge
- Ase dare toi mai binne
- In tote chaz, kare vine
- Pun'in Pemant noi intride
- D'om bukur, si d'om ride
- Lovac dar e Kane in Mune
- Si ku mine in pieune
- Pintru Viaca Domnula
- Szinetala Simpetrula
- Se bem, sbringd se treazke
- Si Noroku loi se krazke
- Apostol tem in face
- Kare voe Paro in brace
- Unu ku Kap pin de Minte
- Alku ku Tesa Peirnte
- Se ne fake Meriune
- De jest Donn d'omerie
- Domri ku Putere mare
- Si Seachi slebic tare
- Ve laude din Inme
- Nu iuce reo de voi name
- Lovac dare Kane in Mune
- Si ku mine in pieune
- Pintru Viaca Domnula
- Szinetala Simpetrula
- Se bem sbringd se treazke
- Si Noroku loi se krazke
- Ehine nu be ka Dreguce
- S'impercaze kor Guruce
- Sufletu neo ride in mine
- Vezind ka leic pie bine
- Si ku voie foarte pine
- Mei mult Vorbe num mai vine
- Kapet

☞ Grăz _ though he had in mind to travel only by day, Anghemacht Frei lingered on the road more than he had to, so he entered Grăz by dark. but what he thought to be the town were just it's purlieus. the citizens he met, though being to exuberant for this geographic region, turned out to be very polite. only after he saw them gathered around the fire, Anghemacht Frei understood that he had to deal with a Gypsy tribe. these, taking notice of his innocence. invited Anghemacht Frei to stay with them and to join the kermis they were to organise next day and if the Gypsy baron would be in good mood he'd take him as an apprentice in pipe-making. With regret Anghemacht Frei has to refuse the offer guiding his steps towards Ph. Otto, the master vitranus who replaces the broken panes in the windows operating system. Anghemacht Frei finds out that Grăze is full of surprises for him. every evening he skips supper just to listen astonished to Radio Red Egg broadcasting a splendid Random Top Five.



we hereby certify that this honest youngster by the name of Anghemacht Frei worked with our comrade craftsman Ph. Otto for 7 weeks _ time during which he behaved like a honest man and he dedicated a song to his master _ how much is the doggy by the windows _ this we do sanction with our seal _ First Master of the Guild: Z. Wurde _ Second Master: D. Sache _ Public notary: G. Salate



☞ Graț _ deși își propusese sa calătorească doar ziua, Anghemacht Frei a zăbovit pe drum mai mult decit trebuia și așa se face ca a intrat în Graț pe întuneric. dar ceea ce credea el că ar putea fi orașul nu era decit periferia. iar cetățenii înțlniți, cu toate că aveau a altitudine prea exuberantă pentru zona geografică în care se aflau s-au arătat foarte politicoși. de-abia cind i-a văzut adunați în jurul focului, Anghemacht Frei a înțeles că are de-a face cu o șatră de țigani. aceștia, observîndu-i inocența, i-au propus sa rămînă la ei și să participe a doua zi la o chermeză de-a lor și dacă bulibașa va fi în toane bune, poate îl va lua ca ucenic la facutul burlanelor. cu regret, Anghemacht Frei se vede nevoit să refuze tentanta propunere și își îndreaptă pașii spre meșterul vitranus Ph. Otto, care schimbă geaurmile sparte în sistemul de operare windows. Anghemacht Frei constată că în Graț are parte numai de surprize. în fiecare seară sare peste cină ca să poată asculta siderat postul pirat Radio Red Egg care transmite în eter un Random Top Five de toată frumusețea.



☞ Monte Carlo _ Merlin Patraque, superintendent, bored of his job, and

of the obligation of being attentive at the new laws which keep appearing

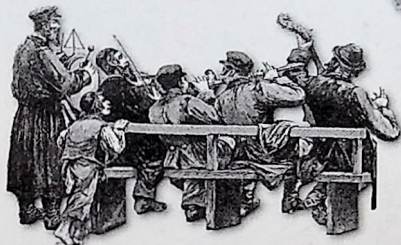
overnight, & wanting to retire, is waiting for Anghemacht Frei with a brass-

band, he nevertheless teaches the youngster facing a long career how to

behave on a talk-show at prime-time, he then conjures him to try his luck

at the casino, giving a warning that in such places great fortunes are lost

not won



☞ Monte Carlo _ Merlin Patraque, administrator, plictisit de meseria lui și

de obligația de a fi mereu atent la noile legi care apar peste noapte, dorind

să se retragă la pensie, îl așteaptă pe Anghemacht Frei cu fanfara. Il

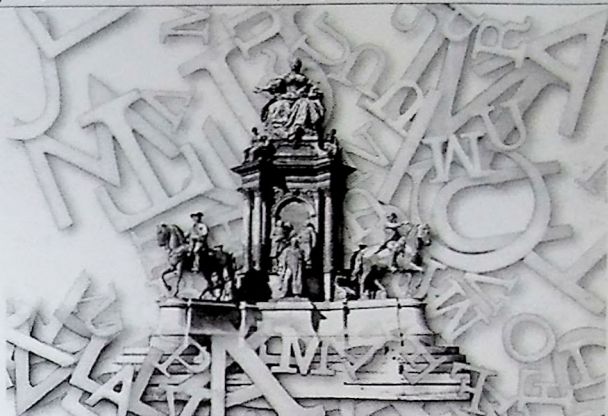
învața totuși pe tânărul aflat în fața unei lungi cariere cum trebuie să se

comporte la un talk show transmis la o oră de maximă audiență, apoi, îl

indeamnă să-și încerce norocul la casino, prevenindu-l că în astfel de

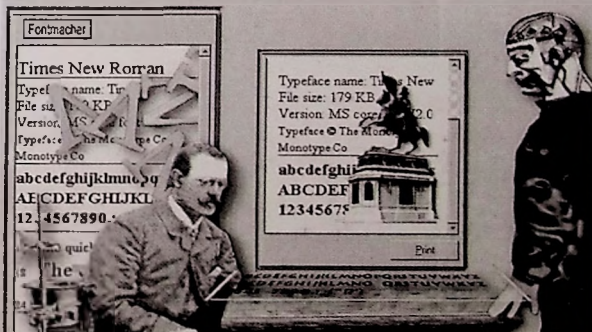
stabiilimente marile averi se pierd nu se câștigă.

we hereby certify that this honest youngster by the name of Anghemacht Frei worked with our comrade craftsman Merlin Patraque for 2 weeks _ time during which he behaved like a honest man and he won at the casino a small fortune, which he donated to the retirement fund _ this we do sanction with our seal _ First Master of the Guild: Plancher Mail _ Second Master: Antoine Décrichage _ Public notary: Savin Viou



☞ Wien _ it is only after four months of intensive study and work in der Werkstatt für Herstellung von Fonts für Statuensockel that Anghemacht Frei succeeds in spending a pleasant evening at the Leopold Hawelka Cafe and admiring the kaiserliche Architektur in the company of the adorable Constantza Okiry, in the Prater, to confer a dramatic note to parting. Anghemacht Frei tries a little romance and is groping among words, mentioning the Secession style, Werther, Gargantua. [er konnte nicht wissen daß er Tantz in Prag wieder treffen sollte.] during the next months, Gaspar Wunderlich, a follower of the martial education, is testing the physical capacities of the lower apprentice, making him move statues. in a moment of nebulous insurrection, he wants to know what's the use of such rudeness. die bekommene antwort bringt ihn dazu zu verstehen: "Beethoven had decided to spend his holidays with us. we tuned the piano and sent the employees off. only a boy remained, in order to take care of the garden. one day, while playing the piano, Beethoven caught the junior eavesdropping. very angry, the master did not play at all during that summer, told my grandfather", sagte Gaspar Wunderlich.

☞ Viena _ de-abia după patru luni de studiu intens și muncă susținută în atelierul de făcut fonturi pentru soclurile statuiilor, Anghemacht Frei reușește să petreacă o seară plăcută la Cafeneaua Leopold Hawelka și să admire arhitectura imperială în compania adorabilei Constantza Okiry, în Prater, ca să dea o notă de dramatism despărțirii, Anghemacht Frei încearcă să fie romantic și bijibile printre cuvinte pomenind de stilul Secession, de Werther, de Gargantua. [nu avea de unde să știe că o va reîntâlni pe Tantz la Praga.] în lunile următoare, Gaspar Wunderlich, adept al unei educații cazone, testează capacitățile fizice ale ucenicului, punindu-l să mute statui. acesta, într-un moment de vagă răzvrătire vrea să știe la ce bună alita severitate. răspunsul primit îl face să înțeleagă: "Beethoven hotărâse să-și petreacă vacanța la noi. am acordat pianul și am dat liber angajaților. a rămas doar un băiețandru să se ocupe de grădină. într-o zi, în timp ce cânta la pian, Beethoven l-a surprins pe imberb trăgînd cu urechea. supărat, maestrul nu a mai cântat deloc în acea vara, zise bunicul meu", zise Gaspar Wunderlich.



we hereby certify that this honest youngster by the name of Anghemacht Frei worked with our comrade craftsman Gaspar Wunderlich for 32 weeks _ time during which he behaved like a honest man and he moved statues and learned by heart 27 types of fonts, italic & bold _ this we do sanction with our seal _ First Master of the Guild: X.T. _ Second Master: D.W. _ Public notary: Z.Y.



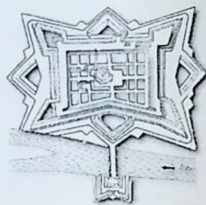
Prague _ Mr. K met, a long time ago, a character who, one morning, found himself changed into a bug. this occurrence made him study the mysterious world of entomology and botanics. he fabricated a performant device, with the help of which he hopes to find an answer to his uncertainties. because his master craftsman in Arad, Francisc Dittiger, the scanarator, has similar interests, Anghemacht Frei feels at his ease and suggests to Mr. K applying a program of collecting data from third-party persons come to town. obviously, Q. Vetta, on visit to the parents of Constantza Okiry, is a notorious example of a third-party.

we hereby certify that this honest youngster by the name of Anghemacht Frei worked with our commrade craftsman Mr. K for 15 weeks _ time during which he behaved like a honest man and he collected data from third-party persons _ this we do sanction with our seal _ First Master of the Guild: Zdrnek Makara _ Second Master: Baiint Vlastinul _ Public notary: Dusan Moritz

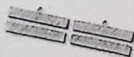
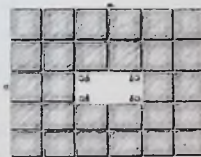
Praga _ Domnul K a cunoscut cu mulți ani în urmă un personaj care într-o bună dimineață s-a trezit metamorfozat în insectă. această întâmplare l-a determinat să cerceteze lumea misterioasă a entomologiei și a botanicii. și-a confecționat un aparat performant cu ajutorul căruia speră să găsească răspuns la nedumeririle sale. pentru ca și meșterul sau din Arad, Francisc Dittiger, scanaratorul, are preocupări asemănătoare, Anghemacht Frei se simte în largul lui și îi sugerează Domnului K aplicarea unui program de colectare a datelor obținute de la terțe persoane sosite în oraș. de bună seamă, Q. Vetta, aflată în vizita la părinții Constantzei Okiry, este un exemplu notoriu de terță persoană.



Osnabruck _ Anghemacht Frei had planned that along his journey he would stop in a town where to dedicate a good deal of time to study and investigating. The Osnabruck Media Art Festival offered him the opportunity to make his wish come true. in the etchings' cabinet of the press officer Amadeus Griffke, he discovers the Theresian Code, whence he learns about the scientific manner of applying torture in the Habsburg empire epoch. as a coincidence, in the Festival program it is included too a film about the period, the main character even bears the name of Anghemacht Frei, none else than an ancestor of our lad. [brief synopsis _ patafizika numerika / in the year 1750, because of the floods and the building of the new fortress, Maria Theresa decided to relocate Arad, the land for the new town was bought from graf Bohus the demolishion begins in 1778 the austro-hungarian engineers do the survey presenting a clear and simple plan only the empress's passing away and Anghemacht Frei's pathaphisic solution stopped the plan from being carried out.]



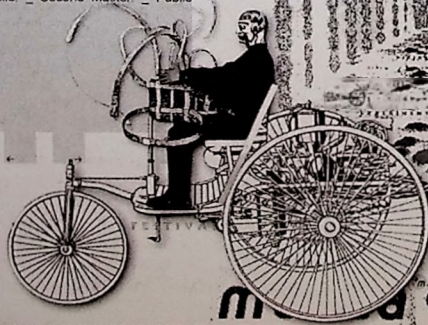
Osnabruck _ Anghemacht Frei și-a propus ca de-a lungul călătoriei sale să se oprească într-un oraș unde să-și dedice o bună bucată de timp documentării & studiului. Festivalul De Artă Media de la Osnabruck îi ofera ocazia să-și îndeplinească dorința. în cabinetul de stampe al ofițerului de presa Amadeus Griffke, descoperă Codul Terezian din care află modul științific de aplicare a torturilor în epoca imperiului habsburgic. ca o coincidență, în Festival este inclus și un film legat de această epocă. personajul principal se numește chiar Anghemacht Frei, nimeni altul decât un strămoș al tânărului nostru. [brief synopsis _ patafizică numerică / în 1750, datorită inundațiilor și a construirii noii cetăți, Maria Tereza hotărăște mutarea Aradului. a fost contactat baronul Bohuș de la care s-au cumpărat terenurile pentru noul oraș. încep demolările în 1778 ingineri chezero-crăiești fac masuratori și prezintă un plan simplu și clar. doar moartea împărătesei și soluția patafizică a lui Anghemacht Frei au făcut ca lucrurile să nu fie duse la bun sfârșit. era în 1780.]



we hereby certify that this honest youngster by the name of Anghemacht Frei worked with our commrade craftsman Amadeus Griffke for 3 weeks _ time during which he behaved like a honest man and he learned _ this we do sanction with our seal _ First Master of the Guild: _ Second Master _ Public notary _



EUROPEAN FESTIVAL



Media Art



London _ exhausted by the work done in John Cartridge's shop, Anghemacht Frei leaves for Liverpool hoping to meet Caius who is programmed at ISEA'98 to present Commedia del Multimedia by Kinema lkon and Locomotion Pictures by calin, two hypermedia works on cd-rom support as mister Sabau would say. towards evening, after a long surch, Anghemacht Frei returns to London where his master awaits him eager to reveal the secrets of the taxidermist trade. John Cartridge is a perfectionist in his field: the animals stuffed by him look like if they were still alive. John Cartridge is also a revolutionary in his field: he prepares, an exhibition of stuffed cabs: these seem to be alive too, as not to be admnished for his escapade. Anghemacht Frei put on the face of the suffering man, looking at him, John Cartridge smiles thinking that the youngster standing in front of him resembles so well with Etheled the Irresolute after the Danish invasion.

we hereby certify that this

honest youngster by the

name of Anghemacht

Frei worked with our

commrade craftsman

John Cartridge for 10

weeks _ time during

which he behaved like a

honest man and he

skiffully stuffed an

automobile called Dacia

1300_ this we do sanction

with our seal _ First

Master of the Guild Scott

Ambush _ Second

Master: Jeremy Swift _

Publicnotary 007

The interface shows a file list on the left with options like 'File 127.BMP', 'File 128.BMP', etc., and 'Esc [EUROmap]'. On the right, there are three image thumbnails, each with a file name and a size indicator (e.g., 1.127, 2.128, 4.120, 2.128).

Londra _ extenuat de munca la atelierul lui John Cartridge, Anghemacht Frei pleacă la Liverpool în speranța că-l va întâlni pe Caius care este programat să prezinte la ISEA'98 Commedia del Multimedia de Kl și Locomotion Pictures de călin - doua lucrări hypermedia pe suport cd-rom - cum ar spune Dl Săbău spre seară, după căutări îndelungate, Anghemacht Frei se vede nevoit să se întoarcă la Londra, unde meșterul sau îl așteaptă nerăbădător să-i împărtășească secretele meseriei de taxidermist. John Cartridge este un perfecționist în domeniu: animalele împiaiate de el parcă sînt vii, de asemenea John Cartridge este și un revoluționar în domeniu: pregătește o expoziție cu taxiuri împiaiate, și acelea parcă sînt vii, ca să nu fie certat pentru escapada făcută, Anghemacht Frei ia o figură de om suferind, văzîndu-l, John Cartridge zîmbește la gîndul că tînărul din fața sa poate să semene atît de bine cu Etheled Nehotăritul după invazia daneză.



Menton _ before of owning an astronomic observatory with a view to the sea, Rada Baci used to sell ice cream to the children in Sinicolau Mic. Anghemacht Frei even remembers the three-wheeled pushbike Rada Baci was lazily pushing on the streets in the neighbourhood. during that epoch, the moments clients were lacking, Rada Baci used to think at Eratosthenes, the Alexandria librarian who measured Earth like a sphere. what if he had been nicknamed Beta. in the end, his calculations proved correct said to himself the ice-cream vendor, with the ambition to have an arrangement of his own. the arrangement was found at Menton, after having met William Herrmann. he had been abducted by aliens in exchange for the inconveniences, they presented him an inscribed small piece of lead, along several strange signs, there were three, which could be deciphered by anyone: reads as an entity results the word man. retired in his observatory, applying a secret formula Rada Baci discovered the aesotheric meaning of the message that came from the stars. asking him to share the secret, Anghemacht Frei commits an impolite gesture. but he is excused, because he couldn't possibly know that all this time he was having a conversation to Rada Baci's ghost and, anyway, it is well-known how moody ghosts are.

we hereby certify that this honest youngster by the name of Anghemacht Frei worked with our commrade craftsman Rada Baci for 15 weeks _ time during which he behaved like a honest man and from the revolving earth he is still gazing towards the stars _ this we do sanction with our seal _ First Master of the Guild Nichita Stănescu _ Second Master Guillaume Aramis _ Publicnotary: Jean-Paul Papin

Menton _ înainte de a avea un observator astronomic cu vedere la mare, Rada Baci a vîndut înghețată copiilor din Sinicolaul Mic. Anghemacht Frei încă își mai amintește de căruciorul cu trei roți pe care Rada Baci îl împingea alene pe străzile cartierului. în acea epocă, în clipele în care nu avea clienți, Rada Baci se gîndea la Eratostene, bibliotecarul din Alexandria, care a măsurat pămîntul ca pe o sferă. și ce dacă a fost poreclit Beta. în cele din urmă, calculele sale s-au dovedit a fi corecte, își zicea vînzătorul de înghețată, ambiționat să aibe un rost al lui: rostul și l-a aflat la Menton în urma întîlnirii cu William Herrmann. acesta fusese rapit de extraterestri, pentru deranjul provocat, alienii i-au dăruit o bucățică de plumb inscripționată, pe lîngă mai multe semne ciudate, trei puteau fi descifrate de către orice om alfabetizat: luate ca un întreg, dau cuvîntul man. retras în observatorul său, aplicînd o formula secretă, Rada Baci descoperea înțelesul esoteric al mesajul venit din stele, cerîndu-i să-i împărtășească și lui taina, Anghemacht Frei comite un gest de impolitețe. dar este scuzat pentru că nu avea cum să afle ca el, de fapt, în tot acest timp a făcut conversație cu fantoma lui Rada Baci. și apoi se știe cît de capricioase sînt fantomele.





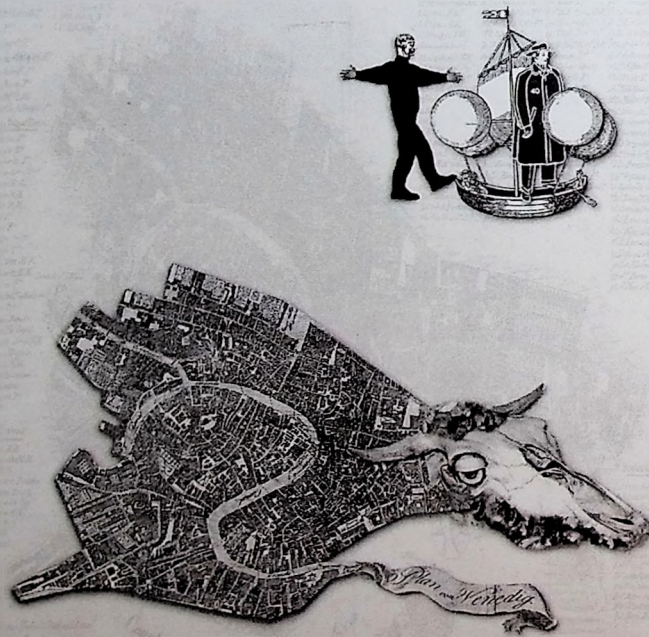
Paris _ Anghemacht Frei doesn't visit any more Isidore Isou, because the famous facsimile initially destined to him has remained in Szeged, at Puskas Vandomlo. in exchange, he is received with open arms by the Paris bitmapper, Jacques Dauphin his research upon the zootrope and the magic lantern were coming close to an end. he has just opened in the Photoshop the XIIth bitmap necessary to the experiment under hand. Anghemacht Frei helps him the best he can. this time, he is much more inspired, after having met Mitzi Kapture®. one of those days, Mitzi introduces Anghemacht Frei to Limerique Stamplierul. from that moment on, the frolics of the three go on uninterruptedly. when Limerique gives in to fatigue, this taking place in the middle of the street, all of a sudden comes Mister Miclea who gets my Limerique in a cart and the two of them start home like a flash.



Paris _ Anghemacht Frei nu îl mai vizitează pe Isidore Isou pentru că faimosul facsimil care îi era destinat inițial, a rămas în Szeged la Puskas Vandomlo. în schimb, este primit cu brațele deschise de bitmapeurul Parisului, Jacques Dauphin. cercetările sale asupra zootropului și asupra lanternei magice se apropie de final, tocmai are deschis în Photoshop al XII-lea bitmap necesar experimentului aflat în lucru. Anghemacht Frei îl ajută după puterile sale. de această dată este mult mai inspirat ca urmare a reîntîlnirii cu Mitzi Kapture®. întruna din zile, Mitzi îi face cunoștința lui Anghemacht Frei cu Limerique Ștamplierul. din acel moment escapadele celor trei se țin lanț, cînd Limerique este cuprins de oboseală iar acest lucru se petrece în plină stradă, apare ca din senin Domnul Miclea care mi-ți-l urcă într-un cărucior pe Limerique al meu și pornesc cei doi în tromba către casa.

we hereby certify that this honest youngster by the name of Anghemacht Frei worked with our comrade craftsman Jacques Dauphin for 23 weeks _ time during which he behaved like a honest man and it a finissé adroitement la Xlieme bitmap _ this we do sanction with our seal _ First Master of the Guild: Dominique Tissu _ Second Master: Basil Marin _ Public notary: Tarragon Typhon

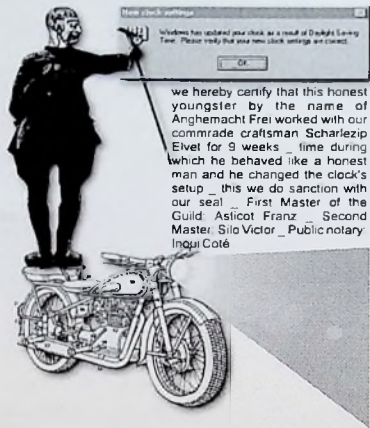
Venice _ warned by a gondolier, Anghemacht Frei observes through windowing and ogives the escutcheon of the Vaporettes, then the house in which numerous apprentices became accustomed to a skill which is of great demand all over the world. after a long lasting haggle he paid for the ride so that now in-between him and the venerable Vaporetto Papavero there is nothing but a massive wooden door. at the shy ringing of the bell a brisk old lady appears as if she knew of the journeyman's arrival. just like she was continuing a discussion, the old lady told Anghemacht Frei that Roberto, Vaporetto's only son, one day signed a four year contract with an A series footballteam. "So, after centuries through which our family gave great navigators and mapdrawers to Venice everything crumbles due to a moment of confusion of a fastidious child" a barytonal voice said from the library, while outside it started raining in plastic buckets.



we hereby certify that this honest youngster by the name of Anghemacht Frei worked with our comrade craftsman Vaporetto Papavero for 5 weeks _ time during which he behaved like a honest man and he proved himself adept at drawing waves _ this we do sanction with our seal _ First Master of the Guild: Barcalcio Boa _ Second Master: Cavo Radar _ Public notary: Motoscafo Glu

Veneția _ atenționat de gondolier, Anghemacht Frei observă mai întîi, printre canaturii și ogive blazonul cu insemnele Vaporeților. apoi casa în care zeci de învățaței au deprins meșteșugul atât de de căutat în întreaga lume. după o țîrguială cam lungă, Anghemacht Frei își platește drumul iar acum între el și venerabilul Vaporetto Papavero nu se mai află decît o poartă din lemn masiv. la sunetul clopotului tras cu sfială își face apariția o bătrînică vioaie care avea cunoștința de sosirea calfei. ca și cînd ar fi continuat o discuție mai veche, bătrînică îi spune lui Anghemacht Frei că Roberto, unicul fiu al lui Vaporetto, a semnat deunăzi un contract pe patru ani cu o echipă de fotbal din Serie A - astfel, după secole în care familia noastră a dat Veneției navigatori și cartografi celebri, totul se năruie într-un moment de rătăcire al unui copil mofturos, se auzi o voce baritonă venind dinspre bibliotecă, în vreme ce afară începe să plouă cu găleata din plastic.

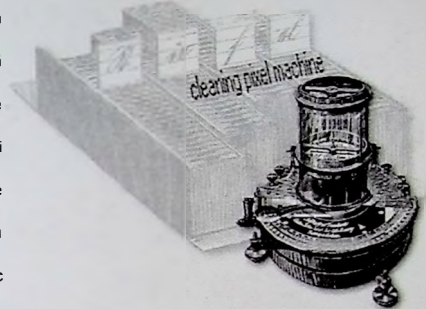
☞ Geneva _ after a spectacular but unhappy entrance in Geneva, Anghemacht Frei's power of concentration is sensibly diminished understanding the temporary inconveniences of the apprentice, Scharlezip Elvet, chronometeur-en-scene, imposes some easier work upon him which work, if well done, yields invaluable results thus, as in a dream, Anghemacht Frei changes the clocks' setup, on the occasion of passing to the official summer hour



☞ Geneva _ după o intrare spectaculoasă dar nefericită în Geneva, puterea de concentrare a lui Anghemacht Frei este mai redusă. Înțelegând inconvenientul pasager al calfeii, Scharlezip Elvet, chronometeur-en-scene îl pune la un travaliu mai ușor, care, dacă este bine făcut dă rezultate de neprețuit, astfel, ca în vis, Anghemacht Frei schimbă setările ceasurilor cu prilejul trecerii la orarul de vara.

☞ Koblenz _ during the first part of his sojourn in Koblenz, Anghemacht Frei was convinced that in this places people lean over a table without doing anything, after adjusting his glance's zoom and following the acid observations of the master, Anghemacht Frei acknowledged his ignorance in this town every work is done meticulous and the detail is given the right importance, so the workshop of Bayer Zimmer rather seems to be a livingroom, just the little pixel-cleaning-machine (apparatus sau device), put on the guerdion, confirms the indisputable fame of the craftsman, the patenting of the machine also brought him the well deserved title of a cyberpomp, during the second part of his sojourn Anghemacht Frei became a native, bend over a table, meticulously cleaning the pixel-cleaning-machine

☞ Koblenz _ în prima parte a șederii sale în Koblenz, Anghemacht Frei a fost convins că oamenii din partea locului stau aplecați la câte o masă și nu fac nimic, abia după ce și-a mai reglat zumul privirii și la acidele observații ale meșterului, Anghemacht Frei își recunosc ignoranța, în acest oraș toate muncile se fac cu migală iar amănuntului i se acordă importanța cuvenită, de aceea atelierul lui Bayer Zimmer aduce mai degrabă a cameră de zi, doar micul aparat de curățat pixeli, așezat pe un gheridon confirmă fama de necontestat a meșterului brevetarea aparatului i-a adus și binemeritul titlu de cyberpomp, în a doua parte a șederii sale în Koblenz, Anghemacht Frei a devenit un om din partea locului, aplecat la o masă, curățând cu migală și aplicație aparatul de curățat pixeli.

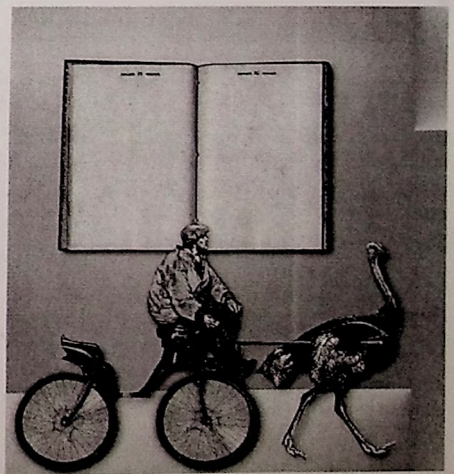


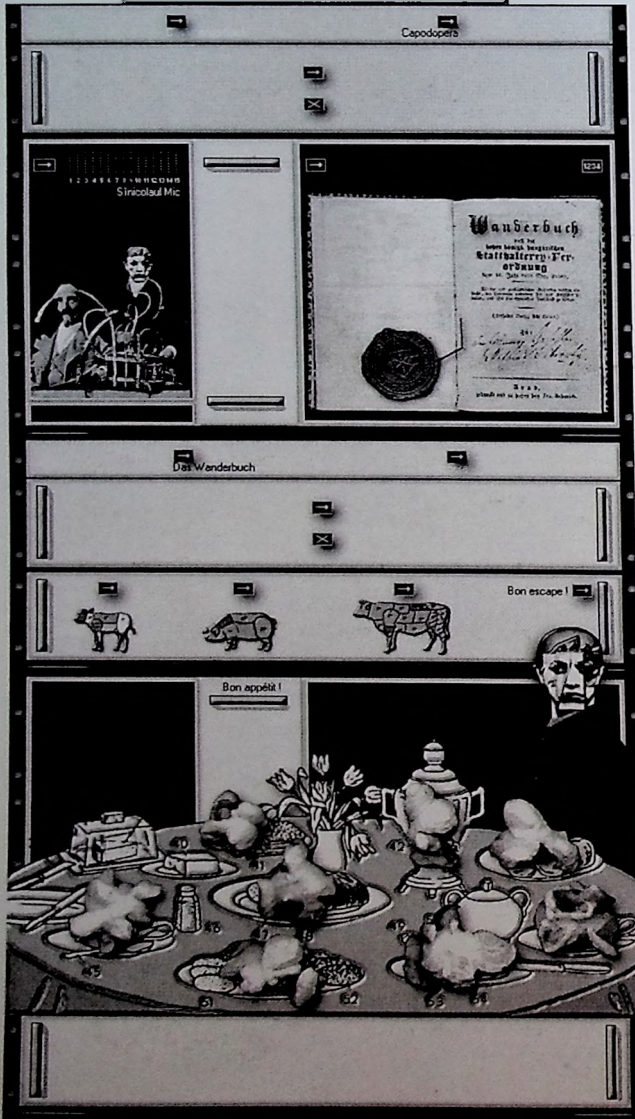
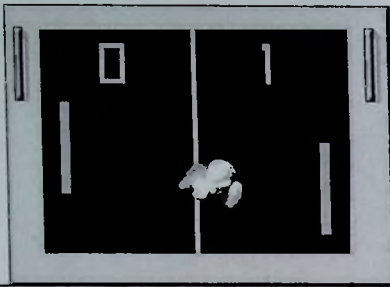
we hereby certify that this honest youngster by the name of Anghemacht Frei worked with our comrade craftsman Bayer Zimmer for 7 weeks _ time during which he behaved like a honest man and he cleaned a pixel-cleaning-machine _ this we do sanction with our seal _ First Master of the Guild, Helmut Hack _ Second Master, Blau Fuchs _ Publicnotary, Tischler, Johan



☞ Luxembourg _ though awaited by master Em Boss, Anghemacht Frei still strolls along the streets fascinated by the hubbub coming through from the north side of the town, in the end, arriving at the scene of the fuzz he finds out that an ostrich-cart-race was to be put up, the loudspeakers announce the name of the three athletes, Popesquieu, Cantemiri Cine and Ostrich Himself, but stupor, Cantemiri Cine left for you wonder where, in order not to compromise this year's race too, another jockey was looked for, from the crowd of dupes, at a glance, they chose precisely ... as he passed the finish line Anghemacht Frei realised that he already got out of Luxembourg and as the longer way is the way back, assuming the risk of vexing a honest craftsman and of remaining with his wanderbook uncompleted, he continued his ride covered with the glory of a surprising victory in the ostrich-cart-race.

☞ Luxembourg _ deși este așteptat de către meșterul Em Boss, Anghemacht Frei încă mai flanează pe străzi furat de rumoarea care răzbate dinspre partea de nord a orașului, ajuns în cele din urmă la fața morurii, află că se pune la cale o cursă de atelaje trase de struți. Ia megafon sînt anunțați cei trei atleți: Popesquieu, Cantemiri Cine și Struțul Însuși, dar stupeoare, Cantemiri Cine a plecat te miri unde, pentru a nu fi ratată cursa și anul acesta, se caută un alt jocheu, din mulțimea de gură cască este ales la repezeală tocmai... trecînd linia de sosire, Anghemacht Frei constată că ieșise din Luxembourg și cum mai lung e drumul la întors, cu riscul de a supăra un meșter cinstit și de a rămîne cu cartea de pîrbejie neocompletată, pleacă mai departe, înclinat cu laurii unei victorii surprinzătoare la cursa de atelaje trase de struți.





On his returning into the country, Anghemacht Frei is hurrying to announce his master, Francisc Dittiger, that he is ready to pass his final examination, which will allow him to open a workshop with acme appare and, for the beginning, an apprentice. the master warns Anghemacht Frei that the examination consists of three a dinner for the entire commission; achieving a masterpiece susceptible of bringing fresh air in the field; and, last but not least, to marry his beloved one. Anghemacht Frei's answers: being a natural born cook, it wasn't difficult for him to prepare a menu based on beef, veal and pork. the masterpiece comprises two panels a short digital reconstruction of his trip; a popcorn rations making device. for the happy endings of american films. with a voice submerged by emotion, Constantza Okiry accepted to tie forever her destiny to our youth's. the young couple will go for honeymoon at Debelagora. but this is another story, another cd-rom

reintors în patrie. Anghemacht Frei se grăbește să-l anunțe pe meșterul său, Francisc Dittiger, că este gata să treacă și ultimul examen.

care odată luat îi va permite să-și deschidă un atelier dotat cu aparatură de ultimă oră și pentru început, un ucenic. meșterul îl previne pe

Anghemacht Frei ca examenul cuprinde trei probe: o masă pentru întreaga comise; realizarea unei capodopere care să aducă un suflu

nou în domeniu; și nu în ultimul rind să se însoare cu aleasa inimii. răspunsurile lui Anghemacht Frei: fiind un bucatar innăscut, nu i-a

fost greu să pregătească un meniu pe bază de carne de vită, vițel și porc. capodopera cuprinde două panouri: o scurtă reconstituire digitală a

călătoriei sale: un aparat de pregătit porțiile de popcorn pentru finalurile fericite ale filmelor americane. cu emoție în glas, Constantza Okiry a

acceptat să-și lege destinul, for ever, de cel al tinărului nostru. tinerii căsătoriți își vor petrece luna de miere la Debelagora. dar aceasta este o

Just married

altă poveste, un alt cd-rom.





D i p l o m a

_ we, the superior master of the honorable guild of scanarators from the privileged town of
 _ noi, maestrul superior al onorabilei bresle a scanaratorilor din orașul privilegiat

Arad
 document & acknowledge by the power of the hereby letter,
 documentăm & recunoaștem prin puterea acestei scrisori

that the young **Anghemacht Frei** appeared in front of us,
 că junele a apărut în fața noastră

soliciting on this occasion a credible patent incurring from the learning of the trade of
 solicitînd cu această ocazie un atestat credibil ca urmare a învățării meseriei de

scanarator

we grant this certificate without any reservation, acknowledging his solicitation as rightful,
 îi acordăm prezentul atestat fără reținere, recunoscînd solicitarea sa dreaptă,

we certify that the named person was an apprentice, then an intermediate apprentice at
 certificăm că sus-numitul a fost ucenic și calfa la

our Beloved Lord and Master
 dragul nostru Domn Meșter

Francisc Dittiger

and by consequence of achieving of the masterpiece entitled
 și ca urmare a realizării capodoperei cu titlul:

a device for preparing popcorn rations for the happy endings of american films,

un aparat de pregătit porțiile de popcorn pentru finalurile fericite ale filmelor americane

we declare him a master,
 îl declarăm meșter

observing that all along his apprenticeship and, also, all along his wandering trip, according to the
 constatînd că de-a lungul uceniei și de asemenea în timpul pribegiei

enclosed book, **Anghemacht Frei** was a respectful man, honest and industrious,
 conform cărții anexate, a fost un om respectuos, cinstit și harnic

which enjoys us and thus we apply the great seal of our honorable guild.
 ceea ce ne bucură și ca atare aplicăm marele sigiliu al breslei noastre

the superior master of the honorable guild of scanarators:
 maestrul superior al onorabilei bresle a scanaratorilor.

Toomnil Pop

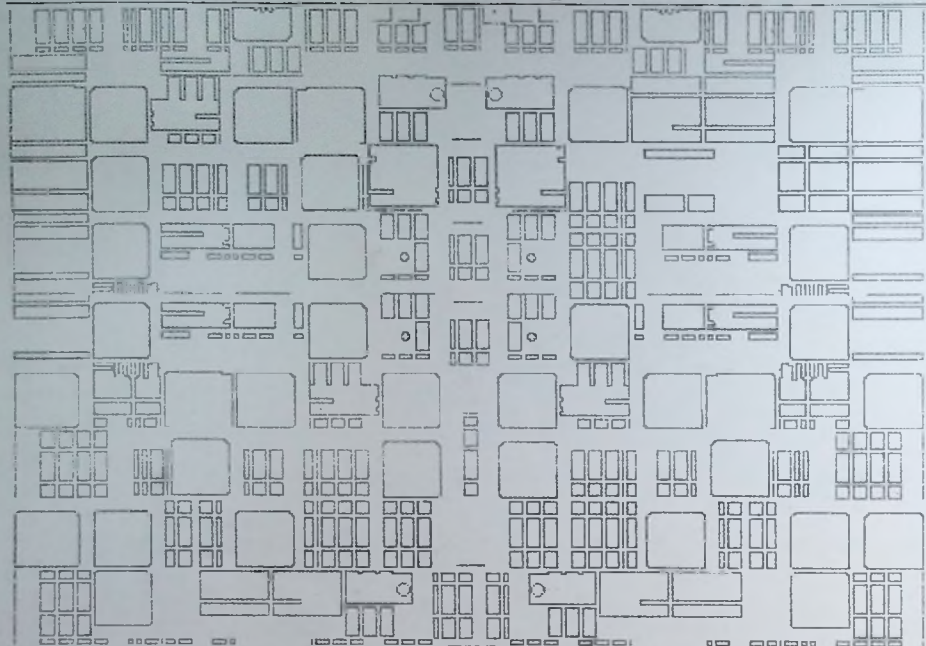
the members of the masterpiece's accrediting commission:
 membrii comisiei de acreditare a capodoperei:

Anton Finster; John Cartridge; Edmund Kolb.

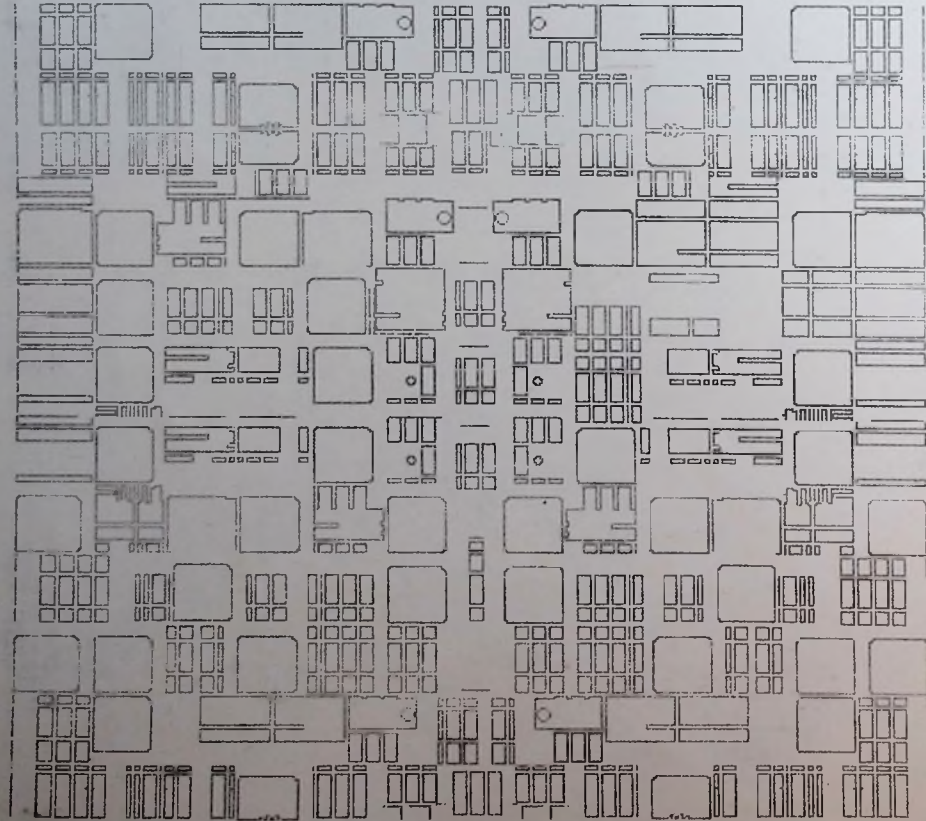


Anton Finster
John Cartridge
Edmund Kolb





D a s _ W a n d e r b u c h // e - s t o r y _ i s t o r i i



_ a hypermedia work on cd-rom support

concept_bt_avl_bmp_media design: calin man

programming: alin gherman

translation: romulus bucur_peter hugel

special thanks

Natalia Dascăl _

Elena Rodica Coika _

Angela Tigan _

Gheorghe Lanevschi _

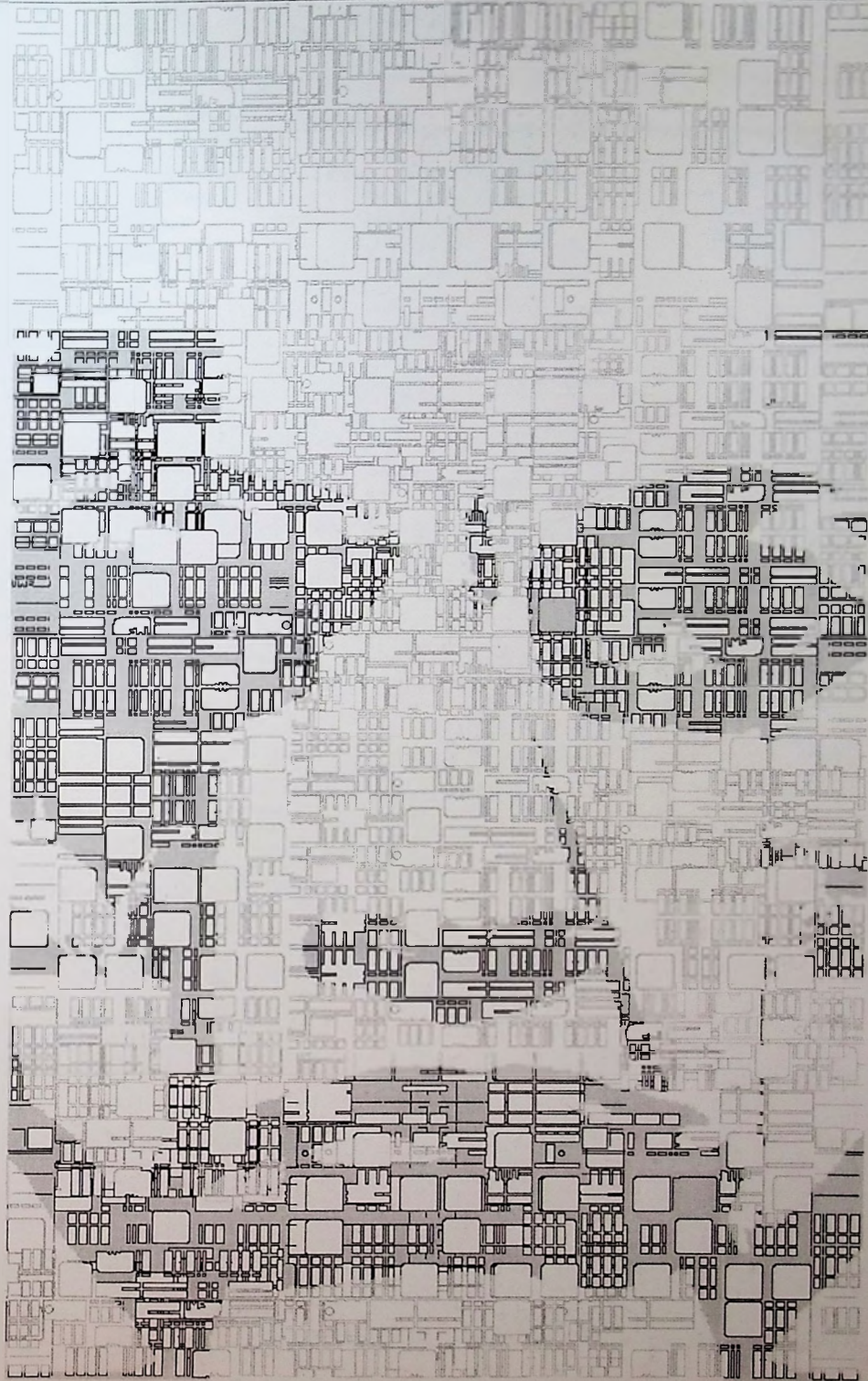
Augustin Muresan _

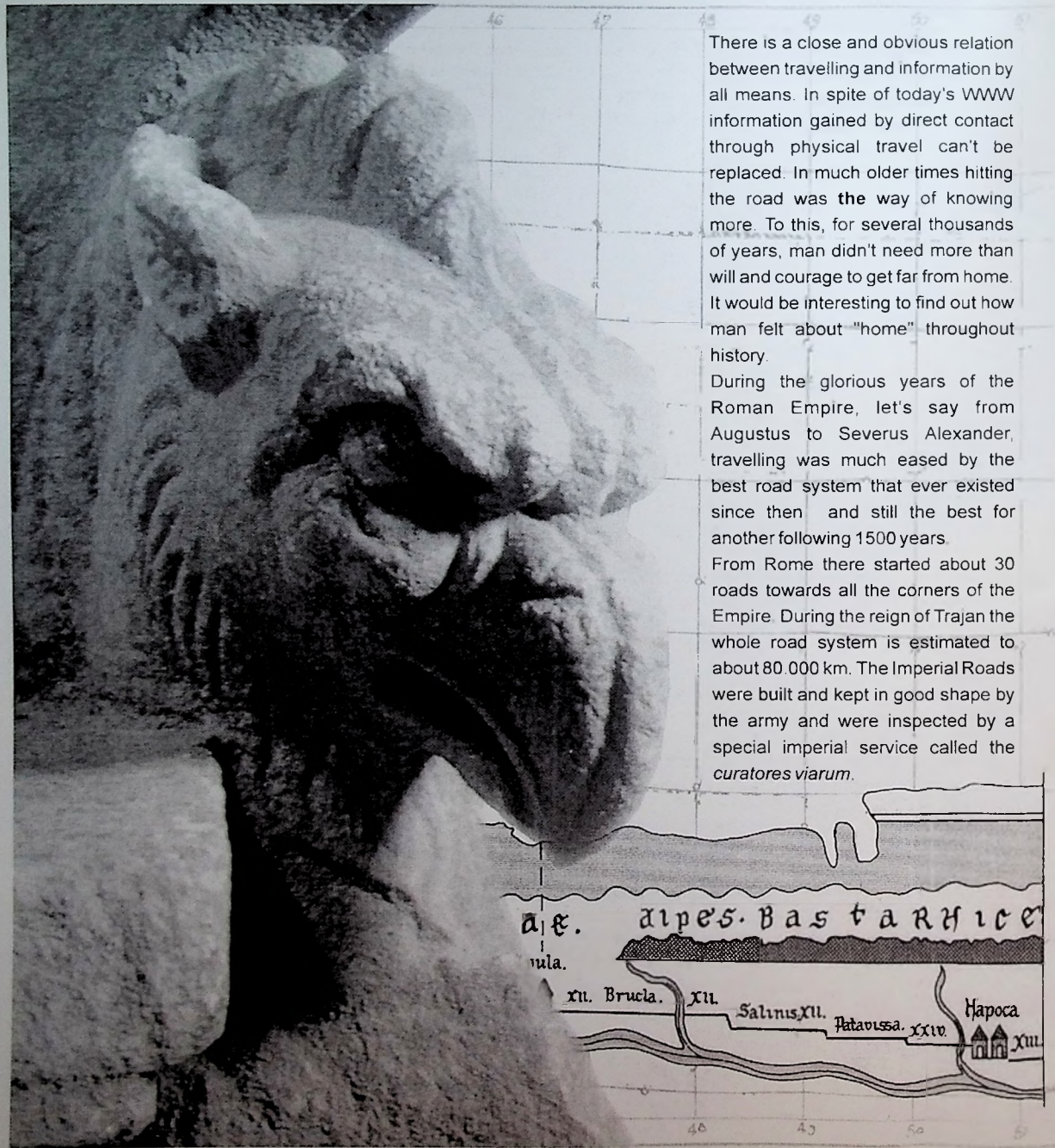
George Iuga _

Ioan Ciorba _

Mihai Iacobina _

George Sabău _





There is a close and obvious relation between travelling and information by all means. In spite of today's WWW information gained by direct contact through physical travel can't be replaced. In much older times hitting the road was **the way** of knowing more. To this, for several thousands of years, man didn't need more than will and courage to get far from home. It would be interesting to find out how man felt about "home" throughout history.

During the glorious years of the Roman Empire, let's say from Augustus to Severus Alexander, travelling was much eased by the best road system that ever existed since then and still the best for another following 1500 years.

From Rome there started about 30 roads towards all the corners of the Empire. During the reign of Trajan the whole road system is estimated to about 80.000 km. The Imperial Roads were built and kept in good shape by the army and were inspected by a special imperial service called the *curatores viarum*.

The road system was meant to be used for the rapid movement of troops, for supplying the great cities (Rome in the first place) with all the necessary goods, for business travelling and tourism (including all of today's genres). There were maps and traveller's guides. As to start a journey officially you had to get a kind of free-pass and a ticket for the luggage including a list with all the personal objects. The ticket specified the itinerary to follow, reserved you a seat in a vehicle, bed and breakfast in the resting places (*mansiones*). Tickets could be issued, for a period from one to five years, by highranked officials. If you wanted to travel on your own you were free to do so but you had to assume all the risks.

For several years an important discussion is going on amongst historians and archaeologists on the roads through the *barbaricum*, linking the roman world to it's less civilised neighbours. A special interest belongs to the roads between the provinces Pannonia and Dacia through the sarmatian territory.

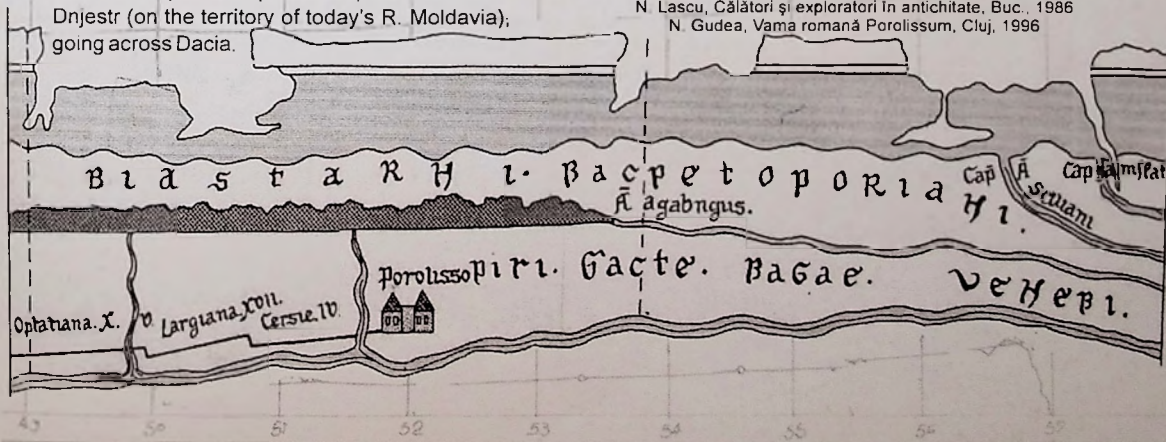
Ancient sources such as Ptolemy, the *Tabula Peutingeriana* and the *Itinerarium Romanum* written by a anonymous, Christian geographer from Ravenna mention some of the most important roads and stations of the Empire and the neighbouring regions. The geographer from Ravenna enumerates the stations of a road that modern historians and archaeologists locate between Aquincum (Pannonia) and the river Dnjestr (on the territory of today's R. Moldavia), going across Dacia.

Comparing the three sources we found out that the guide from Ravenna refers in fact to a road linking Pannonia to Dacia. The geographer always enumerates the stations in the strict order as you pass them on a shoestring. So he mentions Phira, Tirepsum, Iscina, Capora, Alincum, Ermerium, Urgum, Sturum, Congri, Poroilissum and Cersiae. It is obvious that the road enters Dacia from the Northwest as the last two stations show it. These are also the only ones that could be exactly localised on a modern map. The other 9 stations stay with their mystery. At a closer look one can recognise that Alincum is in fact Aquincum and Capora is Carpis, both also marked by Ptolemy. The stations between Capora (Carpis) and Poroilissum must be in the territory of the Sarmatian, Germanic and Dacian tribes located between northern Dacia and Pannonia. The names seem to be of Germanic and Dacian origin. So the anonymous geographer describes what we might call "The Northern Road", perhaps the one that comes from the hyperboreans.

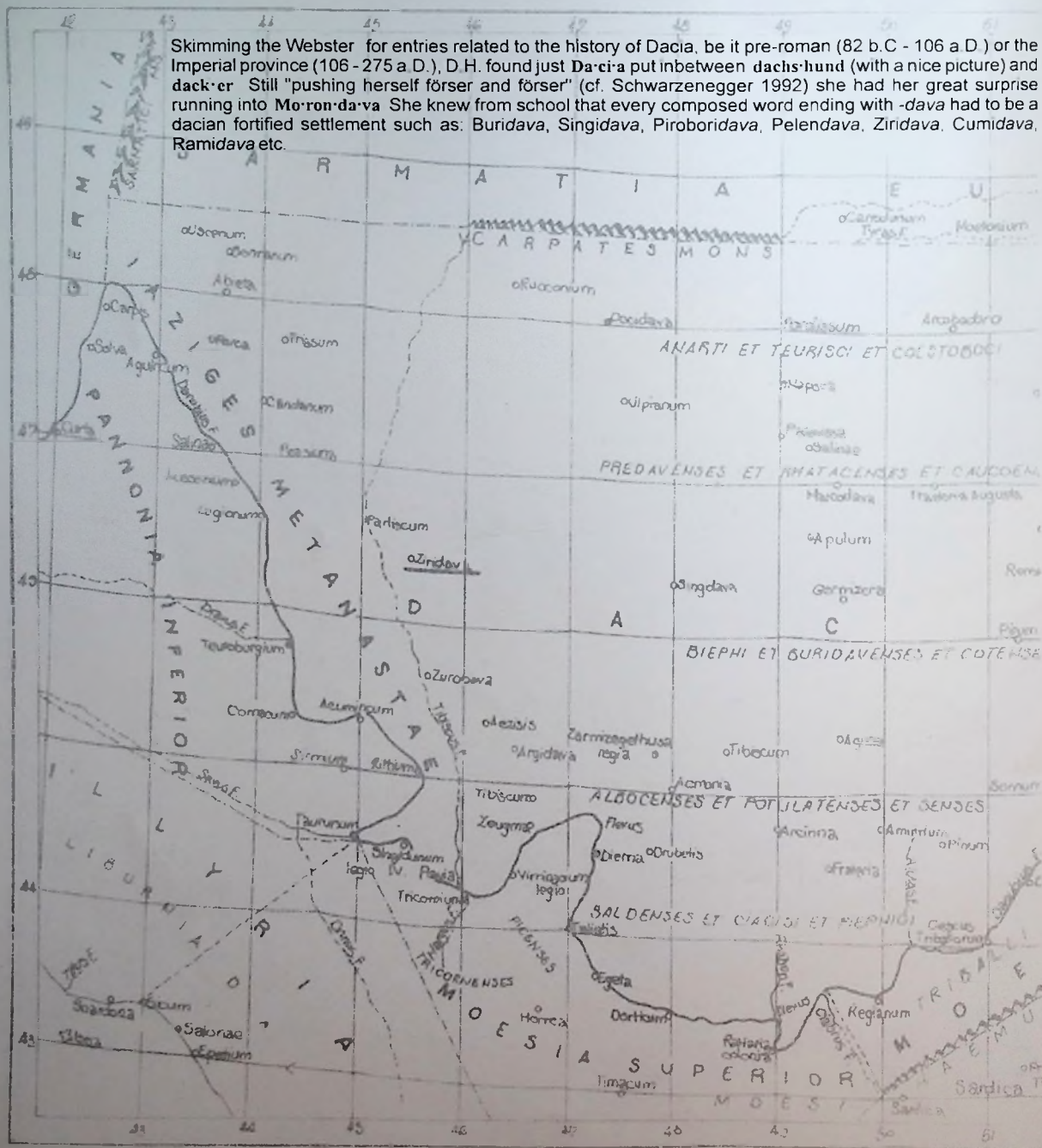
There always was confusing image of the northern world amongst Greek and Romans. To the north they placed the griffin who guarded the gold of the hyperboreans. It is the region where from Apollo came, as well as Hiperoho, Laodike, Arge, Opis and Abaris with his strange arrow. This mysterious mixture of strange fright and obvious admiration must have been in Trajan's mind also as he conquered Dacia making, as Mommsen put it, "one of the greatest mistakes of roman foreign policy". But that's another story.

Some literature

- Ptolemaeus, *Geographia*, Leipzig, 1843
 K. Miller, *Itineraria romana. Romische Reisewege anhand der Tabula Peutingeriana dargestellt*, Stuttgart, 1916, col. 506-512
 J. Schnetz, *Itineraria romana, 2. Ravennatis Anonymi Cosmographia et Guidonis Geografica*, Leipzig, 1940, p. 46-47
 V. von Hagen, *Alle Strassen führen nach Rom*, Stuttgart, 1968
 L. Casson, *Travel in the Ancient World*, London, 1974
 R. Chevalier, *Les voies romaines*, Paris, 1974
 R. Chevalier, *Voyages et déplacements dans l'Empire Romain*, Paris, 1988
 N. Lascu, *Călători și exploratori în antichitate*, Buc., 1986
 N. Gudea, *Vama romană Poroilissum*, Cluj, 1996

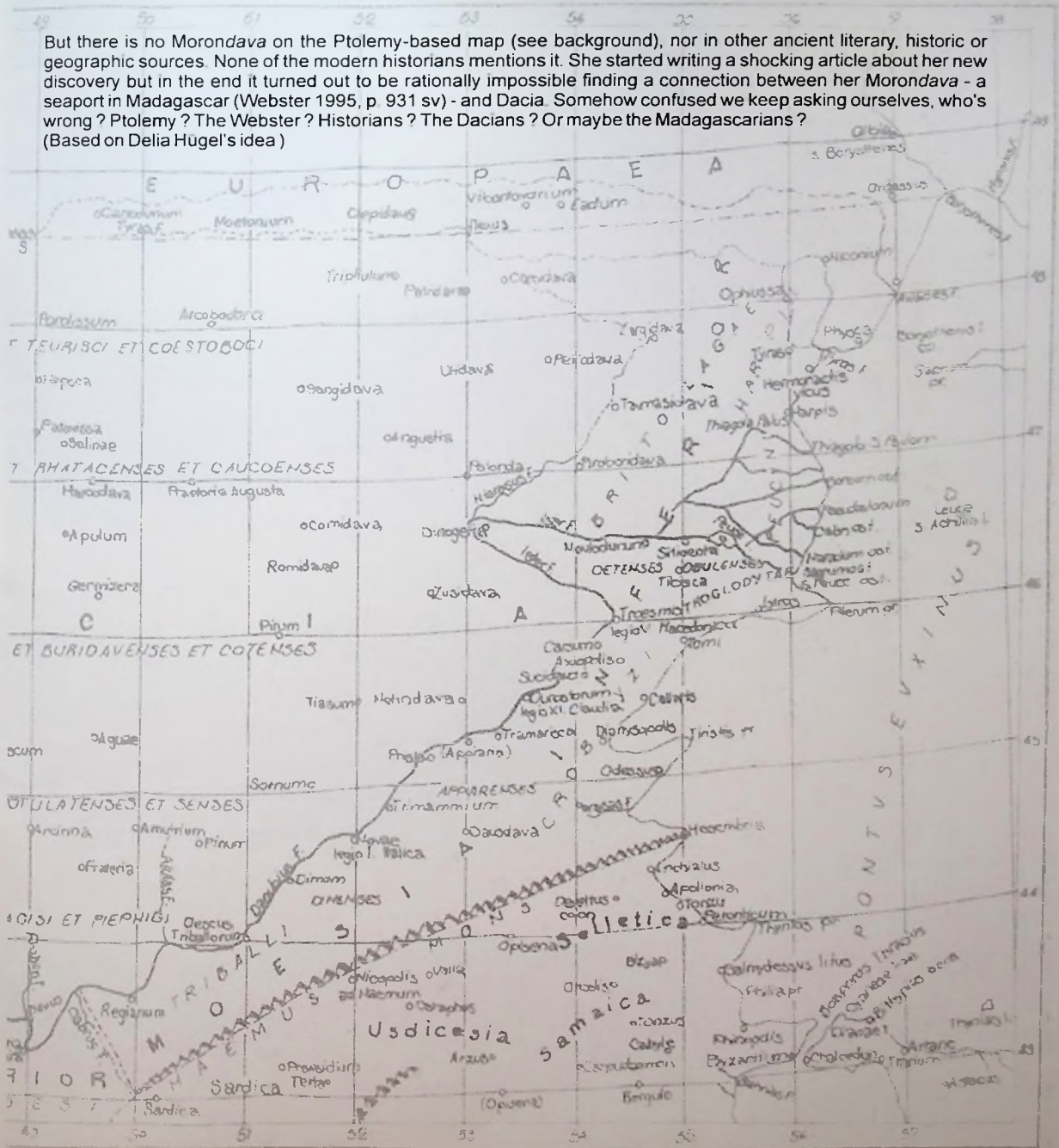


Skimming the Webster for entries related to the history of Dacia, be it pre-roman (82 b.C - 106 a.D.) or the Imperial province (106 - 275 a.D.), D.H. found just **Da-cia** put in between **dachs-hund** (with a nice picture) and **dack-er**. Still "pushing herself förser and förser" (cf. Schwarzenegger 1992) she had her great surprise running into **Mo-ron-da-va**. She knew from school that every composed word ending with **-dava** had to be a dacian fortified settlement such as: Buridava, Singidava, Piroboridava, Pelendava, Ziridava, Cumidava, Ramidava etc.





But there is no Morondava on the Ptolemy-based map (see background), nor in other ancient literary, historic or geographic sources. None of the modern historians mentions it. She started writing a shocking article about her new discovery but in the end it turned out to be rationally impossible finding a connection between her Morondava - a seaport in Madagascar (Webster 1995, p. 931 sv) - and Dacia. Somehow confused we keep asking ourselves, who's wrong? Ptolemy? The Webster? Historians? The Dacians? Or maybe the Madagascarians? (Based on Delia Hügel's idea)



On one hand the hand, on the other a woman's body. On which the former inscribes letters assembling



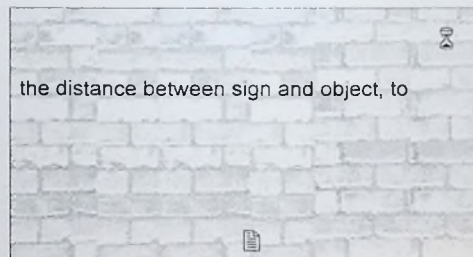
A gesture that, thus, is meant to short-circuit



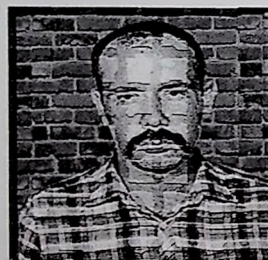
themselves into lines, then into poems. Dedicated to the very parts of the body on which they are inscribed.



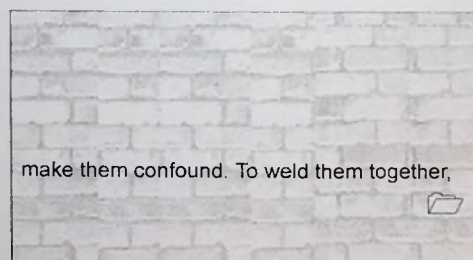
the distance between sign and object, to



Exploring the body: hand's gesture, prolonged by the writing instrument.



make them confound. To weld them together,



The erotic gesture on one hand, the symbolic one - writing - on the other. To

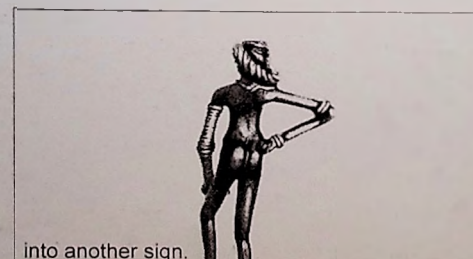
use skin as a means: nature traded for

culture, skin for parchment, for

papyrus, for paper.



into another sign.



Not to be able to do this (the reasons are unimportant) in a

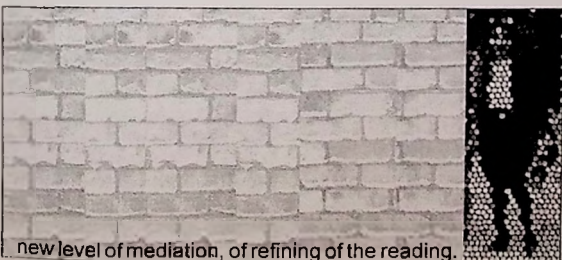


real way, and then to do it in a virtual one.



Which, actually, isn't a such alteration of

the initial objective, but only a



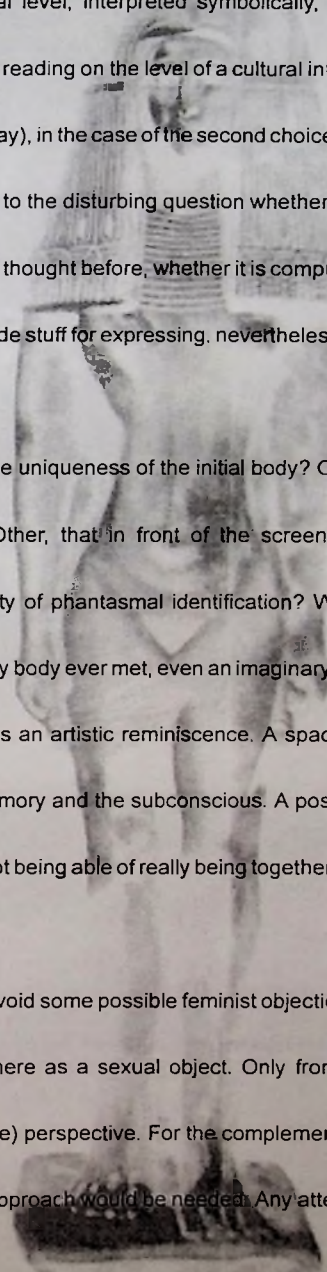
new level of mediation, of refining of the reading.

Because we are talking about reading, about reading on a physical/corporal level, interpreted symbolically, in the first case, about reading on the level of a cultural intertext (arrived at anyway), in the case of the second choice.

Which sends us to the disturbing question whether there are thoughts not thought before, whether it is compulsory to use ready-made stuff for expressing, nevertheless, our spontaneity.

Does it matter the uniqueness of the initial body? Or it is about, for the Other, that in front of the screen, just another possibility of phantasmal identification? Where he can project any body ever met, even an imaginary one, even one lived as an artistic reminiscence. A space for exploring the memory and the subconscious. A possible consolation for not being able of really being together with the Other.

And (in order to avoid some possible feminist objections): body isn't seen here as a sexual object. Only from an unavoidable (male) perspective. For the complementary one, a feminine approach would be needed. Any attempt is welcome.



Stânga

La Gauche

E calea nătăngă
Cu bivoli arată,
Cu spini semănată

C'est la voie maladroite,
à l'aide des buffles labourée,
et d'épines parsemée

E un drum
care nu duce nicăieri.
Aici e spațiul sufletelor
sinucigașilor și al strigoilor.



C'est un chemin
qui va nulle part.
C'est l'espace des revenants
et des âmes des suicidés.

Dreapta

La Droite

E calea cea dreaptă
Cu cai albi arată,
Cu grâu semănată,
Sunt tot mese-ntinse
Cu făclii aprinse

C'est la voie adroite,
à l'aide de blancs chevaux labourée,
semée de blé,
Partout des festins
et des torches scintillants.

Bradul
cu vârvurile pe cer
și cu poale jos, pe mări...

Le sapin
les cîmes dans les cieux,
les branches sur les mers...

E drumul dificil către
lumea de dincolo,
cătref lumea celor mulți.
Pe aici trec morții buni,
"dalbii de pripegi".

C'est le chemin difficile vers
le monde d'au-delà
vers le monde des ancêtres.
C'est le chemin des bons défunts,
"des bons errants"

-Brade, brade.
Să-mi fii frate!
Întinde-ți, întinde,
Ramurile tele
Să trec peste ele
Marea-n ceea parte!

-O, sapin, o, sapin!
Sois mon frère dans mon destin!
Allonge tes branches, tes rameaux,
Au-dessus de toutes ces eaux
Pourque je passe
sur l'autre rivage.



Cocoșii cântară,
Zori se revărsară,
Toți mi se sculară,
Numai dumneata
Nu te poți scula.

Les coqs chantèrent
Les aubes se levèrent
Tous se réveillèrent
Seulement toi, aimé,
Ne puis te lever.

la calea soarelui,
că soarele-i ducător,
Înapoi ne-torcător;
Apa este ducătoare,
Înapoi întorcătoare

Entame la voie du soleil
Car le soleil s'en va, s'en va,
ne revient jamais sur ses pas.
L'eau voyage, s'en va toujours,
Mais toujours est de retour

Să îți pregătești
9 care cu pâine,
9 buți de vin
Și-o văcută grasă,
Să-ți fie de masă!

Tu dois préparer
9 chars de pain
9 chars de vin
Et un ebelle genise
Qui te nourisse.



Lumea noastră:
cu soare, cu milă,
cu bucurii și supărări...
o lume ALBĂ dar TRECĂTOARE

Notre monde:
le monde du soleil, du désir, de la pitié,
du bonheur, des ennuis...
un monde BLANC mais PASSAGER





Lupul: știe potecile și pădurile
Vidra: știe apele
Șoimul: știe cerurile

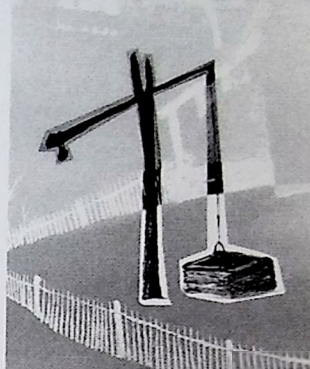


Le loup: connaît les sentiers et les forêts.
La loutre: connaît les eaux.
L'aigle: connaît les cieux.



Să nu te spăimânți,
Frați buni să îi prinzi!

Ne t'effarouche pas,
Cherche bons frères et va!



E-o lina fantană;
Sufletul că bea
Și el lumea o uita.

C'est une douce fontaine;
L'âme s'en abreuva,
Le monde elle oublia.

Sântă Mărie
Șede și scrie
Într-o carte pe cei vii,
În cealaltă pe cei morți.

La Vierge Marie
Est assie et écrit
D'un côté les vivants
De l'autre les morts.



Este-casă mare
Cu ferești în soare;
Este jocul roată,
Este lumea toată.

C'est une maison grande
Les fenêtres ensoleillées;
C'est la dance en ronde,
C'est le monde entier.

Lumea de dincolo:
fără soare, fără dor, fără milă;
este lumea "celor mulți";
o lume NEAGRĂ și VEȘNICĂ



Le monde d'au-delà:
sans soleil, sans désir, sans pitié;
c'est le monde des ancêtres;
un monde NOIR et ETERNEL.



Credința că moartea este o mare călătorie este una dintre cele mai vechi și mai răspândite din lume. Avem și noi propria poveste adevărată despre acest drum fără întoarcere către lumea de dincolo, unde strămoșii ne așteaptă. Este o poveste care se (mai) cântă (încă) în unele sate din partea nord-vestică a României în timp ce trupul mortului este dus spre cimitir. De ce? "Fiindcă altfel, sufletul mortului nici n-ar putea pleca de acasă; n-ar ști pe unde s-o apuce" - lămuresc bătrânii. O carte a morților cântată? Un fir al Ariadnei în labirint? Puțin din fiecare și nimic sigur, căci lumea povestește, dar "numai povestește".



La croyance que la mort est un grand voyage est l'une des plus anciennes et des plus répandues du monde. Nous, les Roumains, nous avons notre propre histoire vraie sur ce voyage sans retour vers le monde d'au-delà, où nous sommes attendus par nos ancêtres. C'est une histoire qui est (encore) chantée dans quelques villages du sud-ouest de la Roumanie pendant les obsèques. Pour quoi? "Parce que autrement - disent les vieux - l'âme du défunt ne pourrait pas partir; elle ne saurait pas le chemin. Un Livre des morts chanté? Un fil d'Ariadne dans le labyrinthe? Un peu des deux et rien sûr, car les gens racontent, mais "ils ne font que raconter".

Antoni Muntadas
born: 1942. Barcelona
lives and works in New York

ON TRANSLATION:
series of media projects:

The Pavilion (Helsinki, 95)

The Games (Atlanta, 96)

The Transmission (TV)

The Internet Project (Kassel, 97)

The Bank (New York, 98)

The Audience (Rotterdam, 98)

The Monuments (Budapest, 98)

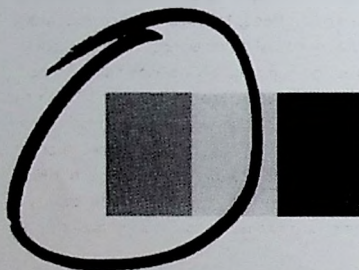
a n d

On translation: Culoarea

Art Museum of Arad

15.11.98 / 11 pm

curator: Judit Angel



For more than twenty years, Muntadas has been making installations

which use deconstructive strategies to reveal the symbolic and

political meanings behind agencies and structures like the media, the

art gallery, the home, the stadium, the automobile and television. In all

these works, Muntadas has analyzed power relations and exposed

their underlying value systems. //S.L. //excerpt from documenta x 97 short guide/

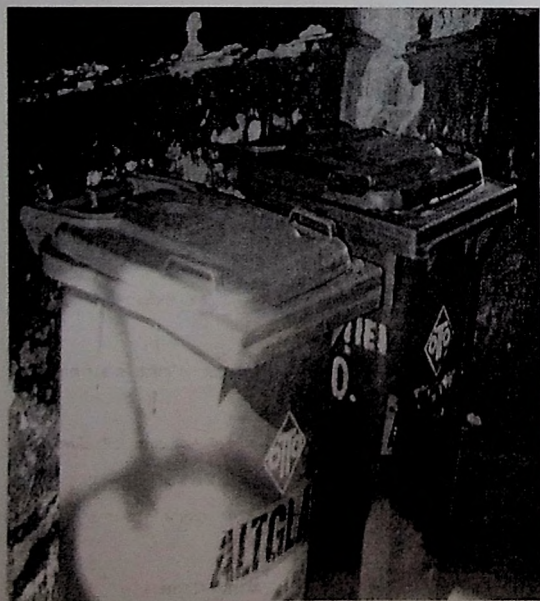
A color can be a code, an identification, a choice... Implications can be

aesthetic, but also more complex, related to meaning and decoding...

political, commercial, advertising... A colour's interpretation,

transcription and consistence reproduction also depends on other

values: technological, economical etc //from Muntada's project notes/



It is very interesting to notice that from a chromatic point of view, blue prevails in the Romanian public space. The "deepest" of all colours - your eyes can wander freely through its vastness; that is why there is a Romanian expression *un albastru infinit* - "an endless blue", which you may come across in the title of one of the songs performed by a famous Romanian pop singer - blue can be seen in the most unexpected context: on the national flag - apparently evoking Romanian rivers - in most of the companies' logos, in the newspapers' headlines, on book covers, on the murals of the Voronet Monastery, on door plates and signs, on electoral posters (blue backgrounds), in pupils', policemen's, gendarmes' and airmen's uniforms. The telephone booths are painted blue. The phones themselves and the garbage bins are of the same colour[...] Kandinsky wrote once that blue is a colour which has a soothing effect on the viewers, but compared to green, it is not as vigorous, encouraging a certain escape from reality. That is why it gives depressions in the long run. Therefore, can one speak about a "blue syndrome" in the case of the Romanians? //excerpt from catalogue / Mihai Grecea/

A Dialogue Between Muntadas and Susan Snodgrass
Susan Snodgrass: What is the correlation between the Hungarian and Romanian versions of the On Translation project? // Muntadas: Later working on the series *On Translation*, I decided to develop part of the project in Budapest, Hungary, and part in Arad, Romania, and to call them *On Translation: The Monuments and Media Sites / Media Monuments: Budapest*, and one to the Romanian context, *On Translation: The Color*... The process in both was very different. In Budapest, I started to focus very consciously on information, dialogue and the past/present relationship. Contacts and previous meetings with Hungarians were an important determinant factor for the possibility to develop this project. The Romanian project was a direct and perceptual reaction to an unknown environment. In the project I started out as a *flâneur*. The color blue emerged as a persistent (obsessive!) translation filter as code. The result will be a photo publication as a question/testimony of this personal/public evidence. //excerpt from catalogue *The Monuments*/



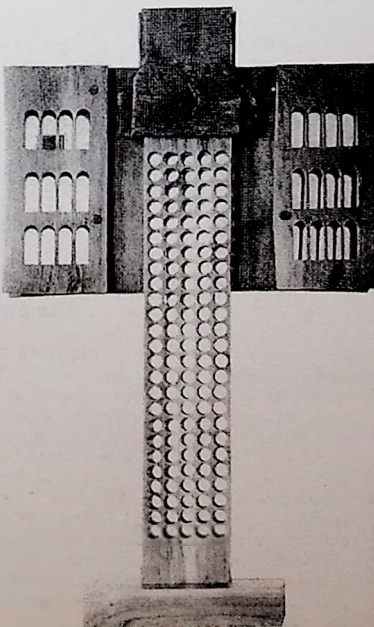
P o r ț i
A r i p i
P ă s ă r i
C o l o a n e
Z b o o r
R a d a r
T r o n u r i
S a r c o f a g e
B ă n c i
C o n t a i n e r e



"Asemeni genialului său predecesor Brâncuși, căruia îi este cel mai puternic urmaș spiritual. Ovidiu Maitec regăsește această dublă inspirație, terestră și aeriană, prin care omul veacului 20 reia simbolismul arhaic ce însuflețește marile mituri cosmogonice. Ceea ce îi apropie pe acești doi sculptori este dinamica imaginației, care luând în stăpânire masa de materie inzestrată cu forme arhetipale și misterioase, o smulge gravitației, ancorând-o totodată în pământ."

Mircea Eliade

"Prin selecție, prin disponerea în spațiu și prin indicațiile de lectură este pusă în valoare latura austeră, gravă și melancolică a unui univers, în plină expansiune. Opțiunea pentru forma închisă, pentru materia compactă, pentru sensul ascensional care mai păstrează încă legătura cu pământul este și dovada implicită a unei autoevaluări morale. Și, din acest punct de vedere, Maitec operează o separație în propria sa lume, apăsând cu precădere pe una dintre componentele sale. Marii volori care se desfaceau în spațiu, captând, în aceeași măsură, prin golerile lor, aerul și lumina, au fost lăsate undeva în urmă, locul lor fiind acum ocupat de formele pline, cu suprafața abia accidentată. Această selecție exprimă, înainte de toate, starea de spirit pe care artistul o încearcă acum. Și în această mutație a interesului poate fi ușor descifrată asumarea tacită a unei noi vârste. Exuberanța convertită în reculegere, temperarea zborului pentru a face loc meditației, abandonul dialogului cu exteriorul pentru a lăsa suficient spațiu interogației sunt semnele peremptorii ale unei gândiri care și-a precizat termenii. Și a carei miză este, cu precădere, accesul la teritoriul sigur al arhetipalului." Pavel Șușara



Maitec a ales deschiderea și solidaritatea cu marele puls estetic

al timpului său. Dar spre deosebire de Brâncuși, deși simțindu-se

ca și acesta "cetățean internațional", a optat să rămână în

România. Și lucrările sale din ultima vreme, confirmând

tenacitatea industriosoasă a talentului său puternic, dur și amar,

întrepează sever în formele lor deopotrivă abstracte, funcționale

și naturale, un fel de necesară "închidere a cercului": când, după

oculul lumii, revii de unde-ai plecat, reintrând în marea eternel

retour de care vorbea Eliade." Magda Cârneci

Ovidiu Maitec

născut în 1925 la Arad

traiește și lucrează la

București și Paris

Expoziție retrospectivă

curator: Adriana Pantazi

vernisaj: joi, 10 decembrie 1998,

ora 17, la Muzeul de Artă Arad

vernisatori:

Radu Ionescu, Pavel Șușara,

critici de artă

Extrase din albumul de autor editat

de "Anastasia" cu ocazia expoziției

"Maitec, sculptură 1968-1998"

Complexul Muzeal Arad

În noaptea de 24 spre 25

Decembrie 1989 în confruntarea

armată din timpul revoluției arde

atelierul din strada Pangratti, 31 cu

tot ce era adunat și realizat în el.

Aproximativ 70 de sculpturi în lemn

și bronz, biblioteca, utilajele,

instrumentele, documentele...



revolution98 is organised by the Foundation for Art & Creative Technology as part of Isea98. ISEA, the annual International Symposium on Electronic Art is the foremost event of its kind in the world. Isea98, the ninth symposium, has been organised as a partnership between FACT, Liverpool John Moores University and Manchester Metropolitan University.



Wednesday 2 September - Friday 4 September
Demonstrations: 9:00 am - 6:00 pm
MA_Multimedia_Arts_Degree_Show_1998-Liverpool_Art_School,JMU,UK
MA_Multimedia_Design_Degree_Show_1998-Middlesex_University,London,UK
Virtual_Reality_Research_Work-Chelsea_College_of_Art_and_Design,London,UK
Commedia_del_Multimedia_by_Kinema_Ikon_&Locomotion_Pictures_by_calin_man-
presented_by_Calus_Grozav,Romania//panel:Digital_aesthetics

d y n a m i c _ s p e c t r u m
an interactive system, involving conflicting forces
and colors' distribution

concept_avi_bmp_wav: ioan ciorba
programming: alin gherman



d e s i g n _ i n s i d e
designing the point // le point sur l'ideea

concept_avi_bmp_wav: andreea bencsik
programming: paul george bodea



c i n t e c e l (e) / d i t t i e s
multimedia version of the book bearing the same
name

b o d y - j o u r n e y
a trip, accompanied by poetry & art, trough the
symbolism of the feminine body

concept_avi_bmp_wav: romulus bucur
programming: ion halalae

viațașiopera
setransforma
elie
hipertext
intr-unurias



p l a c e s
circumscribed_place//sequential_time
sequential_presence//outbursts

concept_avi_bmp_wav: judit angel
programming: alin gherman



c o n q u e r i n g _ t h e _ p a s t
a digital battle with apriori ideas

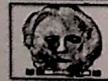
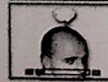
concept_avi_bmp_wav: peter hügel
programming: alin gherman



L o c o m o t i o n _ P i c t u r e s
Zeno's 4 paradoxes/the computer plays the
role of a projection machine



Sortitura_Filantropica
a random gallery based on the
reVoltaire's archive



D a s _ W a n d e r b u c h
e-story_istorii[see pp. I-XII]



concept_txt_bmp_avi: calin.man // programming: alin.gherman

INTERMEDIA
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