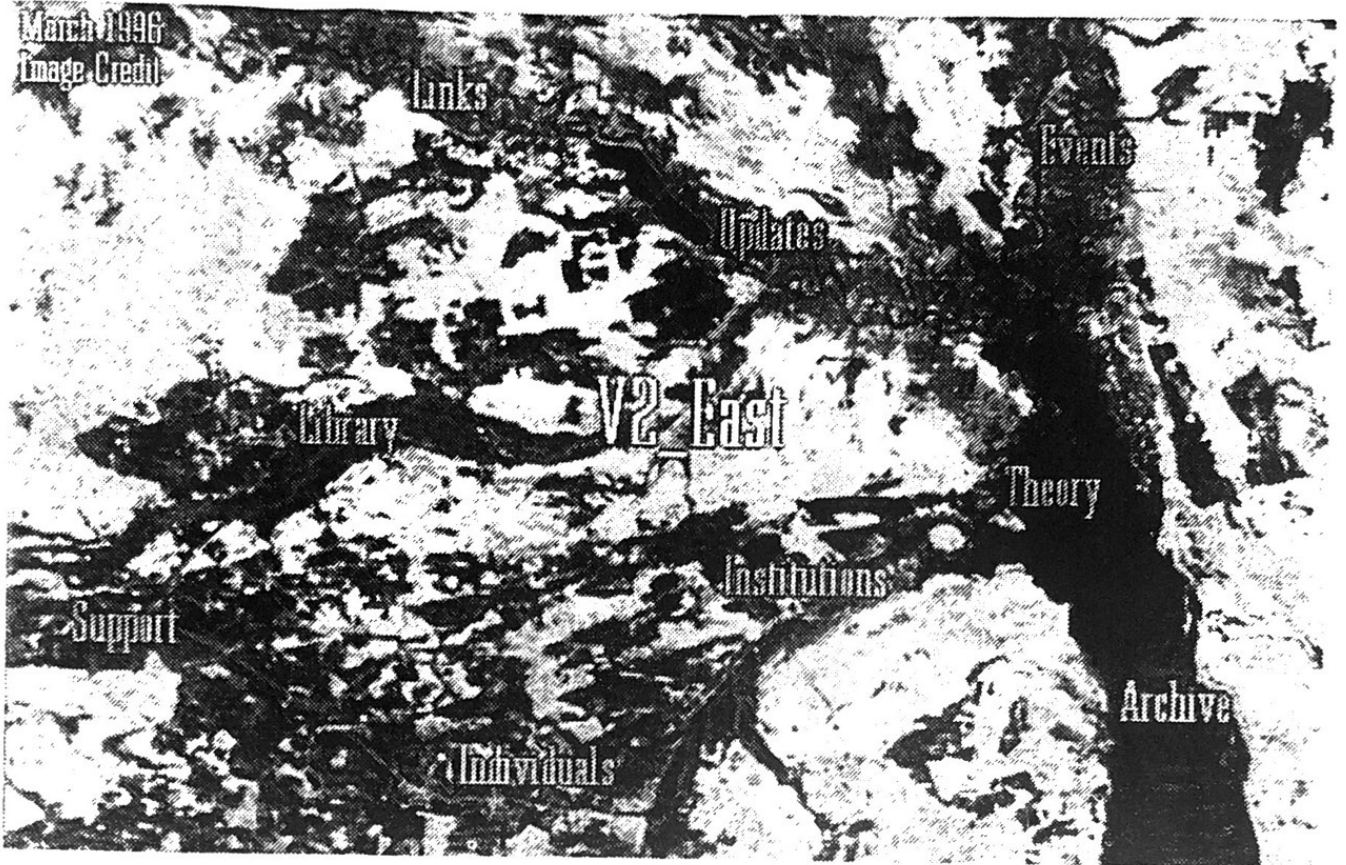


March 1996
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Reader V2_East Meeting

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Judreas Broekman

DEAF 96
digital territories

V2_East - Media Art in Central, Eastern and South-Eastern Europe

READER

V2_East programme
Sept. 18 + 20, 1996

**"The Electronic Alternative"
Media Art in Central, Eastern and South-Eastern Europe**

Wednesday September 18, 1996; 13 - 18 hrs

**V2_East Meeting on Documentation and Archives of Media Art in
Central, Eastern and South-Eastern Europe**

Friday September 20, 1996; 12 - 16 hrs

Location:

Theater Lantaren / Venster
Venster 2, Gouvernestraat 133
Rotterdam
(DEAF festival centre)

Organised by

Inke Arns (Berlin) and Andreas Broeckmann (V2_Organisatie, Rotterdam)

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Introduction

In an important sense, 1989 was not a watershed. History has gone on, and what we are discovering is that there have been as many new beginnings as continuations. Thus we also discover that there was media art in Eastern Europe before 1989, and that there are many different histories of media art in the different countries which together form part of a more general European history of media art. In the same way as we look at Dutch or Austrian media art, investigate their particularities, their manifold interrelations with the history of technology and the international contacts between artists and institutions, in the same way we can now study the media art developments of Estonia, of Poland, Hungary or the countries of the former Yugoslavia, their local specificities and their position in the regional and international context.

What we recover are segments of a contemporary European art practice and its history, sometimes stifled and pushed underground by authoritarian regimes, sometimes flourishing in social niches, and in many cases rich in their creative responses to the social and aesthetic challenges of the contemporary environment and to the technical challenges of the different media.

The title of the V2_East programme during DEAF96, "The Electronic Alternative", - an expression borrowed from the Polish art-activists' group The Orange Alternative - suggests that media art has often played a critical role without lacking a good sense of humour, and that it has taken an approach that seeks to comment upon and 'liquify' situations by means of the creative instability of electronic media. At the same time - and this is another point not only true for Eastern Europe - media artists have critically reflected on the development of media and technology and on their social implications. The understanding of the relations between art, media and society that we gain through uncovering the forgotten history of media art in Eastern Europe might soon become exemplary for the Western European countries as well.

V2_East

In the autumn of 1995, V2_Organisation has taken a new initiative, V2_East, which is aimed at creating a network of people and institutions who are involved with or interested in media art in Eastern Europe. More than sixty people in nineteen countries are connected to the V2_East / 'Syndicate' mailing list where they exchange information which is also collected on a website, <www.v2.nl/east/>. V2_East wants to create an infrastructure that will facilitate cooperations between partners in East and West, and it will initiate collaborative media art projects.

"The Electronic Alternative"

During DEAF96, V2_East hosts a meeting that is presented in two parts. The first part (18 September) consists of a series of lectures about the history of media art in different European countries, incl. Estonia, Finland, Hungary, Latvia, Macedonia, Poland, Russia, Slovakia and Slovenia. These lectures will deal, for example, with experimental film and video art since the 60s, with the situation of independent media artists in the 80s and 90s, new laboratories for interactive and media art and with the latest activities in the field of internet and digital media.

V2_East Meeting on Documentation and Archives of Media Art in Eastern Europe

During the second, specialist part of the meeting (20 September), curators, archivists, historians and artists discuss the practical problems of finding, accessing and preserving the historical material about media art. This material is often spread across many small, private archives, and agreements should be made about how to exchange information and provide access to the available sources for research and exhibition purposes. The availability and compatibility of data bases is also a crucial issue to be discussed.

The Reader

The objective of the meeting is to bring together some of the most knowledgeable people in the field and to be gin to draw up an inventory of sources. Eventually, we want to make all this available on the V2_East website in the form of a searchable database that is also linked to the available databases elsewhere. Ideally, V2_East will be nothing more than an node in a lively network of relations between people and institutions.

This Reader has been put together rather hastily and is a, however preliminary and incomplete, attempt at documenting the V2_East Meeting during DEAF96, and at pointing a way for the more comprehensive work that needs to be done in the field of documenting Eastern European media art. When you look through its pages, you will think, 'why am I or is she or he not in it?', 'why haven't they thought of that archive?', and 'why is that publication not mentioned?' Take any gap you find as an encouragement to fill it and, please, if you have further information, send it to us or tell us, we'll try to process and distribute it as fast as possible. We see this as part of a collective research effort.

We would like to thank everybody who contributed to the reader.

The V2_East Meeting has been organised by Inke Ams (Berlin) and Andreas Broeckmann (V2, Rotterdam) as part the Dutch Electronic Art Festival, DEAF96. The Meeting has been made possible by the support of the City of Rotterdam, the Dutch Ministry of Foreign Affairs, APEXchanges Amsterdam, several branches of the Soros Foundation, and by other institutions. It thrives on the willingness of individuals to share their knowledge and ideas.

"The Electronic Alternative" - Media Art in Eastern Europe

Wednesday 18 September 13.00 - 17.00 hrs, Lantaren 1 (presentations with discussion)

13.15 Marina Grzinic (Ljubljana): *The Media Art Situation in Slovenia and the Territory of ex-Yugoslavia or For a Theory of a Possible Specific Critical and Social Discourse Towards the New Media in Eastern Europe.* Marina Grzinic is a video artist, free-lance critic and curator who has been working with video since 1982. She will present an outline of a specific history of the new media technology and esthetics in the territory of ex-Yugoslavia since the 1970s and an exposition of the hypothesis that Eastern Europe with its totalitarian legacy is characterized by a critical political approach to the media that is specific or better to say different from the Western tradition.

13.40 Martin Sperka (Bratislava): *Some Notes on the Pioneers of Computer (Aided) Art - Seventies in Slovakia.* Martin Sperka is a media artist and theorist and lecturer at the Department of Visual Media of the Academy of Fine Arts and Design in Bratislava. An overview of events and people in computer graphics and animation in Slovakia since its beginning until the year 1989.

14.00 Tapio Makela (Helsinki): *Technology / Avant-garde*
Tapio Makela is a media art curator, director of the MUU Media Festival and was a co-organiser of the ISEA 94 conference in Helsinki. Makela's presentation will deal with international collaborative projects and with some general problems relating to the historicisation of media art.

14.20 Irina Aktuganova (St. Petersburg): *Media Art in St. Petersburg*
Irina Aktuganova is the main curator of the independent Gallery 21, an exhibition and performance space for media art in St. Petersburg. She will give an illustrated overview on media art in St. Petersburg during last 10 years and will inform about attempts to create a systematic video archive and database on the Internet.

14.40 Melentie Pandilovski (Skopje): *Electronic Visual Arts in Macedonia*
Melentie Pandilovski is a media art curator and assistant director of the Soros Center for Contemporary Arts in Skopje. His presentation will deal with the history and development of electronic visual arts in Macedonia starting in the 80s until today.

15.00 - 15.30 break

15.30 Ando Keskkyla (Tallinn): *Media Art in Estonia*
Ando Keskkyla is a video and media artist, a curator and teacher and founding Rector and Head of E-Media Centre Tallinn. He will give a presentation about the development of media art in Estonia and about the new project of creating a digital city for Tallinn.

15.50 Ryszard W. Kluszczyński (Lodz/Warsaw): *An Introduction to Media Art in Poland*
Ryszard Kluszczyński is a media art scholar, critic and curator who teaches at the Film and Media Department of the University of Lodz and as a curator for media art at the Ujazdowski Center for Contemporary Art, Warsaw. In his lecture he will describe the development of media art in Poland, from experimental cinema, through video art, up to interactive, multimedia works and projects nowadays.

16.15 Rasa Smite, Raitis Smits, Jaanis Garancs (Riga): *The Situation of Media Art in Latvia*
Rasa Smite is a media artist and the director of the newly founded E - L@b in Riga, mostly working together with Raitis Smits. Jaanis Garancs actively supports the E - L@b by promoting it outside of Latvia and by providing information on advanced technologies. Smite, Smits and Garancs will speak about the situation of media art in Latvia and about the opportunities for young artists and new initiatives to establish themselves.

16.35 Discussion: "The Electronic Alternative", with **Janos Sugar (Budapest), Alexej Shulgin (Moscow)**, and the participants.

Janos Sugar is a media artist, writer and curator, member of the Media Research Foundation and lecturer at the Intermedia Department of the Hungarian Academy of Fine Arts. Alexei Shulgin is an independent artist and curator, founder of Moscow WWWArt Centre.

V2_East Meeting on Archives and Documentation

Friday 20 September 1996, 12.00 - 16.00 hrs, Venster 2 (short presentations with discussion)

12.15 Nina Czegledy (Toronto/Budapest): *Mediaworks Resource / Archival Database Model*

Nina Czegledy is an independent videomaker, researcher and curator who has published widely about media art in Eastern Europe and who organises cultural exchange programmes between North America and Europe. She will report about the experiences of Canadian institutions with archiving, restoring and preserving media art documents.

12.35 Miklos Peternak (Budapest): *Media archaeology - sources, definitions and possible new*

research methods. Miklos Peternak is a writer, lecturer and film/video artist and Chair of the Intermedia Department at the Hungarian Academy of Fine Arts. He will report about his own research about the history of media art in Central and Eastern Europe.

12.50 Laszlo Tölgyes (Budapest): *The Artpool Archives, Budapest*

Laszlo Tölgyes is in charge of the new applications of electronic media in art at the Artpool Archives in Budapest. Together with Agnes Ivacs he is editing the non-profit cultural journal "Gondolat-Jel". Artpool is a unique institution, offering a collection of documents relating to the Hungarian avant-garde art movements of the 70s and 80s, as well as sources on the new international art trends of the past 30 years.

13.00 Suzanne Meszöly (Budapest): *C3 - The Center for Culture & Communication*

Suzanne Meszoly is director of the new C3 - Center for Culture & Communication of the Soros Foundation Budapest. The Center continues the work of the SCCA Budapest and also facilitates the expanded exploration of digital media technology, encourages creative use of the Internet and functions as a public forum for debate and innovation regarding communication and culture.

13.10 Olia Lialina (Moscow): *CINE FANTOM. New life on line.*

Olia Lialina is an experimental film and video critic and curator, and director of the non-commercial partnership CINE FANTOM (experimental film and video screenings, archives of Russian Parallel Cinema and databases). She will be talking about the opportunities and problems of putting time-based arts online.

13.20 Iliyana Nedkova (Sofia): *Multimedia Information System for Contemporary Bulgarian Arts*

Iliyana Nedkova is Assistant Visual Arts Coordinator at the SCCA Sofia. To her presentation of the MIS she will add some reflections on the emerging electronic arts in Bulgaria.

13.30 Jennifer de Felice (Brno): *The Video-Multimedia-Performance Atelier Brno*

Jennifer de Felice is an active documentary maker and Archivist of the VMP Atelier at the Faculty of Fine Arts, Technical University of Brno about which she will give a presentation.

13.40 Chris Hill (Buffalo): *Surveying the First Decade: Video Art & Alternative Media in the U.S.*

(1968 - 80). For the last 11 years Chris Hill was curator at the Hallwalls Contemporary Art Center, Buffalo. Recently she has curated and edited "Surveying the First Decade...", 8 curated videotape programs (17 hours) accompanied by "Texts and Resources" (approx. 375 pages), in collaboration with the Video Data Bank (Chicago), a project about which she will be reporting.

14.00 - 14.30 break

14.30 Barbara Borcic (Ljubljana): *A Comprehensive Video Catalogue-in-Process*

Barbara Borcic is an art critic and curator, presently working at the Soros Center for Contemporary Arts in Ljubljana. Together with others she is currently editing a video catalogue, a project she will present as an example for documenting and making available historical material in the field of media art.

14.40 Vuk Cosic (Ljubljana): *SCCA Internet Portfolio - documentation & education*

Vuk Cosic is an artist and a curator, working and living in Ljubljana. Together with Barbara Borcic and Lilijana Stepancic (both of SCCA Ljubljana) he is currently organising the SCCA Internet Portfolio program which helps and educates artists in using the World Wide Web for documenting and extending their work.

14.50 Suzana Milevska (Skopje): *Documenting the Aura*

Suzana Milevska is an independent art critic and curator mainly working in Macedonia. She will offer some reflexions on the need and the change of the ways of documentation within the contemporary art field, especially regarding the problems of selection, evaluation and the different speed of the means of technological development in East and West.

15.00 - 16.00 Discussion about archives and documentation sources, access and the compatibility of data bases, etc.

About the participants

Irina Aktuganova (St. Petersburg)

Irina Aktuganova is the main curator of the independent Gallery 21, the most important exhibition and performance space for media art in St. Petersburg. Together with Alla Mitrofanova, she was involved in preparing the visit of the Art Space Ship MS Stubnitz to St. Petersburg and is currently curating the media art section of the 4th St. Petersburg Biennale (October 1996). Aktuganova has been a key figure for the development of contacts between artists in St. Petersburg and Northern and Western European countries.

Inke Arns (Berlin)

Studied Eastern European Cultural Studies; curator and organizer of several (media) art exhibitions ("OSTranenie 93: Shattered Myths - New Realities. Video Focus on Central, Eastern and South-eastern Europe", Bauhaus Dessau 1993; "Minima Media. Medienbiennale Leipzig 94"). She is currently working on the exhibition project "discord. sabotage of realities" (Hamburg Nov. 1996) and will be organising "Topos / Territorium. Medienbiennale Leipzig 97". Recent publications include "Mobile States / Shifting Borders / Moving Entities. The Slovenian Art Collective Neue Slowenische Kunst (NSK): Mapping the New Post-Territorial Communities", in: Geert Lovink / Pit Schultz [eds.], ZK Proceedings 2 - a portable net critique (nettime), Madrid Cyberconf5, June 1996.

Barbara Borcic (Ljubljana)

Barbara Borcic is an art critic and curator, presently working at the Soros Center for Contemporary Arts in Ljubljana. Together with Zemira Alajbegovic and Nerina Kocjancic she is currently editing a video catalogue with essays, documentation on artists and video works, chronology of the happenings and events connected with video and media.

Andreas Broeckmann (Berlin / Rotterdam)

Andreas Broeckmann is a cultural historian and writer who is working as a project manager with the Rotterdam-based centre for art and media technology, V2_Organisation. He has curated programmes and the symposium for DEAF95 and DEAF96, and coordinated V2's participation in the Next 5 Minutes: Tactical Media conference.

Vuk Cosic (Ljubljana)

Vuk Cosic is an artist and a curator, working and living in Ljubljana. Together with Barbara Borcic (SCCA Ljubljana) and Lilijana Stepancic

(SCCA Ljubljana) he is currently organising the SCCA Internet Portfolio program.

Nina Czegledy (Toronto / Budapest)

Nina Czegledy is an independent videomaker, a researcher and curator who has written and published widely about media art in Eastern Europe and has organised many cultural exchange programmes between North America and Europe. These have included the presentation of Canadian video art selections at international festivals, as well as the exhibition of Central European video programmes in Canada and the United States.

Jennifer de Felice (Brno)

Jennifer de Felice works as an assistant at the Faculty of Fine Arts, The Technical University at Brno in the Video-Multimedia-Performance Studio where she has lived for the past three years. She is currently creating a media archive including a projection series at the four year old institution. She has organized several guest lecturers and performers at the studio and is an organizer for the annual HI-TECH exhibition in Brno. In addition to creating video art and installations she documents performance art, installation art and experimental music at festivals including Art Sztuki '95, Krakow, Poland and The Entarctic Festival, Hermit IV, Plasy, Czech Republic.

Jaanis Garancs (Stockholm / Riga)

Jaanis Garancs is a student at the Computer Art Dept. of the Art Academy in Stockholm. He actively supports the E - L@b (Riga) by promoting it outside of Latvia and by providing information on advanced technologies.

Marina Grzinic (Ljubljana)

Marina Grzinic is a video artist, free-lance critic and curator who has been working with video since 1982. She is a board member of the C3 Center Budapest and has recently published "In a Line for Virtual Bread. Time, Space, the Subject and Media in the Year 2000" (Ljubljana, 1996). Grzinic has directed several independent documentaries and television productions and has participated in many exhibitions and festivals. Grzinic is one of the main representatives of media art in the former Yugoslavia.

Chris Hill (Buffalo)

For the last 11 years Chris Hill was curator at the Hallwalls Contemporary Art Center, Buffalo. She was editor and coordinator of the video magazine "Infermental 7" (US edition, 1988), coordinator of of Video Witnesses Festival 1991; curator of many media art

exhibitions in the States as well as abroad. Member of video production collectives in Buffalo, such as B.A.A.R.C. (Buffalo Artists Against Repression & Censorship). Recently, in collaboration with the Video Data Bank (Chicago) she has curated and edited "Surveying the First Decade: Video Art & Alternative Media in the U.S. (1968 - 80)", 8 curated videotape programs (17 hours) accompanied by "Texts and Resources" (approx. 375 pages).

Ando Keskkyla (Tallinn)

Ando Keskkyla is a video and media artist, a curator and teacher and founding Rector and Head of E-Media Centre Tallinn which is due to open on the 17th of June.

Ryszard W. Kluszczyński (Lodz / Warsaw)

Ryszard Kluszczyński is a media art scholar, critic and curator who teaches at the Film and Media Department of the University of Lodz and as a curator for media art at the Ujazdowski Center for Contemporary Art, Warsaw. Kluszczyński published widely on the theory and history of avant-garde, especially film and video, and on media and multimedia art and experimental artistic culture, and has curated many exhibitions of video and media art in Poland and abroad. In 1988 he founded the Polish Video Art Data Bank (now: Media Nomad), a private, non-profit organization for media culture.

Olia Lialina (Moscow)

Olia Lialina is an experimental film and video critic and curator, and director of non-commercial partnership CINE FANTOM which deals with experimental film and video screenings, archives of Russian Parallel Cinema and databases (of festivals, peoples, contacts, publications and so on - for work and for history). She has recently started to put the database of the Russian Parallel Cinema tradition onto the World Wide Web site of the Moscow WWW Art Center. She also works as a journalist for the Moscow Kommersant Daily and writes reviews on Russian Cinema for the Amsterdam-based magazine Skrien.

Tapio Makela (Helsinki)

Tapio Makela is a media art curator, director of the MUU Media Festival and was a co-organiser of the ISEA 94 conference in Helsinki. MUU is one of the well-established media art centers in Northern Europe which has a long tradition of cooperating with international institutions in Austria, Norway, Russia, Sweden, and elsewhere.

Suzanne Meszöly (Budapest)

Suzanne Meszöly is director of the new C3 - Center for Culture & Communication of the Soros Foundation Budapest. The Center continues the work of the SCCA Budapest and also facilitates the expanded exploration of digital media technology, encourages creative use of the Internet and functions as a public forum for debate and innovation regarding communication and culture.

Suzana Milevska (Skopje)

Suzana Milevska is an independent art critic and curator. Since 1992 she has been curating several media art projects mainly in Macedonia and Turkey (The 4th International Istanbul Biennial). Translator of "Mamuzi?" by Jacques Derrida (Tabernakul, 1995); editor of the topic "Pluralia Tantum" (Feniks, 1995). Milevska is publishing reviews, critical and theoretical texts in macedonian, turkish and bulgarian cultural journals. The latest project curated by her was the collaborative exhibition between five American and five Macedonian women artists "Liquor Amnii" which included performances, installations and video art works.

Eduard Muka (Tirana)

Eduard Muka is an artist and a curator and works as professor in the Academy of Arts in Tirana. Together with a group of young artists, he is trying to promote and develop alternative art, including media and electronic art in Albania. Until now, he has been working together with artists mostly in videos, video-performances, but also in computer shows. Actually he is working on a project about an Albanian arts archive - which for the moment doesn't exist in Albania. The project consists in documenting the work and interviews of older and younger artists aiming at creating the possibility of making accessible the Albanian experience whatever it has been, considering it a necessary background for the construction of today's arts experience.

Iliyana Nedkova (Sofia)

Iliyana Nedkova is Assistant Visual Arts Coordinator at the SCCA Sofia.

Melentie Pandilovski (Skopje)

Melentie Pandilovski is a media art curator and assistant director of the Soros Center for Contemporary Arts in Skopje. This is one of the highly active centers for media art in South Eastern Europe.

Miklos Peternak (Budapest)

Miklos Peternak is a writer, lecturer and film/video artist and Chair of the Intermedia Department at the Hungarian Academy of Fine Arts. He is also the Chair of the Board of the new C3: Center for Culture & Communication of the Soros Foundation Budapest. Peternak has published widely and has been deeply involved in the development of the media art scene in Hungary.

Valdis Poikans (Riga)

Valdis Poikans is a media art curator currently involved in extending the scope of the Multimedia Center in Riga. This Center has worked successfully from 1986 - 1994 and has organized the annual French & Baltic Video Festival. Now Valdis Poikans (in collaboration with French partners) is reorganizing the Multimedia Center in the context of the Latvian Culture Academy.

Alexei Shulgin (Moscow)

Alexei Shulgin is an independent artist and curator, founder of Moscow WWWArt Centre. He has been active in the fields of photography, installation, media art and has exhibited widely through Europe and USA. He combines his artistic activity with curatorial projects mostly devoted to critical analysis of the existing art system and language of art in different contexts. His interest in the Internet is based on the would-be utopian features of this medium and on its ability to bring more uncertainty to this would-be certain world.

Rasa Smite, Raitis Smits (Riga)

Rasa Smite is a media artist and the director of the newly founded E - L@b in Riga, mostly working together with Raitis Smits. The E - L@b aims to introduce new media art to the Latvian society and organises exhibitions, performances, workshops and other events.

Martin Sperka (Bratislava)

Martin Sperka is computer scientist, theorist and computer artist. He is associate professor at the Department of Information and Computer Technology at the Slovak Technical University (since September 1996), visiting lecturer at the Department of Visual Media at the Academy of Fine Arts and Design in Bratislava and at the Institute for Advanced Studies - Academia Istropolitana. He is also advisor for multimedia presentations at the Slovak National Museum. Recently he curated the 3rd E-Mail Art exhibition (June 1996) and participated at the project Club Internet - Multimedia: The cybercafe at the Slovak National Museum in Bratislava. Sperka has

published and lectured widely on the problems of art, electronic media and computer design.

Janos Sugar (Budapest)

Janos Sugar is a media artist, writer and curator. He is a member of the Media Research Foundation which will, in October 1996, organise the 3rd Metaforum media conference and teaches at the Intermedia Department of the Hungarian Academy of Fine Arts. Sugar has participated in many national and international art exhibitions and regularly writes about media related topics for Hungarian and international publications.

Lázló Tölgyes (Budapest)

Lázló Tölgyes is in charge of the new applications of electronic media in art at the Artpool Archives in Budapest. Artpool is a unique institution in the former eastern block, offering a collection of documents relating to the Hungarian avant-garde art movements of the 70s and 80s, as well as sources on the new international art trends of the past 30 years. Together with Agnes Ivacs Lázló Tölgyes is editing the non-profit cultural journal "Gondolat-Jel" (as well as its electronic online version called dASH) dealing with philosophy, the media, and the arts.

Other participants of the V2_East Meeting will include:

Alex Adriaansens (V2, Rotterdam), Gwen Crawford (Gulliver Clearing House, Amsterdam), Calin Dan (Amsterdam), Tatiana Didenko (Russian TV, Moscow), Mitja Doma (Ljudmila, Ljubljana), Ludvik Hlavacek (SCCA Prague), Kathy Rae Huffman (HILUS, Vienna), Eric Kluitenberg (SCAN, Groningen), Marjan Kokot (Ljubljana), Geert Lovink (Amsterdam), Eduard Muka (Art Academy, Tirana), Sjoera Nas (De Balie, Amsterdam), Marleen Stikker (De Waag, Amsterdam), Alise Tifentale (Riga), Karoly Todt (Den Haag)

Texts & Materials

"A discussion on archives and media documentation is important. Especially because of the wild cannibalization of art and history going on inside and outside the Eastern European countries. We are losing a lot of important details. With this topic you are not raising a question of documentation but of power, who is doing this, why and how." (Marina Grzanic)

**The Media Art Situation in Slovenia and
the Territory of ex-Yugoslavia or
For a Theory of a Possible Specific
Critical and Social Discourse Towards
the New Media in Eastern Europe**

Marina Grzinic (Ljubljana)

In a paper that I will present at the DEAF 96 conference I will outline a specific history of the new media technology and esthetics in the territory of ex-Yugoslavia, reflecting on this specific territory according to 3 different periods in art, culture and history: 1970s, 1980s and 1990s.

Explaining artistical, historical, internal and external differences and similarities between the three periods, focusing the analysis on the late 1980s (the time of the dissolving of the socialist and communist block in Europe), I will try to establish a parallel between East-East and East-West influences and tradition, highlighting the hypothesis that Eastern Europe with its totalitarian legacy is characterized by a critical-political approach to the media that is specific or better to say different from the Western tradition.

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The Past and Present of (Multi)Media Art in Central and Eastern European Countries - An Outline
(Approach 2)

Ryszard W. Kluszczyński (Lodz / Warszawa)

The history of avant-garde media art using moving pictures as the means of expression in Central and Eastern European countries is over 70 years old. In the beginnings, obviously, such experiment in the media artistic creation were dominated by film-makers, who often referred to their experiences in the field of photography. In the first half of the 1970's video art began to develop parallel to film experiments. With time, this parallelism was imbalanced, and, gradually, video art assumed a dominant position (to a different extent, however, in different countries). In recent years another transformation has been observed, resulting in the increasing interest of both artists and their audiences in interactive media art, placing its subjects in virtual reality and employing the communication potential of Internet.

The historical analysis presented here arises from a conviction that the present standing of (multi)media artistic culture in Central and Eastern Europe cannot be fully understood if it is referred to only in its technological context and political environment. The diversity of its forms and manifestations as well as the dominance of certain tendencies is also a result of historical inspiration. To some extent earlier achievements determine the shape of the present even in those fields of artistic creation which are commonly regarded as the embodiment of modernity and, somewhat naively, linked solely to the future. Even in the era of global communications we have our roots, not only arials. As a matter of fact it is also possible that the "historisation" of the present, understood in different ways, is a feature characteristic of the (multi)media culture of Central and Eastern European Countries.

1

The history of experimental cinema in Central Europe began in the 1920's. In

that period the interest of avant-garde artists in cinematography was mainly manifested in writing (theoretical and critical texts, film projects, screenplays, etc.). It was not until the late 1920's and early 1930's that actual film-making activities in that part of Europe were initiated.

In Russia, experimental tendencies began to develop earlier, from the second decade of our century. Initially, they focused mainly on the area of documentary films, which was mainly due to Dziga Vertov. Working only with real, documentary material, Vertov made it subordinate to the properties of the film medium, in particular the movement and editing which organised it. In the 1920's the trend of avant-garde narrative cinema emerged (Sergei Eisenstein, Lev Kuleshov, Vsevolod Pudovkin, Aleksander Dovzhenko), arising from the foundation of constructivist ideas, and experimenting with editing in the first place, as well as the trend of film 'eccentricism', related to Russian futurism (Grigori Kozintsev, Leonid Trauberg, Sergei Yutkevich).

In Czechoslovakia, the avant-garde aesthetics of film can be traced mainly to the artists of the "Devetsil" group, with Karel Teige publishing numerous critical and theoretical texts on the cinema. Fundamental to that aesthetics was the conviction that the two basic features of the cinema which built the poetical dimension of film works were light and movement. In reflections by Czech artists, inspirations taken from constructivism (supplemented with the tendency to use real material) intermingled with those of surrealism, which in that country assumed the form of so-called poeticism. Despite the presence of other elements in discussions on film (for instance, the cinema as visual music), it was poeticism which was acclaimed as the main

principle of the cinema, with so-called visual dramatism as the form of its expression. The expected result of that combination of preferences for real material with poetical tendencies, accomplished by transforming documentary records into visual poems was "intensified equivalent to the poetry of the flow of life" (Teige).

It was from that mode of thinking that the avant-garde Czech cinema of the 1930's emerged, with films by Alexander Hackenschmied, Cenek Zahradnicek, Jirzi Lechovec, Otakar Vavra, and others.

In Poland, after a period of lively although purely theoretical interest in film (closest to practice were two authors of film projects, Mieczyslaw Szczuka and Jan Brzekowski), a period began when theoretical discussions met with practical realisation. Responsible for the creation of avant-garde Polish cinema, along with auteurs of single films, such as Jalu Kurek, Janusz Maria Brzeski and Kazimierz Podsadecki, were in the first place Franciszka and Stefan Themerson. Between 1930 and 1945 they made 7 films (the last two in Britain during the Second World War). The Themersons' film strategy was marked with particular interest in the substance of the picture. They used to define filmmaking as "creating visions". In their film works they used results of previous photographic experiments. They also devoted much attention to the issue of equivalency between the visual and the musical layers, which together made up the structure of the film. An artistic outcome of this interest was *The Eye and the Ear* (1944 - 5), among other films. The Themersons inspired and accomplished various initiatives aimed at supporting the film avant-garde in Poland, such as the first-in-the-world association/co-operative of independent filmmakers, the "f.a." periodical, and presentations of experimental French and British films.

The reflection on the nature of connections between film and music gave birth to an idea of abstract film by Onufry Bronislaw Kopczynski. As he saw it, movie film should be treated as a score, and the film itself performed, instead of just being shown. With this theoretical assumption, the area of creative film work was extended, as not only the process of

filmmaking as it was traditionally understood but also its presentation was recognised as a phase of artistic creation. The showing of the film became its interpretation, and the projectionist turned into an artist. That vision of a film as a score interpreted by its author by means of a tool such as a projector was a presage of later experiments by artists associated with the expanded cinema movement.

In Hungary, the interest of the avant-garde in the cinema also began with theoretical publications by such artists and theoreticians as Bela Balazs, Erno Kallai, Alfred Kemeny, Komel Melleky and Georgy Gero (regarded as the first independent filmmaker in Hungary). Particularly important in the presentation of the idea of film experiment was the role performed by the "MA" ("Today") magazine published in Vienna. Its editor-in-chief was Lajos Kassak. It was there that the first articles by Hungarian authors on avant-garde cinema were published, including the full version (with illustrations) of the script by Laszlo Moholy-Nagy, entitled *Sketch for a Film: Dynamics of a Big City*. Moholy-Nagy was the most prominent personage of the Hungarian avant-garde. He employed numerous media in his work, including photographs taken with and without a camera. For him, light was crucial in visual creation. From his perspective, the cinema was primarily the art of light projections. As a result, Moholy-Nagy became one of the precursors of the 'extended cinema'. He built a device known as *Lichtrequisit* (or *Licht-Raum-Modulator*, 1922-1930), which was used in numerous live shows and was employed in the making of a film entitled "*Lichtspiel: schwarz-weiss-grau*" (1930). Moholy-Nagy was also the auteur of other films, where he investigated the issues of movement perception and articulation. The most important period in his artistic career was the time of his association with the Bauhaus. Among other artists who made their film projects and experiments in the field of light kinetics in the Bauhaus circle were Sandor Laszlo (the designer of a device for light projections), Vilmos Huszar and Gyorgy Pal. In Hungary, creative film work was carried on by Erno Metzner and Janos Manninger, as well as other artists.

During the first years after the Second World War, the nationalisation of both film production, and, even more importantly, filmmaking as an artistic activity (by its submission to ideological control, which at the same time imposed a particular artistic programme, that of socialist realism) distorted the development of experimental tendencies in the countries subject to direct domination by the Soviet Union. Only some films made in the first post-war decade proved that the avant-garde attitudes did not vanish without trace, but remained hidden, waiting for a change in fortune. Better times began in the mid-1950's, with the political thaw after Stalin's death. Among those who were the first to take advantage of the more favourable climate were artists in Hungary, Yugoslavia and Poland.

An event crucial to the development of the avant-garde cinema in Hungary was the establishment of Bela Balazs' Studio (BBS) in 1959, at which a lot of attention was devoted to film experiments. The artists who in the 1960's made their experimental films there were Janos Toth and Zoltan Huszarik. At the same time, although outside an institutional framework, Miklos Erdely made his first films. The most important of all BBS' initiatives in the field of experimental film was the Film Language Series, initiated at the beginning of the 1970's. It was connected with the activities of the "K/3 Section", a group of artists who consciously referred to the film facet of Bauhaus in their work. Among those who made their films within the Film Language Series were Gabor Body, Dora Maurer, Zoltan Jeney and Andreas Szirtes, as well as the above-mentioned Erdely and Toth.

An important feature of the Film Language Series Productions was their intermedial character, arising from the fact that they were a result of contacts between artists representing different areas of art. That interdisciplinary contact was also helpful in the film reflection on the properties of the cinema as such, and on audio-visual communication, constituting another relevant characteristics of films by the K/3 group. In Poland, worth mentioning are Kineforms created by Andrzej Pawlowski in the second half of the 1950's -

experiments in the domain of light kinetics, as well as the inception of the experimental trend of animated films, the works of Jan Lenica and Walerian Borowczyk being the most interesting here.

In 1970, a Film Form Workshop was established in Lodz. It was the most significant of all artistic formations in the Polish cinema of the post-war period. The main representatives of Film Form Workshop were Jozef Robakowski, Ryszard Wasko, Wojciech Bruszewski and Pawel Kwiek. The members of the Workshop proclaimed the need to investigate the properties of the film medium. In their works they analysed the character of film perception and inner connections between various levels of the film structure; studied the issues of the relation between reality and its audio-visual representation, as well as between the spectator and reality, and its representation. Differently understood issues concerning the connection existing between the picture and sound, as well as between the mechanical character of the medium and psycho-physiological nature of its user, were particularly frequent in the films by Workshop-based artists. It is worth mentioning here that the Film Form Workshop artists manifested specific fluxus-like attitudes, which to a large extent determined the shape of their artistic activity, often directed against lack of authenticity in various forms, shallowness or masquerade in the world of art by means of provocations, unmasking or discreditations.

From the foundation of Film Form Workshop experiences developed the art of Zbigniew Rybczynski. He created his genuine, distinctive style using mainly an optical printer, colour filters, frame-by-frame camera, experimented with picture formats and combined traditional animation with processed live action. In 1983, Rybczynski won an Oscar for his film Tango (1980) in the category of animated films. Other Rybczynski's films made after he had left Poland, such as Steps (1985), The Fourth Dimension (1988), L'Orchestre (1990) and Kafka (1992) confirmed his position of one of the most prominent artists in the field of experimental cinema and video art in the world.

In Yugoslavia, the first important avant-garde films appeared at the beginning of the 1960's. In that period, as well as in the following decade, a number of cultural centres were created, including MM in Zagreb or SKUC in Ljubljana, whose scope of interest included, among other genres, the experimental film. Among the most innovative artists in that field then were Ladislav Galeta and Tomislav Gotovac.

Poland, Hungary and Yugoslavia were the only countries of the Eastern block ('Eastern' being a political term), where in the 1970's the avant-garde cinema evolved and developed, reaching international standards and gaining worldwide recognition; as far as other states are concerned, we can speak only of individual artists. In Czechoslovakia for instance, after 1964 Jan Svankmajer began making experimental animated films related in their form and content to the surrealist ideology of the pre-war period.

In the 1980's experimental filmmaking in Poland gradually declined, forced out by video art. In Hungary this process was far less intensive (if we can speak of it all), as video there accompanied film art, which was still continued. In the mid-1980's in Russia, where video still remained a thing of the future, a group of artists led by Igor and Gleb Aleinikov initiated film experiments (parallel cinema) using the experiences of FEKS' expressionism and eccentricism, having labelled their style "necrorealism". Video art in Russia emerged later than elsewhere in Central Europe, and was parallel to the trend of alternative cinema.

3

Video art in Central European countries began to develop in the 1970's. In Poland, it emerged from the experiences of Film Form Workshop artists (Bruszewski, Kwiek, Robakowski, Rybczynski), who became the first independent users of the tools of electronic creation. Because of this context, Polish video art of that period (just like the film) assumed an analytical character. The works created the 1980's were more personal in character, more expressive and symbolic, and often had the form of video performances (to the

camera). Of particular importance at that time were works by Zbigniew Libera and Jerzy Truszkowski.

The present decade, due to artists such as Jan Brzuszek, Barbara Konopka, Miroslaw Emil Koch, Jacek Szleszynski, Maciej Walczak, or Piotr Wyrzykowski, appears as the era of multitude and diversity of individual choices, attitudes and poetics.

The beginnings of video art in Hungary are connected primarily with Gabor Body, the first one in that country who in the early 1970's started to use video for artistic purposes. In the early 1980's he was a co-founder of "Infermental" - an international avant-garde magazine, a Polish-Hungarian joint venture. The further development of video art in Hungary was limited because of a slowly improving access to video equipment, and the sluggish development of education in the field of video techniques, which began as late as the mid-1980's. Because of such unfavourable conditions in their own country, the most eminent Hungarian artists worked abroad, and their works were presented mainly during festivals, both domestic and foreign. There have been however lots of very interesting video artists in Hungary, e.g. Zoltan Bonta, Peter Forgacs, Erika Pasztor, Laslo Revesz, Janos Sugar, and many others.

This phenomenon constitutes probably one of the most important differences between Polish and Hungarian (probably also Yugoslavian) video art. In Poland, artists came to terms with the limited technical capabilities they had at their disposal, and managed to establish an independent network of locations (mainly private, although some state, so-called author galleries were also included there) where video art was presented, even in the difficult post-Marshall War period of the 1980's (see e.g. the "Silent Movie" Festival at the "Strych" [Attick] Gallery). In Hungary, artists sought institutional support: if not able to secure it, the most prominent of them decided to work abroad.

Extremely significant were Yugoslavian achievements in the field of video art, where this discipline developed from the

early 1970's. The most prominent works: video-tapes, installations, and performances, which gained international recognition, were created by Sanja Ivekovic, Dalibor Martinis, Marina Abramovic, Goran Trbuljak, Tomislav Gotovac, Nasa and Sreco Dragan, Breda Beban, Hrvoje Hrovatic, Marina Grzinic and Anna Smid. Considerable interest in video art was displayed by television stations in Ljubljana, Skopje, Zagreb and Belgrade (where in the years 1982-1990 Dunja Blazevic had her TV Gallery).

A continuation of this Yugoslavian tradition is the extremely interesting video art of Slovenia and Croatia, where besides above mentioned Ivekovic, Martinis, Grzinic and Smid, we should mention among others such artists as Milan Bukovac, Ivo Dekovic, Vladislav Knezevic, Igor Kuduz, Davor Mezak, Simon Bogojevic Narath (Croatia), and Zemira Alaibegovic, Jasna Hribernik, Neven Korda, Marko Kovacic, Natasa Prosenec, Mirko Simic (Slovenia).

From the late 1980's, the emergence and fast development of video art in the Baltic Republics and Ukraine can also be observed. The process began with Latvia, mainly due to the Video Centre established in Riga, and the international Arsenal Festival, whose first (and the most interesting) presentation took place in 1988.

4

Since the beginning of the present decade in Central European countries freed of the corset of dependence on the falling Russian Empire various initiatives have been undertaken with the aim to support the development of the culture and art of the new media. Needless to say, the situation is different in different countries, just as different are their traditions in that sphere. Even on the basis of the above analysis, by no means a detailed one, an observation can easily be made that the most noteworthy achievements in various periods appeared in that countries where in the previous decades valuable phenomena in the domain of media art occurred, and where that artistic activity resulted in the emergence and grounding of permanent tendencies. Strong experimental film in Poland, Yugoslavia and Hungary created

the environment from which different video trends have surfaced. Because of the lack of such formative factors in Czechoslovakia and Bulgaria, the development of video art in those countries was considerably delayed. The question whether a similar pattern in the relation of video and multimedia will occur, remains unsettled for the time being.

At present in nearly all countries of the former Eastern Bloc a significant enlivening in the sphere of (multi)media culture can be observed, with a number of varied initiatives undertaken. In Poland in 1991 the author of this outline organised a retrospective of avant-garde cinema and video from Central European countries, held in the Centre for Contemporary Art, "The Middle of Europe", where the most valuable projects in that field were presented. Consistently, in subsequent annual exhibitions of media art, the productions by artists from Middle and East European countries were confronted with those from elsewhere in the world, including Michael Bielicki, Gabor Body, Marina Grzinic and Aina Smid, Gustav Hamos, Sanja Ivekovic and Dalibor Martinis. These confrontations provided material for the author's opinion that historical experiences in the sphere of media art in various countries to a large extent determine the artistic choices of today's. An excellent example here are the multimedia realisations and projects of a Polish artist, Piotr Wyrzykowski, who in his attitude combines in a most interesting way the conceptual inspirations originating in the 1970's with those of performance art of the 1980's.

Such a combination, rooted in a historical context, seems a characteristic feature of the most distinguished manifestations of the new media art in Poland, irrespective of their diversification. Subsequent presentations of the WRO International Media Art Festival in Wroclaw seem to prompt similar conclusions. Nevertheless, the growing interest in (multi)media art in Poland and the increasing activity of artists (especially of the younger generation) still find no institutional support. There are places when such productions can be presented, but education in this area is underdeveloped,

and there are hardly any critics who specialise in (multi)media art, or who are experts in that field: the same small group of people organises exhibitions and carries out educational activities. Institutions are generally not willing to support (multi)media productions, which are more and more expensive, and demand technological aid. Independence, which often takes the shape of private production and presentation, and which used to be an advantage and strength of Polish video art of the 1980's, has become, in a sense, its weakness and a hindrance in the era of interactive computer installations and virtual reality. In a sense, because I am not fully convinced that dependence on various institutions can solve all problems and create a perfect environment for the artists. There is no doubt, however, that the present situation calls for solutions aimed at guaranteeing artists the possibility to carry on their work without interfering with their preferences and choices.

In the author's opinion the situation in this respect is better in Hungary, where the tradition of institutionalising artistic activity does exist, as well as the possibility to use for didactic purposes the experience of artists who have worked abroad (e.g. Gustav Hamos, Agnes Hegedus, and George Legrady). The scale of the latest artistic venture undertaken there, *The Butterfly Effect*, as well as some other events (such as international seminars on art in cyberculture), deserves attention and praise.

Of extreme importance to the present and future of multimedia culture in most of the countries of the former Eastern Bloc is the network of Soros' centres. It was due to SCCA that the already mentioned undertakings could occur, just like exhibitions and seminars held in capital cities of Central and Eastern Europe (e.g. *Ex Oriente Lux*, Bucharest 1993; *New Media Topia*, Moscow 1994; *Orbis Fictus*, Prague 1995-6). Financial support here is extremely important; however, of equal (if not primary) relevance is SCCA's help in establishing and setting in motion a network of contacts, international exchange and co-operation. Without them, the bringing into existence of any venture not limited to the mere

presentation of finished works, even if of limited durability, would be extremely hard to accomplish. The activity of Soros' centres can prove to be a factor having a positive influence on the development of new multimedia culture in the countries of Central and Eastern Europe, for instance speeding up the process wherever no well-established traditions of media art exist, or where the underdeveloped system of institutional support is incapable of satisfying artistic needs. Obviously, a preliminary condition in this case is the emergence of groups interested in the development of media art. Their existence has already been confirmed by the intensity of response elicited by the undertakings mentioned above, as well as by the multimedia projects and achievements of artists from countries without any particular past accomplishments in the field of electronic artistic creation (such as Tatyana Detkina from Russia and Alexandru Patatic from Romania).

Still, the most interesting ideas by artists from countries of the former Eastern Bloc remain in the sphere of projects rather than their actual realisation, which is mainly due to technological difficulties. Such a situation, however, will not last long: as the growth of an electronic industry in these countries is very dynamic, results, favouring artistic creation, are likely to be seen soon.

Last but not least, the time when the use of the labels "the art of Central and Eastern European countries" or "the art of the former Eastern Bloc" was justified and appropriate, is coming to an end. The years following the victory of the Solidarity Union in Poland, and the demolition of the Berlin wall were a period of differentiation, when the situation in each of these countries acquired an individual character. Although similarities are still a lot, we should not be deceived by them, as the differences are far more important. The status of multimedia art varies in each country, and future developments will depend on local artistic traditions in the first place, the tempo of technological progress, support granted by state agencies and institutions, a favourable political environment, and, most of all, on the activity of artists themselves, as well

as artistic formations, groups and communities.

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CINE FANTOM
Russian Parallel Cinema

Olga Lialina (Moscow)

Moscow 1996

Russian Parallel Cinema is a unique tradition. It appeared in the Soviet Union in the beginning of the 80s and existed as if there were no strong system of official film. It appeared when world experimental film had 50 years history, but never gave a glance at it.

In the end of the 80s, Parallel Cinema came into fashion, as a part of underground culture. The next decade started with strong desire to bury it, as a part of perestroika fashion. Today the third generation of Parallel Cinema is active.

Very often trying to diversify my speeches about Parallel Cinema, I use "synonyms": Experimental, Independent, Alternative, Marginal, Low budget - one could think I make no difference. But the fact is that Parallel Cinema can be identified as the only Russian representative of all these categories. And it is never enough. You can't speak in general. You can't mark out a common school, aesthetic, something that describes everything. You can't be lazy. It's one quite narrow circle, but every time you want to explain what is Parallel Cinema, you couldn't miss any one.

The Parallel Cinema Archives grows in a non-academic way. Somebody asks you "Why I'm not mentioned?" and you include his works.

Social identification of the Parallel Cinema group of film and video(!!!) makers started in underground and close to CINE FANTOM (historically incorrect name) magazine, the first and only Russian independent selfprinted magazine devoted to cinema. It was founded in Moscow in 1986 by Igor Aleinikov and existed until 1991.

In 1987 the first CINE FANTOM festival was held in Moscow. Since 1995 the CINE FANTOM club exists. If you type <<http://sunsite.cs.msu.su/wwwart/cine>> you'll find the CINE FANTOM site. If you

type in net search "Russian film", you'll find the CINE FANTOM site again.

Today, when 16mm film isn't produced in Russia any more, and there are no places for postproduction, artists use outdated remains and finish the work on video. So, many video films appear, made in mixed technique, speaking a mixed language.

Today, when it's impossible to make border between main stream and out of main stream, nobody prevents parallel film makers from thinking they do the first.

Content:

Natasha Drucbek-Meyer PARALLEL PHANTOME / Balagan, 1-95, Potsdam
Olga Lialina PARALLEL CINEMA A PROPER NAME / New Media Logia, 1994, Moscow
Olga Lialina DAS PARALLELE KINO / Via Regia, October, 1995, Erfurt

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SOME NOTES ON THE HISTORY OF ELECTRONIC AND COMPUTER ART IN SLOVAKIA

Martin Sperka (Bratislava)

PRE-HISTORY OF COMPUTER ART

Humans always used the HiTech of their era as tool and media in art. The mammoth-ivory Venus from Moravany, West Slovakia, more than 20 000 years old, was curved with the same instruments that were used in fighting for survival. Some concepts, exploited in computer art, are known since centuries. The superposition of rotational movement in creating patterns on pottery is an analogy to the computer drum plotter. We can find many analogical methods in artistic works and all modern media.

Maybe the most famous person, who lived in Bratislava and whose work can be considered as prehistorical in this context is Johann Wolfgang Kempelen, who experimented with mechanical sound synthesis in the eighteenth century. His chess playing automaton (a man hidden in a box moved chess figures with the help of teleoperator links) could be considered as the predecessor of telepresence.

Many Slovaks or other nationalities (Germans and Hungarians) born on the territory of today's Slovakia (until 1918 part of Austro - Hungary) contributed to the technological progress in the field which is part of new media (in art). We can mention Jozef Petzval who calculated and constructed the first photo camera lens, Antonin Jedlik and Gejza Bolemann who created Lissajouse patterns (superposition of harmonic functions) with the mechanical "predecessor" of the computer plotter, long before Ben Laponsky did his first oscilons with an electronic computer.

These people worked in Budapest, Vienna, and German cities or moved to the USA, because they could not find fruitful support at home. The son of Slovak emigrants to the USA, Andy Warhol, used an Amiga 1000 for image processing (1986) and designed an

antropomorphic robot (constructed by Walt Disney animator Alvaro Villa). In the town of Medzilaborce (East Slovakia), from which Warhol's parents came, the Andy Warhol Museum was established recently. His brother visited the Academy of Fine Arts and Design in Bratislava several times, where he discussed the possibility of producing a video disc about Andy Warhol's works. The proposed author was Andrej Hatala, who comes from Bratislava and is living in Paris since 1968. He is the author of several famous multimedia video discs and CD ROMs about art - Louvre, Musee de Orsay, Musee de l'Homme, Picasso, Vermeer van Delft and his time, Rembrandt and his era,

COMPUTER ART

The history of computer art is connected with the developments in former Czechoslovakia. The first artist in this country, who used the computer was Zdenek Sykora, whose works were a logical continuation of his classic works. Miroslav Klivar, born in Slovakia and living in Prague wrote the first article about using computers in art in 1962. Jiri Valoch organized the first computer graphic art exhibition in 1968 in Brno. Then, followed exhibitions in Prague and other cities. Among the first who exhibited in that time were Frieder Nake, Charles Csuri, Vera Molnar, and some Czechoslovak artists - Lubomirt Sochor, who used an analog computer in the early sixties, Zdenek Sykora, Miroslav Klivar, Zdenka Cechova, Jan Moucka, Zdenek Frybl. The situation in Slovakia was approximately the same, with the difference that the first "computer artist" Jozef Jankovic became an "unwanted" sculptor in the early seventies. Some of his sculptures were removed from public places. As he had no more possibilities to work in this medium, he decided to cooperate with computer scientist Imro Bertok, and did lithographies and serigraphies, based on

computer drawings. His name became a synonym for computers in art. Still, the official art representatives did not recognize this tool. Another sculptor and conceptual artist - Juraj Bartuzs - started using computers in the same year as Jozef Jankovic (1972). He used computer drawings as a template for manufacturing rotational, metal sculptures. The initial drawings were chosen from random series created by a computer. The painter Daniel Fischer started using computers later. Most of his works are line drawings, morphing one image into another. He used these drawings also for book illustrations and at the end of the seventies made the first computer animation in Slovakia (Altamira cave bull morphing into sign of infinity. Single frames plotted by Calcom plotter were photographed step by step by an animation camera). Later, Peter Slavkovsky, Peter Briatka, and Martin Sperka created animated logos or animated illustrations for scientific programs and Slovak Television programs. In those times it was very difficult to get access to computers, not only for artists but also for scientists. Later, with the introduction of the first home computers, more artists used them. We can mention the painter and print artist Agnesa Sigetova. She used her Atari also for animation. Animation film artist Ondrej Slivka created a seven minute long cartoon in 1986 with some sections animated by a computer program of Martin Sepp and Martin Sperka. The film received awards at several international animation festivals abroad. Most of the computer graphics artworks were exhibited in the frame of scientific events (conferences) or at factory galleries (better to say cultural centers).

After 1989, computers penetrated the artists' studios and schools of art. In 1991 computer courses were initiated at the Academy of Fine Arts and Design in Bratislava. Starting in 1993, courses of Computer Animation were taught at the Department of Animation, at the Faculty of Film and Television. Several international workshops on new media (Multimedia 1992, Laser Art 1993, Video Art 1994, Multimedia CD ROM 1996) were organized or co-organized by the Kultur

Axe - the Austrian-Slovak art agency and the Academy of Fine Arts and Design in the framework of summer schools of painting and new media at the castles of Mojmirovce and Topolcianky in Western Slovakia. This year the second festival BEECAMP96 (Bratislava European Electronic Computer and Multimedia Project) will take place. This festival is not exclusively "electronical and computer," but is more open. The coordinator of this event is the Centre of Electroacoustic and Computer Music (CECM), Bratislava.

COMPUTER ART EXHIBITIONS

Exhibitions of computer art were part of scientific conferences like SOFSEM or Computer Graphics (in Slovakia and in the Czech Republic). Slovak computer artists exhibited at exhibitions (exclusively computer art) in the Czech part of Czechoslovakia. When in 1991, a big retrospective exhibition of Jozef Jankovic took place, computer graphics were part of the whole collection.

A retrospective and international exhibition of *Computer Graphics in Fine Arts* was organized in Banska Bystrica (1992), Bratislava, Trnava, Benesov (Czech Republic), curated by Zuzana Bartkova and Martin Sperka. Among others also the Hungarian artist Vera Molnar participated - one of the pioneers of computer art - now living in France. *Electronic Mail Art 1, 2, 3* (1994, 1995, 1996) took place in Bratislava, Banska Bystrica and Wroclaw (Poland), curated by Martin Sperka. At the last one, Charles Csurik participated (his ancestors come from Győr, Hungary), one of the few artists who has been using computers from the sixties until now.

MEDIA ARCHIVES

Music and sound: Slovak Radio Corporation and CECM (Centre of Electroacoustic and Computer Music, Bratislava, which is part of the Slovak Radio Corporation), Mytna ulica. Contact person: Juraj Duris, president of CECM. This institution is very active and one of the best-equipped in Central Europe. For example, they organized John Cage's visit to Bratislava.

Video and TV: Slovak Television, Bratislava, Stare grunty. Some experimental videos are stored at private archives of artists and private studios.

Film: Slovak Film Institute - National Cinematographic Centre (SFU - NKC), Bratislava, Groslingova ulica 32. The basic fund consists of 333 feature films, 3128 short films, 275 unique historical pieces shot since 1895, and of an extensive collection of various cinema news reels. This basic fund is supplemented with a collection of 3295 Czech and foreign films. The Collection of the film archive is open for study, research and information purposes, as well as to the public within the framework of Filmoteka cinema. Contact person: Peter Dubecky, phone: +42 - 7 - 5361524

Photography: There exists a collection of photography at the Slovak National Gallery in Bratislava. Contact person: Aurel Hrabusicky. The Foundation FOTOFO organizes the annual Month of Photography in Slovakia (November 1991, 2, 3, 4, 5, 6), with a focus on contemporary photography in Eastern Europe. There are always several exhibitions devoted to the history of Slovak photography. Contact person: Judita Csaderova, president. Tel / Fax +42 - 7 - 5314231

Computer (fine) art: No archive until now. There are plans to establish a Museum of Computers in Bratislava as part of the Slovak National Museum in Bratislava and a Museum of Technology in Kosice (which has a department of media and computers). Contact person: Martin Sperka.

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FROM ALTERNATIVE SCENE TO ART VIDEO

Video Production in Slovenia

Barbara Borcic (Ljubljana)

The Slovene environment only witnessed a growth of mass video production only in the eighties. Previously, video was more or less an exclusive and almost inaccessible medium. The first video tape in Slovenia was made in 1969 by Nuša & Sreco Dragan, members of the OHO group, the only Slovenian conceptualist movement in the seventies. The video tape was actually a frozen image with changing inscriptions. In this "pioneering" period, video was conceived and used as a new medium of direct and interactive communication with the participants, or simply as a documentary registration of artistic ideas, actions, or events. The duration of these videos depended on the length of the actions, and the image was simultaneously - without a delay - screened on the monitor, thus constituting the unity of actual place and sound, of real time and action. Then Miha Vipotnik, a Slovenian video artist, started to produce entirely different video works in the late seventies, and he also made the first video clip with the music group *Na lepem prijazni*. He worked in TV studios, and by means of a video synthesizer took advantage of all technical possibilities of the medium (the editing and transformation of the material, the manipulation of colours, forms and sounds). On the other hand, the Slovene painter Emil Memon was shooting ambient video works in the spirit of Andy Warhol's films and the music of the Velvet Underground, and later he even transferred the frozen images from video onto canvas.

The scene opened wide in the beginning of the eighties. Video equipment was becoming more and more accessible, and although it was not of high quality and allowed for merely a rough editing process, it had unimagined impact on a number of protagonists of "the Ljubljana alternative scene", and through them on the social and cultural context of the time. Numerous documentary videos, *videos d'auteur*, and video clips were produced, with pronounced contents and messages.

Video played a role similar to that of Polaroid and Xerox: it was an "instant" medium which was cheap, accessible, and not subject to control and censorship. Since it was not hindered by traditional codes, the video works of the time explored social and cultural issues, they disclosed the functioning of ideological mechanisms and aesthetic effect, and openly unveiled marginal and taboo themes. One of the prominent characteristics of the video production in Slovenia at the time was its strong connection with mass culture on the one hand, and an elaborated and constructive theoretical background on the other. Besides, video also formed part of various multimedia projects and performances (FV 112/15, Marko Kovacic, Borghesia, Kolaps). The *ŠKUC-Forum* video production acquired a specific position which cut deeply into the social consciousness. Marjan Osole - Max founded the *Brut Film* production. Apart from being an author and producer of numerous video tapes, he - together with Bogdan Lesnik - devised the program for ATV, the first independent television studio (which unfortunately never started operating). In the eighties, the *Cankarjev dom* Cultural and Congress Centre of Ljubljana, organized four International Video Biennials, entitled VIDEO CD; the alternative *FV Disko* produced and presented various video programs; the *ŠKUC Gallery* opened weekly Video-Box-Bar; and *Ekran* magazine introduced a special column on media.

The main characteristic of video production in the late eighties and early nineties was the concept of individual authorship. Nevertheless, a few artists specialised only in video. They originated within various social and artistic contexts, being primarily visual artists, film directors, designers, or journalists, who used the video medium as just another means of expression, or as a constituent part of their *Gesamtkunstwerk* practice. Consequently, the starting-point and the form of presentation of their work became

much broader: almost as a rule, the authors utilised the form of video installation (Natasa Prosenec, Jasna Hribernik, Sreco Dragan, Marina Grzinic & Aina Smid, Damijan Kracina, Marko Peljhan), intermedia project (Borghesia, Institut Egon March, Marko Kovacic), video sculpture (Marko A. Kovacic, Darij Kreuh), or video clip (Peter Vežjak, Mateja Klaric, Saso Podgorsek, Mirko Simic, Marko A. Kovacic, Z. Alajbegovic & N. Korda).

Nowadays, video works in Slovenia are more or less products of elaborated scenarios and shooting scripts, of large crews and high technology. The blue key or chroma key procedures, used for stratification of visual material, have become almost indispensable; the appropriation of ready-made (documentary) material (directly from TV) is still very frequent; narration and acting (performance, theatre, dance) are prominent.

We can say that in its 25 years' history, the video medium in Slovenia has made a great transition in contents, technical equipment, and form of expression: from more or less simple and direct, smoothly and slowly running images (gestures, actions), to quickly alternating shots and an elaborated narration. Video has become similar to film, or theatre, and the post-production process is more and more crucial and complicated. But contrary to predictions made in the eighties, the (professional) video technology has not turned more accessible. Despite the fact that video is now being taught as a special subject at the Ljubljana Academy of Fine Arts, video artists are scarce, and new ones even scarcer. The advanced technology that has become prerequisite for almost every video production is limited to the national television and a few private studios (e.g. Video Production Kregar) which, besides *V.S. VIDEO FORUM* remain the only video producers in Slovenia. There is no information and distribution network and no comprehensive documentation, analysis and interpretation of Slovenian video works. This remains to be done in a constructive collaboration of all interested parties which are seriously engaged in the production and presentation of video.

And, finally, what about the actual position of video within the frame of Slovene art? Every fresh video work has its well-attended premiere screening, and it is also shown on the national television. Then it enters the process of programme selection at various international video and media festivals - where lately, to be frank, Slovene video works have been quite successful and won a number of awards and prizes. But none of the video festivals formerly held in ex-Yugoslav cities (Sarajevo, Skopje, Belgrade, and Ljubljana) persists. The first Slovene video festival was organized in Idrija in 1992, but it seems that it was held once and for all. So the only larger video event in the last few years in Slovenia remains the International Video Dance Festival, organised yearly by the Ljubljana Dance Theatre.

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Where Independent Media Made a Difference: Citizen Producers in Eastern Europe, 1989-1991

Chris Hill (Buffalo)

Video news magazines produced with consumer camcorders by citizens' groups in Hungary (Black Box) and former Czechoslovakia (Original Video Journal) were part of vital underground news networks prior to government reforms in 1989-90. Black Box documented 60,000 people demonstrating in front of the Magyar TV building in Budapest in 1992 because the Media Law, a national telecommunications act establishing that TV and radio be free from government interference, was (and remains) threatened by conservative leadership. Citizens' camcorders documented citizens and soldiers battling for the control of television studios and radio transmitters in Romania in 1989 and in Lithuania in 1991. And government-controlled TV crews decided in 1989-91 to broadcast reports on strikes and mass demonstrations against censoring authorities in former Czechoslovakia, Romania and the former U.S.S.R., signaling to their fellow citizens that a democratic media would be an essential public stage for setting new political and cultural agendas in Eastern Europe.

In examining tapes produced during this period of dramatic reform in Eastern Europe, it is clear that camcorder documentation of public dialogue and active resistance, the timely copying and wide distribution of videotaped evidence of activism, and the control of TV and radio broadcast studios and transmitters were strategic challenges to centralized communications systems which controlled access to the means of production and distribution of information.

Independent work from 1989-91 not only testified to a public's passionate desire for free speech and creation of open channels, it additionally challenged the often decades-long inability of most of the citizenry in Eastern Europe to simply access duplication technologies—printing presses, xerox machines, tape dubbing, making prints of films. When speaking to

people about media and information exchange before the reforms of 1989-90, most describe gossip and samizdat-illegal printed materials and most recently illegal video—as the primary channels of opposition.

Many Americans would find life without copiers virtually inconceivable and would voice solidarity with media activists in Eastern Europe, understanding that challenging their monolithic media apparatus would be fundamental to establishing new and democratic societies. Of course, our own self-congratulating democratic society reflects the deadly injustices of keeping certain communities virtually invisible within mainstream media, of reducing the articulation of important issues to sound bites, and of limiting the access of a diverse spectrum of speakers to a public stage.

During the past year, I collaborated with Keiko Sei, a journalist working since 1987 with independent media makers in Budapest, Prague, and Bucharest, to organize for U.S. audiences a program of videotapes made by citizens' video collectives, independent TV producers and artists in Eastern Europe, most of them using camcorders and simple off-line editing such as is commonly available through public access centers.

Like public access producers here, citizens' groups in these countries were producing video documentation of unreported political and cultural events. Underground video news magazines by the Czech Original Video Journal (OVJ), for example, show East Germans in August, 1989 (three months before the Berlin Wall fell and the Velvet Revolution resulted in major reforms in former Czechoslovakia), demanding temporary asylum in Prague and finally emigration to West Germany. These desperate asylum-seekers who occupied the city center for days provoked what was later described as the beginning of the dissolution of

existing governments. The OVJ tapes are fascinating because, as with a good public access show, the producers demonstrate a commitment to participate actively in a public dialogue enriched by independent points of view.

Without access to any legal public exhibitions or channels, however, these tapes-important evidence of active opposition to existing policies and governments-were screened in private apartments or storefronts and bicycled to other towns, often at great personal risk., The Hungarian Black Box collective began in 1987 to create an independent underground video archive and circulate news reports. Through the reform period of 1988-90 they documented landmark political meetings, late night shredding and dumping of official records, rallies of emerging nationalist groups, interviews with disenfranchised ethnic minority communities. Their illegal tapes became widely distributed public evidence that official authorities were being challenged by citizens in different parts of the country. Hungarian writer Marianna Padi remarks: "The force and potential danger the Black Boxes represent against power abusers in Hungary lie in the mere existence of their compiled material. The obese Black Box archives (the result of their indefatigable, constant presence virtually everywhere where the 'flow' is likely to become an 'event') form not just a collection of news items. They constitute a fragment of the hidden conscience of the country" (from "Black Box" in Next 5 Minutes Zapbook, 1992).

After the 1989-91 reforms, the reconstruction of national media resources became highly contested territory. Decisions around (de)centralization of resources and access to production and distribution directly impacted political, social, and cultural agendas in nation-building. Furthermore, media channels and viewer/consumers constituted an economic asset which could function as part of some government's construction of the public good or be exchanged for much needed cash in times of extreme economic hardship.

In Lithuania in 1992, one year after declaring independence from the former

U.S.S.R., evening television offered hours of national debate on restructuring housing policies, modestly produced by local crews, as well as imported entertainment and the world news from satellite-music videos from Moscow, films from Poland, international news from Great Britain. In a recent interview, independent Hungarian TV producer Judit Kopper and Andras Solyom estimated that 40% of Hungarian television is imported, much of it from the U.S. While Americans become xenophobic over foreign investors buying up U.S. urban real estate, farms and businesses, there is little information presented to the public here about how the second largest net U.S. export, entertainment media, functions as part of the cultural diet and national economy in developing countries.

Produced for television from 1988-93, Kopper's encyclopedic series "Videoworld" addressed the enterprises of mass and personal media making in both Eastern and Western Europe. In "Mihaly Kornis Videouniverse" she reported on the personal video archive of a well-known Hungarian writer who claimed, "You can't trust television. Regimes come and go; who knows what part of Hungarian and world history Hungarian TV puts away for the future. Maybe they save everything, but I can imagine they might not show it to me."

Their program "TV Boris and Video Misha" studied the struggle on Soviet television between what was described as Eastern word-dominated and Western image-based media cultures. Kopper remarked, "We involved with 'Videoworld' still ask ourselves the question over and over again: what really is video?...an art which works like narcotics and is a drug to both young and old?...a weapon of politics?...a misused means of communication in international and national television?" Kopper and Solyom's incisive media analysis and sincere questioning of both media consumption and media making by amateurs, artists and television professionals is unlike any U.S. commercial television I am aware of. In its attention to heartfelt local cultural concerns and the development of public dialogue it is much more akin to public access programming. In December, 1993, "Videoworld" was cancelled by the newly

empowered conservative national leadership.

Other remarkable documents from this period include Gusztav Hamos' tape "1989-The Real Power of TV" featuring his grandmother in Budapest watching the international events of 1989 on her TV and Harun Farocki and Andrei Ujica's 1992 film "Videogrammes - A Revolution" which reconstructs the events of December, 1989 in Bucharest from collected video footage produced by many citizens' camcorders as well as the cameras in the besieged television studio that broadcast continuously for five days. Unlike most of the U.S. which saw edited "highlights" from this period as part of their daily predigested news diet, some Western European media services and notably neighboring Hungary and Czechoslovakia, which were in the midst of radical government reforms themselves, carried live coverage around the clock.

Farocki and Ujica's title suggests that the video footage of events, the "videogrammes" themselves, equate to a kind of revolution, a radical revisioning of the public established through fellow citizens' seeing, recording, and transmitting of events, through people temporarily taking control of the means of media production and the dissemination of information.

In recent years as political and economic instability continues throughout the region, much of what was originally claimed by demonstrative citizens as public space has been contested or taken back by ruling elites. We, too, have seen an erosion of public space in the U.S. in recent years, and democratic access to the expanding information superhighway will surely be an ongoing struggle. But an oppositional voice did emerge in Eastern Europe as Hungarians, Czechoslovaks and Romanians in 1989-1990 were able to focus available media, the modest camcorder productions bicycled through the city as well as the cameras and microphones tethered to the broadcast towers, to disseminate information and establish new electronic forums, however fragile, where public agendas could be debated.

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NEW TENDENCIES IN LATVIAN MEDIA ART (in the context of social changes)

Rasa Smite (Riga)

The interactive multimedia industry is in its development stage in Latvia, therefore the social and environmental changes are influenced especially by the emerging new media, high technologies, new concepts and possibilities of communication systems.

Very recently in Latvia new media became more and more accessible for the public. There are several newly founded Internet servers now. The most accessible for artists and media structures is the Internet provider "Parks", which is interested in promoting the development of new media in Latvia. At the moment together with the Multimedia center - Riga they are working on the Electronic Café project.

Since 1996 in Riga have been established many media art institutions such like the Electronic Arts and Media Center "e-L@b" - the first new media art institution in Riga; the Creative group "Sounds OPEN Systems" - organizer of two annual music and environmental installation projects "Open" and "Biosport"; the Performing Arts Information Center (by Soros Foundation - Latvia) and the restored Multimedia center - Riga (by Latvian Culture Academy) - organizer of the annual French - Baltic Videoart Festivals (1988-1994).

Especially during the last year Latvian media art activities increasingly have been influenced by new media, high-tech and trade-, rave-, techno- cultures as well.

High technologies are not really accessible for Latvian artists yet, however many artists are interested in thinking and working this way. Also the young generation's curators and artists are looking for new concepts and possibilities of organizing exhibitions, art and culture events.

By using media as art space there are many new possibilities of more free, non-traditional, multiformal and creative artistic expression. The development of new

media culture will be (and already is) transforming the understanding of using communication systems and high technologies and the cultural and social background as well.

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CROSS-CHRONOLOGY

A history of Hungarian video art

Miklós Peternák (Budapest)

1972 - 75

The first video works are realised, and the first information regarding the art form is made available.

The lecture by Gábor Bódy entitled Infinite Mirror-Tube is presented at the Tihany Semiotics Congress. This lecture is connected to the last part of his 35 mm film entitled *Four Bagatelles*, which can also be considered as the first Hungarian video piece. (Bódy presents a more detailed version of this lecture, Infinite Image and Reflection. Total Expanded Cinema, in Edinburgh in 1978.)

Numerous artists employ television as object in installations or actions, or as a base of serial works, such as Károly Halász's series, Modulated TV. (Copies are made of this in Géza Pemeczky's Important Business, and in 1977 this is also presented at the exhibition, Serial Artworks at the István Király Múzeum in Székesfehérvár.)

The first articles concerning international video developments are published: Bálint Szombathy's article, Video Art in the Mid-Seventies, *Symposion*, No. 128, 1975; a short excerpt from an interview with Nam June Paik, reproduced from an article in *L'Art Vivant*, in *Művészet*, July, 1975

1976 - 77

Equipment becomes relatively more accessible, as several cultural houses, universities, and later the Béla Balázs Studio acquire such equipment as: B/W open reel tape and 1/2 inch Sony or Akai recorders.

In 1976 the first Hungarian computer film is produced, Gábor Bódy's *Psychocoss-moses* (also on 35 mm film).

In 1977 the first international video art program is presented by Peter Weibel in Budapest at the Ganz Cultural House. A publication is produced for this occasion,

which includes texts by László Beke, Tibor Hajas, László Najmányi and Dóra Maurer. (The texts are republished in 1988 by the Kossuth Cinema entitled, Video Art.)

An independent art course is conducted by Miklós Erdély and Dóra Maurer, also at the Ganz Cultural House, in which the participants have access to video.

1977 - 79

Several works and projects are realised and planned directly involving video, of which the majority, however fragmentary, remain today, such as tapes of Tibor Hajas's *The Guest*, *The Jewels of Darkness*, and several works by László Najmányi and Gergely Molnár (*Ezra Pound*, *Flammarion Kamill*, *David Bowie in Budapest*).

At the same time, Gábor Bódy's two television plays are realised (*Soldiers* and *Chalk Circle*, both 1978), in which he develops the potential of electronic image and sound, a first for the Hungarian television.

A number of more comprehensive essays are published in this field such as György Somogyi's Video-Visions (*Művészet*, 1977 Yearbook). A "video team" commences operation within the Balázs Béla Studio.

1980 - 81

The plan is drafted for *INFERMENTAL* (the first international video magazine), the first issue realised by Gábor Bódy in 1982. To date there are 10 issues of *INFERMENTAL*, excluding the special issues.

Artists receive access to video equipment for individual projects (only a small number of these works remain).

Newspaper articles and reports are published describing the emergence and

recognition, in the early eighties, of the Hungarian video-cassette 'black market'. Thus the broader public becomes 'familiar' with video.

1982

The article *Creative Thinking Device* by Gábor Bódy is published in the *Filmvilág*. *INFERMENTAL I* is released. In addition to several non-professional film clubs, the Társulás Studio handles video.

1983

The first comprehensive collection of translated articles covering the field of video, *The World of Video*, is published, providing information about the international developments of almost twenty years of video art and video theory.

The 1st Hungarian Video Festival and Symposium is organized in Nyiregyháza, and this national convention has been held several times since then.

1984

INFERMENTAL III, edited by László Beke and Péter Forgács, is released.

At the end of the year the MAFILM and the Béla Balázs Studio acquire professional video equipment, which essentially allows the initiation of professional Hungarian video work.

1985

The European Media Art Network is presented simultaneously in eight European cities; the program includes an anthology-like compilation, with a one-hour episode devoted to each city. Gábor Bódy compiles the Budapest component within the framework of the Társulás Studio.

Bódy finishes several works (abroad) and commences a number of works in Hungary which, owing to his sudden death, have not been completed.

In Autumn, Hungarian material, realised within the Béla Balázs Studio framework, is presented at the Stockholm Video Festival. László Beke presents a lecture encompassing Hungarian developments in video. This is the first survey, published in Hungarian in 1987 in the volume *Video Alfa*.

1986

In addition to the experimental establishment of a video course at the Hungarian Academy of Applied Arts, a post-graduate video department is established at the Loránd Eötvös University of Sciences. The earlier video courses are supplemented by university level video education.

Axis, a video/book by Gábor Bódy and Veruschka Bódy, is published by DuMont.

1987

Several attempts are made at establishing video magazines in printed or cassette form, such as the *Alternative Video Anthology* edited by Miklós Miltényi in Budapest (only four editions), whose analogue, *p'Art*, is edited in Paris, and which has released eight issues up until January, 1990.

The nine works made by Bódy abroad between 1982 and 1985 are presented in a retrospective exhibition, within an installation realised by Gábor Bachman, and are shown for the first time in Hungary.

1988

The Hungarian Television premieres the program *Video World*, which at the beginning includes thematic programs dealing with video, and gradually covers the developments of Hungarian and international video art.

István Dárday and Györgyi Szalay realise the work *Video on Video*.

Numerous cinemas present videos; and video screening rooms within cinemas are established.

1989

With the introduction of satellite in Hungary and with the spread of satellite dishes, the video-clip culture virtually booms in Hungary. The mass-production of video-clips in Hungary begins.

The Academy of Applied Arts graduates its first class in video.

Hungarian video works, compiled by the Béla Balázs Studio, are presented at several Western and Eastern European festivals. Additionally, international video works are now more regularly screened in Hungary.

The activity of the Black Box is unequivocally the most significant video venture, due to its political approach which fosters popularity, in the same way as does the most important media event of the year, the televised Romanian Revolution.

1990

Private Hungary, a video by Péter Forgács, is awarded the Grand Prize of the Worldwide Video Festival, The Hague, and a significant prize is also awarded to András Wahorn's work, *Eastern European Living Animals*, at the Sydney Video Festival.

The installation exhibition *Distance* is held at the Hungarian Academy of Fine Arts, presenting works by Tamás Komoróczy, Csaba Nemes, Attila Szúcs and Zsolt Veress.

The Intermedia Department at the Hungarian Academy of Fine Arts starts its activity.

1991

The experimental film and video program, *In the Middle of Europe*, representing Austria, Poland, Hungary and Slovakia, is organised by the Center of Contemporary Art, Warsaw. The Fukui Video Festival, Japan, presents a Hungarian video program compiled by László Beke.

Published in:

SVB VOCE - Contemporary Hungarian Video Installation, the first comprehensive exhibition, is presented in Budapest at the Műcsarnok, organised by the Soros Foundation Fine Art Documentation Center, 1991

An international symposium entitled *Problem Video* is also organised by the same institution on the occasion of the Hungarian exhibition, which is presented together with the IMAGO - Fin de Siècle in Dutch Contemporary Art exhibition.

Miklós Peterák

Putting artists on-line.

Alexej Shulgin (Moscow)

Eastern European Art scene, as is known is characterised by historical separation and geographical remoteness (especially in case of Russia) from established centres of contemporary art / culture. Artists here live and work in conditions, completely different from those in the West. Lack of cultural institutions and state/private support, poor communications with the international art world on one hand bring a lot of challenge and sincerity (almost completely lost in western part of the world) into artist's motivations. But on the other, many interesting ideas, projects and exhibitions remain underestimated, don't become an integral part of the international culture process.

One of the most essential aims of Moscow WWWArt Centre therefore is to follow local art scene and to put the most interesting projects / art works (especially those that easily fit the internet format) on-line, giving to artists, originally confined by their life and work circumstances, a possibility of much broader international audience.

During the last months Moscow WWWArt Centre has produced internet presentations of various projects / art works of Moscow artists. Some of them, like "All for Sale" by Aliona Martinova <<http://sunsite.cs.msu.su/wwwart/aliona>> or "Contemporary Art Workshop" <<http://sunsite.cs.msu.su/wwwart/caw>> have attracted a lot of response from the international net audience.

During my presentation at the V2 East Meeting I would like to show some of these projects and talk about my experience of this kind of work with artists and problems that arise from it.

.....moscow wwwart centre.....
<<http://sunsite.cs.msu.su/wwwart>>

WEB SITE OFFERS ARTISTS 'DEMOCRATIC FORUM'

Dan McKinney (Moscow)

The Theremin Computer Center is regularly saturated with a cacophony of sound. Located on the grounds of the Moscow Conservatory, the small studio stuffed with electronic equipment is plunged daily into eerie dissonance as piano scales clash with viola solos and opera arias. The harmonic melange is an appropriate backdrop for pioneering Russian computer artist, Alexei Shulgin, whose dissonant views and eclectic wit often catch his listeners off guard.

"I see the mundane world around me as an endless absurdity. My response is art," said Shulgin with a subversive smile. "Being an artist is the only honest profession. I don't claim to be of any use to the world, to society. I just do what I find interesting."

Despite the 33-year-old Moscow artist's cultivated air of detachment, his work has attracted substantial acclaim in Russia and beyond for his exceptional use of the Internet as an open space for art.

The Moscow World Wide Web Art Center, which Shulgin founded and has headed since 1994, is ranked by the American computer firm Pointcom as among the top five percent of the world's most innovative Web sites. For many Moscow artists, the virtual art gallery, which currently is running some 16 original exhibits from photographs to performance art, gives them a chance to display their work, often for the first time.

Although Shulgin is the first to admit that art's position on the Web is ambiguous at best, he is sure of one thing: "The Internet is the most democratic forum artists have ever had. It is giving more of them more access to each other than ever before."

Besides its permanent exhibits, the Center recently created its own award for art excellence on the Web called "WWWArt Award," which is an effort to recognize outstanding Web site designs as unwitting art. The object of the award is to find Web sites that don't advertise

themselves as art, but deserve the aesthetic distinction. During one of Shulgin's recent digital meanderings, he found the winner for this year's "Most Subtle Play with Sexual Symbolism" award, which was an American Web site about the Korean War that includes pictures of large bombers with risqué mascot maidens painted across the airplanes' noses.

"It's uncertain whether the artist who posted these pictures realized the potent symbolism of juxtaposing the image of an attractive woman and the protruding fuselage of an airplane, but I think it's pretty clear," Shulgin said. "This is art and it needs to be recognized."

The confusion as to what does and does not qualify as art on the Web is a problem of context, said Shulgin, who was an established and well-exposed photographer before ever beginning his pioneering work with computers.

"If I put on horns and a tail and run through the streets naked, people say I'm mad, but if I invite the media first and make an announcement about a performance - it becomes art," he said. "Likewise, art on the 'Net lacks art's traditional accoutrements such as critics, sponsors and, most importantly, physical monuments like museums and art institutes, all of which make traditional forms of art legitimate."

But, according to Shulgin's computer art colleague Tanya Detkina, her medium's unofficial status also has a few unexpected benefits. "So far, institutions for turning art objects on the Internet into buyable and sellable commodities do not yet exist. Accordingly, you don't find the corruption, hypocrisy and envy that have become hallmarks of institutionalized art."

One of the obvious advantages of the Moscow Art Center is its wide accessibility, allowing artists to establish contacts with colleagues the world over.

For 25-year-old experimental filmmaker Olga Lialina, the Internet has been a miraculous resource. "One of the problems with experimental film is just getting information about it. With the 'Net, I can find stuff in minutes that would normally be impossible to uncover."

Having attended Shulgin's seminar for the past three months, Lialina recently started publishing her own online film journal and has been getting mail from all over the globe. One of her readers is an experimental filmmaker from Paris, who, since linking up with Lialina on the Web, has agreed to come to Moscow in person early next June for a display of his own work at the Museum of Cinema.

About half of the exhibits currently running in the Art Center are digitalized versions of photographs and reproductions of art already displayed in galleries, a sign that the number of artists who use the computer itself as a medium is still relatively small. Shulgin thinks he knows why: "Artists are discouraged from using the computer, because computer art doesn't exist and can't."

"The problem is that what an artist did a year ago already looks shabby and antiquated today because the technology changes so rapidly," said Shulgin, who finished a Moscow technical school with a degree in cybernetics. The artist has a hunch about who is responsible for the world's unhealthy obsession with technical progress. "People like what's new. Its all part of the American ideology that everything has to be super - super fast, super convenient, Super Bowl."

Ideally, Shulgin would like to use technology to try to broaden Internet users' perspective of what can be considered art on the Web. Despite the artist's infectious enthusiasm for the project, he has no illusions about his equipment. "I have no warm feelings for computers. The machine is ultimately empty, thoughtless and soulless."

To find the Moscow Art Center on the Web, visit:
<<http://sunsite.cs.msu.su/wwwart/>>

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Media and Electronic Arts in Albania

Eduard Muka (Tirana)

Media arts in Albania is as new as all the processes freedom has produced all over Eastern Europe. Differing from the West, as all the cultures of Eastern ex-communist countries does, Albania has a completely specific face. The Media and Electronic Art is an unknown territory that is just being explored by Albanian artists. The facilities that the media offer are not totally available in Albania, but the existence of cultural potentials everywhere in the Albanian territory are the right possibility to start making our own experience, different from the Western tradition but not very common even for the East one. Undoubtedly, the conceptual context is often present conditioned by the dictatorial legacy inherited in the media channels. This makes it look different from Western tradition that deals a lot with technology, but also with the Eastern one that technologically has similarities with the West, while contextually is somehow similar to our situation. In a culture where private property didn't exist, where the idea of the commodity and its production isn't still conceived, where there is only 0.5% of middle class, and where alternative art is still considered an "ism", the introduction of the newest achievements in the field of arts is very important. Especially regarding the field of media art, it is very important not only to internationalize that human activity that is called Art, but also to accomplish a cultural transaction definitely needed for the collapse of the old totalitarian mentality and to prepare the way for the new and the unexplored territories.

Playing with the written and moving image as the highest degree of manipulation humanity has invented, gives artists the chance to raise social and individual imperatives in art that, if organised in the right way, can become real pieces of art.

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DOCUMENTING THE AURA

Suzana Milevska (Skopje)

"The hot, sexual obscenity of former times is succeeded by the cold and communicational, contactual and motivational obscenity of today. The former clearly implied a type of promiscuity, but it was organic, like the body's viscera, or again like objects piled up and accumulated in a private universe, or like all that is not spoken, teeming in the silence of repression. Unlike this organic, visceral, carnal promiscuity, the promiscuity that reigns over the communication networks is one of superficial saturation, of an incessant solicitation, of an extermination of interstitial and protective spaces."⁽¹⁾

There are several aporias and paradoxes hidden in the question about the need and the change of the ways of documentation within the contemporary art field. I have no intentions to overcome them within this text but I will try only to point to the most important ones, especially to the problems of selection, evaluation and the different speed of the means of technological development in East and West.

The most of those problems originate out of the fact that contemporary art has changed the basis of its relation toward the matter, materiality and the objectness. It is already a fact of general knowledge the claim that in contrary to the hard materiality of the art in the past today art has shifted to the field of ephemerality, immateriality and thoughtfulness. It seems that the loss of aura of the work of art in the terms of the famous essay by Walter Benjamin is not the central problem any longer but its place is taken by the new condition: the fact that the work of art is identified and reduced to its aura, it tends to the stage when it won't be anything else except aura.

It is not easy to answer the question how to document the aura of the work of art that does not exist as a physical object, when, in the words of Victor Hugo, the

mask of the visible is not put on the invisible any longer?

When I say that the work of art is reduced to its own aura at first I think to imply the act of naming and proclamation of a work as a work of art. According to the vicious circled argumentation of the definition of an art work given by the institutional theory the works of art are the works that are collected and displayed by the art museums and galleries. In the aesthetic system of Max Bense the act of naming something as an art work implies even an act of aesthetic evaluation ⁽²⁾. Knowing the fact that it is impossible to document the whole art production of an artist, his "real" value or level of establishment and being aware of the problems of the selection of the works to be documented we came to the first of the paradoxes mentioned at the beginning.

The first approach to this problem is to avoid the selection while documenting and to try to document as much material as possible. The best side of this approach is that it means preservation of the information and leaving the possibility to select to the user of the documentation. This leads to the postponing of the act of the evaluation and leaving the possibility to the users in the ages with different criteria to make their own choices but sometimes the effect is the simplification of the information.

The second approach is a little bit more critical and cautious toward the advantages of the new means of documentation and toward their huge capacities. This stream suggests more selective methods and also more profound manipulation of the information. This scepticism is due to the fact that in the case of a complete documentation of each work of art we are going to be fed with "piles" of information with enormous velocity. The bigger becomes the unsated hunger of the new media, the less that is realized can be destroyed and disappeared according to the critical

selections which worked for ages. Like the artificial materials which withstand the natural decaying and thus jeopardizing the settled cycles, now even in the arts remains documented and conserved what is maybe bad and mediocre.

Comparing the two approaches we can see, paradoxically, although both of them are totally opposite, at the end they rise the same question: who is to be the documentator and the user of the documentation. The commitment of the both is more complex than it seems at the first sight. Namely, the documentator and the user himself are forced to choose what is to be documented or used from the already documented material which mean that the mnemonic or the amnetic function of the documentation will depend on their own criteria.

The biggest guilt lies in the promises of the analytical philosophy and aesthetics for new openness which, denying the validity of the normative discourses and insisting to the neutral and descriptive term of the art, become a dogma. The question what is art cannot ignore the relation between classification and evaluation: it is not of a semantic or empirical nature but it is a question of judgements. If in the past the term art did not exist as an isolated idea today it is dangerously coming to the stage of being only term and concept. All the comments, discussions, critics, receptions and interpretations are becoming part of its definition.

During this broadening of the connotation of the term itself the danger of loosing the information about art is bigger: the phenomenon of erasing the edges and boundaries among different genres and media directly affects the ability of the documentator to classify and to make readable the information. The aura of nomadism of genres, materials and ideas moves with the same speed as the society itself and the methods of documenting are facing the problem of parallel following.

In the Eastern European States, where the society moves slower but the individuals accept the new media easier

and faster, there is another problem: almost all the archives and documentation are private and fragmented without any link among them. Although they are realised through experiments with the means of new technologies they are still hot, as Baudrillard would say "piled up and accumulated in a private universe". All those documents about artists activities, especially during the late 70s and 80s, had not been taken seriously and still are not present in the institutional framework of art history because of different excuses.

The most common excuse for avoiding of documenting those private archives is the proclaimed lacking of the professionalism of this material and art work which rigid opinion actually is a due to the late imported and very narrowly understood modernism. The art institutions as museums, galleries and research institutes usually do not take account of any alternative practice (the new media are always treated as alternative) and do not care about the very specific contexts and conditions which caused the unfinished and imperfectional look of the most of this works.

It is again the question of the choice of perception, in the terms of Paul Virilio's dromoscopy and his doubtfull thinking if this choice really exists (3). The only way to avoid the danger of disappearance of the art and criticism, whether because of the enourmous speed in the progress in techniques of transmission and representation, or because of discordance of the individual and social acceleration, would be the treatment of art criticism and art as one: inherent to each other rather than isolated phenomena which only reflect each other. The computers, CD Roms, Internet, are only means which maybe approach to the speed of artistic perception in the most successful manner in order to document it, as the artists themselves were trying to "document" the nature: they do not overcome the everlasting problems like the criteria of selection, evaluation and preservation of the art work. The case of The Tate Gallery and the forged documentation about Ben Nicholson is the most evident example.

The Next Hundred Years (Film utopia)

Miklós Peternák (Budapest)

Painstaking archivists have condensed the complete film productions of the world onto a series of disks that can be kept in the space of a bookshelf. (Occasionally there are rumours that someone on a remote Melanesian island has an uncut - in other words, undeveloped - film but most people think this is mere hearsay.) The films can be ordered in various, selected units, while the almost impossibly expensive complete corpus (only the bigger advertising agencies and the rich countries in the Afro-Asian community can afford them) is distributed in a numbered series, along with a free gift: a hand-assembled - as the Rolls Royce was once - viewing unit, resembling an old 1970s IBM design.

A "film director" is someone who, possessing a few of these disks, re-uses this material on their bookshelf or their terminal.

The communication sphere (in other words, the world) split in two in 2020: the public and private networks diverged from each other in such a way that while it is possible to make the transition from the public to the private sphere, moving the opposite way is now out of the question. These restrictions, in addition to the obligatory personal user codes, are enforced by a clever signal system similar to traffic signals. The authorities can also radically interfere with any illegal private-to-public pirate activity that they uncover (the so-called information explosion means that in a matter of seconds, information from the public sphere swamps the pirate station so that it becomes inoperable). While the public sphere is enmeshed in complicated legal regulations, the private is ruled by anarchy. People, apart from the small group mentioned below - also fall into two groups: the bigger film directors and the ever-decreasing audience. There is rarely a link between the two.

As practically every imaginable picture is now available using simulated processes assisted by cheap software packages, and can be substituted, supplemented or

modified, the fashionable twentieth-century expression "shooting" has been modified in everyday speech: it now refers to retrieving images from the disk. Production companies aware of this are pushing their capacities to the limit and have introduced a new system of image assessment which expands the two-day shoot capacity to a gigantic forty-day shoot capacity - equivalent to approximately a year of television material. After a short (one- or two-second) object text or graphics motif sort, any part of the material is immediately, in real time, ready and modifiable (this means a 4,380 two-hour long films; the more famous directors are already equipped to work at this pace).

Of the most popular software applications, the destiny-matrix and destiny-catalyzer are worth mentioning. In the earlier destiny-matrix program, 256 destiny-patterns were available (256 basic situations, with 256 possible roles, representing a complete life span for each one) in a matrix-type hierachical arrangement, so that the various destinies could be combined with certain of their elements. The destiny-catalyzer, on the basis of selected material ("roles", characteristics, careers), randomly suggests film possibilities - in the case of eight to ten roles (dependent variable) and however many extras, with whatever backdrop (independent variable), it generally suggests forty-five to fifty ideas. These can be immediately recorded, and if the director decides a particular scene is worth producing, he or she can immediately switch into the legal info-bank network with the help of an aid program and, in a matter of days, retrieve the desired elements. This is a very practical step, even before an outline of the film has been completed, because the cost of such elements changes daily. In fact, it is almost impossible to avoid taking this step if directors want to arrive at a final celluloid product (which of course can only come about with the proper state protocol procedures). The info-bank immediately links up with the original composition elements in its database, and

with the archive or national database which stores the original rights, in order to obtain the desired elements. At the same time, the info-bank arranges a proposed completion date (completion often takes years).

Most of the software writers (destiny constructors) have hundreds of programs (not always compatible) on the market (Destiny Trailer, Magic Destiny, DesTiny for the young etc). The most popular is Microsoft's successor, the Macrohard Doors package (on its cover Aristophanes dances with Greta Garbo in front of Ludwig of Bavaria's castle on the ice of the Nile). Its name derives from the introductory screen, which opens doors into the lives available in the virtual castle.

Just as the destiner-catalyzer can automatically put together fifty or more film sketches if the destiny-matrix data is given correctly, the cheaper B and C film directors often do not bother to make more than one film: they simply release several versions of the same thing, arranged in a series or masked in genre categories. For example, a fictional B film about the love between Nijinsky and Mata Hari, created from illegally obtained archive material, can be seen in the "social drama" *Kiss of the Cheka*, as well as in sci-fi, horror, soft and hard porn, and even animated versions, depending on the atmosphere and the age of the viewer.

Archetypal directorial works are released in "skintight" format, which allows every consumer, with the help of their own recorder, to take part in them. Viewers can participate directly in the three- and four-dimensional scenes. (This is not advisable for weak nerves, especially because of the cuts, although in the more fashionable universities the viewing of these versions are obligatory in the first year.) Here the viewer is part of the film. They can imagine themselves playing a role in any scene. They do not look at the film but look around *in* it - they experience it. (With the commercial appearance of these devices, the term "empathy" has disappeared from the psychological dictionaries and has been replaced with the expression "act out", which in essence refers to the new mimesis practised by

inward-looking personalities. I will return to this later.) This film production form is popular in blind circles, since the time-freeze allows them to virtually feel their way around scenes. (The cure for blindness itself has not yet been found - not everything can be solved - but all things considered, this is not such a handicap.)

In this "world", everybody can be virtually (visually, aurally, and spatially) taken into any situation. The law divides people (both living and once living) into three categories: 1) general, 2) film actor, and 3) outlaw (criminal). The right to visualize other people's lives is regulated in the penal code on the basis of these categories. Only the images of those who fall into the third category can be freely used by anyone (although there are also certain limits), while those in the second category "can only play in an exclusive context in which they have already played", and only with an agent's permission (which is naturally the source of numerous legal debates). The material of those in category 1) can only be used by a small circle with family permission and if this cannot be obtained then not at all. (Legal protection of the individual is extended to the human image, too.) Permission for one-time use can be obtained whatever the case and often at a pretty price - amounting to several times the price of the whole film. Screenings without this permission, even for public performances, are illegal. That is why big agencies often ask for permission months in advance.

Film makers usually choose the fourth option: employing figures produced with simulation techniques (every cheap software program offers a few). The advantage is that the simulated image is capable of really spectacular rapid metamorphoses, from fairy-tale witch to any form desired. The first work using solely this type of image was a popular remake of Ovid's *Metamorphoses*, and this type then became known as the metamorfoid, as opposed to the android.

The one problem with metamorfoids is that both copyright law and civil law prohibit the "metamorfoid use of motifs resembling any once-existing destiny or person". The developers are often forced

to withdraw certain elements or metamorphoids from the software market because a real person intentionally decides to live just that destiny - "new mimesis" is the proper term for this well-known trick - and when decisive elements in that person's life begin to resemble the metamorphoid's, then they demand compensation. Generally it is more economical to put a new program package on the market and withdraw the old one than pay the high costs involved.

For all intents and purposes, acting has become the only form of military service, since the traditional, historical form, with its ranks and long training periods, has become redundant. The already existing acting material is easier and cheaper to use. Military developments naturally have not ceased, indeed they turn increasingly to the fields covered by the biofilm program. The purpose of this research is to program any type of drama directly into living organisms, through the eyes, through sight. On the consumer side, it has been shown that a viewer can watch 178,850 films continuously, on the basis of a fourteen-hour a day viewing day, two-hour films, and a seventy-year viewing career (excluding childhood, when age restrictions apply). Film viewing in this form is not merely the twenty-first-century equivalent of bodybuilding (many people wishing to get into the *Guinness Book of Records* have registered themselves for the 200,000-film "dream limit"). Film viewing has also become a vital source of subsistence. The radical drop in the normal number of viewers (at the expense of the film makers) has brought into existence a new career structure. The state, and indeed local government, now deals with the viewer as a paid public employee, so that certain poorer families sacrifice one member to this unpleasant work, in order to rely on a permanent income. The danger in this - the new socialists call it "infoslavery" - is that constant viewing is like the strongest of drugs, and those who take this work can never, after long exposure, be cured of it. The post-information society needs this public-service sector, as it gives significant financial aid to the moving picture industry on the basis of viewing figures. Given the number of filmmakers, however, the revenue generated, when broken down for one person, does not

even guarantee minimum subsistence. Thus, there is a serious battle to attract viewers; and programs for reliable viewers in good health are reserved years in advance (often using montage materials for productions that are not even ready).

Only directors with complete life-work plans have a chance of winning the tenders - which are essential to the maintenance of the public communication sphere - often adding press reviews and monographs on their oeuvre about films they have not yet made.

Most of the material does not even emerge in final form as it gets used up and disappears in the networks and the interactive personal TV (popular in the private sphere, IPTV for short). The quantity of transmissions is so great that on general holidays the interference clouds can interrupt the weather, and a central infoblock similar to a smog alert takes place. At these times, everybody can only communicate by traditional means until the end of the alert. (This system is subject to abuse by the big advertising agencies, who have power over the weather office.)

Statistics of information highway accidents is dispiriting. The most frequent cause of life-threatening accidents is the *otaku* virus (a form of it also appeared in the last decades of the twentieth century): If someone tries to enter a completely disinterested field and gather all the information belonging to it, they can cause a series of infocrashes and provoke so-called info-*harakiri* on a local level, as well as spread several hundred known incurable viruses.

Even the church cannot avoid highway building: Their satellite, called *Man of Light*, permanently transmits a rainbow which can be tuned into, either directly or via the networks. Indeed, the scientific societies, which are among the poorest type and whose numbers are rapidly diminishing, also operate a Quack, Quack network. A peculiarity of the latter is that it merely transmits newly received information - it does not store anything or make replies.

Although popular opposition to this all-pervasive system of networks is

seemingly very strong, very few people (as the above examples show) are capable of truly remaining outside it. Four such groups can be named: a few deeply religious families; a sect of believers in a natural way of life which denies the image as a natural phenomenon; a very small group, perhaps less than a thousand, of the very rich; and the radical artists. Given that they cannot join the highway even in the slow lane, their remaining outside means that nobody knows about them.

In contrast to the above groups, there are also exhibitionists and families who wear miniature cameras on various parts of their bodies which they keep continually at the ready, armed with permission from the personal TV networks, and at the disposal of the satellites (EXISTEL).

A similar association in the public sphere is the documentary makers society. Its delegates wear cameras on their foreheads - as a third eye - with the aid of a specially made Doc-Hat. Through this device, the cameras are switched on and off in the central documentary office. Approximately five minutes before being switched on, a red light shows and a whistle sounds from the hat, giving anyone who does not want to grant image permission the chance to get away.

The avant-gardists have revived Jean-Luc Godard's dictum - "Every second of a film is twenty-four frames of truth" - and Malevich's black square, and have organized themselves into a cartel. They are only willing to work within a prescribed form: a strictly controlled playback speed (twenty-four black, unopened frames per second), with a truth inscribed in every frame. It is no wonder that the anonymous author of a children's film about animals made in the year 2095 put into the mouth of a now-extinct crested newt the sigh: MEHR LUMIERE!

Miklós Peternák

Mediaworks Resource / Archival Database Model

Nina Czegledy (Toronto/Budapest)

In East Europe, - even in countries which have a long experimental media tradition, such as Hungary -, both restoration and documentation of mediaworks are largely underdeveloped. The lack of infra-structural models present further problems in this regard. In order to overcome some of the difficulties and to avoid lengthy experimentation, the adaptation of procedural experiences might be very useful. Since the beginning of the eighties comprehensive data keeping exist in Canada and serious efforts are made to restore and preserve early videotapes. I would like to utilize the Canadian experience with a view to contribute to the establishment of resource systems in East Europe.

The first step toward a database is the methodology and specifically developed forms for collecting and organizing data on independently produced videotapes and artists. In addition to detailed organizational procedures, the examples presented will include forms for individual files as well as methods toward a computerized cataloguing and archival database. Depending on local requirements, the individual files will provide information for scholarly research, curators and can also be publicly accessible. The archival databases serve as a continuing survey of local and international collections. Examples of a library database will be presented with a specific focus on media art literature.

In clear recognition of the fact that the history of mediaworks varies from country to country the model presented is intended to serve only as a useful guideline towards constructing an operational resource and archival system.

The aim of the presentation is two fold. The factual information presents pragmatic information for East European media organizers who are either initiating or have already been working with media art documentation and distribution. The

other and equally important goal is to foster interaction and exchange between the Canadian centers and East Europeans. All of the three organizations discussed offer international distribution and consequently offer opportunities for media artists and organizers.

Two of the organizations, *Videographe* in Montreal and *Video Inn* located in Vancouver, celebrate their 25th anniversary this year. They offer production, training and distribution, while *V Tape* based in Toronto, the largest and most comprehensive media art information service in Canada, emphasizes distribution and related activities. In addition to the regular operation and services offered by these organizations, some special features will be discussed such as partnerships programs, volunteer / production compensation etc. membership aspects, tape-distribution, database organization, staffing, archival collections, library facilities, restoration programs and financial support.

Various operational and database forms used by the organizations will be available for reference.

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Multimedia Information System for Contemporary Bulgarian Arts & Some Reflections on the Emerging Electronic Arts in Bulgaria

Iliyana Nedkova (Sofia)

The project 'Multimedia Information System for Contemporary Bulgarian Arts' (MIS) concerns building an ORACLE-based multimedia information system. A team of computer gurus from the Information Technologies Laboratory at the New Bulgarian University has been commissioned by Soros Center for the Arts. The teamwork has been led by Vanio SLAVOV Professor & Director of the IT Lab and coordinated by Iliyana NEDKOVA, Arts Documentation Officer at SCA.

The system supports information about arts, artists, art organisations, public and private collections, exhibitions and galleries, publications, festivals, foundations and funding programs, stipends, competitions, festivals, professionals (curators, managers, etc.) in the fields of visual and performing arts. Another dimension of the system covers Bulgarian writers, translators and publishers. The MIS maintains images (photos, reproductions, slides), videos and sounds mixed with the text information. The system is a truly multimedia system. This facilitates presentation of different types of arts: from conventional to virtual visual installations.

The information is strongly and logically organised and can be retrieved by different relationships. For example it is possible automatically to prepare a multimedia report containing text, photos and videos about presentation of medium sized arts of young artists in a particular gallery for a certain period. Thus the information is arranged in a neat scheme by various characteristics: - artists - time of production - physical characteristics: sizes, materials, etc., - art characteristics: technique, category, style, theme, etc.

The system has different levels of access to the information: internal usage by curators and experts; possibilities for

remote self-presentation of artists; external users: (managers, curators, lecturers, students, art-dealers, publishers, collectors). An educational dimension of the system is currently being developed. Its major goal is to disseminate the appropriate information through the Bulgarian universities, including educational materials: curricula, draft of lectures, etc.

One of the teething problems - the acquisition of information - is on the way to be solved. A simple computer tool has been developed which extremely facilitates the art experts, commissioned to collect and process the inputted info.

Furthermore the MIS project is planned to be installed on the INTERNET later in the year, using ORACLE WWW Server. The system was developed as an inherent multi-language system and can support consistent information in different languages, with pre-defined 3 modes of automatic translation between them. To realise this in practice a language engineering project is to be initiated soon, building a multi-language computer Thesaurus in the field of fine arts (by example following the structure and the terminology of Art and Architecture Thesaurus) connecting Bulgarian and other European languages.

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SURVEYING THE FIRST DECADE: VIDEO ART & ALTERNATIVE MEDIA IN THE U.S. (1968-80)

Chris Hill (Buffalo)

Executive Producer: Kate Horsfield
Exhibition Curator: Chris Hill
Project Coordinator: Maria Troy
Texts and Resources Editor: Chris Hill
Texts and Resources Consulting Editor: Deirdre Boyle
Texts and Resources Collaborating Editors: Kate Horsfield, Maria Troy

"Surveying the First Decade: Video Art and Alternative Media in the U.S." is designed to enrich the resources currently available to media audiences and students of media, art, American studies, gender studies, and others who would examine this period (1968-80) of radical cultural and social experimentation. This remastered tape collection features early works recognized as landmarks in video performance, artists' exploration of evolving electronic tools, independent journalism, and documentations of the late 1960s countercultural scenes and community valorized events. Some of these tapes are remarkable cultural artifacts, and yet have not been screened since the early 1970s.

The radical and widespread questioning of institutions and human potential in the late 1960s in combination with the appearance of the user-friendly video production unit, the portapak (commercially available in 1968), inspired early video artists to participate in the shift of late modernist art strategies toward valorizing perceptual process over commodified art product, and galvanized media makers to educate and promote television consumers as video producers in their enthusiastic efforts to democratize telecommunications.

While remaining somewhat marginal to the more widely known mainstream commercial media, a diverse videotape "literature" and an alternative and decentralized cultural infrastructure was envisioned and evolved out of the late 1960s. These media art, independent

video journalism, and community access projects, along with the burgeoning Internet "new media" activity, have persisted and survive today, although their public support has suffered in recent years especially in the current U.S. economic environment which increasingly insists that all audiences and educational settings be understood primarily as markets. The individual and institutional experiments, accomplishments, and disappointments of this period are a critical platform from which to address the media configurations of the present.

While it has been possible in the course of researching this project to identify remarkable work from 1968-80 through existing catalogues, program notes, and lists from festival screenings, and to access tapes through the collections of some distributors, museums, media art center, libraries, public access facilities, universities, and collections of individual artists, the fact remains that much of the videotape recorded during this period is unviewable and relatively inaccessible. This video survey is largely a reflection of the work that was available for screening or had been restored in the mid-1990s. While this project does include tapes out of distribution for over 20 years or ones made for specific audiences or local screenings and therefore not widely known at the time, the media arts field and future students need to address the great body of work which has yet to reveal the insights of its many unsung makers and early communications projects. Intensive efforts should be directed toward recovering, cataloguing, and restoring videotapes as well as identifying institutions, funders, production scenes, and primary ephemeral material such as program notes, collection inventories, flyers, and publications from this period.

These various video histories, those included in this project and others yet to be rediscovered and restored, are

additionally timely in view of the advent of international media hardware and software expansion, the democratic use of which can only be realized with considerable efforts toward universal literacy and access to these tools, and media education in the history of independent video, its aspirations for reconfiguring relationships between production and reception, its audiences, its discourses, as well as consumers' relationships with the spectacle of corporate television in the U.S., and on a much broader scale than has been established to date.

The video collection "Surveying the First Decade: Video Art and Alternative Media in the U.S." will include a companion book, "Texts and Resources" (anticipated publication spring, 1997). This compilation has been designed to enrich the resources currently available to students of media, art, American studies, gender studies, and others who would examine this period (1968-80) of radical cultural and social experimentation. The project's written texts by artists and critics, many of them otherwise out-of-print, its descriptive material, and its bibliographic resources serve as tools for accessing the existing collection as well as a template for further research into both the actively distributed video collections and the extensive but largely dormant video archives scattered around the country.

Like most art historical research, it is nearly impossible to look at these available tapes from the past, even this recent past, without seeing them through the filters of the present's most active discourse(s). "Texts and Resources" will serve to contextualize the cultural and social sensibilities of these tapes with the aesthetic and communications-oriented discourses and "alternative" production and exhibition environments of the period. The manifestoes, reviews, commentary, and ephemeral publicity and interpretive materials evolving out of these collaborative associations of people who participated as production support, audiences, and critics for each others' work must be referenced and researched along with celebrated tapes in

constructing multiple interpretive structures for the period.

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C3 - ResourceLab

Suzy Meszöly (Budapest)

Comprehensive documentation on the oeuvres of contemporary Hungarian artists has been prepared for more than ten years by the Soros Center for Contemporary Arts. The bilingual documentation, supplemented with black and white photographs and color slides, has been compiled and written by commissioned art historians. The regularly updated and expanded documentation will be available in a database format and located on the C3 www server. We also have plans to preserve the written and visual documentation in CD-ROM format. In addition to scholarly documentation, the ResourceLab maintains an Artists' File: a computerized slide registry of contemporary Hungarian artists and designers, with written and visual material provided by the artists themselves.

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Jennifer de Felice (Brno)

The Faculty of Fine Arts at the Technical University of Brno is preparing to present B.A. degrees to its first stream of successful candidates. The Faculty was established four years ago in Brno - the Czech Republic's second largest city and the capital city of Moravia - in order to provide an alternative to the only other two accredited higher education institutions for the study of fine arts, The Academy of Fine Arts and UMPRUM, both of which are located in Prague.

With the Velvet Revolution, opportunities arose, choices appeared and consequently changes occurred. These included an influx of the "Western" liberal and democratic ideals, the availability of previously unavailable information and the updating of various information systems (a good example being the upgrading of the telephone network). A recognition and application of alternative and innovative approaches to education also came about, along with a major overhaul in staffing at certain institutions.

The Faculty of Fine Arts was established within the framework of the Technical University of Brno after an unsuccessful attempt was made to create such a faculty at The Academy of Dramatic and Musical Arts (JaMU). It has since become autonomous and is currently operating as an independent faculty. Since its inception student enrollment has grown from approximately thirty to over one hundred students across its seven studios, Painting, Sculpture, Graphics and Drawing, Graphic Design, Industrial Design, Conceptual Tendencies and the Video-Multimedia-Performance Studio, all of which are located just outside the city center. Currently, all FaVU's students are undergraduates working towards a four year Bachelors Degree, with the option of prolonging their studies by two years to complete a Masters Degree.

The Video-Multimedia-Performance Studio has particularly benefitted from being a part of the Technical University. Its course of studies is designed to develop the students' ability to integrate

various mediums of expression into a complex work of art. The VMP Studio aims to foster a relationship between action and environment, utilizing new media i.e. video, computers and other related communication technologies. The educational program it offers has been expanded to include scientific research and artistic experimentation. By encouraging a relationship between art and technology it has facilitated the successful realization of some interesting collaborations which would otherwise not have come about. The focus of the studio has shifted during the course of the last four years from single channel video to multimedia, interactive mediums and computer interfacing.

In 1994, the receipt of a grant enabled us to take the initial steps towards creating a long-term program integrating modern technology and a Multimedia laboratory built in cooperation with Woody Vasulka, pioneer of video and electronic art. Developments include the acquisition of real-time multimedia interactive equipment and links to an academic network and the World Wide Web. Thanks to the support and financial assistance of Silicon Graphics, the VMP studio has been able to upgrade its equipment and increase its number of projects including interactive works and installations. In addition, opportunities to collaborate with other institutions have also been created and an academic metropolis net involving several universities is being developed.

Works created by both students and members of the faculty have been exhibited at various exhibitions throughout the Czech Republic (The Czech Electronic Image, Orbis Fictus) and abroad including Germany (European Media Art Festival), Holland (V2, Institute for the Unstable Media) and the United States.

This year the Video-Multimedia-Performance Studio, in cooperation with Silicon Graphics, will present its third annual High-Tech exhibition at Dym Umlnm in Brno. As well as installations

and internet projects it will include a Steina Vasulka retrospective. In the past, Silicon Graphics has made it possible for individuals and institutions to present their work at High-Tech, work that would otherwise remain unknown to not only FaVU students, but the Czech general public. Such works include installations and performances by Peter Weibel (Institute for New Media; Frankfurt) Jeffrey Shaw (ZKM; Karlsruhe), The Vasulka's (USA, Santa Fe), Stelarc (Australia) and a symposium series which has included presentations by Martin Spanjaard, Keiko Sei, Chris Hill and others.

Currently the VMP Studio is concentrating on creating a website using Alias to render the icons and images. Tomas Ruller, Director of the VMP Studio, in collaboration with Lubor Benda of the Virtual Reality Association, Ludik Skohovski, Stanislav Filip along with other students and faculty members hope to realize the website by the end of the 1996 academic year in preparation for joint internet projects. Be on the look out for us.

(June 1996)

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Artpool Art Research Center, Budapest

László Tölgyes (Budapest)

Artpool, founded in 1979 by György Galántai and Julia Klaniczay was an attempt to create an alternative art institute, one that would make room for the new trends in art. They established Artpool at a time when art forms out of keeping with the official cultural policy were denied access to the public. Subsequent to the political changes of 1989, Artpool, which already had an international reputation, was officially recognized and in 1992 the Artpool Art Research Center opened to the public with funding from the Budapest Municipal Council.

The Artpool Art Research Centers Agenda

1. *Organizing exhibitions and art events*

- The presentation of new trends in art, and of new artistic tools and resources (Intermedia, Network, Internet, performance, installation, artists bookwork, sound poetry, etc.)
- The presentation of possible antecedents and links (actions, happenings, fluxus, mail art, experimental film, video, etc.)
- Organizing, and providing with the essential technological background, projects that might generate fresh ideas.
- Cooperating with other cultural and art institutions, initiating joint projects.

2. *Education*

- Lectures on the history of art, with special reference to the current research being done at Artpool; special classes for university students (by appointment).
- Cooperation with university faculties, including the practical training for university students.
- Publishing anthologies about current topics in art as educational aids.

3. *Public documentation, archives, library, periodical collections, sound and video archives (reading room service)*

- Regularly enlarging the collection by research and collecting.
- Artpool also manages several unique private collections which are stored on its

premises, and is responsible for making them available to the public.

4. *Research*

- Art research, covering the period from the end of the 1950s, is focused on discovering new sources, on preparing handbooks and research aids, and on initiating research in the less-known genres of contemporary art.
- Artpool supports research with scholarships, and with the translation into Hungarian of theoretical works and works of reference, and / or their publication.

The Artpool archive and library house primarily documents relating to the Hungarian avant-garde art movements of the 70s and 80s, as well as sources on the new international art trends of the past 30 years.

Special collections for research at Artpool are: Fluxus, performance, sound poetry, visual poetry, artists bookwork, mail art, artists stamps, artists postcards, artists periodicals, copy art, computer art, video art, the Hungarian non-authorized art of the 60s, 70s, and 80s (including alternative art scenes and groups, contemporary music, underground art magazines, etc.). A sound, a video, and a slide archive as well as access to internet are also available to researchers

Art events at Artpool from 1992 to 1995

1992 (approximately 25 exhibitions and programs)

- Presentations on the conceptual background of some as yet lesser-known art forms: Computer Stamp Images; The Slide as Medium; Architectural Visions; Fax and Electrographics; Fluxus Flags, an event of the Budapest Autumn Festival; etc.
- A historical overview of some of the most significant of the avant-garde exhibitions of the 70s: the Mirror exhibition in the Balatonboglár Chapel Studio in 1973; Texts, the first Hungarian visual poetry exhibition (likewise in 1973);

the In the Spirit of Marcel Duchamp symposium held at Eötvös University, Budapest in 1978 to commemorate Duchamp's 100th birthday.

1993 (approximately 20 exhibitions and programs)

- On the Fluxus movement, in the form of one-man shows and group exhibitions, meetings, art events, and performances with the participation of well-known Fluxus artists such as Geoffrey Hendricks, Dick Higgins, George Maciunas, Jackson MacLow, Yoko Ono, Ben Vautier, Miklos Erdely, Tamas St. Auby, Endre Tot, etc.
- Lectures related to the exhibitions were given by art historians Laszlo Beke and Eva Komer, the German theoretician Rene Block, artist Gyorgy Galantai, et al.
- The presentation of new trends in art: Art Communication Projects of the 80s, Electronic Communication Happening between Budapest and Vienna through Fax and Video Phone, etc.

1994 (20 exhibitions, lectures, shows)

- Based on the results of research done on the Fluxus, exhibition of the works of some outstanding Hungarian artists of the 70s and 80s, with a special emphasis on Miklos Erdely, whose manuscripts, video, and sound documents had finally become available.
- In the course of a series of lectures entitled "onsszeszerelo delutanok" (Self-Assembling Afternoons), Miklos Erdely's friends, colleagues, and followers recalled their memories of him, discussed their former ideas and plans, and interpreted Erdely's contributions.
- During the Budapest Autumn Festival, a three-night Polyphonix Sound Poetry Festival a genre akin to Fluxus and performance with the participation of significant artists from outside Hungary: Bernard Heidsieck, Julien Blaine, Ernst Jandl, et al.

1995

- Lectures, video presentations and discussions with the participation of the artists involved on the antecedents and history of performance. Lectures by Laszlo Beke, F. Laszlo Foldenyi, Peter Gyorgy, Endre Szkarosi, and others.
- A festival called Video-Expedition in the Performance-World, presenting the work of more than 300 performance artists from 20 countries.

- As part of the international Horizontal Radio project organized by Ars Electronica (Linz, Austria), several hours of Artpool Radio broadcast on 23 radio stations throughout the world.
- Artpool is creating a Home Page of information, documents and projects for access via the Internet.

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THE ARTPOOL ARCHIVES, Budapest

The unique collection of sources available to the public at Artpool Art Research Center covers 300 meters of shelving.

The archive and library house primarily documents relating to the Hungarian avant-garde art movements of the '70s and '80s, as well as sources on the new international art trends of the past 30 years.

Artpool is the only place in Hungary today to offer such a wealth of sources on this period and these genres.

How to use the archive

The Artpool Art Research Center is open to the public from 2 to 6 p.m. on Wednesdays and Fridays.

Books, exhibition catalogs and art documents are readily available during these hours; video and sound documents can be studied as well. Research is aided by a catalogue and a computer-based register which is continuously enlarged and updated.

Certain documents are available only with the permission of the owner. In the case of significant research projects, arrangements can be made for the ongoing use of all research facilities.

Information about Artpool's programs (lectures and art events) is published regularly in the press, as well as being sent to those on Artpool's mailing list.

Admittance to all exhibitions and lectures held at Artpool, to the archives and the library is free of charge and open to the public.

Special topics for research at Artpool

Fluxus, performance, sound poetry, visual poetry, artists' bookwork, mail art, artists' stamps, artists' postcards, artists' periodicals, copy art, computer art, video art, the Hungarian "non-authorized" art of the '60s, '70s, and '80s (including

alternative art scenes and groups, contemporary music, underground art magazines, the work of Miklós Erdély, etc.).

A sound, a video, and a slide archive are also available to researchers.

Artpool: György Galántai (design), Julia Klaniczay (editor), László Tölgyes (Web master)

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**Archive of Media Art
in Central, Eastern, and South-Eastern Europe
- commented bibliography -**

Author / editor: I. Alpatova, V. Misiano (eds.), Title: New Media Logica. Artists in the world of new technologies. Language: Russian & English, Place / Year: Moscow, 1994, ISBN / ISSN-No.: (...), Access: (...), Abstract: Documentation and catalogue of the exhibitions, workshop and lecture programme held in Moscow in the context of the New Media Art Lab. Content: Includes texts about different aspects of media art, and illustrations and CVs of more than 20 media artists from GUS countries. (A. B.)

Author / editor: Inke Arns & Elisabeth Tharandt / Bauhaus Dessau [eds.], Title: OSTranenie 93: 1. International Video Festival at the Bauhaus Dessau. Shattered Myths - New Realities / Video Focus on Eastern Europe, Festival 4. - 7. Nov. 1993, Organisation Inke Arns / Stephen Kovats, Language(s): German / English / Russian. (~ 500 pages), Place / Year: Bauhaus Dessau, Dessau 1993, ISBN / ISSN-No.: ISBN: 3-910115-53-5, Access: (Bauhaus Dessau, Fax: +49-340-6508326 / libraries), Abstract: "This is the first video festival in Europe focussed specifically on the topic of identifying the European video productions and works which are dealing with the complex artistic, cultural, political realities of the so-called post-socialist Eastern and Central European countries (...). OSTranenie 93 is not presenting specifically a chronological historical view on video production but primarily will be showcasing the the current state of video art in Eastern and Central European states." (Statement of the Jury, p. 222). "The catalogue represents an initial compendium of the history and present situation of video art in Eastern Europe." (Cat., p. 37) Content: Inke Arns, The Suggestion of the Non-Depictable; Rossen Milev, Video Art in Eastern Europe; Nina Czegledy, Cultural Changes and Video Ventures in Eastern Europe; Keiko Sei, Quick Review of my Days with Video in Eastern Europe; Michael Haller, Strategies against one's own state of mind; Heiko Daxl, Fragmentary Sketches of a History and a Description of the Status Quo; Ryszard W. Kluszczynski, Video Art in Poland - An Historical Outline; Anatoly Prokhorov, Half a Kingdom for a Strange Horse!; Marina Grzanic, Video from Slovenia; Michael Bielicky, Praga Caput Regni - Praga Caput Medii; Miklós Peternák, The New (Artistic) Media and Hungarian Society. 11 special programmes, 21 video Installations, Indexes (videos / authors). (I. A.)

Author / Editor: Inke Arns, Title: "Mobile States / Shifting Borders / Moving Entities. The Slovenian Art Collective New Slovenische Kunst (NSK): Mapping the New Post-Territorial Communities", in: Geert Lovink / Pit Schultz [eds.], ZK Proceedings 2 - a portable net critique (nettime), Language: German, Place / Year: Madrid Cyberconf5, June 1996. Access: DEAF 96, Abstract: An analysis of NSK's artistic strategies in the context in the eighties in Yugoslavia and an outlook on the nineties. (I. A.)

Author / editor: ARTa Special Issue, Title: Ex Oriente Lux, Language: Romanian / English, (72 pp.), Place / Year: ARTa Special Issue, Bucuresti 1993, ISBN / ISSN-No.: (—), Access: (—), Abstract: "This ARTa special issue was conceived to be the first part of the two volumes catalogue of EX ORIENTE LUX. By that reason, its content focuses on the Romanian experimental film and video, from the late 60ies until now. The second volume will reflect the video installation show and the conferences / screenings / workshops presented under the umbrella concept EX ORIENTE LUX. The concept and strategies for this enterprise have been elaborated by the SCCA staff in collaboration with Geert Lovink, media theorist and writer from Amsterdam." (Editorial of ARTa, p. 2), Content: (...) (I. A.)

Author / editor: D. Basia [ed.], Title: Open Tradition. CAD Forum 1994 Catalogue, Language: (...), Place / Year: Zagreb 1994, ISBN / ISSN-No.: (...), Access: (...), Abstract: (...), Content: (...) (R. K.)

Author / editor: Annibel Cunoldi, Title: Gegenwarts Kunst in Litauen. In: *neue bildende kunst*, 2/95, p.93, Language: German, Place / Year: Berlin, 1995, ISBN / ISSN-No.: (...) Access: (...), Abstract: contemporary art in Lithuania, esp. installation, Content: (...) (A. B.)

Author / editor: Nina Czegledy / YZY Artists' Outlet [eds.], Title: In Sight: Media Art from the Middle of Europe (curator: Nina Czegledy), Language: English, Place / Year: YZY Artists' Outlet, Toronto ON 1995, ISBN / ISSN-No.: ISBN 0-920997-12-3, Access: YZY Artists' Outlet, 1087 Queen Street West, Toronto, Ontario M6J 1H3, Tel: +1-416-531 7867, Fax: +1-416-531 6839, Abstract: (...) Content: Nina Czegledy, Introduction; Nina Czegledy, Neither East Nor West; Marina Grzanic, Slovenia: Specific Strategies in Slovene Video Art Production in the Present Post-Socialist Period; Calin Dan, Romania: A Right to Virtuality; Ryszard W. Kluszczynski, Poland: New Poland - New Video: Reflections on Polish Video Art; Miklós Peternák, Hungary: The next Hundred Years (Film Utopia) (I. A.)

Author / editor: Nina Czegledy, Title: Unblocked. Videos and Films from Croatia, Poland, Hungary, Latvia, Russia, Language: English, Place / Year: Euclid Theatre, Toronto September 1991, ISBN / ISSN-No.: —, Access: (...), Abstract: (...), Content: (...)

Author / editor: Nina Czegledy (ed.), Title: Mittel Europa: Artists speak on the arts in Central Europe. (New Observations, No.91), Language: English, Place / Year: New York, 1992, ISBN / ISSN-No.: #0737-5387, Access: (...), Abstract: special edition of the magazine, with contributions from artists and writers from seven Central European countries Content: Includes texts and artistic contributions by Nina Czegledy, Sanja Ivekovic, Calin Dan, Janos Sugar, Juraj Michalek, Ryszard Kluszczynski, Luciezar Buyadjiev, Laszlo Laszlo Revesz, Nedko Solakov, Laszlo Beke, Jurgen Ast. (A. B.)

Author / editor: Calin Dan [ed.], Title: Ex Oriente Lux, Language: Romanian / English, Place / Year: Centrul Soros pentru Arta Contemporana / The Soros Center for Contemporary Arts, Bucuresti 1994, ISBN / ISSN-No.: —, Access: (SCCA Bucuresti), Abstract: catalogue Content: Calin Dan, Media Arts Get Media Free; Keiko Sei, Preparations and Prospectives; Andrei Plesu, Technology should be experienced gracefully; Alexandru Antik, The Prison of Fantasy; Anca Oroveanu, To Rethink the Language of Art; Jozsef Bartha, Personal Office Against the Plague; Woody Vasulka, Under a Big Pressure; Judith Egyed, Urban Medium; Alex. Leo Serban, Reverse Video; Szabolcs Kiss-Pal, Michelangelo; Dieter Daniels, Ex Oriente Lux - A Look from "Occidente"; Nina Czegledy, Shifting Paradigms; Ion Bogdan Lefter, On the Romanian Video Context; Alexandru Patatic, Titleless; Martine Bour, Ex Oriente Lux; Margaret Morse, Romanian Art and the Virtual Environment; Amalia Perjovschi, Similar Situations; Erwin Kessler, A Technique of Fight; Geert Lovink, Esthetics of the Videodocument; Dan Perjovschi, Scan; Horia Murgu, Instead of a Manifesto, Kathy Rae Huffman, Interactive Interferences, Subreal, Erzebeth; et al. (I. A.)

Author / editor: Calin Dan / Irina Cios [ed.], Title: 0101010101..., Language: Romanian / English, Place / Year: Centrul Soros pentru Arta Contemporana / The Soros Center for Contemporary Arts, Bucuresti 1995, ISBN / ISSN-No.: —, Access: (SCCA Bucuresti), Abstract: catalogue Content: Calin Dan, Filling the Gap (Interview by Adela Marcu); Sandor Bartha, Alfaminus; Horia Bernea, Beauty saves the World; Stefan Bertalan, ***; Marcel Bunea, Exodus Traces; Alexandru Chira, Installation for Reminding...; Egyed Judit, Intention of Communication; Teodor Graur, Letters from Far Away; Ion Grigorescu, "Habiter L'Inhabitable"; Radu Igazsag, The Fundeni Isle; Gheorghe Ilea, The Dung Heap; Intermedia, The Rendezvous; Jozif Kiraly, "Wish you were here"; Rudolf Kocsis, The Embroidered wall Hangings; Eugenia Pop, Environment with Signs; Marilena Preda-Sanc,

The Transylvanian Gazette; Laszlo Ujvarosy, The Kitsch Recuperation. Including the programme "Censorship - A Virus in the New Mediascape". (I. A.)

Author / editor: Calin Dan, Title: Erste Schritte. Rumänische Kunst der 90er Jahre. Language: German, Place / Year: Stuttgart: Institut für Auslandsbeziehungen, 1993, ISBN / ISSN-No.: (...), Access: (...), Abstract: Exhibition catalogue with introduction about Romanian art in the 1990s. Content: exhibition included work by Theodor Graur, Iosif Kiraly, Dan Mihaltianu, Dan Perjovschi, Aurel Vlad. (A. B.)

Author / editor: Dieter Daniels [ed.], Inke Arns, Title: Minima Media. Documentation of the Medienbiennale Leipzig 1994. Language: German / English. (~ 130 pages), Place / Year: Plitt Verlag Oberhausen und Mencke Presse Leipzig 1995, ISBN / ISSN-No.: 3-980-2395-7-8, Access: (HGB Leipzig, c/o Dieter Daniels, Fax: ++49-341-213 51 66 / Plitt Verlag Oberhausen, Fax: ++49-208 - 65 44 59), Abstract: comprehensive documentation of the Minima Media exhibition, Medienbiennale Leipzig 1994 (more than 70 artists from various countries); 1st part: documentation of the works, 2nd part: theoretical texts. Content: Dieter Daniels, Fore & After Word to Minima Media; Inke Arns, Between the Arts; Dieter Daniels, The concept of Minima Media. 1st part: - Historical Positions - Aspects of the 1990s - Telecommunication Projects - Performances - Installations in the Public Realm - Accompanying Events. 2nd part: Frank Eckart, Between "silent film" and "black-and-white" - Super-8 film in the GDR; KP Ludwig John, Network Projects - a Continuation of Art with Different Means; Helmut Mark, Art and Power; Handshake, Rhizom; Dieter Daniels in conversation with Volker Grassmuck, The Borders of Art; Statements "I was there"; Press Coverage of Minima Media; Biographies; Organisation of Minima Media. (I. A.)

Author/Editor: N. Danino, M. Maziere [ed.], East European and Soviet Avant-garde Film & Video, Undercut Number 18 Autumn 1989 (R. K.)

Author / editor: Experimental Art Foundation, Budapest, Title: Interrupted Dialogue: Revisions. Contemporary Hungarian Art. Language: English, Place / Year: Adelaide and Budapest, 1994, ISBN / ISSN-No.: (...), Access: (...), Abstract: Exhibition catalogue about Hungarian art in the 1990s. Content: includes texts by Lajos Nemeth, Suzanne Meszoly, Laszlo Beke, Janos Sugar, a.o. (A. B.)

Author/Editor: Marina Grzinic & Ales Erjavec, Title: Ljubljana, Ljubljana. Slovenian Art and Culture in the Eighties. Language: English Place/Year: Ljubljana 1991, ISBN/ISSN-No.: isbn 86-11-08144-79 788611 081441 Access: (libraries, bookshops, archives...) Abstract: An overview of the political, artistic, cultural transformation of the socialist regime in Slovenia. Presentation of political facts and art movements from theater, architecture, visual arts, modern dance, video and film as of the phenomena Neue Slowenische Kunst and the alternative movement in Slovenia. More than 200 reproductions. (M. G.)

Author/Editor: Marina Grzinic, Title: In a line for a virtual bread. Time, space, the subject and new media in the year 2000. (book) Language: Slovenian, English summary. Place/Year: Ljubljana 1996 ISBN/ISSN-No.: isbn 961-6014-71-4 Access: libraries, bookshops Abstract: A compendium of the basic topics about new technologies and media in relation to philosophy and the topics of time, space, body. Authors discussed in the book are Zizek, Jay, Haraway, Baudrillard, Virilio, Jameson, Cook and Kroker, Poster etc. (M. G.)

Author/Editor: Marina Grzinic (author and editor), Title: Gallery ŠKUC (Student Culture Center) Ljubljana 1978-1987. Language: Slovenian, English Summary. Place/Year: Ljubljana 1988, ISBN/ISSN-No.: special edition of the magazine *Sinteza*, Ljubljana, Access: libraries Abstract: A basic guide through the activities of the ŠKUC Gallery, the motor of the Slovenian alternative or subculture movement in

the eighties. Documentation, reproductions and references formed the basic information about the underground culture in Slovenia and ex-Yugoslavia. (M. G.)

Author/Editor: Marina Grzinic & Aina Šmid, Marina Grzinic ed. of the catalogue Title: Video in the nineties- new economies of the sight. Language: English Place/Year: Published in the catalogue of the 4. international video biennial CD, Ljubljana, 1989. ISBN/ISSN-No.: --- Access: Cankarjev dom, archives, libraries. Abstract: A radiography of the video art situation in Slovenia in the beginning of the nineties between independent structure and TV - institutional structure. (M. G.)

Author/Editor: Marina Grzinic, Title: Television as art, Language: English, Place/Year: Ljubljana 1989, ISBN/ISSN-No.: magazine *ARS VIVENDI*, no. 7. 1989, pp.151-153. Access: libraries, Abstract: About the functioning of the official TV stations, Belgrade- Ljubljana in ex- Yugoslavia. The way of producing experimental culture program in Official TV station. (M. G.)

Author/Editor: Marina Grzinic (author of the introductory text and editor) Title: Video, video. (thematic block in the magazine *Quorum*), Language: Croatian, English abstract. Place/Year: Zagreb, 1990, ISBN/ISSN-No.: *Quorum*, no. 5. (32), Zagreb, pp. 226-238. Access: libraries Abstract: A thematic block about the theory of video, with interviews and translations of basic texts about the video medium (Olander et altri). (M. G.)

Author/Editor: Marina Grzinic, Title: Jeanne C. Finley: A new Critique of American Video, Language: English, Place/Year: Ljubljana 1990, ISBN/ISSN-No.: magazine *ARS VIVENDI*, no.8., 1990, pp.110-11. Access: libraries, Abstract: American video artist Jeanne C. Finley video and media works in relation to the trends and media activities in Europe. (M. G.)

Author/Editor: Marina Grzinic, Title: Video from Slovenia, Language: English, Place/Year: Glasgow 1992, ISBN/ISSN-No.: magazine *Variant*, no. 11. pp.22-26, Access: libraries, bookshops, the festival New Visions, Abstract: A history and present situation in the art video production and documentary video production in Slovenia. (M. G.)

Author/Editor: Marina Grzinic, Title: The Obscenity of Communication, Language: Italian and English, Place/Year: Bologna 1993, ISBN/ISSN-No.: Quaderni Italo-Ungheresi. Contributi, no. 12., University of Bologna, pp. 93- 105. Access: University exchange, libraries Abstract: The media and relation to the war, the new media and Baudrillard's theories. (M. G.)

Author/Editor: Marina Grzinic, Title: Video from Slovenia, Language: English, German, Russian, Place/Year: Bauhaus, Dessau, 1993, ISBN/ISSN-No.: ISBN: 3-910115-53-5, festival catalogue Ostranenie, Bauhaus, Germany, pp.183-186. Access: the festival, libraries Abstract: An up to date version of the media situation in Slovenia (video, art, politics, artist, esthetics). (M. G.)

Author/Editor: Marina Grzinic, Title: The media and the war, Language: English, Place/Year: Sofia, Bulgaria, 1993, ISBN/ISSN-No.: magazine *Balkan media*, no.4. pp. 26-28. Access: the magazine, libraries, Abstract: The media in connection to the war in ex-Yugoslavia. (M. G.)

Author/Editor: Marina Grzinic, Title: Slovene Video Women (Prosenč, Hribernik.), Language: English, Place/Year: Ljubljana 1993, ISBN/ISSN-No.: magazine *ARS VIVENDI*, no. 17, pp.84-85. Access: libraries, Abstract: About the new strategies in video art by Slovene women video artists. (M. G.)

Author/Editor: Marina Grzinic, Title: The Media and The War, Language: English, Place/Year: London 1994, ISBN/ISSN-No.: *Art and Design*, no. 35, vol. 1 (New Art From Eastern

Europe, Identity and Conflict), pp.19-28. Access: libraries, bookshops, Abstract: A theoretical and critical essay on the relation of new media and the war in Croatia and Bosnia and Herzegovina. The esthetical, ethical and philosophical aspects of the relation. (M. G.)

Author/Editor: Marina Grzanic, Title: Salon de Fleurus, Language: German, Place/Year: Köln 1994, ISBN/ISSN-No.: Kontext Kunst / The Art of the 90s (Peter Weibel, ed.), DuMont Buchverlag, Köln 1994, pp. 419-420. Access: libraries, bookshops Abstract: About the art project Salon de Fleurus, New York, which is displaying strategies of functioning similar to virtual reality. (M. G.)

Author/Editor: Marina Grzanic (author and editor) Title: War-Torn Sarajevo in Ljubljana, Language: English, Slovenian Place/Year: Ljubljana 1994, catalogue of media, art project, presentation of Bosnian artists in Ljubljana, ISBN/ISSN-No.: — publisher: Open Society Fund Ljubljana, 1994, 10 pages Access: The Soros Foundation, Ljubljana or New York, Abstract: A presentation of art, artists and culture activities in the war-torn Sarajevo. (M. G.)

Author/Editor: Marina Grzanic, Title: Sarajevo is the city of the future..., Language: English, Place/Year: Ljubljana, 1994, ISBN/ISSN-No.: magazine *ARS VIVENDI*, no. 24, pp.60-66, Access: libraries, Abstract: Reading and interpreting the life in Sarajevo through fragments of video and film productions, art exhibitions in Sarajevo. (M. G.)

Author/Editor: Marina Grzanic, Title: Specific Strategies in Slovene Video Art Production in the Present Post-Socialist Period Language: English Place/Year: Toronto 1995, catalogue In Sight - Media Art From The Middle of Europe (Nina Czegledy, ed.) pp. 20-28. ISBN/ISSN-No.: published by YYZ ARTISTS' OUTLET, Toronto 1995, Access: the gallery Abstract: A guide through video art production in Slovenia and media activities. (M. G.)

Author/Editor: Marina Grzanic, Title: Neue Slowenische Kunst (NSK): The Art Groups Laibach, Irwin, Noordung Cosmokinetic Theater Cabinet - New Strategies in the Nineties. Language: English Place/Year: Edmonton, Canada 1995, ISBN/ISSN-No.: magazine *Slovene Studies*, 15/1-2, pp. 5-16. Access: libraries Abstract: The history and present of one of the most important art movements in Eastern Europe in the 80s and 90s. (M. G.)

Author/Editor: Marina Grzanic, Title: Identity Re-read, Re-worked, Re-coded by New Media and Technology Language: English Place/Year: London 1996, ISBN/ISSN-No.: magazine *COIL*, no.2., 8 pages Access: libraries, bookshops Abstract: Virtual reality as intersubjectivity. Philosophical reflection of virtual reality in connection with Kant transcendental subjectivity and replicants. (M. G.)

Author/Editor: Marina Grzanic, Title: Les média et la guerre, Language: French, Place/Year: Clermont- Ferrand, France, 1996, ISBN/ISSN-No.: magazine *Turbulences Video*, no.11, pp. 30-39. Access: libraries, the Festival in Clermont-Ferrand, Abstract: French translation of the text *The Media and the War*, published in *Art and Design*, London. (M. G.)

Author/Editor: Marina Grzanic, Title: Reden wir über Krieg, Language: German, Place/Year: Klagenfurt 1996, ISBN/ISSN-No.: exhibition catalogue - Krieg, Kärntner Landesgalerie, Klagenfurt, 1996, pp. 30-31. Access: libraries, the gallery, Abstract: Essay about the relation of TV and radio in confrontation to war. (M. G.)

Author / editor: Ludvik Hlavacek, Marta Smolikova / Soros Center for Contemporary Arts, Prague; Title: Orbis Fictus: New Media in Contemporary Arts (exhibition catalogue), Language: Czech/English, Place / Year: 1996; ISBN / ISSN-No.: 80-85433-26-5, Access: Soros Center for Contemporary Arts, Prague; Abstract: "Art working with media - particularly the so-called new media, such as television, video, satellite, optical fibers, computers, and Internet, among others - and

the use of all kinds of technology, is a frequent subject of exhibitions throughout the network of Soros Centers for Contemporary Arts that are active in the former socialist countries. That trend is seemingly linked to the hopes that are placed in art and, in particular, media art, to the hopes for establishing a new democracy in those countries. Behind the scenes of exhibitions like this lie various questions: How is art associated with society, politics, technology, science, and other contemporary activities? And, how is art associated with freedom or, more accurately, how is artistic freedom connected to civil freedom?" (Ludvik Hlavacek, Arts, Technology, and an Open Society); Content: Essays by Michael Bielicky; Prague - New Media - The Academy of Fine Arts, Keiko Sei; Tracing Media, Marta Smolikova; The Fictitious and the Pictorial Worlds, Ludvik Hlavacek; Arts, Technology, and an Open Society, Jiri Zemanek; On the Genesis of the Czech Kinetic Art in the Czech Poetism, Jiri Valoch; Designer of the Czech Laser and More Besides, Woody Vasulka; Gallery: A place for Moving Images, Gerald O'Grady; The Historic Role of Czechs in the International Media Arts, etc..... (J.d.F.)

Author / editor: Ewa Hornowska / Lech Lechowicz, Title: Video - Instalacje - Performance. Sztuka Video W Polsce (Video - Installation - Performance. Video Art in Poland), Language: Polish / English, Place / Year: Muzeum Narodowe w Poznaniu (National Museum in Poznan) / Muzeum Sztuki w Lodzi (Art Museum in Lodz) 1994, ISBN / ISSN-No.: ISBN 83-85296-24-7, Access: Publication registered in the Muzeum Sztuki in Lodz under the catalogue number 155 / 94, Abstract: (...), Content: Konstanty Kalinowski, Przedmowa (Foreword); Jaromir Jedlinski, Przedmowa (Foreword); Lech Lechowicz, Od Rejestracji do Kreacji. Video w Sztuce Aktualnej (From Recording to Creation. Video in Contemporary Art); Catalogue of Works; Biographic Notes, Participation of Polish Artists in Selected International Festivals and Exhibitions in 1992 - 1994; Bibliography; Texts (I. A.)

Author / editor: Ewa Hornowska / Muzeum Narodowe w Poznaniu [eds.], Title: Józef Robakowski: Vital-Video. Wystawa - pokaz filmów (Józef Robakowski: Vital-Video. An Exhibition - Video Display), Language: Polish, Place / Year: Muzeum Narodowe w Poznaniu, Galeria Sztuki Współczesnej (National Museum in Poznan), 1993, ISBN / ISSN-No.: ISBN 83-85296-16-6, Access: (...), Abstract: Comprehensive exhibition catalogue on Robakowski's work. Catalogue of the exhibition at the National Muzeum in Poznan, Oct. 28 - Nov. 7, 1993, Content: The catalogue contains the following materials: Introduction by Ewa Hornowska which presents a profile of J. Robakowski, a critical essay by Lucyna Skompka which discusses his video works and, finally, an anthology of the artist's most important statements and manifestos. The second part of the catalogue contains documentary materials: a biographic note, bibliography (selected), filmography, a list of video works, documentary and TV realisations, films on art, as well as a calendar of the stages in J. Robakowski's artistic development. A list of the works on display supplements the whole. (I. A.)

Author / editor: Intermedia Department (ed.), Title: Intermedia, Language: Hungarian / English, Place / Year: Intermedia, Budapest 1993, ISBN / ISSN-No.: ISBN 963 7165 01 0, Access: (Intermedia Dept.), Abstract: "This publication gives a brief account of three year's work and events: this is how much time was necessary for the mere plan of the first university level media art training to metamorphose into an undeniable, officially approved fact. (...) The task of Intermedia (Intermedia Department, founded at the Hungarian Academy of Fine Arts in fall 1990) is to broaden the study of art toward such art forms and techniques that first appeared in the 20th century fine art and do not yet have a tradition in Hungarian higher and institutionalized art training (photo kinetic and electronic art, multimedia, installation, environment, performance, new communication techniques; multidisciplinary)." (Miklós Peternák, Preface, p. 7), Content: Texts by Miklós Peternák,

János Sugar, Dóra Maurer, Zoltán Szegedy-Maszák, Gábor Császári, Tamás St. Auby, Endre Kukorely et al. +
Intermedia Chronology 1990 - 1993, List of Students 1990 - 1993 (I. A.)

Author / editor: Ryszard W. Kluszczyński, Title: The Middle of Europe, Language: English, Place / Year: Centre for Contemporary Art, Ujazdowski Castle, Warsaw 1991, ISBN / ISSN-No.: ISBN 83-85142-06-1, Access: (...), Abstract: "(...)"
The present survey of avant-garde film and video projects from Austria, Czecho-Slovakia, Hungary and Poland is expected to provide some answers to the question, whether the idea of Middle Europe can still link the art of these countries together, irrespective of how complex it is, or if it is just a relic of the past." (Ryszard W. Kluszczyński, Foreword, p. 5), Content: Ryszard W. Kluszczyński, Foreword; Peter Tscherkassky, The History of Austrian Avant-garde Film-making; Gerda Lampalzer, Video Art in Austria - Developments and Perspectives; Jozef Macko, Slovak Alternative and Experimental Film; Miklós Peternák, A Short History of the Avant-garde in Hungarian Cinema; Miklós Peternák, The Art of Video in Hungary in the Second Half of the 80s; Ryszard W. Kluszczyński, Avant-garde Film and Video in Poland. An Historical Outline: List of film programmes; List of video programmes (I. A.)

Author / editor: R. W. Kluszczyński, Absolute Against Casualty. Zbigniew Rybczynski's Cinema (1972-1980), Exit. New Art in Poland, Quarterly No. 3 (15), 1993, p. 608 - 611

Author / editor: R. W. Kluszczyński, Highlights from the history of the Polish avant-garde film, European Media Art Festival Catalogue, ed. H. Tepe, R. Sausmikat, Osnabrueck 1994, p. 138 - 151

Author / editor: R. W. Kluszczyński, The Video Art in Poland in the Eighties, [in:] Image Media - Crossing Borders, ed. K. Noda, T. Yamada, Fukui 1991, s. 42 - 44

Author / editor: R. W. Kluszczyński, Video within the Space of Polish Art, Exit. New Art in Poland, Quarterly No. 4 (20), 1994, p. 858-861

Author / editor: R. W. Kluszczyński, With Our Falling Asleep Death is Lurking in the Shadows. Impressions and thoughts noted after Izabella Gustowska's exhibition "Dreams" at the State Art Gallery at Sopot, Exit. New Art in Poland, Quarterly No. 2, 1994, p. 750-753

Author / editor: R. W. Kluszczyński [ed.], LAB 5. International Film, Video and Computer Art Exhibition Catalogue, Centre for Contemporary Art, Ujazdowski Castle, Warsaw 1995

Author / editor: Stephen Kovats (ed.), Title: ostranenie 95., Language: German & English, Place / Year: Dessau, 1995, ISBN / ISSN-No.: (...), Access: (...), Abstract: catalogue of the bi-annual International Video Forum. Content: includes festival programme, descriptions of videos and installations, and texts by Stephen Kovats, Nina Czegledy, Matthias Wagner K., Andrej Velikanov, Ekaterina Andreeva, Vlado Zrnica, Mike Sandbothe, Marko Kosnik Virant, a.o. (A. B.)

Author / editor: Piotr Krajewski (ed.), Title: WRO 1995, Language: Polish & English, Place / Year: Wrocław, 1995, ISBN / ISSN-No.: (...), Access: (the festival), Abstract: catalogue of the bi-annual International Sound Basis Visual Art festival. Content: includes texts about Eastern European media art by Ryszard Kluszczyński, Tanya Mogilevskaya, a.o. (A. B.)

Author / editor: Rossen Milev, Title: Video in Osteuropa, Language: German, Place / Year: Balkan Media, Sofia 1993, ISBN / ISSN-No.: ISSN 0861-5047, Access: (Balkan Media, Sofia), Abstract: (...), Content: - media theory / video - video within the socialist society (70s / 80s) - political changes 1989 and the video medium - case study: video in Bulgaria - video art in Eastern Europe (I. A.)

Author / editor: T. Mogilevskaya, A history of Audiovisual Art in Russia, [in:] WRO 95 Media Art Festival Catalogue, ed. P. Krajewski, O. Celejowska, Wrocław 1995, p. 98 - 104

Author / editor: Janez Strehovec, Title: Virtual Worlds, Language: Slovene, summary in German, Place / Year: Ljubljana, 1994, ISBN / ISSN-No.: 961-6014-23-4, Access: (...), Abstract: A philosophic / aesthetic approach to cyber, media and electronic arts. The book focuses on the relation between modernistic Subject and post-modern Subject, on the artwork as a process, on performance art, and virtual worlds. (B. B.)

[SLOVENIA: "In Slovenia there is practically no publication that would cover media & video art. However, there are some texts and publications that could be used as possible references, such as the annual catalogues of the ŠKUC gallery (especially the first one, covering the 1978 / 87 period that issued in 1987), The OHO group catalogue (the art practice of the only Slovene conceptualist group from the seventies, especially, their actions and experimental & documentary films), the book *Ljubljana, Ljubljana* by A. Erjavec & M. Grzinić (1991), and the *Neue Slowenische Kunst* book (1991). The magazines, such as *Likovne besede* (a special number "Art Is Stronger Than Death", 1992), *MZIN, Ekran, Maska, Casopis za kritiko znanosti* (two numbers dedicated to virtual reality: "Virtual reality" + "Cyber Culture") have published several articles or special numbers dealing with media art." (Barbara Borcic, Sept. 12, 1996)

Author / editor: subREAL, Title: Akten / Files, Language: German & English, Place / Year: Berlin: Künstlerhaus Bethanien / NBK, 1996, ISBN / ISSN-No.: (...), Access: (...), Abstract: documentation of the Romanian artists group subREAL (Calin Dan, Josif Kiraly) from 1990-1995.

Author / Editor: Janos Sugar, Title: Reinforcement of the Center, in: Nina Czegledy (ed.), new observations, No. 91, Language: English, Place / Year: New York 1992, Abstract: On East and West, very short, with some drawings (J. S.)

Author / Editor: Janos Sugar, Title: paradigm shift interruptus, in: Geert Lovink / Pit Schultz [eds.], ZK Proceedings 2 - a portable net critique (nettime), Language: English, Place / Year: Madrid Cyberconf5, June 1996. Access: DEAF 96

Author / Editor: Janos Sugar, Title: Art in the Present, Language: English, in: Poliphony Catalogue, SCCA Budapest 1994

Author / Editor: Janos Sugar, Title: The Camera in Trouble, (on the inner life of the film camera)

Author / editor: M. Susovski, The Beginnings of Video Art in Croatia, Kontura 1994, No 25

Author / editor: M. Susovski [ed.] The New Art Practice in Yugoslavia, Gallery of Contemporary Art, Zagreb 1978

Author / editor: Nebojsa Vilic (ed.), Title: Image Box, Language: Macedonian & English, Place / Year: Skopje, 1995, ISBN / ISSN-No.: (...), Access: (SCCA Skopje), Abstract: Catalogue of the 1st Annual Exhibition of the SCCA Skopje, Content: illustrated catalogue of the exhibition which included work of 20 Macedonian media artists. (A. B.)

Author / editor: J. Vukmir, Contemporary Croatian Video, Kontura 1994, No 25

Author / editor: Melita Zajc, Title: An Invisible Tie, Language: Slovene with summary in English, Place / Year: Ljubljana, 1996, ISBN / ISSN-No.: 961-6014-57-9, Access: (libraries), Abstract: The book discusses the question whether modern media, television in particular, that have been criticised as socially destructive, manifest connection or isolation. In connection with the idea that communication technologies by themselves generate new form of social life or at least

provide new means for social organisation, the author is dealing with the question whether one of the social consequences of the introduction of new media technologies is that they generate new forms of subjectivity. One of her conclusions is that the social aspects of communication technology should be studied within history, in times when old technologies were new. Introducing historical perspective into television studies is the first distinctive feature of her approach. The second one is that the author does not consider communication technology as a tool which would be impartially transferring the messages between the transmitter and the receiver but as a tool that already implies / determines its own use. The book is constructed out of two parts, theoretical and empirical. (B. B.)

Archives / Databases - Institutions / Addresses

AUSTRIA

- **THE THING** Vienna, (+43 - 1 - 21 21 695), Telnet: thing.at port 3004, for information: info@thing.at; URL: <<http://www.thing.at/thing/>>
- **HILUS - Intermediale Projektforschung**, Kleine Neugasse 12 / 3, 1040 Wien, contact: Kathy Rae Huffman, e-mail: <kathy@thing.or.at>, URL: <<http://www.hilus.or.at>>

BULGARIA

- **Multimedia Information System for Contemporary Bulgarian Arts (MIS)**
c/o Iliyana Nedkova, Arts Documentation Coordinator, Soros Center for the Arts - Sofia, 16-A, Patriarch Eftimii Blvd.; Sofia 1000, Tel: +359-2-89-89-94; Fax: +359-2-980-28-61, e-mail: <inedkova@sca.osf.acad.bg>

CZECH REPUBLIC

- **The Faculty of Fine Arts, Video-Multimedia-Performance Studio**, The Technical University, Kvetna 34, 602 00 Brno, Czech Republic, Tel / Fax: ++42 - 5 - 43 21 14 48: contact: Jennifer de Felice, e-mail: <jennifer@ffa.vutbr.cz>

FINLAND

- **Slash Art** [art directory on the net, in three languages: Finnish, Swedish, English], Version 1.0 can be checked out at URL: <<http://muu.lib.hel.fi/art>> (no distribution yet)

HUNGARY

- **Artpool Art Research Center**, Budapest VI., Liszt Ferenc tr 10., I. 1. Tel.: (+36-1) 268 01 14; Fax: (+36-1) 121 08 33, e-mail: <artpool@artpool.hu>. Artpool's World Wide Web site: <<http://www.artpool.hu>>. Artpool Archives: <<http://www.artpool.hu/archives.html>> Postal address: H-1277 Budapest 23, Pf. 52. Open: from 2 to 6 p.m. Wednesdays and Fridays
- **Intermedia Department, Hungarian Academy of Fine Arts**, Tel / Fax ++36 -1 - 3427918
- **Center for Culture & Communication (C3)**, Soros Foundation / SiliconLab, contact: Suzanne Meszoly, program director (e-mail: <smeszoly@c3.hu>), Orszaghaz utca 9, Budapest 1014, PO Box 419, Budapest 1537, Hungary, Tel ++36 - 1 - 214-6856, Fax ++36 - 1 - 214-6872, e-mail: <info@c3.hu>, URL: <<http://www.c3.hu>>
- **Gondolat-Jel / dASH** [non-profit cultural journal edited by László Tölgyes and Agnes Ivacs dealing with philosophy, the media, and the arts], URL: <<http://caesar.elte.hu/gondolat-jel/>> or the old site at URL: <<http://www.cab.u-szeged.hu/gondolatjel/gond.html>>

MACEDONIA

- **Soros Center for Contemporary Arts, Skopje**, Fax: ++389 - 91 - 36 18 55

POLAND

- **Media Nomad** (former Polish Video Data Bank) [founded in 1988; a private, non-profit organization for media culture], c/o Ryszard W. Kluszczynski, P.O. Box 153, 90-950 Lodz, e-mail: <rwk@krysia.uni.lodz.pl>
- **Center for Contemporary Art**, Ujazdowski Zamek, Al. Ujazdowskie 6, 00461 Warszawa, Tel: ++48 - 22 - 628 12 71 / 3, Fax: ++48 - 22 - 628 95 50, contact: Marta Dubrzynska, e-mail: <martad@icm.edu.pl>, <martad@pap.waw.pl>, URL: <<http://www.sunsite.icm.edu.pl/culture/csw/>>

RUSSIA

- **Free Culture Foundation** [video archive devoted to the St. Petersburg video - performance - communication art], Russia, St.Petersburg, Pushkinskaja street 10-1. Sergej Kovalskij, Tel: ++7 - 812 - 164 65 27, Fax: ++7 - 812 - 164 52 07, e-mail: <fcf@cyberun.spb.su>
- **St. Petersburg Institute for Culture Programms** [electronic database on contemporary art, including media art]. Russia, St. Petersburg, Rubinstain street 8, Fax: ++7 - 812 - 219 65 98, e-mail: <root@artchain.spb.su>
- **Soros Center for Contemporary Art, St. Petersburg** [small video archive and very new and as yet incomplete database on St. Petersburg contemporary art, including media art], Russia, St. Petersburg, Tel: ++7 - 812 - 272 35 36
- **Gallery 21**, Pushkinskaya 10, St. Petersburg, Russia, Tel: ++7 - 812 - 164 53 27; Fax: ++7 - 812 - 164 52 07, e-mail: <abc@cyberun.spb.su>
- **CINE FANTOM, Moscow**, URL: <<http://sunsite.cs.msu.su/wwwart/cine>>, contact: Olga Lialina, e-mail: <aleinikov@glas.apc.org>
- **Moscow Art Center**, URL: <<http://sunsite.cs.msu.su/wwwart>>, contact: Alexej Shulgin, e-mail: <easylife@glas.apc.org>

SLOVAKIA

- **Department of Information and Computer Technology**, Slovak Technical University, Ilkovicova 3 and **Department of Visual Media, Academy of Fine Arts and Design**, Hviezdoslavovo nam. 18, 800 00 Bratislava, Slovakia; contact: Dr. Martin Sperka <sperka@elf.stuba.sk>
- **Music and sound: Slovak Radio Corporation and CECM** (Centre of Electroacoustic and Computer Music, Bratislava, which is part of the Slovak Radio Corporation), Mytna ulica. Contact person: Juraj Duris, president of CECM. This institution is very active and one of the best-equipped in Central Europe. For example, they organized John Cage's visit to Bratislava.
- Video and TV: Slovak Television**, Bratislava, Stare grunty. Some experimental videos are stored at private archives of artists and private studios.
- **Film: Slovak Film Institute - National Cinematographic Centre (SFU - NKC)**, Bratislava, Groslingova ulica 32. The basic fund consists of 333 feature films, 3128 short films, 275 unique historical pieces shot since 1895, and of an extensive collection of various cinema news reels. This basic fund is supplemented with a collection of 3295 Czech and foreign films. The Collection of the film archive is open for study, research and information purposes, as well as to the public within the framework of Filmoteka cinema. Contact person: Peter Dubecky, phone: +42 - 7 - 5361524
- **Photography**: There exists a collection of photography at the **Slovak National Gallery** in Bratislava. Contact person: Aurel Hrabusicky. The **Foundation FOTOFO** organizes the annual Month of Photography in Slovakia (November 1991, 2, 3, 4, 5, 6), with a focus on contemporary photography in Eastern Europe. There are always several exhibitions devoted to the history of Slovak photography. Contact person: Judita Csaderova, president. Tel / Fax +42 - 7 - 5314231
- **Computer (fine) art**: No archive until now. There are plans to establish a Museum of Computers in Bratislava as part of the Slovak National Museum in Bratislava and a Museum of Technology in Kosice (which has a department of media and computers). Contact person: Dr. Martin Sperka <sperka@elf.stuba.sk>

SLOVENIA

- **TV Slovenia, Art and Documentary program**, Toni Trsar, Kolodvorska 2- 4, Ljubljana 1000, Slovenia [Information on TV Programs / documentaries, e.g. on VIZIORAMA - MACHINERY OF THE PICTURE (trilogy on the video art movements in 1994-1995 in Slovenia that was realised for the TV Slovenia / Art programme, editor: Toni Trsar. All three parts are subtitled in English; authors: Marina Grzinic and Aina Smid). Information on other comprehensive documentaries can be obtained here as well: Jasna Hribemik / Peter Zobec (Ukrajina underground art scene), Peter Vežjak (NSK documentaries), Igor Zupe (NSK documentaries), Michael Benson ("Predictions of Fire" - NSK documentary-art film)]
- **Soros Center for Contemporary Arts Ljubljana**, Vegova 8, Ljubljana, 1000, Slovenia; Tel / Fax ++386 - 61 - 126 21 92, contact: Barbara Borcic [video / media], e-mail: <scca@mail.soros.si>
- **ŠKUC Gallery**, Stari trg 21, Ljubljana, 1000, Slovenia (Joško Pajer, Alenka Pirman)
- **Forum video production**, Kersnikova 4, Ljubljana, 1000, Slovenia (Eva Rohrman) [comprehensive archive of Slovene video art]
- **Information Center**, Modern Gallery, Ljubljana, Tomšičeva 12, Ljubljana, 1000, Slovenia (Marjeta Marincic) [artists' video works (selection of the VHS PAL archive) and other media activities; open to the public daily and on Saturday]
- **ZANK Video**, Ljubljana, contact: Zemira Alajbegovic [video / media]
- **Gallery Kapelica**, Kersnikova 4, Ljubljana 1000, Slovenia (Jurij Krpan)
- **Cybercafe** as part of the media program Open society fund, Vegova 8, Ljubljana, 1000, Slovenia, (Mitja Doma, Vuk Cosic)
- **MKC** (Youth Center Maribor), Ljubljanska 4, Maribor 2000, Slovenia (Joze Slacek)
- **Media center Kibla**, Narodni dom, Maribor 2000, Slovenia (Peter Dobrila). Other centers are active in Idrija, Koper etc...
- **Film and video department**, Cankarjev dom, Trg republike, Ljubljana 1000, Slovenia (Jelka Stergel)
- **Arhiv republike Slovenije** (Archive of the Republic of Slovenia) [video / film]
- **Slovenska kinoteka** (Slovenian Cinematheque, contact: Silvan Furlan) [video / film]
- **Filmski sklad Slovenije** (Slovenian Film Fund, contact: Nerina Kocijancic) [video / film]