EXCEPTION HANDLING

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Exception Handling

This year's graduation show of the *Master of Media Design and Communication* Programme at the *Piet Zwart Institute* brings together the previously distinct disciplines of Networked and Lens-Based digital media and presents work across an expanded range of disciplines.

To reflect this new breadth of media practice within the department, this year's graduation show is an ambitious co-operation between *TENT*, *V2_Institute for the Unstable Media* and *WORM*: showcasing work ranging from a triptych of short films, to radio broadcasts of encrypted narrative, to steam-powered analogue 'holograms' – with many other media-hybrids in between.

> *The title of the show, 'Exception Handling', is a term for a particular procedure in writing computer code. Wikipedia defines it as: "The process of responding to the occurrence, during computation, of exceptions – anomalous or exceptional situations requiring special processing – often changing the normal flow of program execution".*

It is this recognition of the anomalous and exceptional, and the devising of a 'special processing' that has become the theme that threads through the work of the artists exhibited.

The range of the work is wide in terms of formal and technical approach, but it shares a commitment to a critical approach to the languages of the media we use every day. In each case, the artists seek to create a media language that allows situations (ranging from the most personal and intimate to the most widely political) to be researched, explored and embodied in a media object that addresses the uniqueness of the topic. These projects all seek to "change the normal flow of program execution," and avoid mirroring the deafening barrage of cliché that forms our media landscape.

> The exhibition is spread across three of Rotterdam's most important cultural institutions, and the work selected by curator *Willie Stehouwer* for exhibition in each space reflects the emphasis of interest of each of these institutions: *TENT*, *V2_Institute for the Unstable Media* and *WORM*.

The work exhibited in *TENT* asks the viewer to engage with meanings primarily through the image, exploring the boundaries of fiction and fact, and asking: what stories do we tell ourselves, and how do we image those narratives?

Certain projects focus intently on looking, and on the possibility of seeing more deeply. With his observational video portrait *De Huid Voelt (Skin Feels)*, *Daan Bunnik* observes the mortality of his parents with unflinching eyes. In her work *Framed Memory*, *Loes van Dorp* creates drawn animation on location to explore the memories of a particular space. *In I'm Already Falling Apart and I Haven't even Started the Video Yet*, *Laura Macchini* creates an installation in which viewers confront their own ambivalence as they watch confessional You Tube videos. *Sebastian Cimpean's [re]describe* re-invents the traditional concerns of drawing, allowing us glimpses of the recognisable amidst an array of abstract images sourced, manipulated and generated directly from physical spaces.

Some of the projects consciously re-invent traditional narratives as well as iconographies. *Amy Suo Wu's Mood Radar* combines traditions of fortune telling and weather forecasting to make a very idiosyncratic prediction of how you will experience the weather tomorrow. In the installation *The ma(n)chinery*, *Luis Soldvilla* creates a traditional symphony film exploring the intricate beauty of both mechanical and digital assembly lines of many different scales and periods. *Zhang Yan* explores the Five Elements philosophy, to create *A Recipe of Harmony*. She creates an animated meal, the elements of which represent Love, Regeneration, Peace, and Balance. *Inge Hoonte* combines two site-specific projects that explore transitory space through re-invention of the travelogue: *Under/Up the Stairs* investigates the in-between nature of staircases, while *A Voyage of Discovery*' is a factional travelogue of her journey from the fictional places Philosophical Starting Port to the Island of Confirmation.

In *V2_Institute for the Unstable Media*, the work focuses on the underlying mechanisms by which we transmit image, sound and meaning: technologies, codes, and visual grammars.

Mirjam Dissel's In My Mind's Eye is a machine that allows the user to automatically and effortlessly make personal associations between images and create a playable card game. *Tomás Navarro's True Hologram* is a self-invented device that projects a photorealistic 3D volume in a column of cold mist. *Quinten Swagerman's Pistitrope* is an interactive re-interpretation of the zoetrope, an early 19th century optical toy. *Lieven Van Speybroeck's Word in Process* creates a machine that allows the user to produce texts using voice, time, feet movement and keystroke pressure as forms of expression, much in the same way one would play the piano. *Lena Müller's* documentation film of her research *Languages of Film and Theatre* explores how cinematic principles and the conventions of theatre can meet and influence each other. *Fako Berkers' WWWonopo.ly* is a re-invention of Monopoly that playfully demonstrates how transparent our personalities have become online; the players are encouraged to approach privacy as true Monopoly capitalists, making as much money as possible from other people's privacy.

The work presented at *WORM* fittingly emphasises the performative in a 'cabaret' evening of presentations that explore game-playing, theatrical self-presentation and the encryption of secrets.

Danny van der Kleij will demonstrate an Internet-based radio station where listeners are enticed to decode the transmitted material and unravel the mysteries and ways of communication of a <u>Radio Undesignated</u>. *Laurier Rochon* will present the performance <u>How to run an authoritarian state in the digital era</u>, focusing on all the best tips and tricks to keep control of your population using the Internet; it's an easy-to-follow, step-by-step guide highlighting all the best practices of what dictators should do in difficult situations. The cabaret evening also features two animation films: *François Grumelin-Sohn's* <u>What is Dead May never Die</u> dramatises the nostalgic lure of outdated technology, while <u>How I met Napoleon</u> by *Laura Sicouri* is a satirical mashup of re-invented children's cartoons.

And finally, an event that can perhaps tie the three spaces and threads of work together: *Dušan Barok* will present in *TENT* 'A Public Discussion About Personal Collecting And Media Archiving' (as well as collaborative production of art history) to launch his <u>Monoskop Library</u> (<u>http://monoskop.org</u>), a public resource for new histories of media culture.

As a department, we are enormously proud of the research work of our graduating students. It has been a privilege to travel alongside their remarkably various paths of enquiry. And we believe their work honours the aims and intentions of the expanded programme: to critically explore the complexities of our contemporary media landscape, and to make work that is sensitive to "exceptions – anomalous or exceptional situations requiring special processing".

Over the years I have collected approximately 100 gigabytes of experimental films, video art, electroacoustic music, scanned versions of computer-aided paintings, graphics, prints, and numerous publications covering the development of media arts and media culture. I have focused primarily on those works which I found to be relevant, but not appropriately represented in the canon of art history. Obviously, this collection is only the tip of the iceberg, as there are many more such treasures in the private archives of other collectors. After being asked so many times to share a film or a recording, I decided to share them all. How come?

Almost a decade ago, I was a member of a media lab in Bratislava, Slovakia. We organised free software workshops, evenings of media theory, a new-media culture festival, street projects, hardware recycling, and so on. The niche culture we belonged to was generally regarded as 'new media'. Our main struggle was with the limited size of the audience we could reach. Recurring questions included: is 'new media' really so new, if computers have been around since the Second World War? Why does mankind need noise music? What makes signal processing into 'art'? Interdisciplinarity and the international networks which we were a part of, were not enough to legitimise our work. It was mainly this frustration which led me to dig deeper into the past, and to trace the origins of 'new media' culture, all the way back to before it was 'new'. In order to document this process I set up a Wiki website, 'Monoskop', which gradually came to be known as an independent resource for research in media arts and culture.

In principle, all content on the website is created openly and collaboratively. Anyone is welcome to edit and add new information – similarly to Wikipedia, except that 'Monoskop' is primarily focused on media culture. In the past eight years it has expanded, both in size and in level of detail, and is now structured into various themes and sub-categories. 'Monoskop' pages now cover a wide variety of subjects: biographies, records of events, academic programmes, cultural servers, mailing lists, etc. 'Monoskop' focuses on digital cultures which have emerged from local and international grassroots networks (FLOSS, tactical media, open spectrum) but also from academies (digital humanities, software studies) and even corporations (social media), as well as those that were 'born digital' (surf clubs). Monoskop is unique in its particular focus on local scenes, mapped in city entries spanning the last two decades or so. Other pages, catalogued by country of origin, explore in more detail the history – following the trails and pinpointing the intersections of art and technology since the 1910s.

As I was compiling bibliographies, I realised I could only find literature covering relatively small sections of this field. This led me, in collaboration with Tomáš Kovács, to launch a side project inspired by music blog culture: 'Monoskop/log', a place where one can find electronic versions of books, journals, catalogues and essays related to media culture. It took me some time to realise that, of the nearly 2,000 publications on the blog, only a small fraction dealt specifically with media culture in central and eastern Europe. I also noticed that the media departments in academies and universities tend to focus on a mix of American and local national discourse, and thus lack a perspective focused on the region as a whole. So I created on the Wiki a new page (which may also be considered as an entity in its own right), a kind of entry gate focusing on central and eastern Europe.

However, one thing missing here is the artworks themselves. This is mainly due to the original decision not to get involved too deeply in copyright issues for the Wiki. So all the gifts, CDs, DVDs, all the files scraped from websites, private torrents, and closed academic archives, which I had collected in the course of my research, ended up being locked on my hard drives. But the experience, and the positive feedback Monoskop/log has received from students, teachers, and even authors who found their works online, finally convinced me that it does make sense to share it. Which brings me back to the collection I mentioned at the beginning. How to make it public?

After discussing the idea for several months, three essential goals for the collection became clear: reaching the widest possible audience (including researchers); involving more people in sharing their rare content; and maintaining public access. Rather than attempting to create some grand historical narrative interweaving the content, the goal is instead to provide quotable online resources and to unlock these resources, thus helping other researchers to produce alternative art histories. Although there are thousands of different databases and archives with advanced search options, people looking for content (including researchers) tend to simply search Google's database. Therefore, for the collection to reach people, it must be indexed by search bots.
Let's see if you can find it...

Offline

facebook
SHARES

For an amount of $ 100

Card must be turned this side
up if property is offline

SHARES
FACEBOOK

Ad.inc. without tracking	$ 16
« With 1 data storage	80
« « 2 data storages	220
« « 3 data storages	600
« « 4 data storages	800
« « DATA CENTER	1000

If a player owns all the securities of any Web2.0
platform, the advertisement income is doubled
on unimproved securities of that platform

Price of a data storage	$ 100
Price of a data center	$ 100
	plus 4 data storages

Offline value:
$ 100

Offline

flickr
BONDS

For an amount of $ 30

Card must be turned this side
up if property is offline

BONDS
FLICKR

Ad.inc. without tracking	$ 2
« With 1 data storage	10
« « 2 data storages	30
« « 3 data storages	90
« « 4 data storages	160
« « DATA CENTER	250

If a player owns all the securities of any Web2.0
platform, the advertisement income is doubled
on unimproved securities of that platform

Price of a data storage	$ 50
Price of a data center	$ 50
	plus 4 data storages

Offline value:
$ 30

Offline

Gmail
DERIVATES

For an amount of $ 110

Card must be turned this side
up if property is offline

DERIVATES
GMAIL

Ad.inc. without tracking	$ 18
« With 1 data storage	90
« « 2 data storages	250
« « 3 data storages	700
« « 4 data storages	875
« « DATA CENTER	1050

If a player owns all the securities of any Web2.0
platform, the advertisement income is doubled
on unimproved securities of that platform

Price of a data storage	$ 150
Price of a data center	$ 150
	plus 4 data storages

Offline value:
$ 110

Offline

Google
BONDS

For an amount of $ 175

Card must be turned this side
up if property is offline

BONDS
GOOGLE

Ad.inc. without tracking	$ 35
« With 1 data storage	175
« « 2 data storages	500
« « 3 data storages	1100
« « 4 data storages	1300
« « DATA CENTER	1500

If a player owns all the securities of any Web2.0
platform, the advertisement income is doubled
on unimproved securities of that platform

Price of a data storage	$ 200
Price of a data center	$ 200
	plus 4 data storages

Offline value:
$ 175

Offline

Windows Live
Hotmail
SHARES

For an amount of $ 140

Card must be turned this side
up if property is offline

SHARES
HOTMAIL

Ad.inc. without tracking	$ 24
« With 1 data storage	120
« « 2 data storages	360
« « 3 data storages	850
« « 4 data storages	1025
« « DATA CENTER	1200

If a player owns all the securities of any Web2.0
platform, the advertisement income is doubled
on unimproved securities of that platform

Price of a data storage	$ 150
Price of a data center	$ 150
	plus 4 data storages

Offline value:
$ 140

Offline

T··Mobile·
PROVIDER

For an amount of $ 100

Card must be turned this side
up if property is offline

PROVIDER
« T-MOBILE »

Income	$ 25
2 Providers owned	50
3 « «	100
4 « «	200

Offline value $ 100

Offline

twitter
SHARES

For an amount of $ 80

Card must be turned this side
up if property is offline

SHARES
TWITTER

Ad.inc. without tracking	$ 12
« With 1 data storage	60
« « 2 data storages	180
« « 3 data storages	500
« « 4 data storages	700
« « DATA CENTER	900

If a player owns all the securities of any Web2.0
platform, the advertisement income is doubled
on unimproved securities of that platform

Price of a data storage	$ 100
Price of a data center	$ 100
	plus 4 data storages

Offline value:
$ 80

Offline

YAHOO!
DERIVATES

For an amount of $ 150

Card must be turned this side
up if property is offline

DERIVATES
YAHOO

Ad.inc. without tracking	$ 26
« With 1 data storage	130
« « 2 data storages	390
« « 3 data storages	900
« « 4 data storages	1100
« « DATA/CENTER	1275

If a player owns all the securities of any Web2.0
platform, the advertisement income is doubled
on unimproved securities of that platform

Price of a data storage	$ 200
Price of a data center	$ 200
	plus 4 data storages

Offline value:
$ 150

Offline

You Tube
SHARES

For an amount of $ 60

Card must be turned this side
up if property is offline

SHARES
YOUTUBE

Ad.inc. without tracking	$ 8
« With 1 data storage	40
« « 2 data storages	100
« « 3 data storages	300
« « 4 data storages	450
« « DATA CENTER	600

If a player owns all the securities of any Web2.0
platform, the advertisement income is doubled
on unimproved securities of that platform

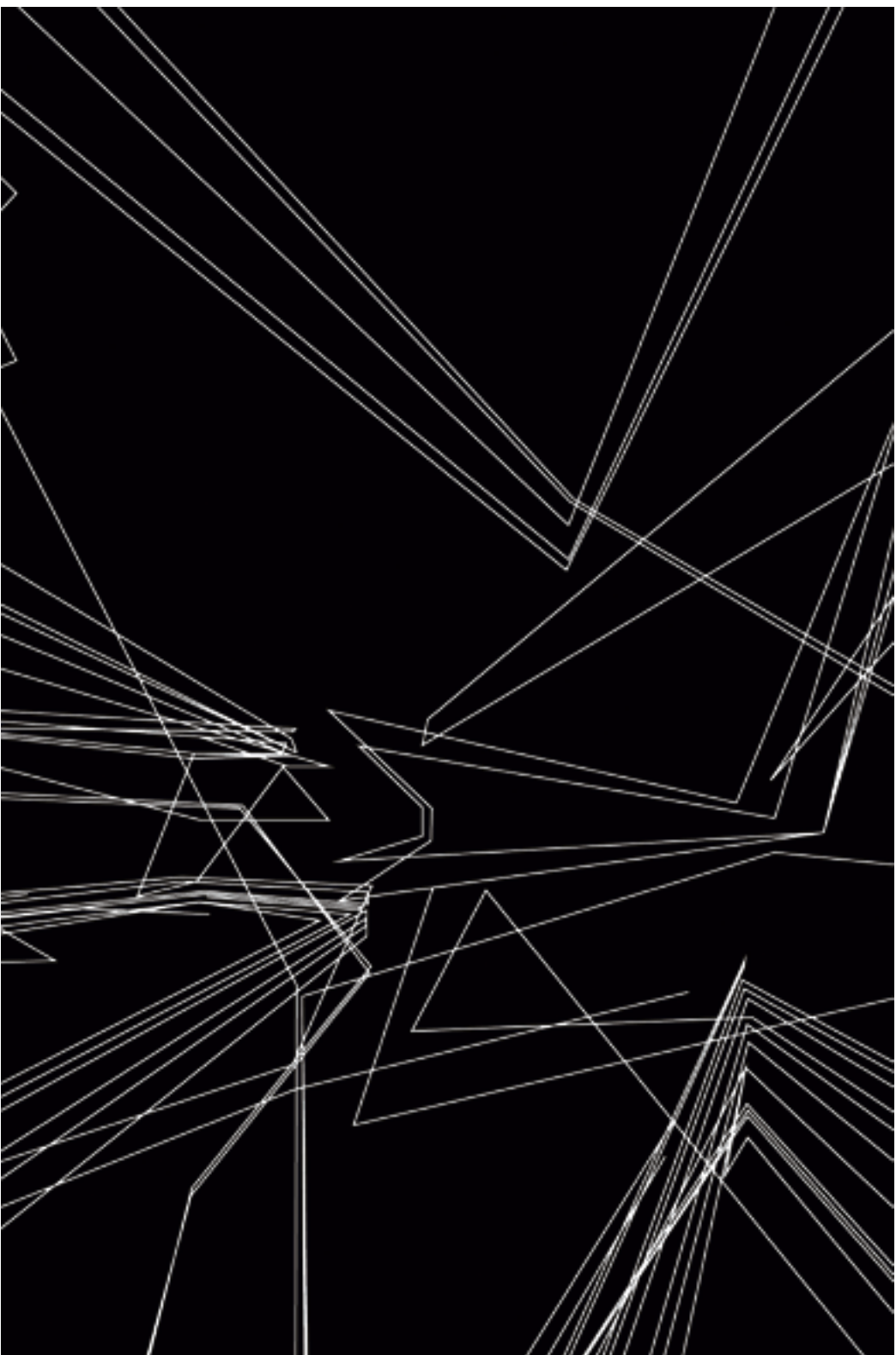| Price of a data storage | $ 50 |
| Price of a data center | $ 50 |
| | plus 4 data storages |

Offline value:
$ 60

Daan Bunnik

De Huid Voelt

(re)describe

Mirjam Dissel

In My Mind's Eye

title: _____

title: _____

title: _____

title: _____

François Grumelin-Sohn

Framed Memory

A
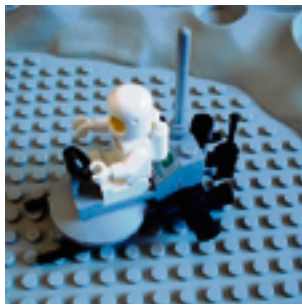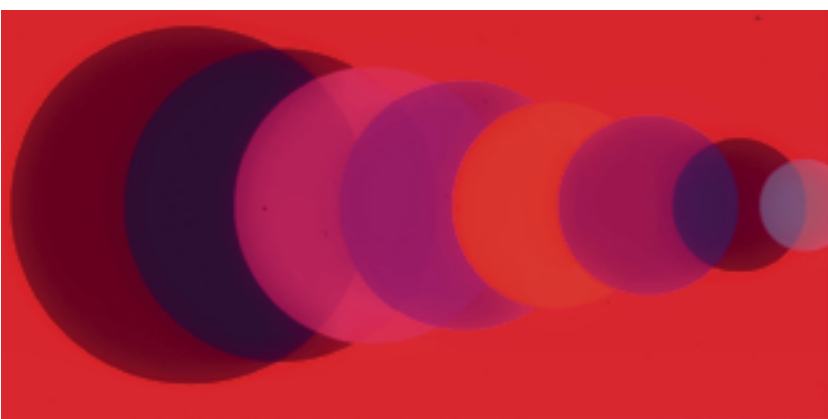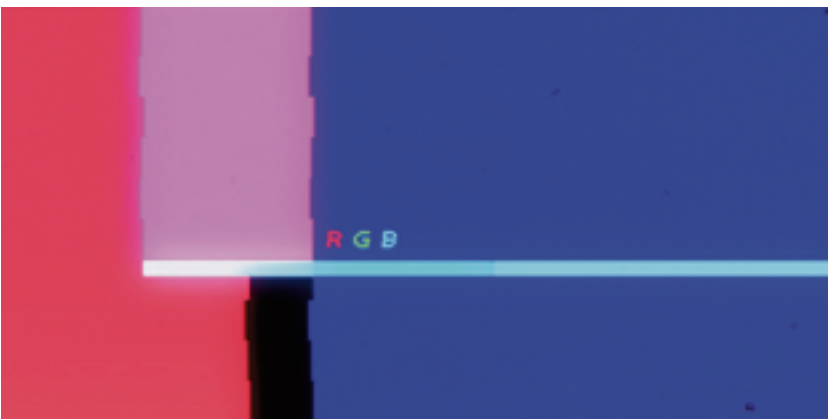
VOYAGE OF DISCOVERY

TO THE

COAST OF CLARITY,

AND

ROUND THE MIND;

In which the Bay of Questions has been carefully examined
and accurately surveyed

UNDERTAKEN

Principally with a View to ascertain the existence of any
NAVIGABLE COMMUNICATION between the

Philosophical Starting Port and Coast of Clarity;

AND PERFORMED IN THE YEARS

1014, 1134, 1577, 1702, 1948, 1953, 1958, 1976, 1983, AND 2012

IN THE

HMS PROJECT

UNDER THE COMMAND OF

KYBERNETES, THE STEERSMAN.

Dedicated, by Permission, to EIJBERT HERMANUS.

A NEW EDITION, WITH CORRECTIONS

VOL. I.

—•✳•—

Danny van der Kleij

Radio undesignated

00:24,663 — 00:35,259
I've been severely depressed lately,

I don't really know why …

00:42,381 — 00:52,515

I haven't had the will to live

– I don't know if it's the addiction –
the addiction probably plays a big role in it.

01:07,731 — 01:19,128
The reason why I use is that I just don't care,   I don't care if I use.

02:07,593 — 02:40,894
It's just really difficult right now:
although in some of my videos

I might seem like I'm happy –

I'm hiding it,   I'm really hiding it […]
                                 It probably shows.

02:43,263 — 03:14,828
          Lately all I've been able to eat
          is cereal […] corn flakes with
          milk, maybe some fruits,
          like peaches and cherries,
          grapes, stuff like that.

03:34,715 — 04:01,907
They took my husband away from me.   my husband got deported […]

and now
one of my my best friends is in jail right now.

                                        I have NO ONE
I really don't hang out with anyone right now.

04:14,740 — 04:20,259
I feel very nervous around people,
I should be on medications   but my ‹inaudible› is not covering it
                                    because I'm "restricted".

04:46,451 — 04:58,175
          All my life I've been on medication,
          I've been on anything.   Anything from *prozac*,
                                                     to *lythium*.

05:16,115 — 05:30,879
          I don't have bipolar,   I have borderline personality disorder.

                                         I've been feeling like cutting myself,
                                         but I stopped that.

06:22,548 — 06:38,269
The new psychiatrist that I go to prescribed me *pristiq*
with a combination of *clonopine* […] and *ambion* for sleep.

08:09,189 — 08:16,672

                                        I really don't know
                                        what to do with myself.

08:16,672 — 08:20,504
          I just came here to kinda …   vlog …   and I don't know.

08:45,759 — 08:58,272
I hope all is well with everyone and uhm …
I hope everyone Is feeling   a lot a lot a lot better   than I am.

I'll talk to you guys soon, bye.

Tomás Navarro

True Hologram

EXCEPTION HANDLING
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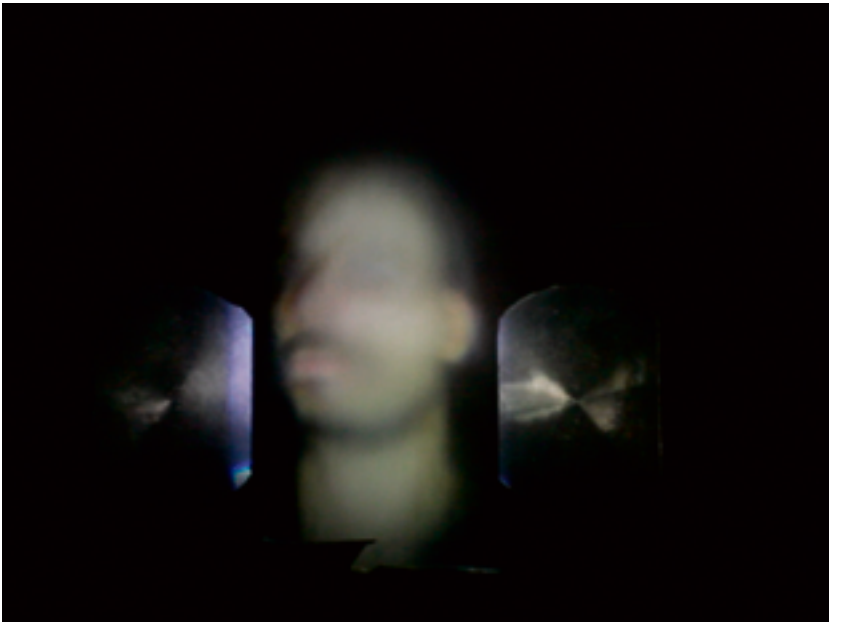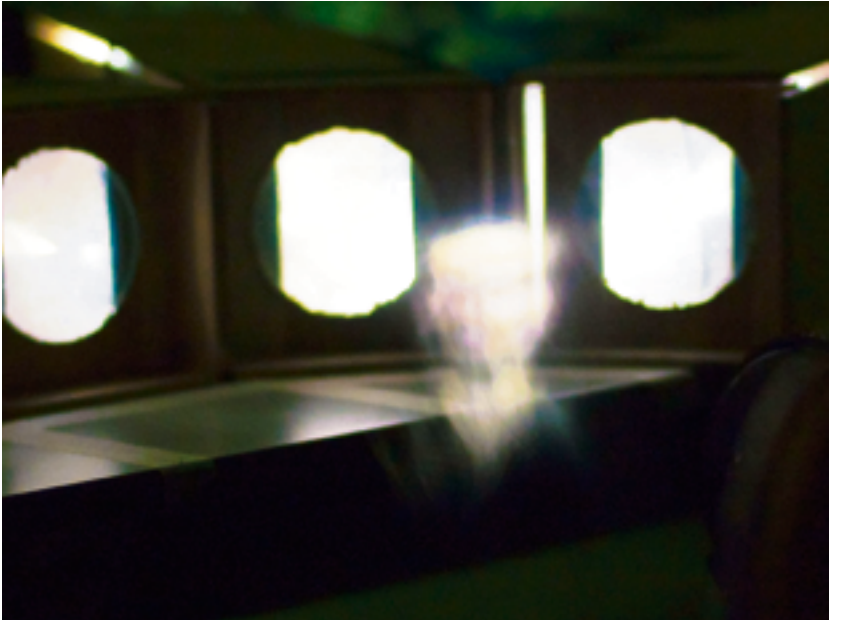
THE DICTATOR'S
PRACTICAL INTERNET GUIDE
TO POWER RETENTION

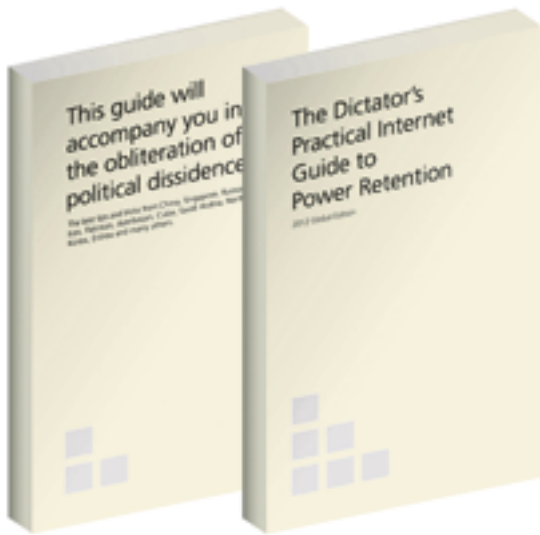THE DICTATOR'S PRACTICAL INTERNET GUIDE TO POWER RETENTION will provide leaders of authoritarian, autocratic, theocratic, totalitarian and other single-leader or single-party regimes with a basic set of guidelines on how to use the Internet in order to retain the most power for the longest possible time.

The best way to achieve this is to never have your authority contested. This guide will accompany you in the obliteration of political dissidence. By having everyone agree with you, or having people believe that everyone agrees with you, your stay at the top will be long and prosperous.

Since non-democratic regimes come in incredibly varied flavours, some of the formulated recommendations will be of greater relevance for some dictators than for others, depending on a long list of factors pertaining to the state you rule. Generally, states with higher economic growth rates have easier choices to make. This guide will attempt to cover as much ground as possible, but aims first and foremost to offer general advice.

Today's non-democratic states use merely a fraction of the Internet's capabilities when it comes to controlling their population. This can be partly attributed to the effectiveness of traditional repressive techniques, the misguided belief that technology has inherent democratic properties, or the lack of interest in developing a tech culture. Leaders of non-democratic states need to change their mindsets and better adapt to this new landscape overflowing with opportunities. As you will see, some of these are not without risks, but the rewards to be reaped are immense and the possibilities nearly endless.

Contrary to popular belief, technological development does not automatically translate into more democratic institutions. Many authoritarian countries which have experienced steady or rapid degrees of ICT diffusion have remained authoritarian, such as Brunei, Eritrea, Gambia, Iran, Jordan, Morocco, Oman and Russia. This guide aims to distil common threads and useful practices in order to emulate the success which some of these states have achieved.
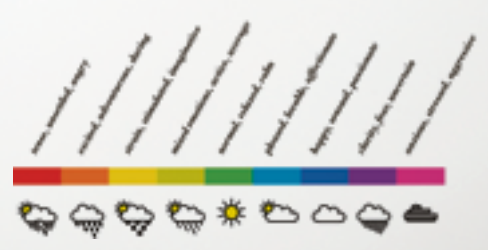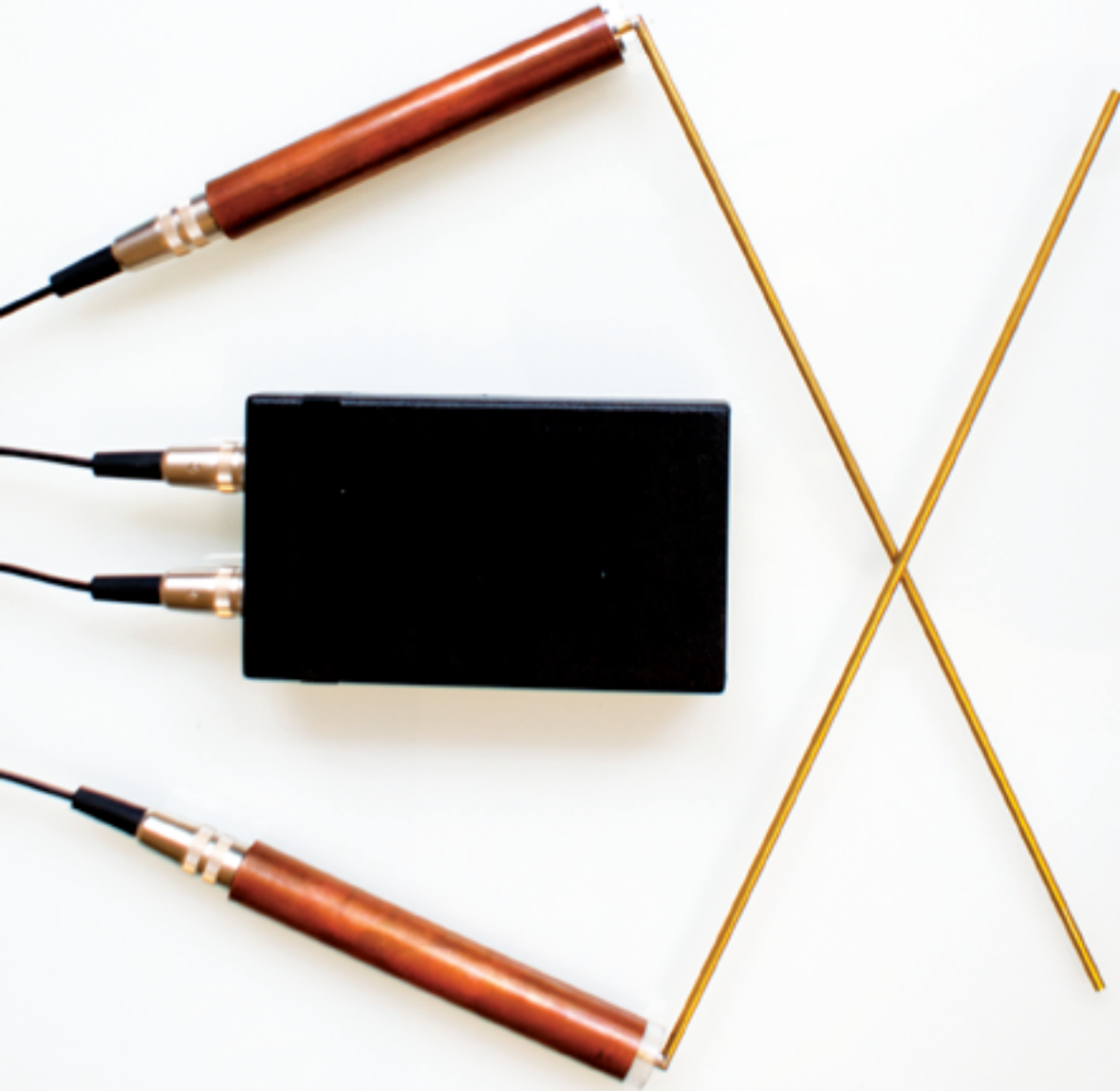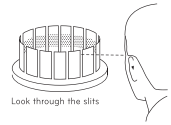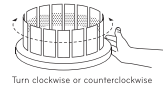
Luis Soldevilla

The Ma(n)chinery

Quinten Swagerman

Pistitrope

Zhang Yan

A Recipe of Harmony
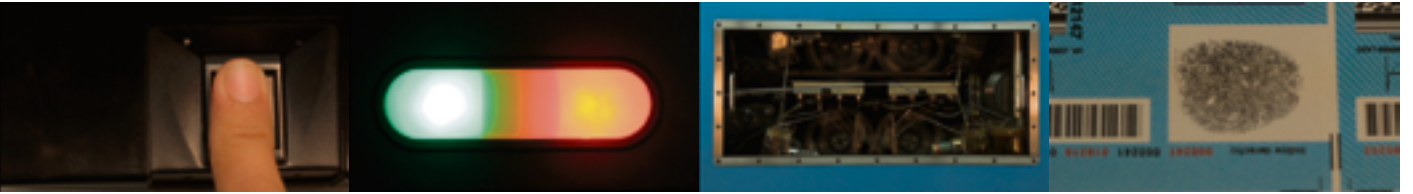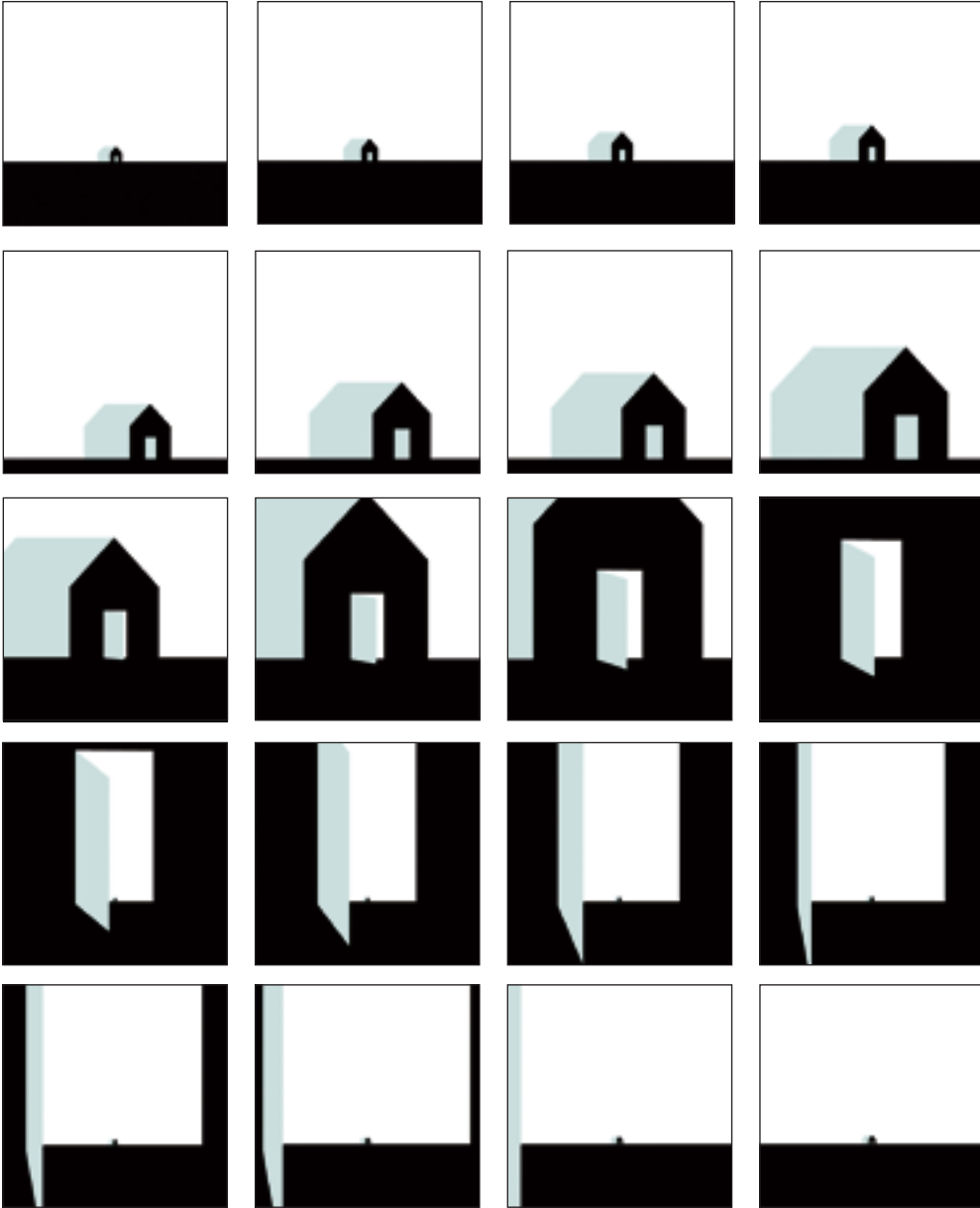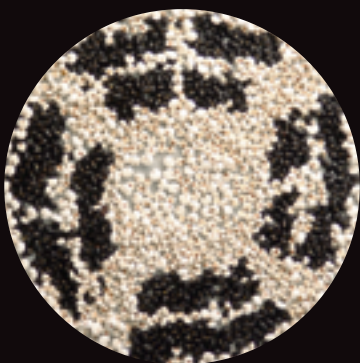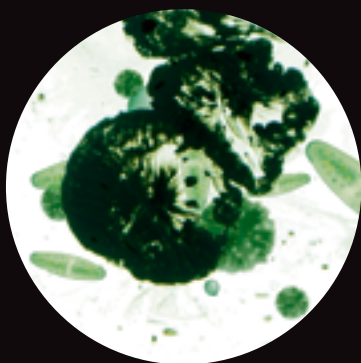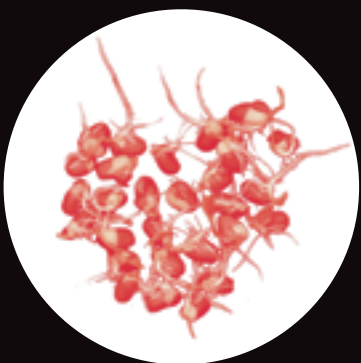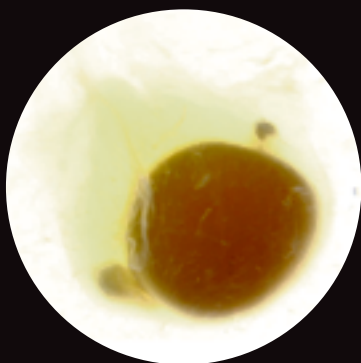
Dušan Barok (sk)
Monoskop Library

page 6

Dušan Barok is an artist and cultural activist engaged in critical practice in the fields of software, art, and theory. His work approaches software as an unreliable agent of social change, a cultural artefact – vital for the redistribution of power and knowledge, yet vulnerable to assimilation by the desperate forces of status quo.

'Monoskop Library' is a public resource for new histories of media culture. The online archive includes experimental films, video art, electroacoustic music, computer art, graphics and prints, as well as numerous publications covering the development of media arts and media culture from their pre-history up until the last decade. It focuses primarily on those works, which – despite their historical significance – are not part of the canon of art history, and would otherwise be destined to remain out of general reach for many years to come. 'Monoskop Library' operates at the intersection between digitalisation of cultural heritage, personal collecting, media archiving, file sharing and collaborative production of art history.

http://monoskop.org

Fako Berkers (nl)
WWWonopo.ly

page 7

Fako Berkers is a Dutch media artist and performer who explores the workings of his body (through martial arts) and his computer (through programming). His work reveals things which normally remain hidden, ranging from subconscious behaviour to the functioning of algorithms and hidden patterns in data sets and society. Fako makes these things tangible, so that the audience may interact and become familiar with them.

'WWWonopo.ly' is a mostly analogue game based on the classic board game Monopoly. All the streets in the original game have been replaced with Internet platforms such as Facebook, YouTube and Twitter. A player who draws a 'chance' or 'community chest' card during the game scans it, just as one might scan any contactless smart card such as those used for public transportation. The screen near the game board then displays the text on the card (a humorous anecdote about online privacy) as well as a website with the news item upon which the anecdote was based. The game's website visits are of course tracked by various companies, just as everyone's website visits are tracked. At the end of the game, the system generates a print-out listing the companies which have been tracking the game.

  People enjoy social media, without properly assessing the risks involved. 'WWWonopo.ly' aims to make these risks visible and tangible, in a way that is playful and humorous as well as confronting.

http://www.fakoberkers.nl

Daan Bunnik (nl)
De Huid Voelt

page 8

Daan Bunnik is a Dutch filmmaker with a background in film theory. During his B.A. studies he learned the art of film making, and discovered that the only way to enjoy life is to be creative. His work derives from observations he makes in daily life. While making an observation, he tries to analyse his own thoughts and emotions during the process of observation, and from this he creates his work.

In this observational video portrait, Daan Bunnik addresses his changing perception of his family. He depicts his struggle in observing the aging bodies of his parents, his fear of entering his old neighbourhood park at night, and his attempts to leave his hometown behind. In this project, he uses an intimate and poetic voice to express the difficulties of simultaneously letting go and holding on to the environment one has grown up in.

Sebastian Cimpean (ro, ca)
(re)describe

page 9

Sebastian has been endowed – by Uncle Nature – with a capacity for distinguishing between the forest and its constituent components, the trees. He is a precocious manipulator of things abstract, with an avid interest in the extraterrestrial phenomena that manifest themselves inside the machine he calls "his unpretentious world". But this is not entirely true; when asked to comment on his recent preoccupation, "composite tracing", his reply was endlessly inconclusive: "no comment". The man is idiosyncratic, obsessed and perfectly determined to impeach all things attempted and created "for the sake of the unobstructed perpetuation of kitsch".

'(re)describe' is an audio-visual immersive installation that focuses on re-drawing physical spaces. This visualisation, displayed on a 270-degree screen surrounding the audience, presents glimpses of the recognisable amidst an array of abstract images – sourced, generated and manipulated from physical spaces.

  The 270-degree screen encloses the audience within a new, unknown and undefined space, a space that is continuously changing and evolving as guided by the projections. As a whole, the project explores the effects of the manipulation and visualisation of virtual and physical spaces on the audience's perception.

http://fivethreeeight.net

Mirjam Dissel (nl)
In My Mind's Eye

page 10

Mirjam Dissel is a Dutch artist who considers herself unbound to any particular medium. Combining theory, design and code, she intersects individual fantasy and imagination, in parallel

with collaborative collections. The notion of choice plays a key role in her projects; another subject for her playful investigation is the balance between technology and manual labour. Previous projects have focused on the alteration of memory, image association, and participatory narratives.

'In My Mind's Eye' is a machine which allows the user to automatically and effortlessly create personal associations between images. The collection of associations can then be printed as a playable card game. The project aims to collect different types of results, based on personal experiences or the subjective interpretations of public events. The project also allows the users to compare and exchange their decks of cards and the meanings associated with them.

http://www.mirjamdissel.com

Loes van Dorp (NL)
Framed Memory

page 11

In her work, Loes van Dorp playfully experiments with space and time: how to show different times and different worlds in one single image? Her recent projects demonstrate how memory is something we always carry with us, and how a space can reveal these memories. Her work combines drawings, animation and film in order to playfully examine the unreliable nature of our memories.

The short animation film 'Framed Memory' visualises how a women deals with old memories, upon returning to her childhood house after the death of her father. While she is cleaning the house, we see how she is confronted with negative memories. At first she is unaware of them; later she attempts to rid herself of them by walking away; eventually she can no longer avoid the confrontation, which results in a destructive panic attack.

After a moment of contemplation, she is confronted with a new memory. She tries to fight it, before finally deciding to allow herself to confront this memory. This time, she finds a pleasant memory which she can keep.

http://vimeo.com/loesvandorp

François Grumelin-Sohn (FR)
What is Dead May Never Die

page 12

Also known as Kadavre Exquis, François Grumelin-Sohn studied graphic design before working on his first animation films during his B.A. in Paris. This film is the 5th short film he has directed. While making films, François Grumelin-Sohn also experiments with various techniques and styles, and how they can be mixed together: photography, music, graphic design, illustration, fine art, and live-action video.

'What is dead may never die' is an exploration of vintage motion graphics. It revisits the codes of classical animation through various examples and an ABC of fake commercials. It presents itself as a modern essay in animation, rein-

venting and mixing techniques and references, such as mom & pop advertisement, contemporary art, and animation.

This film is essentially an experiment, seeking the right balance between what is old and what is modern, and aims to demonstrate that computers can be used in a spirit similar to that of the 'good old classics'. Welcome to this wistful journey into a world that is not anymore, emphasising the primary importance of graphics.

http://kadavrexquis.com

Inge Hoonte (NL)
Under/Up the Stairs – A Voyage of Discovery

page 13

Inge Hoonte is a writer and a performance, video and sound artist with an interest in how privacy, identity, and behavioural routines shape the tension between reaching out and keeping one's distance in interpersonal communication and physicality. Her work tends to be intimate, layered and ambiguous, leaving space for the audience to insert themselves and discover new connections between fragments.

It's about the journey, not the destination. During the past year, the improvisational aspect of my practice has enabled me to connect two projects that have constantly been in flux, both adapting to and defining their surroundings.

'Under/Up the Stairs' investigates the in-between nature of staircases, aiming to frame and connect these transitory spaces and the people present. The project features a sound installation of recorded footsteps, a set of virtual staircases to ascend and fall down, and personal weather predictions taking place in closets connected through Skype. http://ihoonte.hotglue.me/underupthestairs

'A Voyage of Discovery' is the factional travelogue of my journey from the Philosophical Starting Port to the Island of Confirmation, and round the expansive realms of the Mind. Captain Kybernetes, my childhood friend and excellent steersman of the HMS Project, accompanied me to previously known and unexplored locations where I could converse with various knowledgeable creatures.

http://ihoonte.hotglue.me/underupthestairs

Danny van der Kleij (NL)
Radio undesignated

page 14

Danny van der Kleij is a Dutch media artist with a background in sound and interactive media. His current work revolves mainly around the role of sound in encryption and radio, and how these have been used by the military as well as pirate radio broadcasters. In this context, his main interest lies in taking something as invisible as the waves of a radio broadcast, or something as opaque as encryption, and making it visible.

An internet radio station where the secluded utopian nature of the radio broadcast is seen through the medium of audible codes; at certain specific intervals, the radio station will broadcast several methods of audible coding during a radio

show. This show contains a collage of sound fragments – pieces of spoken code which form a URL or a sequence of musical notes, which in turn form an encryption key; or even Morse codes broadcasting hints as to where another code should be placed.

At other times, the station may broadcast only a single code, the remnants of a live show, or music that contains a hidden or encrypted message. Listeners are invited to decode the transmitted material and unravel the mysteries of a 'Radio Undesignated'.Pieces of the story and other bits of information are scattered across the Internet and other media, with the radio station as a central hub.

http://undesignated.fm

Laura Macchini (IT)
I'm already falling apart and I haven't even started the video yet

page 15

Laura Macchini is an Italian artist and freelance programmer based in Rotterdam. Her current work and research explore the roots of confessional culture in media, and the economical implications of a surveillance-based society. Her projects take the form of interactive installations, immersive environments in which video, audio, and interactivity offer the space to explore the role of the community in everyday interactions. Previous works have dealt with the environmental impact of food, feminism, and emotional numbness in media.

'I'm already falling apart and I haven't even started the video yet' revolves around confessional YouTube videos. The videos I use deal with topics such as sexual abuse, sex-change operations, cancer, drug-related problems, alcoholism, eating disorders, loss of a loved one, etc. The project itself consists of a mashup of videos: a series of playlists, streaming from YouTube, that will be influenced by the audience's behaviour. Different playlists refer to the nature of the information given by the protagonists of the videos: there is an 'introduction' level, in which people greet their audience, stating their name for example. Other levels refer to the kind of 'intimacy' that would be required to discuss a certain subject in a generic relationship.

The goal of my installation is to explore the patterns of confession in video blogs, and to create multiple environments for the visitor to experience these videos in different ways.

http://chim3.com

Lena Müller (DE)

Languages of Film and Theatre

page 16

Lena Müller is a theatre designer who has worked in the Netherlands, Belgium and Germany. Her designs for live performances often incorporate film and video. Lena Müller's research at the Piet Zwart Institute inspired the set designs for three theatre productions: Harold Pinter's The Birthday Party; Country

Without Words by Dea Loher, and the set and video design for Henrik Ibsen's Little Eyolf. (All three productions were shown at the Nationale Toneel in The Hague).

"For the graduation show, I have made a short film-document illustrating how my engagement with the medium of film has influenced my work as a theatre designer. During my studies at the Piet Zwart Institute, I have completed three theatrical designs. Each project is a reflection on the nature of the frame and the cinema screen, merging their properties within the perspectives of the theatrical space. Each of these projects has approached the presence of the screen in a different manner.

The first, a production of Harold Pinter's The Birthday Party (directed by Susanne Kennedy), creates the illusion of a television screen, by putting the actors inside a framed rectangular box within a greater, darkened space. The second project was Dea Loher's Land Without Words (directed by Jaap Spijkers). This time, an actor moves before and behind an actual semi-transparent screen, similar to a canvas for painting. By placing the screen diagonally, and making it larger than any audience member can take in at one glance, the design creates an experience of depth. The last project, Susanne Kennedy's version of Henrik Ibsen's Little Eyolf, is the only one in which images are projected into the design. This design fuses elements from the previous two projects. A gauze screen separates the actors from the audience; sometimes this screen forms a barrier upon which text is projected; sometimes, when the space in which the actors are performing is illuminated, it offers a window into their claustrophobic world. In the back of the space there is a second screen where blown-up images from medical films (microbes and x-rays) alternate with images of clouds, presenting the elemental aspects of the characters' experience.

Though I have previously used elements from film and video, these three works together form a triptych or trilogy, a way of taking the ideas and practices explored during the Masters programme at the Piet Zwart Institute and making them my own."

http://www.lenamueller.info/#new

Tomás Navarro (ES, IT)
True Hologram

page 17

Tomas Navarro is a Spanish media artist with a background in Fine Arts and videography. His work focuses on an ongoing research of self-invented resources and a re-assembly of technologies, aiming for a discursive route between the past and future of photographic/cinematic language; a space anchored in epistemological achievements through a personal experience which in the end makes the process incontrovertible, as it gene-rates its own substance.

'True Hologram' is a lens-based 3D display that projects a photorealistic volume in a column of cold mist. The device gathers DIY methodologies and re-adapted technology in order to create a floating volume formed only by cast light, lenses, photographic transparencies and a smoke-saturated medium.

The understanding of the praxis came from circumnavigation and bricolage; True Hologram is therefore anchored in a research process, which finally aims toward a binomial thesis:

1. The projected image functions as laser holography: it shows multiple angles of a subject, depending of the point of view of the audience.
2. The source image is a photographic slide with depth-mask properties, used to project an illusion of volume through multiple focal planes.

True Hologram not only describes behaviours of physics but also definitions of art/media, as its main characteristic is the expression of a tautological artwork.

The project is characterised by the theoretical research of the stand-alone 360-projection hologram avoiding any solid surface of projection, the development of the necessary technology, and the final execution as an intuitive and artistic avant-garde of the visual culture of our near future.

http://aspecialperson.com

Laurier Rochon (CA)
THE DICTATOR'S PRACTICAL INTERNET GUIDE TO POWER RETENTION

page 20

Laurier produces work in which the technological, political and social spheres collide. He usually writes – sometimes text, sometimes code – to express his general scepticism towards the current state of affairs.

It's everybody's dream to rule a repressive state, but how can this be done in the digital era? This 20-minute presentation focuses on all the best tips and tricks for keeping control of your population using the Internet. It's an easy-to-follow, step-by-step guide highlighting all the best practices of what dictators should do in difficult situations. It will accompany you in the obliteration of political dissidence. By having everyone agree with you, or having people believe that everyone else agrees with you, your stay at the top will be long and prosperous.

How can your government circumvent security? How can it kill anonymity? What are the best tricks for harvesting your citizens' data? Which technologies should you stay away from, and which ones should you adopt? All of these questions will be answered, and many more!

Hard copies of the guide will be available too.
http://pwd.io/guide

Laura Sicouri (FR)
How I met Napoleon

page 21

Laura Sicouri studied Graphic Design in Paris. She obtained her B.A. in 2010. She soon decided to add a new dimension to her work, by branching out into the world of animation two years ago.

After three years of studying drawing in an academic context, Laura now views drawing subjectively, as a means of conveying ideas and expressing clearly what she has in mind.
http://cargocollective.com/laurasicouri
Animation has always been a format particularly suitable to satire. "How I met Napoleon" is a series of short animations, superficially similar to regular cartoons for children, but evolving as a grotesque interpretation of all the movies Laura watched during her childhood.
She mixes together various techniques, and her approach is primarily satirical, using simple animations to trigger laughter.

Luis Soldevilla (PE)
The Ma(n)chinery

page 23

Luis Soldevilla (Lima- Peru 1978). Luis' work is deeply connected to his academic background, which is in filmmaking. He takes the language of cinema and merges it with the expressive potential of space. His installations become an immersive screening room in which the physicality of the image works as a backbone of the narrative. In his work he explores various connotations of the social landscape and the pace of urban life.

'The Ma(n)chinery' is an installation which places the viewer in front of four projections; a large-scale composition that shows people, machines, gears and devices as different pieces working together within a bigger system or organism. The visual objective is to create a choreography of interconnected elements which displays the pace of society (urban life) as an assembly line – a visual orchestration of diverse elements or situations cross-linked by dynamics of motion and relationships of cause and effect.

The projections become a panoramic window into the insides of this machinery. The large format (ideally, the projection should be 8 metres wide by 1.12 metres high), and the fact that the spectator is smaller than the projection, reinforce the idea that the social machinery is much bigger than the individual. The goal is to invite the audience to reflect on its own role and relevance as part of this machinery.

The narrative, presented in the way the images are edited, is driven by the constant tension between 'the machine' which aims to keep producing and accelerating, and the attempts by 'the people' to control it. The struggle between these two forces is represented through the alterations in the production chain; interruptions, acceleration, changes of direction.

www.luchosoldevilla.com

Lieven Van Speybroeck (BE)
Word in Process

page 24

With a background in graphic design and typography, Lieven Van Speybroeck (BE) is driven by a desire to question the self-evidences of the ways in which we engage with text. Central to his work is an exploration of the mutual translation between

spoken and visual language and the experimentation with interfaces that facilitate this relationship. His projects are often reminiscent of the interplay between the sterile, volatile environment of the computer screen and the tactile, quasi-permanent space of print.

'Word in Process' sprung from a strong interest in the evolution of reading and writing technologies and practices and their relation to the spoken word. Throughout history, our relation to and dealings with text are characterised by a process of gradual internalisation, passivation, visual isolation and de-physicalisation. By creating an interface that allows for a more bodily and less visually fixated production and consumption of text, this project is an experiment in establishing a kind of literacy in which physical and mental activity relate more harmoniously through the use of voice, time, feet movement and keystroke pressure as forms of expression, much in the same way one would play the piano. Our writing and reading machines are not neutral devices but bear the marks of cultural values, conscious choices and varying interests. Word in Process is about reviewing and re-addressing those values and choices in the hope to discover unexplored areas.

www.oliveribsen.com

Amy Suo Wu (CN, AU)
Mood Radar

page 25

Amy Suo Wu was born in tropical China, raised in the western outskirts of Sydney, and currently resides in industrial Rotterdam. The nature of her practice explores the peripheries and the overlapping edges where familiarity meets its unfamiliar counterpart. Her research reflects her interests and contemplations on the relationship between science, religion and spirituality, the interplay between history and fiction, and the nullifying contradictions between personal truth and collective truth.

We all know that the weather affects our mood and the way we experience the world, but have you ever considered that our mood could also affect the weather? 'Mood Radar' is a personal weather forecasting system based on your mood presence. A divining rod, specially designed using para-rational technology, measures the body's unconscious movements and bio-electric signals in order to draw up a map of your mood. Afterwards, you get the chance to become a weather reporter and present it! Come by for a reading in our mobile weather station.

From inverting the perceived relationship between mood and weather, I flip the understanding of causality to trigger contemplation upon causal factors that do not necessarily subscribe to a scientific paradigm. This work aims to simultaneously problematise and straddle the rational/irrational dichotomy, particularly addressing speculative knowledge such as weather forecasts. It also playfully rethinks the idea of uncertainty as a negative event while metaphorically alluding to discourse regimes which shape reality.

http://amysuowu.hotglue.me

Quinten Swagerman (NL)
Pistitrope

page 26

Quinten Swagerman (1987) is currently interested in perceptual processes and dead media - specifically pre-cinematic ways of showing moving images. His works use and modify these expired media, exploring their narrative (im)possibilities, as well as hinting at a parallel media history. Quinten also collects photographs of pedestrians waiting for the light to turn green.

The 'Pistitrope' is a reinterpretation of the zoetrope, an early 19th-century optical toy that shows short looped animations. A zoetrope consists of a drum-like structure with evenly spaced slots cut vertically in the sides. The drum is loosely mounted on a base so that it can whirl around. By spinning the drum and looking through the slots at the illustrations inside, one sees a rudimentary form of animation.

The pistitrope modifies the zoetrope by replacing the static illustrations with small LCD screens, combining a digital way of showing images with an analogue way of showing their movement.

The pistitrope knows in which direction it is turning. Through this mechanism one can determine the direction of a fellow finding himself in a strange-loop journey. Looped environments circulate, clockwise as well as counterclockwise.

www.quintenswagerman.nl, www.collectivewaitingportrait.net

Zhang Yan (CN)
A Recipe of Harmony

page 27

Zhang Yan is a young visual artist currently living in Rotterdam. She comes from Shanghai, China, a huge city melting together various cultures. She is fascinated by traditional Chinese culture, attempting to better understand her own background while hoping to carry forward the art aesthetic. Yan's works focus mainly on short animation, and use mixed-media techniques to combine reality and fantasy within one single image.

Zhang Yan invites the audience to sit around a dining table and sample some traditional Chinese culture and food. Following the Five Elements philosophy, she has selected food in Five Colours (black, white, red, yellow and blue-green) to create A Recipe of Harmony. According to the stories and symbolism associated with each type of food, she has designed four harmony ingredients: Balance, Love, Regeneration and Peace.

http://colazhang.weebly.com

Creative Now! (show)
14 prototypes for creative industry factories

The creative industries are among the fastest-growing sectors of the Dutch economy. Besides the creation of form, meaning, or symbolic value, the core activities in this high-profile sector include a reflection on the way in which these same activities are being designed – the process of creative innovation. This high-profile sector revolves around companies based on creativity, innovation and entrepreneurship.

The Media Design & Communication Masters programme of the Piet Zwart Institute, Willem de Kooning Academy, Rotterdam University of Applied Sciences presents 14 prototypes of factories for the production of film, images, social networks and design, providing all visitors with opportunities for inspiration and investment.

Saturday, 30 June, 12:00 – 21:00
WORM

Creative Now was developed in the Thematic Seminar *Factory Reset* by *Florian Cramer* and *Aymeric Mansoux* with first-year Masters MD&C students.

Data Factory
Andre Castro (PT)

A learners' guide to e-marketing, for marketing specialists and consumers alike. Based on various case studies, we will help you understand and navigate the tumultuous seas of online marketing.

Human Constraints Factory
Astrid van Nimwegen (NL)

The factory for 'directing the unexpected' is using strict formal constraints to produce a 20 minutes video. Everything is directed except the characters' behavior. Every element needed to create a film is fixed, framed and recorded from a single wide camera angle.

Director's Cut Factory
Bart Bartholomäus Traubeck (AT)

The Director's Cut Factory produces short and compressed re-cuts of popular titles from film history – in a fully automated fashion. All editing and post-production are done using a commercial online application which "automatically turns plain videos to beautifully edited and produced Movies, perfect for sharing".

Assembly Mine Factory
Dave Young (IE)

Reclaim domestic individuality and disrupt the uniformity of the Cold War modular kitchen aesthetic: a new flat-pack kit consisting of components taken from various Ikea products will be available for construction, producing a unique piece of mass-produced furniture.

Identity Factory
Demet Adigüzel (TR)

Change your name,
Change your appearance,
HACK YOUR IDENTITY

Musical Factory
Dennis van Vreden (NL)

This Factory offers you a protocol called Musicaloke, allowing you to envision your fantasies musically – creating your own virtual reality as well as experiencing it in reality. A fantasy a day keeps the doctor away.

Dissolute Image Factory
Eleanor Greenhalgh (UK)

The Dissolute Image is a technique for collaborative image hosting and/or censorship. Your part in the task is simple: adopt a single pixel. Thousands of adoptions later, an image emerges. Don't like what you see? Withdraw your adoption and censor the image again, one pixel at a time.

3D Portrait Factory
Janis Klimanovs (LV)

This photo booth factory lets you scan your own 360° portrait. It produces a 3D digital model file which you can 3D print later.

Music Videos Factory
Javier Lloret (ES, FR)

Before performance-oriented visuals became popular, music videos were open to visual experimentation. The music video factory provides a set of constraints that bring the creativity back to making music videos.

The Paintshop.biz aka Paintshop Factory
Jonas Lund (SE)

The Paintshop is a real-time collaborative painting tool, offering you the possibility to sell your artworks and buy great pieces of art for a very affordable price.

Colour Tests Factory
Lucian Wester (NL)

A system for making art using colour combinations. Along with instructions on how to make a Lucian Wester.

Train of Knowledge Factory
Marie Wocher (DE)

The Train of Knowledge Factory creates a system that allows train passengers with matching interests to meet and share knowledge during their journey.

Unemployment Factory
Manó Dániel Szöllösi (HU)

Factories are becoming increasingly robotised to in order maximise profit. Less and less manual human labour is required, meaning more unemployment and less solvent consumers.

Sustainable Publishing Factory
Petra Milički (HR)

Produce any promo material by recycling trash. Include your production in a recycling circle by using an instant design methodology.

Morphology of a Copyright Tale
Aymeric Mansoux

```
# INFO:
#
#   This text is based on the work of Vladimir Yakovlevich Propp, and his
#   1928 essay "Morphology of the Folktale." By studying many Russian
#   folktales, Propp was able to break down their narrative structure into
#   several functions, literally exposing an underlying thirty-one step
#   recipe for writing new stories and deriving similar ones.
```

* 1   ABSENTATION
       Once upon a time in the wonderful Folklore Valley, a creator wonders what
       will become of her memetic folktale legacy, and decides to take some distance
       from the anonymous creative practices of her community.

* 2   INTERDICTION
       The creator is warned by a giant caption. It reads: "Do Not Want".

* 3   VIOLATION OF INTERDICTION
       Despite the viral warning, the creator leaves her community and starts to sign
       her work as a means of legitimising her individual contribution to the folktale
       scene.

* 4   RECONNAISSANCE
       On her way to authorship, she encounters the Lawyer and the Publisher.

* 5   DELIVERY
       The Lawyer delivers rights to the creator.

* 6   TRICKERY
       The Lawyer delivers rights to the creator.

* 7   COMPLICITY
       At this point, the Author and the Publisher begin to promote copyright laws
       in the Folklore Valley.

* 8   VILLAINY AND LACK
       With the help of the Lawyer, the Publisher uses the Author as an excuse to
       transform the Folklore Valley into a profitable folktale factory.

* 9   MEDIATION
       The Author receives distressed calls from another creator, who is being per-
       secuted by the Publisher for making a derivative work from a copyrighted
       folktale.

* 10   COUNTERACTION
       The Author hears the sound of a flute. The free melody comes from a campsite,
       beyond the Folklore Valley.

* 11   DEPARTURE
       The Author leaves the – now fully copyrighted – Folklore Valley and heads
       toward the campsite, attracted by the melody of this open invitation.

       The Lawyer is following her from a distance.

* 12   TESTING
       After arriving at the campsite, the Author learns from the Man with a Beard,
       that useful information should be free. And by free, he is not referring to
       its price. The Lawyer, hiding, is listening attentively. The Man with a Beard
       resumes his flute practice.

* 13   REACTION
       Leaving the campsite, the Author wonders whether or not cultural expressions
       can also be free and might now, somehow, be liberated from copyright.

* 14 ACQUISITION
The Lawyer appears in front of the Author and hands over Free Culture
Licenses.

* 15 GUIDANCE
With the help of remix culture, the Lawyer uses the Author as an
excuse to transform the Folklore Valley into a techno-legal free-for-all
bureau-cratic maze.

* 16 STRUGGLE
Because of this licensing proliferation, the Author cannot cope with
the increasing complexity linked to her practice. She feels that she has
lost all control over her work, just so it can be used as fuel for the
ever-expanding information network nurtured by the Lawyer and the
Publisher.

* 17 BRANDING
Regardless of what her true intentions may be, the Author's whole body
of work gets tattooed with various logos, iconic representations of
supposedly human-readable deeds that all reinforce the many conflicting
ideologies, commercial interests and beliefs now rationalised by copy-
right laws and their various copyleft-inspired hacks.

* 18 VICTORY
The only escape left is to ignore copyright, no matter what. To leave
everything behind – a small personal victory over the techno-legal ma-
chine, but a first step towards the liberation of the Folklore Valley.

* 19 RESOLUTION
As a result, the Author becomes Pirate of her own work, of any work,
once again.

She puts on an eye patch.

* 20 RETURN
The Pirate returns to the – now fully copyfreed, copyrighted, copylefted
and copyfarlefted, incompatible and fragmented – Folklore Valley. The
Publisher and the Lawyer make sure everything is tidy and sound.
Vladimir Propp's Morphology of the Folktale becomes a patented algo-
rithm for a freemium manufacture that feeds itself automatically
from the aggregation of open content produced by the Folklore Valley's
creators.

She has something to say about that.

* 21 PURSUIT
The Publisher and the Lawyer, who see the presence of the Pirate as a
serious threat to their information empire, start various campaigns
of misinformation, questioning the legitimacy of the Pirate to comment
on anything but her unlawful, and therefore morally evil, activities.

This undermining process is strengthened by increasingly aggressive,
punitive and gratuitous repression mechanisms aimed at any creators
who might want to follow her footsteps.

* 22 RESCUE
The Pirate escapes for a while from the Publisher and the Lawyer
by using the underground networks of tunnels and caverns directly
underneath the – now fully tracked, logged, cloudified and gameified –
Folklore Valley.

* 23 ARRIVAL
Eventually, the Pirate decides to face the surface of the Valley instead

of living the rest of her life as some underground rat. She emerges right in the middle of an astonished crowd of brainwashed creators and template-based folktales.

* 24 CLAIM
The Publisher and the Lawyer step in and deliver the usual moralistic speech, the one that has kept the creators of the Folklore Valley quiet and under control all this time. The fear of being stolen can be felt in all the tales, panic is about to break loose.

* 25 TASK
The publisher and the Lawyer challenge the Pirate. They argue that she has no right to comment on the situation. She is merely a parasite, a freeloader who has no clue of what is at stake.

* 26 SOLUTION
The Pirate drops her eye patch.

* 27 RECOGNITION
Suddenly all the creators recognise the Author. The one Author who began her career by signing many of the folktales that are now used as licensed templates in the tale factories established by the Lawyer and the Publisher.

And they all listen to her…

* 28 EXPOSURE
The Author explains her journey.

After her individualistic awakening, she started initiating many experiments and ways of working with her medium, using others' material directly or indirectly. She was interested in as many collaborative methodologies as there were colours in the world. She explains that, as her practice grew, she felt the need to sign and mark her work in some way or another, and was confused about this sudden paradox: on one hand, her desire to be just a simple node in this continuous stream of creativity, on the other hand, her instinctive need to stand above her peers, to shine and be visible for her own contribution. She also tells them about her need to simply make a living and therefore, her reasons for genuinely believing that copyright was a fair model, harmless to her audience and peers. She says that she also failed to understand that the freedom they once enjoyed as a community of folktale creators cannot be emulated through contract laws, whatever good intentions may be behind them.

She concludes by acknowledging that at every stage of her quest to understand the very fabric of culture, the Publisher and the Lawyer were present: on one hand enabling and supporting her experiments, on the other hand slowly growing stronger and more out of control. If anything at all, she feels responsible for allowing them to decide how her work, how culture, should be produced and consumed.

She apologises.

* 29 TRANSFIGURATION
The Author becomes a creator, once again.

* 30 PUNISHMENT
The Publisher's and the Lawyer's work is undone. Copyright is banned from the Folklore Valley.

* 31 WEDDING
The creator marries another creator. They live happily ever after, creating many new folktales. As for the Man with a Beard, I was told that he turned his campsite into a brewery, but that's another story…

http://su.kuri.mu

*A public discussion on personal collecting
and media archiving*

**Monoskop Library is a public resource for
the new histories of media culture.**

Over the years *Dušan Barok* has collected approximately 100 gigabytes
of experimental films, video art, electroacoustic music, scanned ver-
sions of computer-aided paintings, graphics, prints, and numerous pu-
blications covering the development of media arts and media culture
from their pre-history back in the 1910s up until the last decade. He has
focused primarily on those works which, though relevant, are not ap-
propriately represented in the canon of art history. Archived in diffe-
rent cities and not accessible online, many of these works seemed des-
tined to remain out of sight for many years to come. After being asked
so many times to share a film or a recording, *Dušan* decided to share
them all.

Preserving the legacy of these works involved three main goals:
reaching the widest possible audience (including researchers); involving
more people in the initiative; and maintaining public access. Rather
than attempting to create some grand historical narrative interweaving
the content, the collection is designed instead to provide quotable on-
line resources, presented in their context, thus enabling other resear-
chers to produce alternative art histories.

The work explores various problems related to private collecting and
media archiving. Over the past few months, a context for the collection
has been set up through a number of interventions, including a series
of lectures, a magazine, a conference on media-art history, and an exhi-
bition of remakes, by young artists, of historical media works.

Jewna Jakobson, *calculating machine*, ca 1770.

Tuesday, 05 July 2012, 14.00
TENT

The symposium in *TENT* on July 5, 2012 is an occasion for a public
launch of the *Monoskop Library* and a discussion with invited
artists, scholars and cultural practitioners: *Annet Dekker*, *Darko
Fritz*, *Florian Cramer* and *Sandra Fauconnier*.

How does an artwork become historical? How can a media archive
create meaning? Why do so many collectors of digital materials
choose to keep their treasures out of the public eye? How do we de-
fine 'fair use' of copyrighted material? *Monoskop Library* explores
the intersection between personal collecting, media archiving, and
collaborative production of art history.

http://monoskop.org/symposium
http://monoskop.org

Annet Dekker is an independent curator and researcher. Subjects of interest include the mutual influence between art on one hand, and technology, science and popular culture on the other hand.

Currently she works as a web curator for SKOR; as a researcher on the project '*Born Digital art in Dutch art collections*' for SBMK, VP, NIMk and DEN; as a lecturer at the Piet Zwart Institute, for the thematic project '*Archive & Memory*'; and as a lecturer in new-media theory at the Rietveld Academy.

In 2009 she started *aaaan.net* with Annette Wolfsberger, with whom she currently organises the Artist in Residence programme at the Netherlands Media Art Institute in Amsterdam. Together they produced *Funware*, an international touring exhibition in 2010 and 2011 on the topic of fun in software (curated by Olga Goriunova).

Since 2008 she has been working on a Ph.D., researching strategies for documenting net art, at the Centre for Cultural Studies, Goldsmiths, University of London, under the supervision of Matthew Fuller.

http://aaaan.net

Darko Fritz is an artist and independent curator and researcher. He has studied architecture at the University of Zagreb, and fine art at the Rijksakademie van Beeldende Kunsten in Amsterdam.

His work bridges the gap between contemporary art practices and media-art culture. His research on histories of international computer-generated art has resulted in several publications and exhibitions, including the world's first historic retrospective exhibition of the field: *I am Still Alive* (early computer-generated art and recent low-tech and internet art), Zagreb, 2000 and later *Bit International – Computers and Visual Research*, *[New] Tendencies*, Zagreb 1961 – 1973, Neue Galerie, Graz, 2007 and ZKM, Karlsruhe, 2008. As a media-art editor for the online portal *Culturenet*, he has published '*A Brief Overview of Media Art in Croatia (Since the 1960s)*' and also edited a database on the subject. Since 2010 he has been researching early computer-generated art in the Netherlands.

He has also curated numerous contemporary art exhibitions, such as *Reconstruction: private=public=private=public=*,

Belgrade, 2009 and *Angles and Intersections* (co-curated with Christiane Paul, Nina Czegledy, Ellena Rosi and Peter Dobrila), Museum of Modern and Con-temporary Art, Rijeka, 2009. Fritz is a founder of the "*grey) (area – space of contemporary and media art*" where he has been a programmer since 2006.

Florian Cramer is an applied research professor ('lector') at the Hogeschool Rotterdam's knowledge centre Creating 010, researching the impact of new media on the professional practice of artists and designers.

He has studied Comparative Literature and Art History at the Freie Universität Berlin, the Universität Konstanz and the University of Massachusetts at Amherst; he obtained his M.A. degree in 1998 and his Ph.D. in 2006.

From 1999 to 2004, he worked as a junior faculty teacher at the Peter Szondi-Institut for Comparative Literature at the Freie Universität Berlin; in 2004, as a guest researcher at the Piet Zwart Institute; from 2006 to 2010, as the course director of the Piet Zwart Institute's Master programme Media Design & Communication; since 2008, as a reader/applied research professor; and since 2011, as the programme director of the Hogeschool Rotterdam's new research and knowledge centre Creating 010. He is also a board member of Stichting WORM, Rotterdam.

Since 1996, he has been a critical writer focusing on literature, arts and media. His most recent longer publication is the book *Exe.cut[up]able statements. Poetische Kalküle und Phantasmen des selbstausführenden Texts* (Wilhelm Fink, 2011). Practical projects include collaborations with Stewart Home, mez breeze, Alan Sondheim, Sebastian Luetgert, Eva & Franco Mattes, Cornelia Sollfrank, Istvan Kantor, Coolhaven, Wilhelm Hein & Annette Frick. He is both an amateur computer programmer and an amateur filmmaker.

Sandra Fauconnier is an art historian. She has (the equivalent of) a B.A. in architecture from Sint-Lucas (now known as WENK, Hogeschool Kunst en Wetenschappen), Ghent, Belgium (1994), and received an M.A. in art history (Kunstwetenschappen) from Ghent University with her dissertation 'Web-specific art: the World

Wide Web as an artistic medium' (1997). She has also researched the design of participatory web-based resources at the Jan van Eyck Academie in Maastricht.

Sandra worked briefly at Madoc bvba (Ghent) as a content and interface designer (1997). Later she was employed as a web designer, webmistress, educator and educational technologist at the Teacher Training Department, Ghent University (1997-2000). Together with Guy van Belle she *ran dBONANZAh!*, a Flemish non-profit media art initiative focusing on digital audio projects and other related subjects (1998 – 2002).

From 2000 to 2007 she was a media archivist at V2_, Rotterdam, where she designed a description model for electronic art activities, developed a thesaurus on media art, and worked on various research projects related to subjects such as alternative copyright models and the preservation of electronic art.

Later she worked at the collection and mediatheque department of NiMK, Amsterdam (2007 – 2012). Currently she is the project lead of the successful online video channel *ArtTube*, launched by Museum Boijmans van Beuningen, Rotterdam, as well as a board member of Wikimedia Netherlands, focusing on projects that involve Wikipedia / Wikimedia and cultural and heritage institutions (GLAM).

She has published and lectured extensively on the subject of internet art and media art.

Dušan Barok is an artist and cultural activist involved in critical practice in the fields of software, art, and theory.

Exception Handling

PZI Master Media Design & Communication
Graduation Show 2012

*A co-operation between TENT, V2_Institute for
the Unstable Media and WORM.*

**RELATED EVENTS WORKING UP
TO THE OFFICIAL OPENING**

Thursday, 28 June, 20:00 – 24:00
V2_Institute for the Unstable Media, WORM

Media Cabaret Rehearsal

The PZI Master of Media Design and Communication pro-
gramme presents a selection of its 2012 graduation projects
in an evening of 'rehearsals' at *V2_Institute for the Unstable
Media* and *WORM*.

Come and participate in a variety of presentations and
prototypes: a game of *WWWonopo.ly*, a chance to learn how
to use social media to prop up your crumbling dictatorship,
and a sneak preview of a system that generates your own per-
sonal weather forecast based on your mood presence and
electro-magnetic aura! Also short films, performance, music
and radio broadcasts!

Featuring performances at *WORM* by *Danny van der Kleij*,
Laurier Rochon, *Amy Suo Wu*. Including screenings by
Francois Grumelin-Sohn, *Laura Sicouri*.

Saturday, 30 June, 12:00 – 18:00
WORM

Creative Now! (business fair)

The creative industries are among the fastest-growing sectors
of the Dutch economy. Besides the creation of form, mean-
ing, or symbolic value, the core activities in this high-profile
sector include a reflection on the way in which these same
activities are being designed – the process of creative innova-
tion. This high-profile sector revolves around companies
based on creativity, innovation and entrepreneurship.

Master students present 14 prototypes of factories for
the production of film, images, social networks and design,
providing all visitors with opportunities for inspiration
and investment.

Creative Now was developed in the Thematic Seminar
Factory Reset by *Florian Cramer* and *Aymeric Mansoux*
with first-year Masters MD&C students.

CREATIVE N●W!

for more information see page 34

Thursday, 05 July 2012, 14:00 – 18:00
TENT Auditorium

Unlimited Editions

*Public Discussion About Personal Collecting
and Media Archiving*

Monoskop Library is a public resource for new histories of
media culture. The online archive includes experimental
films, video art, electroacoustic music, computer art, graphics
and prints, as well as numerous publications covering the
development of media arts and media culture from their pre-
history up until the last decade. It focuses primarily on those
works, which – despite their historical significance – are not
part of the canon of art history, and would otherwise be des-
tined to remain out of general reach for many years to come.

The public launch of *Monoskop library* will be followed
by a discussion on personal collecting, media archiving, and
collaborative production of art history, with invited guests
Florian Cramer, *Darko Fritz*, *Annet Dekker*, and *Sandra
Fauconnier*.

Facilitated by *Dušan Barok*, with support from the
Piet Zwart Institute and *TENT*.

More information can be found at http://monoskop.org/Symposium
For more information see page 38

Thursday, 05 July, 20:00 – 23:00
V2_Institute for the Unstable Media

Test_Lab Graduation Edition

Including *Tomás Navarro*

Friday, 06 July 2012
Official Opening
Exception Handling

19:00 – 22:00

Joint opening

Exception Handling
Master Media Design and Network Media
V2_Institute for the Unstable Media, TENT

INTROOUTRO
Master Interior Architecture and Retail Design
Roodkapje

A Map of Misreading
Master Fine Art
TENT

19:15

Word of welcome
TENT

22:00

Media Cabaret and After-Party
V2_Institute for the Unstable Media, *WORM*

music by *Dennis de Bel, Manó a.k.a. Linus Husky*

WORM opens their doors at 21:00.

Featuring the performances
WORM

Radio undesignated
Danny van der Kleij

An internet-based radio station where the secluded utopian nature of the radio broadcast is seen through the medium of audible codes. At certain intervals, the radio station will broadcast several methods of audible coding during a sound-collage radio show. At other times, it may broadcast only a single code, the remnants of a live show, or music that contains a hidden or encrypted message.

THE DICTATOR'S PRACTICAL INTERNET GUIDE TO POWER RETENTION
Laurier Rochon

It's everybody's dream to rule a repressive state, but how can this be done in the digital era? This presentation focuses on all the best tips and tricks for keeping control of your population using the Internet. It's an easy-to-follow, step-by-step guide highlighting all the best practices of what dictators should do in difficult situations. It will accompany you in the obliteration of political dissidence. By having everyone agree with you, or having people believe that everyone else agrees with you, your stay at the top will be long and prosperous.

Hard copies of the guide will be available too.

Exception Handling

Exception Handling is the first graduation show of the Piet Zwart Institute's newly expanded Media Design and Communication programme. Bringing together the previously distinct disciplines of Networked and Lens-Based digital media, the show presents the work of students working across an expanded range of disciplines.

Exception Handling is a term for a particular procedure in writing computer code; Wikipedia defines it as: "The process of responding to the occurrence, during computation, of exceptions – anomalous or exceptional situations requiring special processing – often changing the normal flow of program execution"

Curated by *Willie Stehouwer* (NL)

Exhibition

Saturday, 07 July – Sunday, 15 July 2012
V2_Institute for the Unstable Media

Fako Berkers (NL), *Mirjam Dissel* (NL), *Tomás Navarro* (ES, IT), *Lena Muller* (DE), *Quinten Swagerman* (NL), *Lieven Van Speybroeck* (BE), with small interventions by *Danny van der Kleij* (NL), *Laurier Rochon* (CA)

Saturday, 07 July – Wednesday, 19 August 2012
TENT

Daan Bunnik (NL), *Sebastian Cimpean* (RO, CA), *Inge Hoonte* (NL), *Laura Macchini* (IT), *Luis Soldevilla* (PE), *Loes van Dorp* (NL), *Amy Suo Wu* (CN, AU), *Zhang Yan* (CN), with small interventions by *Danny van der Kleij* (NL), *Laurier Rochon* (CA)

Other PZI Graduation Shows

Saturday 07 July – Wednesday 19 August
TENT

A Map of Misreading

Eleven international artists working across a range of media present their graduation projects and a programme of performances. This exhibition, which borrows its title from literary critic Harold Bloom's book, *A Map of Misreading*, is an investigation of the genealogy of poetic influence.

This exhibition attempts to chart the convergences and bifurcated pathways of these artists, and highlights how both mutual and personal artistic influences shape their artistic realities. In addition to individual artistic investigations informed by personal histories and biographies, events, symbolic structures and mass culture, the graduating *Master of Fine Art* students at *the Piet Zwart Institute* share a strong collaborative ethos that could also be interpreted through the lens of Bloom's thesis.

Lars Brekke (NO), *Edward Clive* (UK), *Edmund Cook* (UK), *Catarina de Oliveira* (PT), *Jane Fawcett* (UK), *Toon Fibbe* (NL), *Frode Markhus* (NO), *Fran Meana* (ES), *Anouchka Oler* (FR), *Kirsty Roberts* (UK), *Deniz Unal* (TR)

Curated by *Christina Li* (CN)

WORM

Thursday, 28 June at ±21:00
Friday 06 July at ±22:00

CALL FOR PROPOSALS

For the development, deployment and operation of a national-level URL filtering and blocking system.

project budget: $10 MILLION

Necessary specs

_____	*Central database of undesirable URLs (updated daily)*
_____	*Distributed hardware*
_____	*Should be able to handle a blocking list of up to 50 million URLs*
_____	*Processing delay of no more than 1 millisecond.*

Hard copies of the guide will be available too.

Saturday 7 July – Sunday 15 July
Roodkapje

INTROOUTRO

INTROOUTRO is a group show presenting the graduation projects of students from the new Master of Interior Architecture and Retail Design [MIARD] programme at the *Piet Zwart Institute, Willem de Kooning Academy Rotterdam University*.

INTROOUTRO as a portmanteau is devised to capture the spirit and theme of the exhibition. The work unites two previously separate programmes (interior architecture and retail design) as one. The projects by the twelve students reflect a reciprocal research effort that accumulates in the form of a written report and applied design. A connective theme is an open exploration on the expanding field of interiors and the related typology of retail. The diversity of subjects and approaches found in the individual projects produce novel transdisciplinary tensions, applications and potential on existing archetypes and modes of production.

Collectively, the projects begin to shed light on a new generation of designers that do not need to be contained by historical disciplinary classifications. Instead, this new generation embraces a current, more entrepreneurial and open view towards practice and what they can "do" as designers.

Wendi Dines (USA), *Carlijn Evers* (NL), *Melina Ferreira* (USA, BR), *Alexandra Georgescu* (IT), *Tamara Godschalk* (NL), *Corinne Lamby* (BE), *Eva Neirynck* (BE), *Agata Pilip* (PL), *Fleur Sabbe* (BE), *Bart Sasim* (PL), *Anastasia Togrouzidou* (GR), *Pieter van der Wel* (NL)

Curated by *Silvio Carta* (IT), *Alex Suarez* (USA)

ROODKAPJE

WORM
V2

TENT

Eendrachtsstraat

Eendrachtsstraat

Boomgaardstraat

Zwartepaardenstraat

Witte de Withstraat

Venues

Colophon