



07

PixelACHE

Festival of Electronic Art and Subcultures Helsinki 29 March - 1 April

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THURSDAY 29 MARCH

10.00 – 17.00

Architectures for Participation sēminar
Kiasma seminar room
(sign up in advance)

Presentations from a wide range of artists, researchers, curators, organisers, entrepreneurs, hackers and activists. Strategies for grassroots organising and diverse perspectives to Web 2.0 buzz.

18.00 – 20.30

VJ Jamming Session
Kiasma Theatre (free entrance)

A two and a half hours long non-stop cocktail of audiovisual performances, featuring 3 dj's and about 20 vj's.

*VJs: Bottega Arete (DK), VJ Samesame (DK), Casper øbro (DK), Propaganda (EE), Tencu & Miisu (EE), *jen (Finland), Kirves (FI), Random Doctors (FI), Sabrina Harri & Alex de Ville de Goyet (FI/BE), Teemu K (FI), Xploitec (FI), Linards Kulless (LV), Rüt Rüt (LT), Vodka Jugend (LT), Video Jack (PT), Fetish23 (SE), Induction (SE), La Noche(SE), TVOUT (SE)*

DJs: Alexcore (Slavic Walkmen), Sami Koivikko (Shitkatapult, Kompakt), Muffler (SighCo / Moving Shadow / Hospital)

During PixelACHE week
check out Guerrilla VJ Unit:
www.guerrilla-vj.org

FRIDAY 30 MARCH

11.00 – 13.00

Architecture for Participation:
In The Presence of Networks
Goethe Institut Seminar Room -
Mannerheimintie 20 A
(free entrance)

In the ubiquity of networked media spaces where we distribute our wireless lives, what happens to our creative processes? Presentations by John Hopkins (Remote Presence: Streaming Life Workshop) and Eléonore Hellio (ESP - Extra-Sensorial Perception art collective)

12.00 – 16.00

Nordic VJ Meeting
– Network Seminar
Kiasma Seminar Room
(free entrance)

This seminar focuses on the role of various networks / networking tools & concepts in advancing collaboration and exchange between VJs in the Nordic / Baltic region. Participants: Eyselcon (AT), Gabor Kitzinger (HU) Plektrum / Jaagup Jalakas (EE), Rüt Rüt / Centras (LT), VJ Finland (FI). VJ Books: vj: audiovisual art + vj culture edited by D-Fuse & 'vE' jA edited by Xarene Eskander

13.00 – 17.00

Prix Möbius Nordica 2007
presentations
Kiasma Theatre (free entrance)

Presentation of the works of the 2007 finalists of the Interactive Media Culture Competition at a fast paced "Pitching" event.

17.00 – 18.00

PixelACHE Lounge exhibition
presentations
Kiasma Seminar Room
(free entrance)

With Placard headphone festival (FR), UVA - Sound Interactives installation (UK), Jodi Rose - Transit Radio Lounge (AU), Gunnar Green - Living Letters + Parasite (DE)

18.00 – 19.00

'Faceless' movie premiere
Kiasma Theatre (free entrance)

Premiere of a movie by Manu Luksch (www.ambienttv.net). Experimental film using surveillance camera footage as source material. Duration: 51 minutes

19.00 – 20.30

Prix Möbius Nordica 2007
Awards Ceremony
Kiasma Theatre (free entrance)

*Short review of the competing works + Awards Ceremony
www.prixmobiussordica.org*

21.00 – 02.00

PikseliAlas Club
Korjaamo Kulttuuritehdas
(Töölönkatu 51 b)
Tickets: 8 eur
(free entrance with Festival Pass)

PikseliAlas club is collaboration between PixelACHE festival and Alas club. The line-up includes audiovisual sets by electronic music artists and VJs from Nordic region, among them Anders Ilar (SE), Rumpistol + Bottega Arete AV set (DK) and Po'land (FI)...

SATURDAY 31 MARCH

11.00 – 14.00

Nordic VJ Meeting:
Generative Software
and VJ Software presentations
Kiasma Seminar Room
(free entrance)

A series of presentations by individuals or groups who have developed their own tools for audiovisual performances, featuring a keynote speech by Marius Watz about generative art.

Participants: Marius Watz (NO) // Generator.x project, Samu Bence & Peter Gyenei (HU) // Animata live animation software, Bertrand Gonduin (FR/SE) // Scramble software, Nuno Correia (PT/FI) // nGrid & B10 softwares, Jaakko Tuosa (FI) // Hamara, Marita Liulia & Jacke Kastelli // creative misuse of Macromedia Director.

14.00 – 16.00

Dorkbot Helsinki / Association
for Experimental Electronics
Kiasma Seminar Room
(free entrance)

Dorkbot event network presents 'people doing strange things with electricity'. Dorkbot Helsinki at PixelACHE 2007 features experimental instruments and electronics.

16.00 – 18.00

Open networks discussion
Kiasma Seminar Room
(free entrance)

Discussion on open networks, organised by m-cult and PixelACHE, compares experiences of civic and DIY network initiatives which aim to reclaim bandwidth as a shared resource. Participants: Armin Medosch (UK), Petri Krohn (FI), moderated by Minna Tarkka (FI).

18.00 – 19.00

Audiovisual performances:
@c + Lia (PT/AT) + Värähtelyä! (FI)
Kiasma Theatre
Tickets: 8 eur
(free entrance with Festival Pass)

Lia (AT) is well known for her work with abstract generative studies and live visuals. Lia is performing together with Portuguese experimental music group @c. PixelACHE also premieres Värähtelyä!, an improvised audiovisual performance by Rinneradio (FI) with special guests Iro Haarla (harp), Aleksi Myllykoski (DJ) and Merja Nieminen (visuals).

20.00 – 00.00

Remote Presence:
Streaming Life event
MUU Gallery - Lönnrotinkatu 33
(free entrance)

Live event with global participation following a 10 days workshop reflecting on variety of practical and conceptual topics that address the core issues of remote collaboration.

22.00 – 04.00

Basso / PixelACHE Club
Helsinki Club - Yliopistonkatu 8
Tickets: 10 eur
(free entrance with Festival Pass)

The main club event of PixelACHE on Saturday is organised in collaboration with Basso. The event features Hexstatic and 4youreye & M-FX (AT) AV set as well as an eclectic mix of Nordic VJs and Finnish electronic music acts and DJs.

SUNDAY 1 APRIL

15.00 – 16.00

Audiovisual performances:
Vacuum Pattern - sound: Kulgurid
visual: Tencu & Miisu (EE)
+ Grains & Pixels (SE)
Kiasma Theatre
Tickets: 8 eur
(free entrance with Festival Pass)

Vacuum Pattern an audiovisual collaboration between the band Kulgurid and VJs Tencu and Miisu. Grains & Pixels is a live cinema show with artificial intelligence and interactive media in which improvisation is augmented in real-time by custom interactive visualization and sonification software.

16.00 – 17.00

Nordic VJ Meeting
wrap-up discussion
Kiasma Seminar Room
(free entrance)

17.00 – 18.00

Audiovisual performances:
Kira Kira (Kitchen Motors) featuring
Samuli Kosminen, Hilmar Jensson,
Alex Somers & Eiríkur Orri (IS)
Kiasma Theatre
Tickets: 8 eur
(free entrance with Festival Pass)

20.00 – 01.00

PixelACHE 2007 closing club
KokoTeatteri bar -
Unioninkatu 45 / Siltavuorenranta
(free entrance)

With performances by Jugi Kaartinen, TVOut (SE) & Antoine Verhaverbeke (FR) & Richard Widerberg (SE), Jean-Baptiste Bayle / The Billie Jean p2p Collection (FR), Fuck For Friendship (LV)

Nordic VJ Meeting - Introduction

PixelACHE Nordic VJ Meeting 29 March - 1 April Helsinki, Finland

The Nordic VJ Meeting is a gathering dedicated to VJs and live audiovisual artists from the Nordic/Baltic region.

The Nordic VJ Meeting is a forum where VJs can present their work, debate issues related to VJ practices, share their knowledge and inspire each other. It aims to encourage future collaborations and exchange and to shed light on the state of the contemporary VJ culture within the Nordic/Baltic VJ community.

VJ culture is a relatively new form of art and visual culture. It is also a new media channel/space that is constantly re-defining its own boundaries in relation to the visual landscape that surrounds us. VJ culture is undergoing an important development, closely connected to the innovations in the field of new technologies and is gaining more and more visibility in several contexts. VJ Culture encompasses a broad range of practices that interact with traditional creative disciplines and offer new approaches to popular culture, music and other performing arts. VJ culture also contributes to the general debate and reflection on the moving image and contemporary visual culture by raising questions related to for example media literacy or the control of public space and by experimenting with new forms of narratives and spatial design.

Further goals of the meeting are to introduce innovative and experimental concepts/tools developed by VJs; to promote technical/aesthetic development and experimentation within the community; to bring this emerging art form to a level of visibility in the Nordic and Baltic regions and beyond.

The number of amateurs within VJ culture as well as the number of professional VJs have significantly increased during the past years. This development has been stimulated by the technical innovations related to production, performance and display tools, and their becoming increasingly affordable. The development of VJ networks and communities has encouraged the exchange of techniques and knowledge, giving the VJ movement a strong impulse forward. Because it is still a relatively new art form, VJ culture is often seen as an open space for experimentation, relatively free of constraints and conventions.

The VJ scene in the Nordic/Baltic region is based on a large amount of relatively loosely organized VJ groups and communities. The main meeting points for these communities are the festivals in which a substantial amount of VJ collectives are invited to participate, such as Píksel.no in Norway, Plektrum Festival in Estonia and PixelACHE in Finland. We hope that these communities can find new and bet-

ter tools and processes to foster collaboration among them and can create a more extensive network that will facilitate the development of the VJ Culture in the region and strengthen its links to international communities and organizations.

NEW COLLABORATIONS AND VISUALS ON THE MOVE

The Nordic VJ Meeting features a diverse program of performances, seminars, workshops and club events. In addition to events at Kiasma Museum of Contemporary Art, The Nordic VJ meeting will present projects across various club venues in Helsinki. A series of Guerrilla VJ projections are also part of the Nordic VJ Meeting, and will take the visuals of the participating VJs to the streets of Helsinki.

Audiovisual concerts and VJ culture have always been an integral part of the PixelACHE festival. This year PixelACHE has diversified its program through new collaborations as the Nordic VJ Meeting clubs are organized together with prominent players in the Finnish electronic music scene.

The festival's main club on Saturday in Helsinki Club is organized together with Basso and features an eclectic mix of Nordic/Baltic VJs and DJs with the VJ culture

pioneers Hexstatic from UK headlining and a guest appearance from the Austrian combo 4youreye & M-FX. Basso Media includes radio, magazine, an extensive web site and forum/community and large-scale events.

Pikselialas club organized in Korjaamo is a collaboration between ALAS and the PixelACHE festival and features several prominent electronic music artists from Nordic/Baltic countries together with some of the most interesting VJ talents from the region. Alas is a club and radio program run by the savvy Katusea label.

The audiovisual performances in the Kiasma Theatre include several works by artists from Austria, Estonia, Finland, France, Iceland, Portugal and Sweden. The VJ Jam organized on Thursday the 29th of March brings together 18 VJs/collectives VJing with the sounds of prominent Finnish DJs of electronic music Muffler, Sami Koivikko and Alexcore.

Prix Möbius Nordica :: PixelACHE "Highlights"

Prix Möbius Nordica introduces a new prize category dedicated to emerging digital practices that is organized in collaboration with PixelACHE. Instead of a traditional competition format, a VJ jury will follow the festival program and 'highlight' the works of one or more artists on the basis of a series of criteria. Further informa-

tion about these criteria will be available from PixelACHE blog www.pixelache.ac.

The aim of the highlights is to bring innovative and groundbreaking works/concepts performed and expressed by VJs and VJ culture at large to a level of visibility in the Nordic and Baltic regions and beyond and also to encourage discussion about the criteria used for evaluating works in the VJ Culture.

Petri Ruikka on behalf of the Nordic VJ Meeting team

NORDIC VJ NETWORKS SEMINAR

The seminar focuses on the role of various networks/networking tools and concepts in advancing collaboration and exchange between VJs in the Nordic/Baltic region. Representatives of existing networks and active networking organizations will give presentations and feed the discussion.

Eye|Con 1st Austrian VJ-Label & Agency

The VJ label and cluster Eye|Con was created in 2003 and is actually one of the first of its kind of labels in Europe. Responsible for its creation are the VJ crews "4youreie" and "Synoptics". Eye|Con has been a club/association since 2004 and serves as a platform for the networking of VJs. Eye|Con represents many of the most important VJs in the country. Eye|Con is also a booking agency and helps organisers/promoters to find the most suitable VJ for their events. They also advise clients on the technical realisation and room/space concept through (live)-visuals. At the beginning of 2005, the "Eye|Con VJ-Academy" was called into life. Regularly happening workshops and symposiums on diverse themes are all part of the program. The courses are for beginning to advanced VJs and also for Profi-VJs.

www.eye-con.tv

VJ Camp Crete

Recently, 3 platforms acting as contact partners and networkers have been created to help boost the dialogue between art producers and art mediators, culture politicians and event organisers, DJs and musicians. They bring together VJs from the entire world through networking. Eye|Con,

bandbreite e.v & Liquid Sky Crete created the VJ Camp Crete. It is a place for exchange, a visual playground, a melting pot of VJs, programmers, software designers, hardware producer, technicians, enthusiasts, freaks & nerds.

VJ Camp Crete – Bring your toys and get connected!

www.myspace.com/vjcampcrete

Plektrum – The Festival Of Visual Sound

Plektrum is a eclectic multimedia event that emphasizes the media of the new era and the basic features of the resulting diverse subcultures. Originating from the 21st century worldview, Plektrum has formed a centre in Estonia that is constantly delivering new ideas, instruments and possibilities for the cultivation of new media. It is helping to build up the Estonian VJ scene. Workshops aimed at introducing and creating media art offer innovative young people the platform from which they can bring their artwork to wider audiences. Plektrum does not prefer a certain genre of music; it is constantly in motion, seeking to include in its programme the most diverse sounds – from rock to ambient, avant-garde to techno. Plektrum is establishing itself within Estonia's cultural and art scene as a festival with a wide scope. On the surface, it may seem flashy because of the VJ shows, but it has a truly substantial music programme and is guided by the aim of cultivating local multimedia art. This spring Plektrum takes place for the fourth time and involves a new aim to expand into a countrywide event. Plektrum continues to present various subcultures through adding industrial and local indie rock stars to its programme, and also im-

porting dubstep celebrities and minimal techno artists to venues in Estonia. The festival of visual sound is moving towards becoming an acknowledged media art and electronic sound event across Europe driven by a dedication to innovation and delivering vivid ideas to the bubbling multimedia sphere of the 21st century.

www.plektrum.ee

VJ Finland

VJ Finland is an open forum dedicated to Finnish VJ Culture. The aim of the forum is to encourage the development of the local VJ scene and provide a platform to facilitate networking. VJ Finland also seeks to help the Finnish VJ community to connect to larger international contexts and networks and open up new possibilities for international collaborations. It aims to create an open space for exchange of knowledge, experience and support for VJs, from newcomers to professionals.

www.vjfinland.fi

ALAS by Katusea

Alas is both a club and a radio program run by Helsinki-based label Katusea. The club has run since January 2006 in Helsinki's top-notch underground venue, Rosegarden, and the radio show is starting its third year on Bassoradio (102,8 Mhz, or basso.fi/radio, every Wednesday from 16 to 18 CET+2). The trademark sound for both Alas and the Katusea collective varies from ambient to idm to minimal techno to dub to dubstep, not to forget the more electronic aspects of hip hop. The range of artists who have performed at Alas re-

veals something about the whole concept: Andreas Tilliander (SWE), Modeselektor (GER), Po'land (FI), Healing of the Nation Soundsystem (FI), Mikkel Metal (DK), DJ N-type (UK), and Helsinki Ghetto Bass Patrol (FI).

As a warm-up for the PixelACHE Friday club at Korjaamo, Alas presents dubstep artist BENGAL from London on the previous Friday 23.3.07 at Rosegarden.

Rrimöykk

Rrimöykk is the head resident DJ of Katusea's Alas club and radio show. He is interested in connecting vast, dubby ambiences and tight rhythms, be it dubby techno along the Berlin imprint, or dubstep to make you skank. Finnish music enthusiasts know him for his six genre-dissolving mix tapes, his solo productions and the music of Ceebrolistics. At PixelACHE 2006, Rrimöykk performed with Katusea Soundsystem. He's known to make Helsinki dancefloors dance to ambient!

Alas on Bassoradio every Wednesday 16-18 CET. Rrimöykk DJs at Alas club, featuring dubstep artist Benga, in Rosegarden, Helsinki 23.03.2007

Anders Ilar

With releases on some of the most influential electronic labels, from Shitkatapult to Audio.nl, and from Merck to Narita, Anders has been productive. His sound is a mixture of Cologne style minimal techno and clickier subtleties, even taken to acidy extremes. Very much meant for the dancefloor.

Po' Land

Po' Land is the duo of Niclas Kristiansson and Kirill Lorech. Inspired by sun salutations, Siberian lullabies and gruesome architecture, their music contains elements of a wide variety of electronic genres. Berlin techno, dub, downtempo, dubstep and even pop with a slight avant garde treatment come to mind. Tangible change is also a source of inspiration, and every show sounds a bit different.

Po' Land are currently working on a follow up for their "Realities Once Possible" EP (Katusea 2006), and preparing for the "Bystander Sessions" project, a series of performances in public spaces around Helsinki taking place this summer.

Friday, March 30 @ Korjaamo 21.00-02.00

PikseliAlas club on Friday in Korjaamo is a collaboration between PixelACHE festival and Alas club.

Live acts:

Anders Ilar (Merck, Narita, Shitkatapult, Audio.nl/SE)
Rumpistol (Rump/DK)
Po'land (Katusea/FI)
DJ Rrimöykk (Katusea/FI)

VJs:

Bottega Arete (DK)
Casper Obro (DK)
VJ SameSame (DK)
Tencu & Miisu (EE)
Vodka Jugend (LT)
Rüt Rüt (LT)
Gisle Froyland (NO)
Bertrand Gondouin (SE/FR)
Video Jack (PT)
Jugi Kaartinen & Markus Pasula (FI)
Kirves (FI)

+ Bubbleshow analog projection
+ Outdoor projections



Basso

BASSO MEDIA

Basso is the major urban music, culture and lifestyle media force in Finland. Basso includes Bassoradio 102,8 Mhz, Basso Magazine, Basso.fi and Basso Events.

BASSO MAGAZINE

Basso Magazine started in 2001 as Posse Mag. It was the first hip hop magazine ever published in Finland. It fronted immediately such heavy problems that the National Railways demanded that Posse be pulled out of stores. The reason was the graffiti pictures that Posse published on its pages. Ironically this gave the magazine free publicity and Posse gained reconnaissance. In the year 2006, Posse united with Bassoradio and changed its name to Basso. It has expanded to become lifestyle magazine covering urban music, culture and phenomenons.

BASSORADIO

Bassoradio started in 2004 as an Internet radio station. The best and most respected deejays in Finland were asked to play online. Bassoradio presented black rhythmic and electronic music in a way that other radio stations didn't. After a few three-month periods on FM, the Ministry of Transportation and Communications granted Basso with a permanent FM frequency in 2006. Basso started permanently online in 2007 at 102,8 Mhz at the capital area in Finland. Basso also made an agreement with Welho to broadcast through cable net at 105,9 Mhz. Bassoradio naturally continues worldwide on the Internet.

BASSO.FI

The website Basso.fi started it all in 1997 under the name The Fam. In the year 2000, it changed its name to suomihiphop.com and quickly became the biggest hip hop site in Finland. In the year 2004, Posse Magazine and suomihiphop.com united as one, and suomihiphop.com changed its name to posse.fi. In the year 2006, Posse united with Bassoradio and posse.fi was changed to basso.fi. Today, Basso.fi is the biggest urban culture website in Finland.

BASSO EVENTS

Basso Events started organising legal and illegal parties and clubs in 1995. Artists like Goldie, Scratch Perverts, London Electricity, Blu Mar Ten, Diplo vs. A-Trak, Dom & Roland, DJ Assault and many local and international artists have played at Basso Events. This year, Basso will launch a summer club at Helsinki's best summer restaurant, Kaivohuone.

BONER Collective (BASSO, FIN) (Wiljam, Genki, LBJ, Holetsek)

The "Dream Team of Finnish Breakbeat," Boner Collective, includes four Finnish breakbeat pioneers: DJ Wiljam, DJ Genki, LBJ and DJ Holetsek. They are responsible for the legendary Finnish breaks clubs like Foundation, Motion, Re:Motion, Laidback, Rinse, Basso and 2 Strong. The members of the collective have also released records under high-profile electronic music labels like Ministry Of Sound, Exogenic Breaks, Botchit Breaks, Next Big Thing



and Heavy Disco. They have been invited to DJ around the world in places like London, Brisbane, Berlin, Moscow, Paris, St. Petersburg and Bangkok.

DJ Wiljam and Genki will be representing Boner Collective at the "Nordic VJ Meeting with Hexstatic" 31.3.2007

DJ Wiljam (Boner Breaks, BASSO)

Ville Tikkanen has been DJing and promoting electronic music events since 1995. He started out DJing and promoting in the legendary Smooth Underground warehouse parties in the mid-90's. One of his early career highlights was in '97 when Sven Väth warmed up the 10,000-person dancefloor for Wiljam in St. Petersburg.

Today he is a well known person in the Finnish club scene and has also been invited several times to play abroad in St. Petersburg, Berlin, London, Bristol, Tontton, Vibourg and Tallin. He is involved with breakbeat clubs and is one of the people who brought nu school breaks in to Finland. He is also the founder/head

of the only Finnish urban music radio station, Bassoradio.

DJ Genki (Boner Breaks, BASSO)

An integral part of the Stealth Unit crew in Finland, as well as an A&R person for a Finnish label Exogenic Records, Genki has had his hands in many soups that have been brewing in this deep, cold land in northern Scandinavia. Based in Helsinki, he's been playing music in parties for about 10 years now. He started at the tender age of 17 in warehouse parties playing hard trance and early forms of psy-sounds, pioneering the scene with crews like Smooth Underground and many forest party organizers.

The main club event of Pixelache on Saturday is organised in collaboration with Basso. The event features Hexstatic and 4youreya & M-FX (Austria) AV set as well as an eclectic mix of Nordic VJs and Finnish electronic music acts and DJs.

Saturday, March 31 @ Helsinki Club 21.00-04.00

BASSO & PixelACHE present:
Nordic VJ Meeting
& HEXSTATIC (Ninja Tune, UK)
Audio Visual Live

DJs:

Boner Dj's (Wiljam & Genki, FI), M-FX (AT), Rumpistol DJ Set (DK), DJ MHM One (DK), Konstruktion Dj's (SE)

VJs:

4youreya (AT), Bottega Arete (DK), Casper Øbro (DK), VJ SameSame (DK), Propaganda (EE), Rio Rokokoo (HU), Morc (HU), Samu Bence (HU), Induction (SE), Hello World (FI), Visual Systeemi (FI), Xploitec (FI)

VJ Softwares // Generative Art Seminar

Generator X // Marius Watz (NO)

Marius Watz is the initiator of Generator X, a conference and exhibition examining the current role of software and generative strategies in art and design.

“Intrigued by the power of computation and the realization that all digital media are in fact software, a new generation of artists and designers are turning to code as a means of new expression and a way to better control their medium. They have realized that software is not the transparent interface it has conventionally been thought to be. Instead, software is a material that both limits and permits personal expression.

True literacy means being able to both read and write. If to use pre-existing software is to ‘read’ digital media, then programming is the equivalent to writing. The Generator X project focuses on artists and designers who embrace this new literacy not as a technical obstacle, but as a way to redefine the tools and the media they work in.”

www.generatorx.no

Piksel Technologies // Gisle Frøysland (NO)

Piksel is an annual event for artists and developers working with open source audio-visual software. Part workshop, part festival, it is organised in Bergen, Norway by the Bergen Centre for Electronic Arts (BEK) and involves participants from more than a dozen countries exchanging ideas, coding, presenting art and software projects, performing, holding workshops and discussing the aesthetics and politics of open source and free culture.

One of the results of the past Piksel events was the initiation of Piksel Technologies, a framework of tools and libraries that aims to provide interoperability between various free software applications dealing with video manipulation techniques.

The current focuses of the project are implementing a library for plugin dynamically loaded video processors and colorspace transformations; developing a standard set of control commands for interoperability between media applications; and providing a library implementation that can be easily embedded into other software. The following are the first bits of code that have been released: Livido - a free video plugin api for realtime and NLE applications; Livido documentation and download; FreiOr - a minimalistic plugin API for realtime video effects; FreiOr specification; VideoJack - a mechanism to route video signals between applications running on the same computer.

The other parts are discussed under the interoperability and video piping issues on the piksel wiki, as well as on the piksel-dev mailing list. This project has its origins at the Piksel meeting held at BEK, during which authors from various free software applications met to settle common specifications: EffectTV, FreeJ, LiVES, MØB, PD/PDP, PiDiP, VeeJay, GePhex, Open Movie Editor.

www.piksel.no

Animata // Samu Bence & Peter Gyenei (HU)

Animata is an alternative “VJ” software currently under development. Animata is a tool to create and perform live character animation. With the help of the building tools, one can create any kind of character skeleton. Based on this skeleton, the program calculates the morphing of the still picture. An older version of the program written in Java (Processing) can be found on www.binaura.net/bnc/animata

Scramble // Bertrand Gondouin (SE/FR)

Scramble is a VJ software that focuses on working exclusively with graphic cards processing, allowing high resolution images processed at high rates. It allows pictures the possibility of granulation, unlimited video layers and multiple displays. It can be played without any monitor and with any cute interface: dance mats, body sensors, Web 2.0 feeds or traditional MIDI surface controllers.

InGrid and B10 // Video Jack (PT/FI)

Video Jack (Nuno Correia and André Carrilho) have developed two main applications for VJing: InGrid and B10. Both were built using Adobe Flash. InGrid combines animation sequencing and layering with drag-and-drop visual composition. It aims to make the VJing performance more transparent to the audience. It uses a content management system for its animations. B10 is mainly a generative visuals application. It makes use of simple graphical elements, replicates them, and attributes to them dif-

ferent types of random behaviors. The user can choose the graphical element and control parameters of its behavior.

Hamara Video Mixer Server // Jaakko Tuosa (FI)

Hamara consists of a video streaming protocol and a server mixing the streams. Gigabit LAN is used to transfer video frames from client to server. On the client side, a single freeframe plugin must be added to the rendering chain, making it possible to use Hamara with existing VJ softwares. On the server side there is, of course, a server receiving the frames. Additionally, HamaraDX software is used to mix the incoming video streams. HamaraDX uses hardware acceleration (DirectX and shaders) for both rendering the UI and doing the mixing.

Hamara is quite a new software, written mostly during November 2006. After proving itself worthy on a field test, some additional development has been done. Major sources of inspiration for writing this software have been the usability of the vidnet, affordable prices of vga video mixers and hasty rigging. At the moment, HamaraDX supports two inputs, one output, various mix modes, arbitrary software keystone correction, 2-dimensional timeswitcher, channel bypasses and fade to black/white. Customizability combined with multiple outputs would offer some interesting multi-projector combo projection possibilities. This software has not yet been made publicly available, but discussions about the benefits of doing so are welcome.

Eastböle Vemputin VJ Software // Markus Pasula (FI)

Eastböle Vemputin is a VJing software made primarily for video post-processing. It takes advantage of hardware 3d acceleration and real time video capturing. It also features exceptional music synchronization capabilities through audio analysis and highly customizable human interfaces. Vemputin can be used for rendering live or mixed video more alive with modern post-processing effects synchronized well with live audio.

Creative misuse of Macromedia // Marita Liulia & Jacke Kastelli (FI)

Marita Liulia is a versatile visual artist and a pioneer of multimedia. She has always worked in close collaboration with engineers and programmers. Around 2000, her long-time collaborator, programmer Jacke Kastelli, discovered a bug in the Macromedia Director program. This discovery led Kastelli to create of a new kind of interactive tool that Liulia uses in live performances. The artist/programmer duo created Manipulator (2002) and Animator (2004) with musician/composer Kimmo Pohjonen.

The stage collaboration continued with dancer/choreographer Tero Saarinen in Hunt, a solo dance performed by Saarinen himself to Igor Stravinsky's stormy classic, The Rite of Spring.

See Animator videos at www.kimmopohjonen.com

VJ Books

'vE-“jA publication

'vE-“jA is a global snapshot. It is a reference and an introduction to VJing – an art form cultivated in the recent electronic music scene, which has grown into its own global culture, and through its convergence with audio, has evolved into new arts, such as generative audio/visuals (A/V), immersive environments and cinematic performances. Once thought of as announcers of MTV music videos, today's VJs are widely sought after performers. VJ performances have expanded from nightclubs to stadium concerts, experiential branding events and galleries. The VJs profiled in this book offer insight into the process of creating live audio/visual environments. Accompanying the artist interviews and works are hardware and software overviews, diagrams and an in-depth look at the VJ centric events happening around the world.

The design of the book references the concept of how a white room with blank walls can be transformed into an architectural palette for VJs. As the pages of the book fade to black, the visually designed environments are transformed onto the pages with full-page color spreads and graphical timelines showing the evolution of the technology used by the artists. The large 192-page book references the grandeur of the product these artists create.

Featured are essays by Marius Watz; Barry Munstertieger, lead producer of Apple video software; Grant Davis [VJ Culture], and essays, interviews and documentation provided by 40 VJs and A/V artists that cover local cultural aspects influencing the scenes globally. The accompanying DVD offers 21 clips of the artists' work and a link to additional online downloads.

Edited by Xárene Eskandar

Published by h4 San Francisco/ TouchSmart Publishing

www.vjbook.com

vj: audiovisual art + vj culture

”To my eyes, the best VJs are creating a new, fluid interface between sound and image – one that is genuinely mould-breaking and aesthetically invigorating, and one that deserves to be recognized as a 21st-century art form. It's this desire to see good VJing recognized as making a significant contribution to visual culture that was my motivation in creating this book. I wanted to curate a place where the best VJs – those breaking new artistic and conceptual barriers – can be championed. A place where the dynamism of the world's most talented VJs can be shown to be the equal of more established visual art practitioners and where the unconverted and the skeptical can be persuaded to enter the seductive world of the VJ.”
Mike Faulkner, D-Fuse

Conceived, designed and edited by D-Fuse, “vj: audiovisual art + VJ culture” is the first informative and visual guide to the global phenomenon and impressive development of a new type of artist – the VJ.

Published by Laurence King, it combines interviews with leading artists in the field, reference essays and “How To” guides and explores the artists at the forefront of

this amazing audiovisual experience. Featuring over 10 global contributors and an extensive hardware and software resource section, the book includes a free DVD featuring documentaries, live performances and videos from featured artists.

Guerrilla VJ Unit (FI)

Guerrilla VJ Unit is a car modified to support video projections. It works as an open platform for presenting moving images in public spaces. With its mounted video projector, it is possible to project video images to surrounding surfaces, even when the car is moving.



Guerrilla VJ Unit will be built in Helsinki, Finland. The car's premiere will be at the PixelACHE 2007 Helsinki festival, where it will be an integral part of the Nordic VJ Meeting program. In PixelACHE, the unit will function for ten days as a platform for artists from Baltic and Nordic regions.

Guerrilla VJ Unit is an independent, open platform that allows VJ projections and video works to be presented in places where it would be technically difficult, or even impossible, to show them. It also enables

the use of the surrounding landscape and of urban spaces as projection surfaces, as well as their inclusion in the conceptual logic and/or narrative structures of the respective works created on the platform.

Binding nature, architecture and moving images together, Guerrilla VJ Unit creates new possibilities for both artists and audiences alike to create, distribute and see works in new spaces. Using public spaces allows audiences the possibility to contact art in everyday and unexpected situations.

www.guerrilla-vj.org



M-FX (AT)

M-FX started his career as a DJ and his actions as organizer more than twelve years ago in Austria. He is one of the founders of the "Houztekk-Soundsystem," which staged the events "Elektromotor," "Direktantrieb" and the open-air "Houztekk-Festival." His musical roots are located somewhere between acid, minimal and detroit. Currently, he puts up a wide range of danceable music, giving credit to the audience for creating the atmosphere. Capturing the humor of the listenership, he mixes minimal with electro, combined

with tech. Periods of musical playfulness grow into straight musical directness, whereas unexpected cuts evoke the turnaround. Diverse styles of music get mixed in order to produce a varied 'aha!' experience of floating beam. No matter if he is the warm-up or headliner, M-FX is adept in playing stirring music full of rhythm. Don't miss his sets!!

www.houztekk.com



4youreye (AT)

4youreye was established in the early 1990s and is based on the rave, ambient and club culture of that decade. 4youreye have, since their creation over 10 years ago, not only made a name for themselves in their own country but can also look back on many successful international performances. The two-man crew stand for fast, hard cuts and unconventional screen sequences, taking familiar images out of their original contexts and then generating them into a completely new context. They work principally live, using real-time produced FX to combine music and visuals into one form/entity.

Music becomes visual and can be experienced in a totally different way. Unique and ephemeral images emerge, fed out of computer images, TV samples and their

own productions. Found, imagined and found again, they serve as fragmentary clichés that through acquisitiveness and the strength of reinterpretation create a mind-boggling diversity. Stories are understood as a never-ending Babylonian Archive of pictures, media, sounds and symbols that explore the open spaces of the future.

Aesthetically, 4youreye relate their non-linear and expansive conceptions to the abstract art films of the 1920s, the literary and political cut-up and collage technique of the experimental films from the 1950s and '60s, the complete concept of the happening art and rock concerts of the 1970s and the live concept of the video scratchers of the 1980s. In the beginning of 2005, the English Magazine DJ-



Mag has voted 4youreye one of the top 20 VJs worldwide, placing at number 18.

At the end of 2005, DJ-Mag again voted 4youreye into the Top 20 VJs of the World ranking – this time 4youreye was placed at number 13. In 2006 4youreye placed number 14. The German Magazine “De: Bug” voted 4youreye into the Top 10 VJs of Europe – 4youreye was number 8.

4youreye visualized the Formula 1 Opening Party in Sepang, Kuala Lumpur, Malaysia in March 2005, 2006 and 2007 and was invited in April 2005 by ROLAND / EDIROL, Japan to do the world's first presentation of their newly released Video Synthesizer “CG8” in Frankfurt at the famous Cocoon Club and at the German music fair “Musik Messe.” Furthermore, 4youreye was asked by ROLAND / EDIROL to create

fixed presets for this new device, so every sold “CG8” in the world will have 4youreye presets in it.

4youreye projects:

4youreye Live Visual in High Definition: 4youreye is one of the first VJs who are doing LIVE Visuals in HD.

Eye|Con 1st Austrian VJ-Label & Agency

VJ Camp Crete

www.4youreye.at
www.myspace.com/4youreye
www.eye-con.tv
www.myspace.com/vjcampcrete



@c + Lia (PT/AT)



Well known for her work with abstract generative studies and live visuals, Lia has recently moved away from web-based work, working on installations or live visuals for music. She has a long-standing collaboration with Portuguese experimental music group @c.

Lia's collaboration with @c is developed in the overlapping of complementary approaches to digital arts and its aesthetics. If on one hand there are normally clear structural guidelines, it is also usu-

al to find them integrating audiovisual elements that are detached from these guidelines, either produced by generative systems or through performance. Improvisation, or real-time composition, whether in dialogue or confrontation, is after all a key element in their performances. Also key is the will not to develop formally closed compositions, but rather to digitally amplify references and memories, playing with the balance between recognition and abstraction.

Lia was born in Graz, Austria. She started working with computers in 1995. One of her first works consisted of a series of abstract generative sketches on the collaborative site *turux.org*, which was very influential in the mid-90s web scene. Lia rapidly gained a reputation for her own work through the site *www.re-move.org*, again using Shockwave and minimalist abstract graphics to great effect. By her own description, Lia's work is inspired by natural systems such as invertebrate animals and plants. Coming from an Austri-

an brand of abstraction, her minimalist graphics typically use little color and are strictly non-representational. She uses basic shapes as building blocks for compositions with an unmistakably organic feel. Lia has done live visuals at many prestigious festivals such as Ars Electronica, Mutek and Sonar using her own custom performance software.

Pedro Tudela and Miguel Carvalhais have worked together as @c since 2000 and since then they have cooperated with Lia in live audiovisual trio performances. Pedro Tudela lives and works in Porto, Portugal. He teaches at the Painting Department of the University of Porto (UP). He has exhibited as a plastic artist since 1981. Miguel Carvalhais lives and works in Porto where he teaches at the Design Department of the UP. @c and Lia have releases in Crónica (PT), Al-ga (ES), Falsch (DE/AT), Fuga Discos (AR), Grain of Sound (PT), Index DVD (AT), Lanolin (AT), Ristretto (PT), Silence is not Empty (IR), Sirr (PT), Sonic Acts (NL) and Variz (PT).

Selected performances

Lovebytes 2003 (Sheffield), Sonic Light (Amsterdam), t0 (Vienna), IFI (Pontevedra), Offf (Barcelona), Transmediale (Berlin), Phonotaktik (Vienna), EME (Setúbal / Palmela), Künstlerhaus (Vienna), Museu de Serralves (Porto), Casa da Música (Porto), Museu do Chiado (Lisboa), Fundação Calouste Gulbenkian (Lisboa), Museu de Arte Contemporaneo (Santiago de Chile), Video Zone Festival (Tel Aviv), Hörbar (Hamburg), Ausland (Berlin), Weezie (Leipzig), Zemos98 (Sevilla), Netmage (Bologna), Sónar (Barcelona), Festival Internacional de Música (Tarragona).

www.at-c.org

www.re-move.org

www.cronicaelectronica.org



Bottega Areté + Rumpistol (DK)

Bottega Areté:

Bottega Areté is a collective that has been doing live visuals for Rumpistol's concerts for the past 4 years. Combining the skills of the 3 members, their work has explored many different genres and styles, from paper cut-outs of forest landscapes on record players, to stop motion animation done with thousand of colorful children's beads, to oil on canvas, to time lapses over Kabul in Afghanistan, and back to classic keyframe-based animation and studio recordings...

Besides doing visuals for concerts, Bottega Areté has created the visual identities for most of the nightclub events in Copenhagen, including the decoration and interior in many cases.

Bottega Areté works in many different media, and in the last 6 years they have toured almost every venue or festival of electronic music in Northern Europe with their visuals. They have made logo-idents for MTV Europe, remixed the archives of National Danish TV, designed visuals for the set design of Sergi Belbel's play "Mobil" and made visuals for a lot of international artists, including Swayzak, Justice, DMX Krew, Patrick Chardronnet, Gebrüder Teichmann, Mad Professor, Anders Ilar, A Hawk and a Hacksaw, Liars, Colder, Ero-bique, Eliot lipp, Soundmurderer, Dae-delus, Jeremy Warmesley, Mr. Velcro Fastener, Otto Von Schirach, Puzzleweasel & Noize Creator.

To see more works in other media visit: www.bottega-arete.org

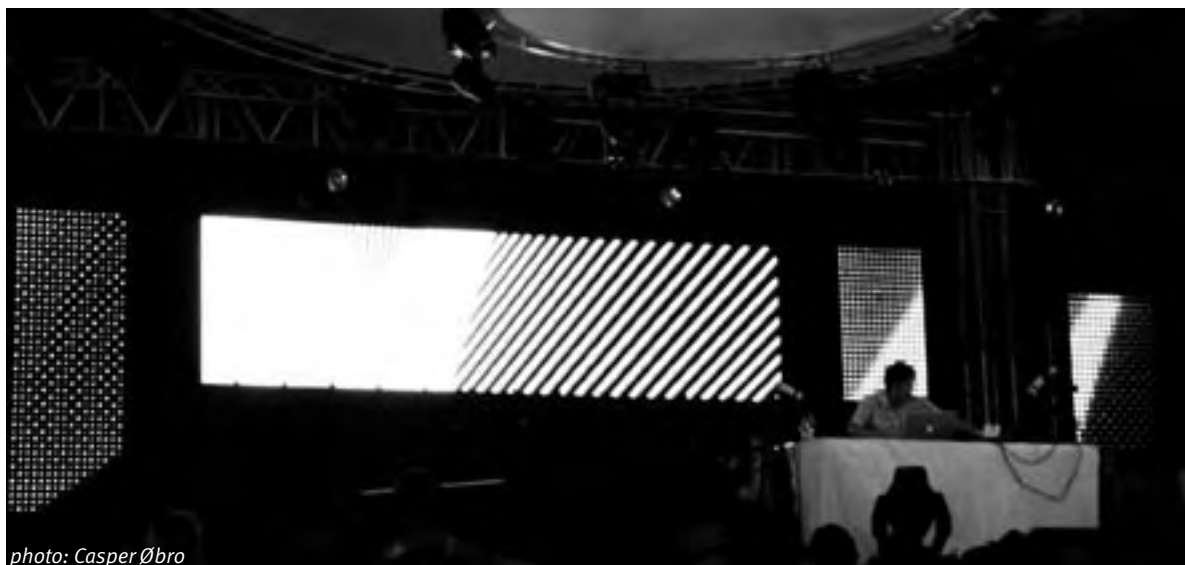


photo: Casper Øbro

Rumpistol:

There is no doubt that Jens Berents Christiansen, a.k.a. Rumpistol, is a musician well on his way to cementing himself in the premier league of electronica. In the few years that have passed since the release of the acclaimed debut album Rumpistol (2003), he has been rocketing towards the stars. Jens began his musical career in the art-rock band Magtværk, but he quit in 2000 to focus on his solo enterprise, Rumpistol. A wise move, as it turned out. He has single-handedly established Rump Recordings, a record label that is about to become the standard-bearer of uncompromising electronica in Denmark. Rumpistol's crackling and dubbed, downbeat sound is located in the more pensive part of the electronic hemisphere, and it shares a kinship with

artists like Four Tet, Murcof and Telefon Tel Aviv. With an EP, two full-length discs and numerous compilation contributions in his portfolio, Rumpistol is clearly more than well on his way. Rumpistol's second album "Mere Rum," released in 2005, features more acoustic elements than its predecessor "Rumpistol". On his latest album, glockenspiels, melodicas, saxophones and especially guitars are woven into the sonic fabric, and the incipient melancholy of the debut album is put in the background. The pace is raised by more distinctive beats, and the musical layers have expanded. The press wrote: "Großartigen Tracks" ** (DE:BUG, Germany); "Excellent new album from Rumpistol" (Angry Ape, UK); "This record is unique" 8/10 Points (Cuemix Magazine, Germany). Scraping, fizzing and foaming,

the magic hybrids generate myriads of images on the retina. Rumpistol's music is food for thought – it wants to touch you and move you at the same time.

Rumpistol is currently working on a new album...

www.rump.nu
www.rumpistol.com
www.myspace.com/rumpistol
www.bottega-arete.org



photo: Lars Kjaer Dideriksen

Casper Øbro & MHM One & Samesame (DK)

Casper Øbro. Born 1981. Graphic Designer, Illustrator, Typographer and VJ



Casper lives and works in Copenhagen, Denmark, where he runs his business from a little studio by the lakes. From there he handles his varied range of clients. Right now he's working on a full visual concept for the two well-known Danish musicians Lennart Ginman and Jimmy Jørgensen who have just finished recording an electronic jazz record for which they need everything from posters and record covers to live visuals for their tour around Denmark. Casper is also working on giving a French-inspired, Copenhagen-based restaurant a visual overhaul including everything from business cards to façade signage.

For the last 9 years he has worked professionally within various disciplines of graphic design, such as designing printed matter, vector and analogue illustration, visual concepts, web projects, custom typography, icon design and interface design. And for the last two years he has been working more intensively with motion graphics and visuals, utilizing his

broad and solid knowledge within the graphic language.

Casper has done live visuals at concerts for artists such as Balkan Beat Box (US), Extrawelt (GE), Bjørn Svin (DK), Apparatschik (RU), Patrick, Chadronet (GE), Zenzile (FR), Moderat (GE), Micromate (PL) and for DJs such as MHM-One (DK), Patrick Bateman (DK), Kenneth Bager (DK), DJ Guliver (DK) and Dub Tractor (DK).

Check out some of his works at www.ditdatdot.dk

DJ MHM ONE, a.k.a. **Morten Halborg-Møller**, is the man behind one of the most successful underground clubs on the Copenhagen scene for the past 4-5 years: "Kill Your Telly." The versatile character of the club in terms of sound, decor and location reflects in many ways Morten's efforts and background as an artist, promoter and essentially a DJ.



MHM One began his creative career in the hip-hop and graffiti scene in the early '90s and started spinning records in the late '90s. Like many other B-boys, his first

love was the funk-based American electro, which eventually led into the house and techno driven club scene. Recently MHM one started working with Ableton Live as well, creating his own beats and sounds.

MHM One describes his style as everything good, from stomping minimal techno, to jackin house and back again! He has played with international names such as Sven Väth, Robert Hood, Swayzak, Agoria, Extrawelt, Der Dritte Raum, Sieg Über Die Sonne, Dandy Jack, Rob Acid, Märtini Brothers, Martinez, Oliver Koletzki, Justus Köhncke, Trentemøller, Paul St. Hilaire & Scion, Mad Professor, I-F, DMX Krew, Ceephax Acid Crew, and the list goes on...

MHM One has been playing everywhere worth mentioning in Copenhagen, as well as Nordberg Festival (Sweden), Babba Club, Inmission and Inkonst (Malmö), Kaffibarrin (Reykjavik), Club Aquarium and Cafe 1001 (London), Club Embryo (Bucharest and Pfefferberg), Rio Club, Erdbeer Bar and Club 103 (Berlin). He is a resident at Culture-Box and VEGA in Copenhagen where he is also throwing parties.

For more info MHM One, booking, promo-mixes and club projects, please visit: www.myspace.com/mhmone

Lasse Andersen, a.k.a. **VJ Samesame**, has been doing visuals for the past 5 years in Denmark and Sweden. As a graphic designer, his style is greatly inspired by old animations, and his love for '80s movies is a distinct touch that follows him throughout his work. Most of the time, this can also be said about his VJ material. His drive to find elements people can relate to, but don't expect to see in a club, is one of his biggest trademarks.



Samesame's style and ability to make personally expressive work have brought him to such different visual tasks as: MTV art breaker, local theater lounge, remixing the archives of the National Danish TV, head of visuals for the National Danish TV electronic festival "public Service," Copenhagen Jazz festival, Royal Museum of Art and basically every club in Copenhagen from the smallest to the biggest.

He has made visuals for many artists, including Extrawelt, Fairmont/Jake Fairley, Isoléé, Jason Forrest, Noize creator, Justice, Trentemøller, Patrick Chardonnet,



DMX Krew, Bass Junkie, Imatron Voima, Moderat, Rob acid, Erobieque, Aril Brikha, Alexander Geiger, gotto80, Smash tv, Kiki, Karsten Pflum.

Check out some of his work at www.myspace.com/samesamevisuals

Propaganda (EE)

“Ideology is the most powerful weapon for guiding masses in one direction. It is the basis of human activity in social contexts – depending on ideology we make our everyday decisions, and through transforming ideology humankind creates history. Who holds the key to forming the ideology that has the power to direct our lives? Propaganda is the language of ideology; through propaganda, ideology speaks (or constantly tries to hide itself). Propaganda has the ability to hypnotise our minds and change the data they con-

tain. The language of ideology in its genius code for mastering the chemicals of our brain. People who program the propaganda are in the end the most addicted to it. If a VJ understands the true potential of his medium, i.e propaganda, he could affect processes in the contemporary technical environment more than he has ever imagined.” (Notes for analyzing VJ-culture by Herkoonu)

Statement from Propaganda:

“VJ group Propaganda is more of a post-modernist moving phenomenon than a static structure. Formed in Germany in 2004, it was the starting point for two VJs, Emer and Gruuver. It centered the need to express ongoing ideas and the everyday work of editing visual material under the flag of Propaganda, which started to signal visual messages in different spaces of Germany. Being a transforming apparatus, it has always empha-

sized open channel attitudes and found the next possibilities through new members – in 2006 Iti joined Propaganda with her ideas. At the time being, Propaganda is mostly VJing in local parties of Estonia and is constantly developing its own mediums and technique. In a nutshell, Propaganda is a connector of VJs that is moving towards clearer meanings on screen and expressing new codes of ideologies for a better tomorrow.”



VJ Tencu (EE)

Andres Tenusaar (a.k.a. **Tencu**) graduated from the faculty of art and drafting at the Tallinn Pedagogical University. Since 2001 he has been working as an animator and occasionally as a director in Nuku-film. Currently he is working as a director together with IMAX filmmakers from Moscow on an animated stereo film part of Nukufilm's series "Miriam's Stories." For a couple of years he has also taught animation to children in Nukufilm's children's studio.

Outside of his everyday work, Tencu has made video for theatre and dance pieces (currently in progress is his video for the dance performance "Hamlet" at the Estonian National Opera), done commercial films and more. His last film as a freelancer, "Olematu Olek," is at the moment travelling through international festivals. It has already won the best foreign short film prize in Kawasaki Digital Short Film Festival in Japan.

As a VJ, Tencu has been responsible for the visual side of numerous events and concerts. He only plays 100% original visuals, mostly animated or taken with a camera. He has VJed for the likes of DMX Krew, Cylob, Mad Sheer Khan, Anton Nikkilä, Aleksei Borissov, Electronicat, Funkstörung, Pastacas, Mr Velcro Fastener, Maceo Parker, Mesak, Custom Drummer, Marsen Jules, Joel Tammik, Kulgurid, Kisabande and many, many others. Tencu is resident VJ of Hea Uus Heli music events.

Tencu is also known as an electronic musician with a cartoon-like twist. His last album "O O O" was released in 2004, and hopefully there will be a new one this year. He has composed music for films, too, last of which was "The Institute of Dream," an animated film by Mati Kütt.

For more info see
<http://tencu.vjestonia.com>



VJ Miisu (EE)

Taavi Varm (a.k.a. **Miisu**) has studied traditional graphics, design and media art in several art schools. Now he's finishing Tartu Art College this coming spring. Since 2001 he has worked as a freelance artist. Now he has his own small studio where he mainly works on short animation, film, theatre and graphic design projects. His last bigger artistic works were theatre plays "Aaron:Juuni" (dance and video play) in Rakvere Theatre, for which he was nominated as the best theatre artist, and another theatre play, "Lumumm," for children.

He also works as at the Tartu Art College in the photo department and media art department, teaching film and video art for senior year students.

He likes to work as much as possible with theatre projects. He was part of making the first Estonian technical theatre and has made visuals for many cyberpunk and technical theatre plays (Aurora Temporalis, New Elysium Dream, Loop, America). He has made visuals in almost all the theatres in Estonia and has been nominated two times for that work.

VJ Miisu has played visuals in many concerts, clubs, fashion shows and art events. He uses mostly original visuals, mainly hand drawn and computer animated content, and also self-filmed material. He likes to use text or story-based visuals. He is resident VJ for Jazzkaar festival, band Def Räädu and Philip Morris Estonia art events (MXTRONICA, parties and dance awards).



photo: Alan Prosa

He is also responsible for the visuals at the popular Estonian Art University fashion shows (2003-2007). His VJ live list includes internationally known names like Mad Sheer Chan, Koop, Earth Wind & Fire Experience feat. Al McKay AllStars, Osibisa, Tania Maria, James Carter, Romb, Manu Dibango, Tanel Ruben and many others.

For more info see
www.varmstudio.com

Kulgurid (EE)



KULGURID has been a side project of Taavi Laatsit and Aivar Tõnso since 1998, and was created specially for live situations at exclusive locations.

Taavi Laatsit has been active in the Estonian electronic music scene for more than a decade. He has been involved in producing 5 full-length albums with different projects like Galaktlan, Uni, Vonsuck and Kismabande. He has also been composing soundtracks for various short movies and exhibitions. Mixing live and organic elements with deeper electronic sounds has always been his aim.

Aivar Tõnso has been an outstanding figure on the Estonian electronic music scene since the early 1990s. As a musician, he has spearheaded several innovative groups and projects, the most in-

fluent being Hüpnosaurus (1991-1995, with Raul Saaremets) and Kismabande (since 1999). As a DJ, he has likewise been in the Estonian cultural vanguard, consistently introducing music that defies stylistic categorisation. He has also organised a number of cult events, starting with underground club sessions such as Müsteerium, Vision, Electric Cafe and Reaalsessioonid to name but a few, and reaching a high point with the international festival HUH/HEA UUS HELI.

Amfibio (FI)

Amfibio, founded in 2002, is a Helsinki-based collective of artists with a wide variety of backgrounds ranging from media art to cinema and from engineering to graphic design. A pioneering group in the Finnish VJ scene, they have collaborated with musicians, sound artists, dancers and theatre groups. Amfibio have performed at music festivals like Koneisto, UMF and Flow, and at media art events like ISEA 2004, working with bands like Nuspirit Helsinki and Giant Robot. In addition to Finnish arenas, as a group, Amfibio have toured New York and Montreal with PixelACHE 2003 and performed in a number of European countries. The Amfibio crew for PixelACHE 2007 consists of VJs *jen and teemuk.

Jenni Valorinta (VJ *jen) is a Helsinki-based visual artist. She's exploring how to create atmospheres and spaces with videos. She has performed in New York, Montreal and over ten countries in Europe. Her recent visual adventures include visuals for a theater play trilogy by Pentti Saarikoski in Ateneum Hall; audiovisual collaboration with rap star/musician/poet MattiP; URB on Tour VJ workshops; and visuals for clubs like JACK and Unity.



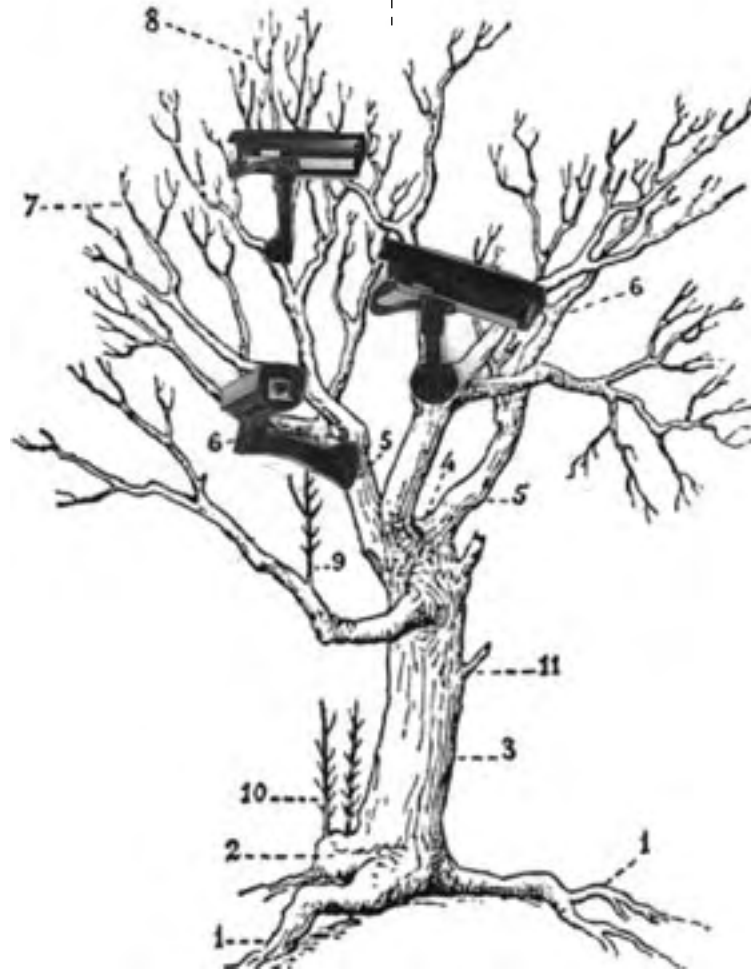
Teemu Kivikangas (VJ teemuk) is a game designer, media artist and filmmaker living and working in Helsinki. He performs solo as well as together with the Amfibio and Lumiere Bros collectives. Recent highlights include participating in the Sounds Like Suomi tour, consisting of six cities and nearly twenty performances in China, and performing at Ars Electronica 2006 in Linz, Austria.

Orchid Bite (FI/BE)

Alexia de Ville de Goyet is a young artist from Brussels. In her work, formal research of and experimentation with narrative codes are essential. Her practice is articulated through video, also extending itself to drawing, photography and installation. Writing plays an important role in her work, where texts, carried by her voice, reveal an interrogation on the self and the other. Thus, her work is partially autobiographical, without a lament of the 'I'.

Sabrina Harri is a young, Helsinki-based artist working across different media and styles creating ephemeral and fragile installations that combine video, sculpture, drawing and painting. In her latest installations, she's investigating sculptural issues of minimalism from a cynical point of view and using games as a metaphor for society. Her work expresses a sort of aesthetic claustrophobia, which devolves into signifiers of contemporary art and language. It reflects on the conflict between reality and artifice, asking if the world exists for us without representations of it.

After meeting accidentally in Helsinki, Sabrina Harri and Alexia de Ville de Goyet created the VJing project Orchid Bite. Orchid Bite is an adventure from high culture to underground and back and forth.



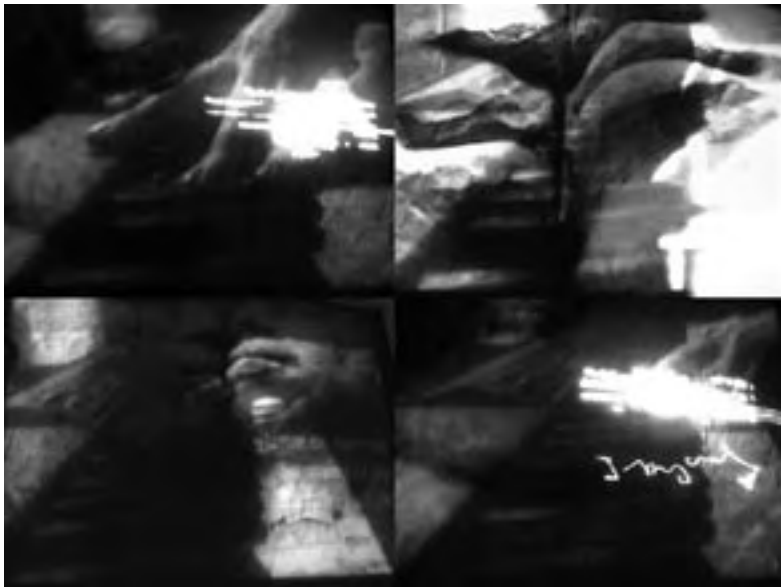
Orchid Bite VJ performance “ No Where Now Here “ mixes live pictures, found footage, documentary and self-made videos from scale models and urban landscapes on electronic beat. We consider the screens as a painting, mixing the layers and colours live in a serigraphic way to the point where fiction and reality converge. This restless painting functions as an open window, not on the world but on representations of our world. We aim to an alliance of video and performance participating to a climate of post-modern hybridizing, a trans/multi/inter disciplinarity inviting all types of creations into a cross-breeding of art now and underground.

Jukka Kaartinen (FI)



Jukka “Jugi” Kaartinen is your proverbial multitasking media dabbler. With 12 years’ experience in new media and 20-plus years working with real-time graphics, he’s gained some insight into the subject in hand. Jugi started his multimedia works in his early teens in the mid 1980s making graphics and music for a commercial shoot’em up game for Commodore 64. Throughout the 1990s he continued to develop his graphics and music skills with several award-winning demo scene productions with his demo team Kompleks. In the ‘90s he also started to work for the new media industry as a visual designer and art director. Subsequently Jugi’s commercial work includes design for many Nordic and global corporations. For the past five years Jugi has also been doing live visuals for a list of Finnish music and media festivals like Koneisto, UMF, Assembly and PixelACHE.

Jugi is an unfortunate closet scientist/philosopher, but he also holds a master’s degree in new media from University of Art and Design Helsinki. His final thesis work is titled “Active Ambience Generator: Experiments in Interactive Real-time Audio-Visual Generation.” He is also one of the founding members of media art association Katastro.fi. Currently Mr. Kaartinen is working on a music driven shoot’em up game for Sony PSP and producing his pet music project Aisth.



Visual Piano Improvisations

Visual Piano Improvisations 1 is a thematic set of visual landscapes that are explored by playing piano. Jugi’s piano improvisation is visualized with the help of real-time audio and graphics processing. The performing hands are visible most of the time so there can’t be any hiding behind laptops and the audience can see what is being done. Interaction between the player and the visuals can change the mood of the music and how the fingers move across the keyboard.

Jugi’s playing style ranges from minimal ambient to pretend romantic singer-songwriter, and the visuals are often complex layers of typography, photography, live video and abstract objects.

www.katastro.fi/~jugi

Kirves (FI)

Kirves is a VJ group of three people (**To-mi Hyypä, Iiris Nousiainen and Jaakko Tuosa**) who have backgrounds in playing music with various instruments, collecting electronic gadgets and computer programming. They share a passion for everything electronic and beautiful.

The group was formed in early 2005 in the Finnish techno scene. Since then, Kirves has performed frequently in different types of music events, from raves to rock clubs, in the Helsinki area. To Kirves, VJing is about being able to experience and enjoy music through visualising it. Always mixing live is an important part of responding to the music and atmosphere of every individual event. Even screens are on occasion custom made to suit the

venue in question. Developing VJ practices further and experiencing with different set-up solutions are considered challenges that Kirves gladly take on.

All the video footage is shot, edited and produced by the group and something new is always being added into this home-grown library of video clips. All the images in the video stream are impressions of their own lives and surroundings.

www.kirves.org

Markus Pasula (FI)

Markus Pasula is a game developer and a hobbyist data artist. He has had 14 years of experience in Real-time Graphics programming, beginning with the Demoscene in the early nineties, and leaning more towards games and VJing in last 7 years. Markus has been involved in various demos from groups like Haujobb and mfx. During the last few years, Markus has been performing live visuals in events such as Koneisto, Flow, Assembly, Bitfilm and Breakpoint.

Markus is currently studying computer science at the University of Helsinki and working as Technical Director at the award-winning mobile game studio Mr.Goodliving.

www.helsinki.fi/~mpasula



Marita Liulia (FI)

"My multimedia recipe combines art, research and technology. The result is spiced up with witty humour and served in a museum, at a theatre, on the Internet, on a mobile phone or at a book store."

Marita Liulia is a versatile visual artist and a pioneer of multimedia. Liulia started her artistic career in theatre and worked with various visual art forms in the 1980s. She extended her work to digital and interactive media in 1991 with Jackpot, an interactive installation about the world of advertisement. Maire, a study into modernism released in 1994, was one of the first artworks to be published in CD-ROM format. Ambitious Bitch, a colorful multimedia about femininity (1996) was her international breakthrough. SOB (Son of a Bitch), a CD-ROM about men and masculinity, followed in 1999. The popular Marita Liulia Tarot was published in six different formats and ten languages between 2000-2004.

Marita Liulia has always worked in close collaboration with engineers and programmers. Around 2000, her long-time collaborator, programmer Jacke Kastelli, discovered a bug in the Macromedia Director program. This discovery led Kastelli to create of a new kind of interactive tool that Liulia uses in live performances.

The artist/programmer duo created Manipulator (2002) and Animator (2004) with musician/composer Kimmo Pohjo-



nen

See Animator videos at :

www.kimmopohjonen.com

The stage collaboration continued with dancer/choreographer Tero Saarinen in Hunt, a solo dance performed by Saarinen himself to Igor Stravinsky's stormy classic, The Rite of Spring. Hunt has become an acclaimed success among critics and audiences all over the world and has been shown 100 times in 25 countries since its premiere at the Venice Biennale in 2002.

Liulia has received numerous awards, including Prix Ars Electronica in Austria (1996) and Prix Möbius International in France (1996, 1999). She has also received the Finland Prize, the Finnish Cultural Fund Prize and the Erik Enroth Prize for her achievements as an artist. She founded the production company Medeia in 1997 and Prix Möbius Nordica, a media culture competition, in 2000.

More information:

www.medeia.com

www.maritaliulia.com

Random Doctors (FI)



Random doctors is a Helsinki-based VJ group formed during the year 2004. Since then, Random doctors have actively been doing live visualizations for a variety of live audio events and art projects. For example, during the year 2006, Random doctors participated in festivals like PixelACHE, Koneisto, UMF206 and Carelian Faces. From the beginning, Random doctors have been working in symbiosis with the visual art and live music association Vadelma.

For PixelACHE 2007, VJ group Random doctors will present their latest VJ sets. Random doctors create live mixed visual projections and installations from pre-edited and live visual materials for specific contexts. In live audio and club events, Random doctors collectively create narra-

tive, cut and paste video screenings synchronized to the music, movements and emotions. Video projections can be seen as temporary visual graffiti commenting on the surrounding environment and society. Randomize it! Don't Criticize it!

<http://vadelma.org/randomdoctors>
www.myspace.com/randomdoctors

Undercontrol (FI)

Undercontrol.org was founded in 2002 by Hello World (a.k.a Kalle Jarva) and Rising (a.k.a Eetu Vihervaara), and serves as a domain and a platform for freedom of creativity. They've been more or less actively involved in the Finnish VJ scene ever since then. Although the past, present and the future of Undercontrol has never been too clear to anyone, there's never been any doubt about it: everything is Under Control.

VJ/media artist Kalle Jarva, a.k.a. Hello World, has been VJing since 2002. Besides VJing, he's into composing interactive sound and video installations and electronic music. "I'm not sure if I can describe myself as a 'typical' VJ, whatever that might mean... I'm not too much into beat-matching mixes, I just don't see it as that relevant to what I do. I believe in quality over quantity when it comes to mixing images. I'm into listening, getting inspired and creating interesting, vivid compositions of colours and movement, and if I feel like it, I might just get into the beat. I rarely borrow footage. At least 90% of what I use is self-made and since that's not quite the case with many VJs out there, I should be proud of it. I don't really see myself having any greater agenda as a VJ; I didn't want to be a VJ, I became one out visual curiosity."

www.undercontrol.org
www.myspace.com/hellowwworld
www.myspace.com/e2undercontrolorg



XPLOITEC (FI)

"The music is the core of the live mixing set. It offers a script for storytelling. Beat-matching is essential to our style. We aim to create a narrative storyline of fast-moving imagery and sharp edits that last for an entire set, or parts of it. We want push our boundaries and we also aim to critique the media and expose its problems. Our surroundings are full of information, so much so that it is sometimes difficult live with it anymore. Xploiting the media is our way of dealing with it."

XPLOITEC is the visuals collaboration of **VJ PHOQ Heikki Rynänen** and **VJ 304 Sami Sorvali**. The project has been ongoing in Helsinki and abroad since 2003. XPLOITEC visualizations are based on live triggering and creating narrative compositions by live mixing pre-edited material. XPLOITEC does club events and art projects by recy-



cling all manner of the visual information that surrounds us.

XPLOITEC is part of Austrian VJ Label Eye|Con. KORG is collaborating with XPLOITEC.

www.eye-con.tv
www.korg.com
www.xploitec.org

Visual Systeemi (FI)



Visual Systeemi is a visual collective founded by Henrik Axlund and Petri Ruikka. The starting point of Visual Systeemi lies in the VJ culture. Since its start in 2003, Visual Systeemi has done over 100 VJ performances in Finland and abroad and held several residencies in different clubs. Visual Systeemi has also produced a number of cross-artistic productions, such as The World of PIKU, VideoLounge, Mix Sessions and Ritual Systeemi, as well as continuously worked with prominent Finnish festivals such as PixelACHE, Koneisto, Flow and UMF.

Petri Ruikka aka **VJ Hahmo** lives and works in Helsinki. He has been a member of the PixelACHE programme planning team since 2005. Since the summer of 2006 Petri has been working as the program director of the Nordic VJ Meeting. He is also one of the initiators of the project. During 2006-2007 Petri has been running VJ workshops as part of the URB Festival Tour organised by Kiasma Museum of Contemporary Art in Helsinki. He has recently produced two new collaborative audiovisual performances for the URB festivals and a video-remix project

of the Football world cup final broadcast in the summer 2006. Petri is also a studying in the MediaLab at the University of Art and Design in Helsinki and has directed, produced and shot different video and media projects ranging from music video to game design to photography.



Henrik Axlund aka **Naïve** was born and educated in animation in Sweden. In 2002, he made the move to Turku, Finland, where he lives and works as a VJ, animator and designer of interactive and motion media in both commercial and cross-artistic contexts. In Turku, Henrik runs the multi-disciplinary media workspace, STUDIO. He has collaborated regularly with dancer and choreographer Jattamarie Rauhaluoto on several projects fusing dance and moving image and showed these works in Finland and abroad. Henrik recently came back from a residency at Circolo Scandinavo in Rome, Italy, where he worked on a dance-based installation.



Värähtelyä! (FI)

Värähtelyä is a project at the crossing of several art disciplines that aims to link media art to music and sound art through improvisation.

Värähtelyä researches the possibilities of interaction between sound and image and encourages new forms of dialogue between them. Six people are involved

in the making of the performance, each with specific skills and knowledge in the area of sound and image. The backbone of this piece is the influence of computer technology, which enables the generation and modification of sounds based on images and vice versa. The result is a sound painting that finds its form in the format of a concert.

Working Group:

RinneRadio has a long history as a band in the field of experimental electronic music. Their records have been released on the label Rockadillo. RinneRadio has three main members: Tapani Rinne (Puhallimet), Verner Lummi (Elektroniiikka) and Juuso Hannukainen (Percussion). Iro

Haarla (Piano/Harp) is performing with RinneRadio on tours.

www.rinneradio.com

Merja Nieminen is an artist and researcher working in the field of media art. She works part time as a designer/researcher at the Crucible studio of the University of Art and Design Helsinki. She research-

es clever media objects and their possible new usages. In addition, she has designed animations for audiovisual performances in collaboration with various musicians, for instance on the occasion of the Boréales festival (Cannes, France), where she performed with Vladislav Delay, Einoma, Skyphone and Cancelcancer. Together with Tapani Rinne and Verner Lummi from RinneRadio, she has performed in the Koneisto festival, in Elektroillat at Kanneltalo and at Tavastia.

www.merjanieminen.com

A. Myllykoski is resident musician at the restaurant Teatteri and has organised a number of clubs in various venues across Helsinki, among them Kiasma (DJ Kitchen), Rose Garden (Shift) and Oasis (Söndag & Release). Myllykoski also performed at the Helmut Newton memorial and at the opening club of the Rakkautta & Anarkiaa 2006 festival, for which he also designed the programme

www.laavaproduction.com

Tuukka Luukas has produced and curated several art projects including Lux sonor (Helsingin Taidehalli), Maapallolla – On earth (Kiasma and MUU Gallery), as well as The Words exhibition for the Venice Biennale.



Kitzinger Gábor, Gyenei Péter, Samu Bence (HU)

Kitzinger Gábor

As a child, I was awestruck by animations and comics, so I suppose I'm lucky that my work involves something that I always considered to be purely fun. Currently, my artistic practice is comprised of VJing and making animations and videos.

I think VJing in the present is the freest, freshest form of dramaturgy in the moving picture. I have been VJing since 2001, and since the beginning of 2006 I have been part of the VJ group Kie'go'Izzo'k.

Kitzinger Gábor/VJ Rio Rokoko is a Hungarian VJ and is active in the Hungarian visual field. He has worked with organizations like Cinetrip, Sziget Festival and Tilos Radio since the year 2001. He is a winner of 2004 Budapest VJ Championships – Live category, and has been VJing in various countries around the world. He will talk about the Hungarian VJ scene, present different local organizations dealing with live visuals, and also give background on how the scene has evolved.

Gyenei Péter

I have worked as a VJ since December 2001 with Gábor Kitzinger. We have had the honour of making visuals for a variety of places (from small open air parties in the Hungarian countryside to Berlin, Brussels and Helsinki) and happenings (parties, concerts, art performances). I graduated from MOME (Moholy-Nagy Art University) in the video faculty in 2006. My final research project examined how artists use video technology in theater productions in Hungary. Currently I am working on building up a virtual puppet show.

Samu Bence

Since September 2002, I have been on the media design faculty of the Moholy Nagy University of Art. My main field of interests are interactivity, installation, computer graphics and game development. I have been using computers since 1995, when I got my first ZX Spectrum. As I couldn't get any help from my surroundings, I started experimenting with computer programming by myself. I have always been interested in the mechanism of nature and now in my works I am trying to combine these fields of knowledge.



Kira Kira (IS)



Kira Kira is a one-girl band most of the time, although kite symphonies and dictaphone orchestras sometimes play along. For PixelACHE, though, she's recruited 4 fine magicians: Alex Somers on glockenspiel, keyboards and music boxes; percussionist Samuli Kosminen; guitarist Hilmar Jensson; and Mr. Eiríkur Ólafsson on trumpet, flugelhorn, music box and laptop. The crew will make brand spanking new visuals for the festival together with artist Magnús Helgason (who has for a long time made videos and visuals for Apparat Organ Quartet, Trabant and Johann Johannsson). Both Samuli and Eiríkur are also in múm and Hilmar Jensson is also in New York based bands Alas No Axis and Tyft.

Kira Kira is a founding member of the Icelandic art collective Kitchen Motors. For the past 10 years or so she has tinkered with noises in bands such as Spúnk (not to be confused with the Swedish one missing the comma), Big Band Brútal, Stórsveit Sigríðar Níelsdóttur, and has performed solo as Kira Kira since autumn 1999 in a Tokyo nightmare (nobody likes a broken toe in a Guitár Wolf concert). She has composed music for theatre, dance and movies and has performed/exhibited in various odd places in the world – on shelves, in church towers and in parking lots. "Skotta," Kira Kira's debut album was released on Smekkleysa Records (Bad Taste Ltd) in 2006.

Kira Kira is also a visual artist, and her work is often a staged haunting of some sort, created with sound, smoke, wind machines and light, presented in cinematic installations or on film –always with horror, awe and silliness at heart: Singing black holes, duels between smoke machines or black slime blubber, beset tape recorders, eternal explosions, trembling doors. And somewhere there's always someone dying of laughter or romance.

The relationship between adventurous music and primitive moving arts is of particular interest to Kira Kira. She creates performances where physical visuals such as remote controlled ghosts and blood driven cowboy hats floating in thin air with a bullet hole through the middle are set in context with electronic music, sometimes blending in theatrical elements, homemade 16 mm film or anything that serves the mood for each show. She either plays solo, singing and toying with small acoustic events and a classical guitar inside electronic textures, or with a band that usually consists of random friends whispered on board for each show.

www.this.is/kirakira

www.myspace.com/trallaladykirakira

www.kitchenmotors.com

Fuck For Friendship (LV)



Fuck For Friendship dot com

While their name possibly sounds rude and offensive to some, the collective is all about love and friendship. Fuck For Friendship is a collective of musicians, DJs, artists and other good people, connected with each other through the power of Friendship. And, if necessary, they are ready to fuck for it!

Some of our computers have been stolen, and others just broke down because of age. That's why we put a lot of emphasis on analog, hand made media. Our show in PixelACHE 2007 will implement elements

of origami and aerodynamic phenomena. It will be supported by a DJ set.

www.fuckforfriendship.com

Linards Kulless

Latvia-based artist Linards Kulless works in different media like video, photo and installation. The artistic playground of Linards includes theater performances, new media, outfit and design concepts, electronic music events and VJing. Some of his significant artistic collaborations were electronic media project and net radio Rigasound.org (with Voldemars Johansons) and creative group Ma1z3 (with Una Meibergera). His present activities are related to the new Riga culture district Andrejsala and the artists' residence and hostel Singalong.



Dmitry Zagga

Dmitry Zagga is a musician, DJ and visual artist. He has played in bands like Yaputhma Sound System and Spinners. Later, he got involved in electronic music, DJing and graphic design. The Bubbleshow project, created in cooperation with Arturs Punte, has been shown at many events and has provided visual accompaniment for artists like Tosca (AUS), Scion (DE), The Auxmen (USA), Selffish (LV), Nozh Dlja Frau Muller (RUS), etc. Other projects worth mentioning include remixes for artists Sirke (LV), Alexandroid (RUS), Zodiaks (LV), and a soundtrack for the play "Dostoevsky Trip." After spending 2005-2006 in Denmark and Japan, he is now back to Riga working as a freelance illustrator, actively DJing and being involved in the Andrejsala project.

www.zagga.org



Ginta Tinte

Latvian artist Ginta Vasermane, a.k.a. Tinte or Moheta, has a solid experience in film and movie industry. This includes being a stylist, costumer and art director for big screen movies and commercials. She has also performed as a VJ at a major venues in Riga (DirtyDeal, Casablanca, Fontaine Palace, Depo, Pulkvedis, Aura, etc.) and took part in experimental projects aiming to visualize poetry (Orbita.lv, Neona Varti). At the moment Ginta is a student at Gerrit Rietveld Academie in Amsterdam.



The Original Bubble Show (LV)

The idea of the Bubble Show was born in autumn 2000 in Riga on Alberta Street, where all the houses are known to have been built by father of the famous Eisenstein. There lived Dmitry Zagga and Artur Punte, and one lazy evening they were experimenting with household chemical goods and an old slide projector. It resulted in the product that is now known to clubbers or exhibition visitors as the Bubble Show.

The basic idea is that everyday, household liquid and dry substances can be used for obtaining rather effective images! If you mix these substances (currently the following are used: vegetable oil, soy bean sauce, dissoluble tablets, cheap perfume, colourful washing-up liquids, iodine, bath sea salt, etc.) in a certain way and make them react with each other, mix and play with colours in a small bottle and place it between the lamp and projector lance, you can get fascinating “ambient” images on the screen. Of course, the methods of achieving the beautiful reactions that deserve to be shown on the screen are not to be given away. However, some basic recipes for creating bubbles can be revealed to the public.

Vegetable oil serves as the base of a number of reactions: perfume does not dissolve in it, which makes it possible to create inside the liquid an iridescent BUBBLE - the main hero of the Bubble Show. Watch its unhurried transformation. “Sizzling” tablets dissolve much slower in oil

than in water. This adds to the reaction a kind of “anti-gravity” dynamic that greatly corresponds to the atmosphere of chill-out music. Vivid washing-up liquids enrich the range of colours of the Bubble Show, as do the colourful bottles inside which reactions take place. The techniques for creating bubbles and the search for new reactions are in constant development. Special equipment is being created and stronger projectors are adjusted using materials at hand.



The authors are always looking for new components and they prepare special slides in accordance to the theme of a certain party or event. It is an exciting way of searching and the pioneers of the Bubble Show are far ahead compared to pirates, who appear from time to time.

Actually, the creation of bubbles is a simple way to make leisure time creative and sentimental. It goes back to a childhood passion for “scientific” experiments influenced by books like “Amusing Physics”. However, if the authors of the Bubble Show were addressing the public,

they should share their artistic concept as well. Possibly nostalgia for the pre-digital era can explain everything, because NDP (Non Digital Performance) is one of the principles of the Bubble Show. In the time of the hypertrophied development of electronics, such nostalgia is clearly visible from a humane point of view. On the other hand, the Bubble Show creates a special environment – an interactive, atmospheric cinema. Improvised “films” with bubble participation are being cre-



ated in real time. They do not offer single-meaning plots, but let the spectator relax and work on archetypes such as earth and sky, predator and victim, fornication... Aesthetically, the Bubble Show is closely related to all phenomena that could be called Freak Art. It consists of all those cases of artistic expression outside of genres, in a realm where there are not yet any established rules. Freak Art occurs when obviously non-artistic stuff is adjusted to artistic aims – when in routine and practicality we find an artistic function. An example closest to the Bubble Show could be the musical performances by Dmitry Zagga, during the course of which

he sticks paper strips on vinyl plates. The obtained random sounds are then processed by sound software and played immediately in real time.



Vodka Jugend (LT)

The Lithuanian experimental video art project under a non-obligatory name, Vodka (1) Jugend (2), was formed in the middle of summer 2005. Members of the team are involved in several different projects and are the main authors of the visual solutions for DJ team Partyzainai's events.

Vodka Jugend has appeared alongside such performers as Ivan Smaghe, Damian Lazarus, Kiki, DJ Naughty, Bleed (De. bug), Feed (Mitte Karaoke), Arnaud Rebotini a.k.a. Black Strobe, Dan Ghenacia, Funkstrung, JD Twitch (Optimo), Siskid (Black Strobe, Initial Cuts) and other.

The principle thing in the team's rare show is freaking and falling back the flash. The team mainly focuses on live performances.



(1) Vodka

Vodka is typically a colorless liquid preparation meant for consumption containing ethanol purified by distillation from a fermented substance such as fruit, vegetables, or grains. The word shares a root with the word for "water" in various Slavic languages (voda, woda).

Except for various types of flavorings, vodka consists of water and alcohol (ethanol). It usually has an alcohol content ranging from 35% to 50% by volume. The classic Russian vodka is 40% (80 proof). This can be attributed to the Russian standards for vodka production introduced in 1894 by Alexander III from research undertaken by the Russian chemist Dmitri Mendeleev. According to the Vodka Museum in Moscow, Mendeleev found the perfect percentage to be 38, but since spirits in his time were taxed on their strength, the percentage was rounded up to 40 to simplify the tax computation. At strengths less than this vodka drunk neat (not mixed with other liquids) can taste 'watery' and above this strength the taste of vodka can have more 'burn'. Some governments set a minimum alcohol content for a spirit to be called "vodka"; for example, the European Union sets a minimum of 37.5% alcohol by volume. [1] Although vodka is generally drunk neat in its Eastern European and Scandinavian homeland, its growth in popularity elsewhere owes much to its usefulness in cocktails and other mixed drinks, such as the Bloody Mary, the Screwdriver, the Vodka Tonic, and the Vodka Martini.

(2) Jugend = Youth

Youth is defined as the time of life when one is young, especially:
a: the period between childhood and maturity;
b: the early period of existence, growth, or development;
c: the early period of development or existence;
d: young people considered as a group;
e: the appearance, freshness, vigor, spirit, etc., characteristic of one who is young.

- Around the world the terms "youth," "adolescent," "teenager," and "young person" are interchanged, often meaning the same thing, occasionally differentiated. Youth generally refers to a time of life that is neither childhood nor adulthood, but rather somewhere in between.
- Youth also identifies a particular mindset of attitude, as in, "He is very youthful." The term youth is also related to being young.
- "This world demands the qualities of youth: not a time of life but a state of mind, a temper of the will, a quality of imagination, a predominance of courage over timidity, of the appetite for adventure over the love of ease." -Robert Kennedy

www.vodkajugend.com

Rūt Rūt (LT)

Lithuania-based artists RŪT RŪT started with audiovisual gigs in 2002 and played in various places and events. Today the collective is better known as moving image creators, VJs and audiovisual events initiators.

Unique visual forms and delicate VJing style have allowed the collective to show their skills in Lithuania and in many different countries. Modern art festival scene: in NRW (Dortmund, DE), Fusion festival (Larz, DE), C/O POP festival (Cologne, DE), Ten Dance! All European Party! event (Berlin, DE), Musicbox club (Lisboa, PT). They have also visually supported artists like Apparat (UK), Gus Gus (IS), Funkstörung (DE), Joakim (FR), Stanton Warriors (UK), Cris Clark (UK) and more.

Together with ICCA (Kaunas, LT), RŪT RŪT organized Centras, the first multimedia festival in Lithuania. Now with Partyzainai DJs (LT), they organize the audiovisual event series Go Gaga and with video artist Lumos (LT) they work on Falschkanal

: Recycled Entertainment, an audiovisual DIY project.

The collective also constantly popularize audiovisual culture by contributing articles and news to Shift (JAP) E-zine and Djscene.lt (LT) portal.

For PixelACHE 2007, RŪT RŪT will present their latest VJ set. RŪT RŪT stand for the original content of their visual works. They are always trying to look for new ways to express their ideas - starting with simple graphical forms and ending with hand-made visuals. RŪT RŪT's latest VJ set is a delicate selection of their minimalistic graphics vs. hand made visuals. Addicted to stop motion animation and a kind of childish style of visuals, it seems more like they are playing with visuals rather than simply putting them on screen.

www.rutrut.lt

www.myspace.com/rutrutspacespace

Video Jack (PT)

Video Jack started in 2004 as a collaboration between André Carrilho (illustrator/designer/ animator) and Nuno Correia (programmer/musician).

Their aim is to push the boundaries of VJing, incorporating in-house applications, exclusive digital interactive animation, live footage, live information feeds, video games and audience interaction. Video Jack also direct videos and design interactive visual solutions for events.

Video Jack have been VJing at Coden music performances since 2004. In 2006, Video Jack released their first DVD with music by Coden. Video Jack continue to develop joint work with Coden, further integrating visuals and sound. Since 2005,

Video Jack are resident VJs at Lux club, Lisbon. Video Jack have performed in New York and Barcelona. In 2007, they have been selected for the Optronica Festival (London).

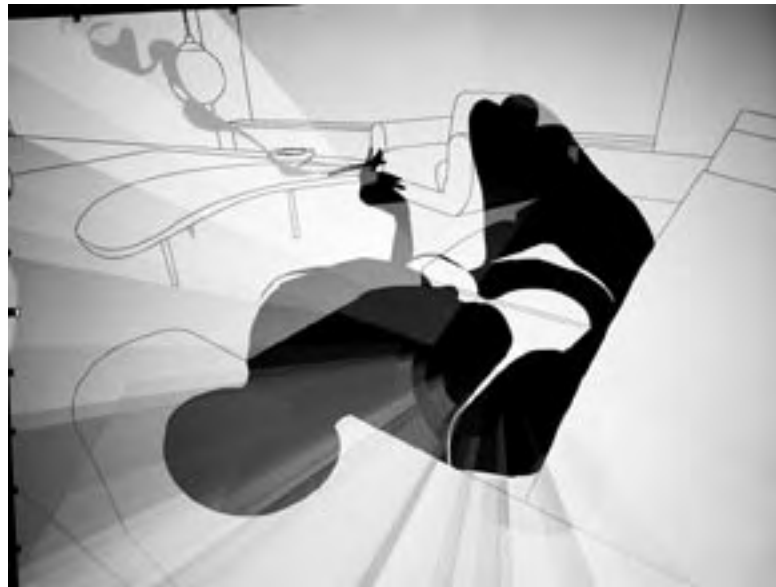
www.videojackstudios.com

www.andrecarrilho.com

www.nunocorreia.com

www.luxfragil.com

www.codensound.com



Gisle Frøysland (NO)

Gisle Frøysland is a founding member of the Bergen Centre for Electronic Art (BEK), initiator/maintainer of the MøB open source software for live video and main organiser of the Píksel festival in Bergen, Norway. He has mainly worked as a musician, VJ and visual artist in the fields of computer-based installations, interactive video and net.art.

www.píksel.no



Marius Watz (NO)

Marius Watz is a Norwegian artist working with generative systems for visual abstraction. An autodidact, he has worked with graphics created through computational processes since the early 1990s. His work has been exhibited widely, with recent shows in Berlin, Graz and São Paulo.

In 2005, Watz created the curatorial platform Generator.x to producing events related to generative art. So far it has resulted in a conference, an exhibition and a concert tour. He continues to blog about generative art on www.generatorx.no.

Work: www.unlekker.net

Blog: www.generatorx.no

Play: www.evolutionzone.com



PIKSEL 



Bertrand Gondouin (FR/SE)

Bertrand Gondouin (b. 1975) is a digital media artist from Paris living in Stockholm. His work combines software development and live improvisation with sound and image. He has performed at galleries, theaters and clubs throughout Europe.

While mainstream software tends to push the artistic process in established directions, he invents his own instruments such as visual synthesizers and physical interfaces: Symtonic, a Flash™ video-mixer in 2001; Podesk, a video podcast and video blogging software; and Scramble, a granular video synthesis software

that allows an unlimited number of video layers.

He is also involved in dance and scenography research (the Laeterna Machina Dance Collective) and NIME (New Interface for Musical Expression), applied to video with body sensors, motion capture and artificial intelligence.

His conviction is that in order to create art that involves the community in a meaningful process, digital media should be composed in a live situation.

Music, Video Jockeying and the traditional theater stage are contexts that provide a dynamic interaction with the media elements when he is performing.

Selected performances 2006:

Digital Showcase 40, The Austin Museum of Digital Art, Austin, Texas, USA Amnesty International Party, Museum of World Culture, Göteborg, Sweden. Mångkulturåret 2006 opening (Nordstan, Göteborg, Sweden). Laeterna Machina, Théâtre Municipal, Montauban, France.

www.bertrandgondouin.net

Video Podcast:
dev.podesk.com/b_gondouin.php



Grains & Pixels (FR/SE)



Grains & Pixels is a collective project involving three artists - Bertrand Gondouin, Jacob Munkberg, and Kristofer Sundén Ringnér. The project is a creative encounter between artificial intelligence, sound and image. By designing their own software, controllers and a protocol connecting the computers, the artists have invented a new instrument for live improvisation.

Grains & Pixels is a live cinema show with artificial intelligence and interactive media in which improvisation is augmented in real-time by custom interactive visualization and sonification software. It is conceived as a set of different structures that can be played and performed in many ways. The animation of these structures creates complex and nuanced images and sounds that combine the abstract and the figurative.

The image and music are nestled and working tightly together. The structures are listening to or watching each other, responding to the input they receive. The sound is sculpted in a very elastic way in order to respond to the many degrees of freedom the image space contains. Some of the structures are purely random noises, others are "original" media and yet others are 3D objects or raw information about the localisation or trajectory.

The point is that they can all be played together - with error, imagination or very delicately - sometimes surprising and exciting, sometimes boring. According to the mood of the performance, Grains & Pixels create a unique and subjective experience that evolves each time it is presented.

Often, it will not be perfect: the image will dribble, the sound will be noisy or the 3D object will remain hopelessly flat. It may even output a completely silent, black screen. The result is never what or where you expect it to be. Thus the interaction of coincidence, surprise and attention create the density and complexity of the image/music.

"By making use of artificial intelligence, the work represents an advanced development in audio-visual works. It is not simply a live performance; the material it uses has been processed in real-time. Human intelligence and emotion and artificial intelligence perform together."

CYNETart Festival Price jury laudation, Dresden, Germany, 2006.

Interactive 3D software : Bertrand Gondouin

Sound synthesis : Jacob Munkberg

A.I. Programming : Kristofer Sundén Ringnér

Production, Composition & Performance: Grains & Pixels

Selected performances 2006:

2006-12-08 Screening, The Austin Museum of Digital Art, Austin, Texas, USA

2006-11-15 Award and Performance CYNETart 2006, Dresden, Germany

2006-09-29 The Clandestino Institute inauguration, Gothenburg, Sweden.

2006-09-07 Screening and lecture, Upgrade! Nabi Art Center Nabi, Seoul, South-Korea.

2006-03-25 Selection, VIPER, international festival for film video and new media, Basel, Switzerland.

www.bertrandgondouin.net/post/Grains-Pixels

www.myspace.com/grainsandpixels

www.bertrandgondouin.net/post/Grains-Pixels

www.myspace.com/grainsandpixels



Mikael Prey (SE)

Mikael Prey (a.k.a. "FETISH 23"), born in 1964, lives and works in Stockholm. He does art-and music-video, 3D graphics and photography. He started out filming, editing and doing "multi-media shows" largely inspired by media artists Psychic TV, writer William S. Burroughs and filmmakers Kenneth Anger and Derek Jar-

man's work from the mid '80s. He received his post graduate degree from the Royal University College of Fine Arts (www.kkh.se), Stockholm in 1998 and continued to work there as a virtual studio operator and 3D set designer from 2000-2003. Prey began VJ:ing at the Roskilde festival, 1994-96. From then on he has appeared

at clubs, parties, events and concerts of various sizes in Sweden and abroad. Gigs include: Eurorock (Belgium), Ministry of Sound, Cream, Wave-Gotik-Treffen (Germany), Par Club (St. Petersburg), and more. The music genres he works with in his sets have a wide range: ambient/dark ambient, trance, techno, house, d'n'b, in-

dustrial, synth, goth, electro, hip hop, digital hardcore, etno, rock, metal, etc. He backdrop-VJs for several Swedish bands from the industrial music label Cold Meat Industry (www.coldmeat.se) and for other music and dance acts. Today, he part-times as a video artist, freelance 3D set designer, photographer and VJ.

For PixelACHE 2007, Mikael Prey will work together with video artist Tina Willgren.

www.fetish23.com



Instructions (SE)

Instructions is an audiovisual collaboration between the DJ duo Konstruction and the VJ crew Induction.

Induction consists of **Anders Carleö** and **Mikael Wehner** from Stockholm, plus Ben Cook from London. The crew made their first appearance as VJs at a club event in Stockholm in February 2003. They immediately understood the importance of having a close connection to the music and started a collaboration with the DJ duo Kilotin. Induction's style consists of a mix of their own video clips and graphics, as well as a few items from the lost and found box. They have been known for using input from external devices, such as various game controllers and music devices. Kilotin dissolved in late 2005 and during 2006, Induction formed a new alliance with their DJ friends Konstruction. Mike is representing Induction at the PixelACHE festival.



Konstruktion is the DJ/producer duo consisting of **Patrick Fiske** and **HinkeB**. With different musical backgrounds, but with a huge interest in music and machines, they fused in order to explore the new house, electro, disco and techno together. Just playing records is not enough for Konstruction; performing is also about sampling, live remixing and altering their DJ sets in a non-linear way. During the last 3 years they have played parties all over Sweden with the likes of DJ Coolof (The Knife), Erlend Öye, John Dahlbäck, Head-

man and Jori Hulkkonen. The natural step of producing tracks together has generated the output of remixes of the indie rockers Shout Out Louds, housemaestro Patrick L and elektropop hope Mr. Suitcas se.

induction.se
konstruktion.se
instructions.se
myspace.com/konstruktion



Roberto N Peyre (SE)

Well, I'm living in Stockholm for the moment, which is like being back on the scene of crime for me as I was born here in 1971. I grew up on the west coast in order to stay close to the sea and away from birch trees – Gothenburg, to be exact. After some studies in philosophy and a year in the bush (a foundation course in silver-smithing), in the early nineties I went back to Stockholm for a foundation course in fine art. I also did some time as an artist assistant for one of the pioneers of video installation in Sweden, Fredrik Wretman, before I decided to move to London. I applied to a college where I knew heroes like Lington Kwesi Johnsson, John Cale and Damien Hirst had studied, and I got in. I studied under people like Ranu Mukherjee and Maggie Roberts of the art collective Orphan Drift, Cerith Wyn Evans and Glen Brown. I graduated in the anticlimax of 2000. By this time, I'd realised that I have a special interest in the visionary faculty of mind in relation to fine art and particularly in relation to so-called new media and its rituals. After college, I spent about a year and a half as runner/trainee at the post-production house The Mill Inc. in London, where I finally developed a hypersensitivity to bullshit and electromagnetically transmitted imagery. I panicked around 9/11/2001, lost everything and fled back to Sweden. A few months later in 2002, I had my first solo show at Olle Olsson huset in Stockholm. Straight after that, I moved to Florida where I lived on a boat for about a year. During that period, I also spent some quality time

in Haiti meditating on Vodou and filming traditional Carnival. After a revelation in Port-au-Prince, I decided to sail the boat across the Atlantic to Sweden with some other people.

At the end of 2004, I did a live video jam at the opening of The Museum of World Culture in Gothenburg with the Haitian Vodoun priest and singer of Boukman Eksperyans and Simbi.



Once again back in Sweden in 2003, I started to work as an assistant at Magasin 3/Stockholm Konsthall and I also got involved with CRAC (Creative Room for Art and Computing). At this time I started to experiment heavily with live video. To name a few gigs that I've done since that:

In 2005, during the 10th Anniversary of Färgfabriken in Stockholm, I did 4 nights of live video for a dance performance called Nightlife.

In 2006, I directed and performed an audiovisual performance called "For Ta-Peret" with two musicians during an event created by the art platform AK28 at Liljevalchs in Stockholm.

Maybe it is of someone's acute interest that in 2005, I also initiated and opened a project room called Blot in central Stockholm together with the artist Joyce Ip. See my CV for a more detailed list of work.

Well that's a major slice of what I have officially been up to over the last years. Oh yes, as I write this, I have just arrived from Pernambuco, Brazil, where I have once again been filming traditional Carnival. The material is part of a long-term, future piece of work concerning the camera gaze, art, anthropology, rituals and economy of Carnival around the Atlantic. The project will result in an essay and film and installation.

TV-OUT (SE)



TV-OUT is the VJ-adventures of Andreas Kurtsson and Erik Sandelin. Hi-profile, lo-tech disco-documentaries mixed live to the beats of packed dancefloors and lard-ass music. This is eye candy for visual diabetics. Erik Sandelin is an interaction designer based in Malmö and can be found at www.unsworn.org. Andreas Kurtsson, www.andreaskurtsson.se, is a sound and visual artist and musician with releases on electronic listening label Komplott.

www.tv-out.se

Verhaverbeke Widerberg (FR/SE)

Antoine Verhaverbeke & Richard Widerberg both have backgrounds playing guitar in bands and alone and making experimental electronic music with different media and in different musical environments. The outcome of their collaboration oscillates consciously in the boundaries

of pop, electronica, noise, improvised music and techno where the "old" analogue world of the guitar meets the contemporary digital custom-built tools to achieve rich audio textures and explore hybrid musical territories. Every performance is unique since they are always im-

provised. The context and the space are a crucial factor for their sensible musical directions.

www.myspace.com/verhaverbekewiderberg



Anyone (UK)



Born in L.A., Oli Sorenson, a.k.a. VJ Anyone, started performing in 1997 with a residency at Tiga's club in Montreal (Sona). Based in London since 1999, he now continually travels to VJ (from Berlin to Tokyo, Miami to Dubai) as he's been voted by DJ Mag one of the world's top 10 VJs for the third year in a row (3rd in 2006, 5th in 2005, 9th in 2004). VJ Anyone's sound-reactive animations have long been an essential part of nighttime gatherings of all kinds, in the UK and internationally. He has headlined alongside the likes of Darren Emerson, Marky, Riccardo Villalobos and of course Meat Katie, for whom he produced bespoke visuals on his AV Vibrator tour. Countless top brands have commissioned VJ Anyone to perform at their events, including Ray Ban, Intel, Nokia, Bacardi, Sony and more. Likewise, he has produced numerous AV performances and film remixes with his long time AV partner Motorboy, thus getting a lot of attention at top media festivals.

Since 2005 VJ Anyone has released a total of four solo DVD projects. This includes Nite Lites and Graph Beats, two full-length albums distributed by Mixmash and optimized for the Pioneer DVJ-1000s. His single Voyeur is currently sold under Light Rhythm Visual's latest compilation, which contains Quicktime clips ready to use in most VJ software. His latest, self-titled DVD release is distributed via VMS, mainly as bundled content for their cutting-edge video hardware products. VJ Anyone is currently working on two more DVD releases in 2007.

Also an accomplished lecturer, VJ Anyone wrote many VJ-related articles in DJ Mag, essays in dedicated VJ books for Paul Spinrad, D-Fuse and Xarene Eskandar, as well as a six-part series on the international audiovisual scene for Roland. He curated the VJ Cult cinema screenings at the ICA and currently gives VJing workshops every quarter at 01 in Soho, part of Westminster College.

VJ Anyone is supported by Edirol, Pioneer and Green Hippo.

www.anyone.org.uk



Hexstatic (UK)



Hexstatic are Stuart Warren Hill and Rob-in Brunson, and together they have been vibing club-goers since '95, taking the AV/VJ phenomenon to new levels and consistently breaking new ground in audiovisual entertainment.



REWIND Hexstatic released the UK's first completely audiovisual album entitled 'Rewind' in August 2000 on CD/CD-ROM. It features synchronised videos with every track and tools for remixing the videos. The Hexstatic 'Rewind' audiovisual show has been blowing minds in clubs and art galleries around the globe since 2000.

PRE-REWIND They collaborated with Coldcut and Greenpeace for the Natural Rhythms Trilogy, which included the award-winning AV track "Timber." Video clips with their soundtracks, mainly sampled from nature films, were chopped, overlaid and edited into rhythmic loops to form an intensely synchronised audiovisual piece that has dumbfounded those

who have seen it. Released as a Coldcut/Hexstatic single in 1998, it also featured on Coldcut's "Let us Play" LP.

Hexstatic's past work has included collaboration with David Byrne at the Lisbon Expo. Their work has also been shown in the newly refurbished Pompidou Centre, Paris and at The Getty Museum, Los Angeles. They have traveled the globe as part of the Sensurround Tour organised by The British Council promoting British audiovisual music; created visuals for the Channel Five launch party, "Snatch" launch party, the Filmfour launch for Channel 4, the G-SHOCK- flag store launch party, Swatch Beat Launch in Taiwan; and created the mind blowing synchronised visuals for Coldcuts World tour.



Television work includes onedottv on Channel 4, an audiovisual title sequence for Channel 4's "Vinyl Tap" and "SWEN" (News backwards), video remixes for MTV USA, BBC's "Tomorrow's World" and Japanese Manga series "Cowboy Bebop."

Hexstatic started experimenting with video and other media at the first Big Chill in '95, and then went on to VJ at clubs such as Ninja Tune's famous Stealth. They are regular contributors to the Cinefeel and Halloween Society audiovisual film clubs, and have provided visuals for a number of UK clubs, including Gatecrasher.

Digital arts and new media festivals include onedotzero, Resfest, London Film Umbrella, Portabello film festival, Ret> inevitable, Chicago arts fair, Cinefeel, Imagina, Mirrorball, Vienna film festival.

A new audio-visual album is due for release early 2003, and the AV show constantly evolves to encompass new works.

HEXSTATIC, self-proclaimed media whores, are available to visualise and amplify your party.

hexstatic

Architectures for Participation Seminar

THURSDAY 29 MARCH

10.00-17.00

Kiasma Seminar Room

SESSION 1 – 10:00-11:30

Juha Huuskonen, introduction - Alexander Ljung + Eric Walhforss, “Trust in networks” - Sampo Karjalainen / Su-lake, “Fostering open-ended play” - Aleksi Neuvonen + Roope Mokka, “Society 2.0” - Terike Haapoja, “Oranssi” - Discussion, moderator Teppo Turkki

SESSION 2 – 12:30-13:30

Armin Medosch, “The Emergence of Open Source Culture” - Lisa Haskel, “Open source culture in education” - Discussion, moderator Ilkka Tuomi

SESSION 3 – 14:00-15:30

Cristina Ricupero, “Self-organisation / artist projects” - Tim Jones, “NODE.London” - Andrew Paterson, “Tähtikuvitelma” - Short bonus presentations: Jean-Baptiste Bayle - Myownspace, Gunnar Green - Parasite + Living Letters, Niko Nyman - Lifelines

SESSION 4 – 16:00-17:00

Discussion related to SESSION 3, moderator Juha Huuskonen - Marko Ahtisaari / BLYK, “What Advertising Could Become” - Jyri Engeström / Jaiku and Elukka Eskelinen / Forum Virium - Seminar wrap-up, moderator Juha Huuskonen

FRIDAY 30 MARCH

11.00-13.00

Architecture for Participation:
In The Presence of Networks
Goethe Institut Seminar Room
- *Mannerheimintie 20 A*

In the ubiquity of networked media spaces where we distribute our wireless lives, what happens to our creative processes? Presentations by John Hopkins (Remote Presence: Streaming Life Workshop) and Eléonore Hellio (ESP - Extra-Sensorial Perception art collective)

12.00-16.00

Nordic VJ Meeting - Network Seminar
Kiasma Seminar Room

This seminar focuses on the role of various networks / networking tools & concepts in advancing collaboration and exchange between VJs in the Nordic / Baltic region. Participants: Eye|con (AT), Gabor Kitzinger (HU) and many others.

SATURDAY 31 MARCH

11.00-14.00

Nordic VJ Meeting: Generative Art and VJ
Software presentations
Kiasma Seminar Room

A series of presentations by individuals or groups who have developed their own tools for audiovisual performances, featuring a keynote speech by Marius Watz about generative art.

14.00-16.00

Dorkbot Helsinki / Association for Experimental Electronics
Kiasma Seminar Room

Dorkbot event network presents ‘people doing strange things with electricity’. Dorkbot Helsinki at PixelACHE 2007 features experimental instruments and electronics.

16.00-18.00

Open networks discussion
Kiasma Seminar Room

Discussion on open networks, organised by m-cult and PixelACHE, compares experiences of civic and DIY network initiatives which aim to reclaim bandwidth as a shared resource. Participants: Armin Medosch (UK), Petri Krohn (FI), moderated by Minna Tarkka (FI).

20.00-00.00

Remote Presence: Streaming Life event
MUU Gallery - Lönnrotinkatu 33

Live event with global participation following a 10 days workshop reflecting on variety of practical and conceptual topics that address the core issues of remote collaboration.

Architectures for Participation

text: Juha Huuskonen
www.juhuu.nu

Introduction text to Architectures for Participation seminar of PixelACHE 2007 festival, 29 March 2007

'Architectures for Participation' is a term that has been used in connection with the buzzword 'Web 2.0' to describe services such as Google, MySpace and Flickr. The people using these services have been upgraded to enjoy a status of an active 'participant', instead of being passive consumers. 'Architecture' in this case is a system that can handle a certain kind of information exchange between people. These systems are often so complex that they have to be designed by experts ('architects') and built by companies and other institutions. But as in the real world, this is not always the case. People and communities can - and do - design and build their own houses.

One famous alternative architect is Buckminster Fuller, who at the age of 32, in the year 1927, decided to reorganize his life "to discover what, if anything, the little, penniless, unknown individual, with dependent wife and child, might be able to do effectively on behalf of all humanity that would be inherently impossible for great nations and great corporate enterprises to do" [1]. He had a positive belief that everyone would eventually start using design solutions that offer the best possible outcome for humanity as a whole.

"The free energy given to us by the Sun is trying to make humanity a success despite our overwhelming ignorance and fear" [1]. One of his most well-known innovations in architecture is the Geodesic dome, a design that is still far superior in energy efficiency compared to all building designs commonly used today. Buckminster Fuller, also known as 'Buckie', documented his innovations in the form of patents. The purpose of patenting was not to gain financial profit but rather to make the innovations more widely available and give credits to Buckie as the innovator.

During the past 20 years or so, while the global digital communication infrastructure has been under construction, many individuals have made a similar decision as Buckie. After experiencing disappointment with the available commercial solutions, they have dedicated their efforts to developing alternative, open and freely available solutions. Resulting success stories include numerous open source software and non-profit media projects, such as Linux operating system, Apache web server, Indymedia network and Wikipedia encyclopedia. All of these rely on the open structure of internet in gathering together the efforts of a large number of people and spreading the results of the work, consisting of digital bits of information that can be endlessly copied and used by millions of people around the world.

Unfortunately, a similar revolution in grassroots architecture design did not take place in real world and Buckie's innovations remain mostly as unrealised utopias. Instead, the self-made architects of today are the hundreds of millions of people living in the slums, barrios, gecekondu and favelas around the world. The amount of people living in these uncertain circumstances is increasing rapidly, predicted to reach 2 billion in year 2030 [2]. These people have been left outside the official institutional structures and they have to rely on their local collective efforts to make their living conditions better.

"Well, independence did indeed come," says Ngugi wa Thiong'o who lives in slum in Kibera, Nairobi. In his book *Shadow Cities*, Robert Neuwirth gives a positive perspective to life in slums, describing how their 'freedom' and tight social networks can give a good life, even if the material wealth would remain minimal [2]. This positive approach could be used to compare the slum inhabitants to free information protagonists, people who have decided to set up their own services in the information ghetto, remaining marginal but remaining free. Another comparison to slums would be destiny of the millions of people who are creating the material that we can browse for free in Flickr, MySpace and YouTube. They have the freedom to create, but they don't benefit from the massive financial profits generated from their activities. This was evidently the case when Google last year

bought YouTube for 1.65 billion USD and the creators of the YouTube content did not get a penny.

A more positive perspective to the current Architectures for Participation would be to use the metaphor of 'the Cathedral' and 'the Bazaar', originally used by Eric S. Raymond to compare traditional software development to the logic of open source software [3]. This logic is extending to content production as well - Web 2.0 is truly a gigantic media bazaar, bustling with millions of individuals, producing a huge amount of noise with their blogs and community sites. And small vendors are making increasingly more money, as presented by Chris Anderson in his article 'Long Tail' [4]. Easy search methods and large online inventories make it possible for people to discover works that would have earlier been completely shadowed by TOP-10 hits. So maybe the monetary wealth will eventually reach the creative individuals... but who will be the architects of this development?

As Lawrence Lessig wrote in his text 'architecture of innovation' [5], we have a false assumption that there has to be control, that there has to be an owner for every item, even if the item happens to be bits of information. Maybe the future of information architecture lies in the creative chaos of slums and bazaars. The genie escaped from the bottle when the open structure of internet emerged, becoming a fundamental base for global grassroots creativity, a powerful engine that cannot

be stopped. The secret of the success of open source (and open content) is based on its ability to keep on failing endlessly [6]. A massive amount of creative individuals can invest the time to try out a huge variety of different approaches and it does not matter if 99% of them never get wider attention.

Wikipedia is a great example of how information is becoming feral (a term used for domesticated animals that have escaped back to nature) [7] and of the victory of openness. The encyclopedia, once such an authoritative voice in society, has been replaced by the millions of disharmonious voices of Wikipedia authors. The initiators of Wikipedia did not originally imagine its success and instead were focusing on making Nupedia, a traditional online encyclopedia (a project that failed, and cost a lot of money).

Later on, the Wikipedia community has been doing a good job of correcting the direction when their ‘benevolent dictator’ [8] has been heading the wrong way. After a year of successful growth of Wikipedia, Jimmy ‘Jimbo’ Wales was supporting a plan to fund the project by income from advertisers. This caused the Spanish Wikipedia to ‘fork’ [9] and establish a separate ‘Enciclopedia Libre’ branch of Wikipedia [10]. This radical move was influential in the eventual decision to keep Wikipedia free of advertisements and to initiate the non-profit Wikimedia foundation. “Information wants to be free” [11].

In 2007, Jimbo Wales is traveling around the world, starring in the movie “Truth in Numbers - the Wikipedia Story”. In his presentation about the new open search

project, Wikia Search, he said that it offers ‘lucrative financial possibilities’ that could help him to finance ‘his next revolution’ [12]. Hmm... can the community correct the direction again? And whose revolution is it anyway?

1. R. Buckminster Fuller: Critical Path (1981, St. Martin's Press)
2. Robert Neuwirth: Shadow Cities (2005, Routledge)
3. Eric S. Raymond: The Cathedral & The Bazaar (1999, O'Reilly)
4. <http://www.wired.com/wired/archive/12.10/tail.html> (Chris Anderson has also written a book about the topic, <http://longtail.typepad.com>)
5. Lecture delivered as the inaugural Meredith and Kip Frey lecture in Intellectual Property at Duke University School of Law on March 23, 2001. Self-organisation: Counter-economic Strategies by Will Bradley, Mika Hannula, Cristina Ricupero and Superflex (2006, Sternberg Press)
6. Presentation by Clay Shirky at Aula ‘Movement’ event (<http://www.aula.org/movement>). Writings by Clay Shirky at <http://www.shirky.com>
7. <http://jilltxt.net/txt/FeralHypertext.pdf>
8. A term used for leaders (who are often also the initiators) of open source projects
9. ‘Forking’ is a term used in open source projects. Forking means that a project splits to two separate development branches, known as ‘forks’
10. http://en.wikipedia.org/wiki/Enciclopedia_Libre
11. A slogan used by the free software / content movement, often credited to Steward Brand (speech at Hackers’ Conference in 1984)
12. Presentation at Doors of Perception 9 event in New Delhi, March 2007 (<http://juice.doorsofperception.com>)

Airport dystopia

text: Roope & Aleksis

A travesty of the future of the welfare state is a large airport, which is safe but where no one feels at home, where diversity is visible but it does not need to be confronted. You can jump the queue with a premium card, but compulsory dealings with social institutions may make you miss the flight.

The biggest achievement of the welfare state is that society is more than an airport. We trust our fellow passengers, face them as equals, and feel that we have a responsibility to make our shared living environment better and more equal. An airport does not induce such sentiments; the responsibility for maintaining activity is held by some others, professionals. The easiest option is to stick to the rules.

Society must be seen as a whole with the cumulative effect of trust. We learn to be responsible citizens everywhere: when enjoying the benefits of publicly-produced goods – in school, when walking on a pavement, fishing, receiving treatment in a health centre – helping a friend, at work, on the street, in a demonstration or in a shopping mall, and as a TV viewer.

It is revolutionary to think about public services in this way. In order to understand welfare creation we must ask: what is the cumulative effect of state-maintained schools, the public right of access, national health service, social security,

income equalisation systems, walkways, public footpaths and bridleways, national broadcasting corporation, legislation, city planning and public transport? How is my understanding and conception of the world influenced by the fact that such opportunities exist for me, merely because of my nationality?

Or what does the welfare state mean to me as an individual? Do I find a meaningful way to take part in the society? Is my way to express myself accepted and is my contribution judged useful?

It requires a lot to take responsibility. It requires having the resolve to live in an unequal society and believe that it can be made more equal. Responsibility is only created if we have faith in our potential to be useful in our own way, as part of a community, which can evolve as a result of our actions. Society 2.0

The next stage in the development of our welfare society should be based on the notion of Society 2.0. The Old Society 1.0 was a technically polished welfare-machine, producing services that on average supported citizens well. In an individualised culture, however, they are no longer enough. It is no longer a question of well-functioning public services, their development or increased efficiency. These services and other institutions that support welfare should be viewed as the foundation for independent, constructive action. The well-being of today's consum-

er-citizens arises from their independent action in diverse communities. In a welfare society these communities function, while the state provides them with space and optimal working conditions.

In Society 2.0 there is no clear-cut distinction between work and other activities that are felt to be useful, between the state and more informal communities, nor between welfare and trust. All these must be seen as a part of the same process. The state must welcome all contributions to common good. Work can no longer monopolise our sense of usefulness and identity overall. Public services must be understood as a way to create social trust, not just to heal illnesses, convey educational curricula and control the observance of laws.

Society 2.0 generates networks of trust. Its aim is to offer individualised participation and thus utilise the potential of its members. To achieve this aim, individuals must be allowed to act in a responsible and independent fashion. In this way, the networks that generate welfare for the workforce, consumers, citizens and private people can also be used to foster the common good.

Self-organisation:

A short story of a family tree

text: Mika Hannula

Quite a long while ago, a man called Aristotle claimed that human beings are social animals. Basically, what he meant was that our identities and realities are shaped and formed within a society in transactions with other people and structures in the particular context – that is, where you happen to be right here right now, where you are from and how you relate to your background. It is an ongoing process that ultimately takes place simultaneously in connection with the past, present and future.

Quite some time later, a man called Alasdair MacIntyre chose to interpret Aristotle's idea in a brand new way. In 1985, in his book *After Virtue: A Study in Moral Theory*, MacIntyre extended the original idea with a remarkable invention, by stating that we humans are story-telling animals: who we are, how we are, where we happen to be and whom we are with depend on what kind of coherent narrative of our search for a good life we seek to tell and maintain.

If we are able to accept the presuppositions outlined above, what kind of story is there to tell about the concept of self-organisation? Without doubt, it is a complex case with numerous plots and sub-plots, but its basic structure is rather clear.

It is a narrative that includes and strongly entwines two evident and valid opposing sides and protagonists. In short, it is a story about what happens in a particular place among the people inhabiting it, and how these people have decided to organise and structure their society. The protagonists are therefore both the individuals and the society as an entity of activities. Remember that both sides are characteristically pluralistic in their content, and they define themselves in interaction and sometimes in juxtaposition with their counterparts.

What kind of a deal are we talking about between individuals and a society? In order to make the most effective point possible, I will present each side in its extreme version. Keeping this deliberate exaggeration in mind, we confront a version of individualism where there is no common ground among any of the persons involved. There is no society, there are no rules, there is no solidarity whatsoever. All that is left is a potential non-stop war of all against all.

Following this path illuminated in stark light and dramatic shadow, we get a second version of a society as a totality. This version is all about centrally defined and implemented views and visions in which a single individual has a minor and dimin-

ishing role to play. It is a vision of a society that has achieved total control of its parts and peoples. It is thoroughly planned, executing a purely rational agenda in a dynamic and technologically advanced fashion. It has become one, and at the same time, much more than just the sum of its parts.

Anything we can say about self-organisation takes place between these two extremes. Self-organisation as an abstract phenomenon is a meeting of different, often collaborative forces, but also conflicting desires, wishes and fears. It is a transaction, a kind of platform, or an intersection of flows of information, capital, attitudes, amusements, and yes, not to forget amazements. The directions of these flows depend on whether they stem from an individualist background (from the singular towards the general, or from the everyday grassroots level to the level of social structures) or from the society side (top-to-down model of interaction and influence). In what follows, I will mainly focus on the individualist aspects of self-organisation.

Before trying to analyse what self-organisation is, might be, and even ought to be, I need to clarify the possible motivations behind it. As in any action that tries to achieve something different than what

came before it, or different than the current situation, it is based on a need to change something – whatever that something is. What we have is a need to participate, to articulate a new version of that very same something.

I have referred to 'something' so often because we have to pay close attention to this something that is not yet there. Or, in fact, it is there but just as a promise, a potential site or situation. In other words, that something is the content of self-organisation. However, that something is not neutral, it is not natural, it is not given and it is not absolute. It is always and constantly contested, constructed and questioned. It is a self-correcting and self-reflective process during which each participant and the whole in its heterogeneous self are shaped in an ongoing interaction, an unceasing give and take, push and pull.

As an abstract phenomenon, self-organisation is a so-called third space (Vadén & Hannula). It is a peculiar concentration of time and energy in a particular place where the interests of the participants in that context are debated, constituted, defined, clarified and defended. It does not belong to either A or B, but is constructed spontaneously through the interaction between A and B. It is a meeting point at which both sides have found the capacity to listen to each other on the other's terms. It is based on acknowledging interaction that seeks to negotiate a sustainable compromise for existing alongside one another, not as a unity, but in a plurality. It is an attitude that philosophers describe as an anti-essentialist sentiment with the understanding of co-existence of plural worlds. There cannot be full translation between

plural worlds. There is certainly a weak incommensurability between different versions, but, at the same time, these versions share similar enough perceptions. They share enough to be comprehensible and recognizable, allowing and even cherishing cross-dwelling between various worlds and positions (Spinoza & Dreyfus). When these different worlds manage to co-exist they form an unstable but significant site called the third space. It is a transitory and always evolving place that presupposes something that is not always easy to fulfill or sustain: a principle of non-violence. It also requires an attitude that might be even harder to fulfill: mutual respect and recognition of each other's credible views and positions.

There is another word we can use that most of us have learned to recognise when discussing the relations between individuals and a society. 'Civil society' is what we label self-organisation as a sum of many self-organising activities within a larger frame of a society and its histories. In a civil society, we have players and participants that have already self-organised into more or less stable structures. There are organisations such as Amnesty International, various kinds of labour unions and NGO's, or many types of specific interest collectives for issues like faith, sexuality or outdoor activities, which materialise in wildly different forms, from sport clubs to Gay Pride parades to Reclaim the Streets protests.

In terms of Western democracies based on free and fair voting, the structural principles of checks and balances, and rights and guarantees between different parts of government (law, police, parliament),

the two main questions to ask regarding civil society are:

- 1) How do we activate and empower individuals and collectives?
- 2) In our post-industrial Western democracies, why is the domain of civil society so passive and, in the end, so incredibly under-used?

We can obviously debate whether these two questions, in fact, are the most important ones or not, but let us continue with them for the sake of argument. I will first tackle the latter one and then return later on to the question of activating potential participants in a civil society.

Why is civil society so under-used? Why so gray and sad? Why so utterly phlegmatic? The answer has two sides, which not so surprisingly are tightly interwoven. One clear reason is a general passivity and apathy of the public that comprises the possible participants in the civil society. It is very difficult to observe a great deal of activity or percolating pressure to find a vehicle by which to break into the public domain. Granted, there is increasing activity within the large scale of public media, but it is predominantly focussed on various kinds of entertainment, not critical perspectives and articulation of alternatives. Then again, we can quite correctly wonder about the reason behind this overwhelming passivity. The classic claim is that people have become alienated. That might be so, but it certainly begs the question: alienated from what?

One way to answer this is to point to the second part of the main framing question:

Civil society's public sphere is so under-used primarily because of the decreasing possibilities and openings it seems to offer. The current situation in most of Western publicly- and privately-owned media is not a very encouraging or pretty sight. Instead of lively and challenging public discourse, we have a litany of complaints that unfortunately are more often true than not. We face a media reality that a) instrumentalises issues for its own ends, b) intentionally flattens the themes it covers, c) tends to present themes that can be dealt with with ease and speed, d) looks for scandals, e) denies room for content and produces pre-locked up views, and f) lacks the will and ability for constructive criticism. The overall result is a public sphere that is no longer a place for debate, but a huge space for consumption.

Thus, the alienation is not from any kind of a true self, a true set of real values, or the 'truthful past', but it is connected to the horizon of open and potential chances to affect your daily life and the degree and relevance with which you are able to participate in discussions within the public sphere. The diminishing chances are due mainly to the one-sidedness of mass media output and, self-evidently, input. The well-known driving forces are higher profits and higher levels of viewers, which support the consequence of more of the same kind of mainstream production. The strange – and, in the end – perverse part of the development relates to how and why public broadcasting companies have chosen to follow the examples and aims of the private sector.

However, it would be childish to blame market forces for the sad sound of ongo-

ing boogie within the public sphere. While witnessing the accelerating conglomeration of media production, distribution and ownership, we have another phenomenon that undermines the prospects of a larger, commonly comprehended public sphere: the acknowledged fragmentation of contemporary societies and publics into specific segments. This in itself does not deny the possibility of a common denominator, but it makes it much harder to achieve and conceptualise it.

So far, so good, I guess – relatively speaking. We have a somewhat plausible though obviously abstract idea of civil society that aims high. It strives for a democratic, egalitarian society that searches for adequate forms of self-empowerment and self-management, inter-public coordination of aims and values, and open and transparent political accountability. We have also arrived at a definition of a public sphere that stands for a network of communication that creates a particular social space. It is a space in the widest sense of the word. It creates a space, as in a discourse, that has both spatial and mental aspects. Civil society is shaped in these interactions within the public sphere. And yes, self-organisation is one of the means to activate these processes.

Examples of meaningful and constructive self-organisation are readily available. Deliberately picking up examples from different fields, we can briefly focus on three:

- 1) Israeli pilots refusing to bomb Palestine versus Israeli soldiers refusing to participate in the withdrawal from the Gaza Strip

This is a highly controversial and politicised matter that deserves careful attention. We have a situation within the Israeli military structure, which in itself is far from transparent and clear, regarding officers with reservist status who refuse to take part in campaigns directed at preventive strikes aimed at militants in Palestinian areas and camps (Süddeutsche Zeitung 26 September 2003). Then again, we witness almost the opposite wish within the same framework regarding reservist soldiers, often influenced by an Orthodox reading of Judaism, who refuse to take part in the planned withdrawal from the occupied areas of Gaza (Süddeutsche Zeitung 8-9 January 2005).

- 2) Car-free Helsinki Action Day Spring 2004

This is a rather common example that bears a resemblance to many other similar activities in many other places. It is an action motivated by an evidently credible need to lower the number of private cars going in and out of the city centre. The reasons are not only of an aesthetic nature, but based on air quality and the level of harmful particles in the air. Thus, we have a problem, and a strong motivation and vast sympathy for the event. However, the result was a funny mix of suave ignorance and impotent protest. Cars went in and out without even noticing the special theme of the day. In other words, it did not materialise at all. It was a one-off event that was not very well planned or communicated to all potential participants. Seen from another angle, there was not enough credible motivation – either out of goodwill or in response to the threat.

- 3) Ideological tendencies in the Catholic Church

Here we find many cases that exemplify how an extremely influential and important part of the civil society – religion or religious authority – is strongly shaping the public sphere. It is an extreme case again, but definitely worth noting. We have preaching by a known conservative Cardinal from Cologne, Joachim Meisner, at the feast of Epiphany in 2005, in which he focuses on the theme of mass killings. He makes a considerably long arc of comparison, starting from the act of Herod murdering the children of Bethlehem, continuing to the execution of millions of people by the machinery of both Stalin and Hitler, and ending up with the contemporary case of the daily murders of millions of unborn aborted babies (See, Süddeutsche Zeitung 8-9 January 2005). Needless to say, our dear Cardinal's views are very provocative, but at the same time, very powerful. He shapes an agenda by appealing for action, and yes, self-organisation – against something and for something else.

These examples highlight the open-ended outcome of participation within a public sphere that creates the state and situation of a civil society. It has to be acknowledged that while the open site of civil society can indeed function as a place for empowerment and enlightenment, it can just as well be a framework for authoritative opinions and especially for the production of the processes of normalisation.

The serious point is that the public sphere ought to be seen as open, easily usable

and as adaptable as possible. This openness deliberately and necessarily results in the lack of an a priori guarantee of the quality of discourse or the values of the participating voices. Open society is, and has to be, in itself a typical myth like Pandora's Box – it must be opened, but its possible short-comings must also be recognised.

But hold on, what are these dangers? In one sense, it is a so-called pseudo-problem that only turns into an actual one if and when there is a lack of open and transparent positioning and situated opinions and knowledge – which unfortunately can often be the case. I am referring to lazy and cynical relativism or even more cynical impotence resulting from the inability to state your views and make clear what you support and stand for, what you oppose and why. We need arguments, and recognition of our responsibility for the input of alternative content to fill concepts of such central matters as love, hate, gardening and marriage counseling.

That said, let us get back on the main track and return to the question of how to activate and empower individuals and collectives. Once again, we are talking about how to participate in the endlessly spinning carousel on which the content of concepts and acts are shaped, maintained and renewed.

Another word for the carousel is a discourse – an entity that functions like an umbrella under which we can and have to pay attention to rules, habits, interpretations, values, aims, wishes, and fears relating to a given site and situation. And

when we pay attention to these interlinked aspects of the discourse, we are continuously shaping an agenda within that given discourse – an agenda about the inherent priorities of the set-up, and thus, about the power to define, which again cannot and should not ever be denied. Priorities are required, but they cannot be solid or fully settled, but constantly debated and rearranged.

Thus, a civil society depends on the discourse that emerges and goes on within its frame. It is a version of civil society that has two core criteria: quality of discourse and quantity of participation in the discourses (Habermas). These discourses set up a platform, a kind of network of widely varying voices and communities which each in their own way get together to debate and define the ways in which things are organised and achieved.

Now I think we have reached a point where we can claim to agree upon the definition of civil society described above, and we can also agree that it is an entity and a process currently very much both missing and needed in our daily reality. What is left is to wonder how to achieve and construct it?

What follows is a strategic distinction between two possible roads that can be followed when trying to articulate a version of how. It must be stressed that here this how is not understood in the sense of urging you to do this or that and not to do this and that, but as a how of what exactly are the driving forces, motivations, world views and attitudes behind and within your active participation. In other words, what I am describing here is the

extent to which all of our presuppositions color and affect the outcome of our acts.

The first model is the classical version of a liberal civil society, and the second model can be seen as a critical development of it. This means that both versions still definitely require each other's help. They are in the same game, and even if they are not coherently playing together, they are at least usually playing towards the same goal. Both strategies and sets of attitudes are looking for the means to move away from the culture of consumption that is currently the dominant element in the public sphere, towards an intelligent, content-driven self-critical, tolerant and warmly ironic version of a truly discursive and pluralistic public sphere.

Classical version of civil society

This idea is based on the following aims:

- 1) It is accessible enough to all who want to participate in it
- 2) It is conducted in a non-violent and rational manner
- 3) It is based on peer-to-peer dialogue
- 4) It is based on the suspension of status during the argument

What this all adds up to is a version of civil society that is strongly shaped through the wish to achieve, at the end of the process, a consensus that serves as the legitimate 'truth' of that given discourse. This scheme presupposes the desire, willingness and ability of the participants to take part in equal enough ways in the process-

es of intersubjective argumentation. It refers to the famous ideal speech situation constructed by Jürgen Habermas in his Philosophical Discourse of Modernity, in which rationality means that the best argument wins on the merits of its argumentative powers, and that the argument cannot be based on position, background, religion, money, power etc.

To make the point clear, this stance is very close to the values of the Enlightenment: truth, progress, universal justice, perpetual peace, shared human interests and mutual understanding – aims that hardly anyone can be against as abstract notions, but aims that materialised through history in brutal ways that have seriously tainted – smelling of realpolitik, blood and money – their credibility.

Alternative version based on pluralistic realities

This is based on the following aims:

- 1) Knowledge is power, and no kind of power is neutral.
- 2) All knowledge is produced and constructed.
- 3) All knowledge is meaningful only as situated knowledge though the transparent articulation of its background, history, hidden agenda and possible unwanted consequences.
- 4) Civil society aims in non-violent ways to shape a common ground for an ethically sound and respectful encounter. This encounter is based on tolerance, compassion, mutual respect, reciprocal recognition, and sympathetic insight.

5) One presupposition for all kinds of encounters has to be a plurality of views and values that leads by necessity to certain misunderstandings that need to be negotiated.

6) The aim is NOT an over-arching consensus, but a negotiated and agreed compromise that can be characterized as reasonable disagreement (John Rawls) and/or as a loving conflict (Karl Jaspers).

7) Pluralism and acceptance of inherent misunderstanding does not lead to a politics of antagonism, but towards the politics of agonism (Chantal Mouffe).

8) Instead of avoiding the use of difficult and complex symbols, concepts and logos, we need to steal them back and provide alternative definitions of words such as democracy, self-organisation, fun and failure. Thus, it is not about the act of getting rid of the logo, but about the attitude of making and shaping those symbols so they are based on your views, wants and values. Thus, instead of no logo, we need more particular and well articulated logos.

Here the characteristic values are close to a particular critical hermeneutic version of postmodernism: incommensurable language games, narrative differends, conflicting ideologies, rival concepts of truth, justice and progress, alterity, otherness and heterogeneity.

However, it is very important to draw a line between a cynical postmodernism that falls down the stairs of self-negating relativism and a kind of postmodernism that is based on plurality and tolerance, that is

only possible and accountable if and when it is transparently grounded to a position – the necessity of the situated self. Thus, the choice of this writer is the pluralistic version, but only if and when it is contextually grounded (Vadén & Hannula).

To sum up this preliminary and unfortunately brief description of the short story of the family tree of a concept of self-organisation, it has to be underlined that the choice presented above is not between left wing or right wing positions and policies, it is not about an either-or scheme, but about nuances, scales and interpretations. It is about self-reflexivity – the ability to constantly question the litany of what, who, why etc., while participating in shaping the content of the discourses within a civil society. This implies an attitude that allows the benefit of the doubt without succumbing to its pressure. What we need is the willingness and ability to accept a reasonable level of uncertainty in the process in order to keep the story alive and kicking.

However, at the end of the day, things are not looking that gloomy. We tend to forget that we already do have something specific that helps us along the road: We have, indeed, a direction for the story. We want to shape a critical, active and pluralist version of a civil society, a site and situation of loving conflict where we can feel for and feel with. We know what we want, but we are not so sure how to get there. We are uncertain that what we think in theory would in fact function in practice. We cannot know for sure before we try it. It is a never-ending process of small, tentative and wobbling steps, a story of trials and errors during which we just have to

find – following the late soul singer Curtis Mayfield, who definitely knew what he was talking about – enough hope and courage to keep on keeping on. And to do so day in, day out.

Closing in, and returning to Aristotle, it is a process during which we try to aim at a moving target called the concept of a good life – a good life that is spent looking for the good life. A life as a story and a journey that has to get its kicks and pleasures, its desires and delusions, not via arriving somewhere, but while enjoying the long and hard ride towards something somewhere out there.

Mika Hannula

A brief afterword: This essay draws on and comments on a wide range of sources and areas of knowledge production. My main influences, for good or worse, have been writers such as Alasdair MacIntyre, Michel Foucault, Jürgen Habermas and Michael Hardt. This text deals with a huge theme and a debate that has both amazingly deep roots and long corridors full of books written about it. My aim was not to say something significantly new. Instead, this essay serves as a focussed and deliberately condensed articulation of self-organisation as an invitation to think with. It is, if anything, a beginning of a beginning. Nothing more, nothing less.

Text originally published in "Self-organisation: Counter-economic Strategies" by Will Bradley, Mika Hannula, Cristina Ricupero and Superflex (2006, Sternberg Press)

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In The Presence of Networks:

A Meditation on the Architectures of Participation

The phrase “architectures of participation” is a compelling point to begin a meditation on the evolution and problematics of networked human systems. This text is a meditation on the actual phrase itself and at the same time, on the relational dynamics within the continuum of human relationship. There is a great distance between the clean and solid Cartesian shape implied by the phrase and the precise understanding of human relations and the dilemma posed by large-scale mediation introduced by technological systems into that continuum of relation.

text: John Hopkins

Architectures of Participation is a compelling phrase that attempts literally to frame a deeper fundamental of human existence. This text is a preliminary meditation on that existence and its profound presence.

On the immediate surface, the phrase suggests the grandiose, the monumental, and the static and rigid hegemony of brick-and-mortar -- a suggestion that appears to contravene the deeply dynamic nature of the broader continuum of human relation. This continuum, generated in part through participatory actions, is a far more fundamental space that circumscribes much of our passing presence in this world. We will have to dig deep to find the foundations.

Participation is one reductive descriptor that applies to the infinite range of personal energies expressed and shared during our lived be-ing. Participation is a condition that does not leave our lives until we leave our lives. Participation starts when life starts with the participatory synergy of reproduction. This prototypical participatory act is phenomenal in that the energies of two human beings combine to create the presence of a third human being. Par-

ticipation is the root of life. Participation follows life in the synergies of parent with child, friend with friend, partner with partner, colleague with colleague, stranger with stranger. We participate in life, in living, every moment.

In the search for another way to understand participation, and to understand the dynamic of social collaboration, it is critical to leave materialism behind. Or at least leave the limited understanding of material expression as a defining Cartesian and mechanistic concept and move instead into a universe defined by and indeed comprising a dynamic configuration of energized flows. This is the basic assumption underlying the following thoughts.

Without this shared human presence, life would be a desert of phenomenal natural events each more alienating in its unpredictability than the previous. It is through the challenging dialectic of human relation that we find understanding, and, ultimately, some meaning in our brief presence in this world.

Social systems frame or perhaps even comprise this fundamental participatory nature of life. These systems are characterized by dynamic constellations of Selves desiring

relevant interaction with Others -- most apparently to enhance physical survival. When the system functions properly, the body wins the battle for a time; but what happens to the spirit?

Individual isolation within or as an affect of social systems applies at least a patina of madness to one's presence in the world. It is primarily the a-social or the mad who retreat voluntarily from all human contact -- along with those who are in pursuit of the greater-than-social spirit. The yogi, the hermit, the vision-quester all retreat to isolation in the desert or on the mountain -- to those special places where the brute energy flows of physical nature actively drain the ordering life energy from the body system. This, at the same time as the chaotic natural flux, allows the human spirit to expand almost without limit, but at the definite expense of bodily degeneration. The spirit wins the battle for a time; the body loses.

So, while some humans withdraw to the empty places to watch stars and clouds, let the spirit expand, and listen to the creaking groans of the earth, the rest of us are left elbowing each Other in order to get to the head of the queues for mating,

food, and shelter. We fall back to the body fighting for dominance over the inevitable change of dissolution and final death.

Along with the jostling and elbowing for position, small groups gather to share their energy-draining experience and calculate the relative benefits of coordinated survival. Safety seems to inhabit numbers, and numbers add up to enhanced reproductive odds. Numbers also frame the abstracted domain of technology and machines. Machinic devices seem to help guarantee the dominance of one small group over another by supplying some slight edge on reproductive viability. These social constellations create or mandate structures of human relation which pool labor -- the cumulative expended energy of individual lives -- while endeavoring to create survival-technologies that will prolong the life of the collective.

A life-time is a limited period of organized organismic existence that each of us is endowed with by means of some indeterminate process. A primary characteristic of life-time is its absolute and unconditional limit: it runs out. We apparently do have some degrees of freedom to choose how we spend that life-time, so it becomes a

question of which pursuits, interests, necessities, and diversions should populate our days. We often forget the absolute limit to it all, and proceed as though there is an unlimited amount of time. There is not. Each moment is a unique passing-through of experience, expenditure of time, and, more importantly, expenditure of energy. Each moment represents a small incremental dissolution in the organized structure of our embodied presence, entropy gnawing at our bones, energy flowing outwards. Each moment's survival is an expression of energy flowing from our bodies. Yes, we spend more or less time ensuring that we take energy into our systems to help maintain the necessary order,

but it is never enough: the battery slowly runs down. With this in mind, how then do we choose how to expend our life-times, our dwindling energy stores? Do we value every moment as we should?

Time moving (there is no Other time!) is energy (which is motion) is change (all is) creativity (the foundational expression of energy) is life (the Self is limited but desires immortality and, indeed, is immortally transcendent).

One major choice we face is how much energy to expend in the course of interacting with the Others who populate our lives. How much face-time/energy do we spend

on each human we come across. How much time do we spend on those remote Others we cannot see, or cannot hear, or cannot touch? How much time on those many Others who populate the social system we live in. The ones we cross paths with in random and determinate movement? The ones who forcefully find our paths and deflect them from their natural trajectory? The ones who, by their gravity or Light, attract or repel us?

It is this process of giving and receiving energy that is the very fabric of life-time, it accumulates to be the essence of our presence and our life.

Starting from the unitary encounter of the Self with the Other, there is, in the dynamic of the encounter, a sensation of flow (and of a lack of flow). Many terms and instances in language and social structure frame this sensation. It is clear that when there is an open and bi-directional flow between any two individuals, that out of the encounter comes an excess of energy -- a condition of in-spiration following the encounter. In the opposite case, in a situation of blockages between the Self and the Other, the encounter is often a loss of creative inertia -- where there is a direct relationship between the sustained intensity of the engaged flow and the creative possibilities coming from it.

If one looks at an accumulation of these binary human systems, each with a potential energy surplus, there begins to appear two structures. The first is a simple network, where individuals in a limited system are connecting, engaging, and being energized by those encounters -- each encounter generating a surplus of energy. The network becomes the source of a powerful collective energy.

The second structure is an evolving social structure, which, by nature, seeks to harness those energies, the energies generated from these individual encounters, for the collective 'good.' The imposition of defined social pathways controls and harnesses the movement of energy between individuals. The fabric of a social system is the accumulation of these proscribed pathways or mediations. Some of the energy invested in the process is tapped off into the social system when the Self and the Other engage with each other through these mediated pathways. Each encoun-



ter mediated by the imposed pathways is drained to a greater or lesser degree of its vitality, at the same time that the social system is strengthened by the accumulated energies.

What is this web of interacting flows that together are the accumulated and energized field of a social system? What is the relationship between the individual, the engaged pair of humans, and the collective in this space of flows? Moreover, again, why do we as individuals participate in this system, giving up major fragments of our life-times to it?

By spending one's life-time in the labor of common good, the duration of life time is apparently increased, statistically. By giving life-time to the social system, the social system reciprocates by making available collective, though temporary, solutions to the problem of death. The process of many individuals surrendering their own life-times to the collective creates a pool of energy that can then be expended based on the desires of those who control the social collective. This energy bank, as it were, allows the collective to engage in energy-intensive activities to secure its common survival (though clearly the survival of any particular individual within the system is secondary!). The larger and more complex that the social system is, the greater the demands on the life-times of those who chose to participate in it. The pathways through which the social system draws these energies from the individual become ever more pervasive, and, at the same time, they recede into near-invisibility compared to the over-riding issue of the survival of the social system.

Does this process actually increase the quantity of life overall? If energy can be neither created nor destroyed, then the energy bank represents a concentration of energy while a relative scarcity of energy remains the condition of the individual. Concentration and rarefaction.

There are more things to meditate upon regarding the relationship between the Self, the Other, and the social, but to close this short text, and to return to the original phrase *Architectures of Participation*, a few more questions should be posed among the many possible.

What does it mean to participate? Does it mean agreement in action? Does it assume superficial homogeneity of intent? Is there a reciprocal exchange implicit in a participatory system? What characteristics do the prototypical participatory events in life exhibit? What mechanisms exist to guarantee the auspiciousness of participation? Is intuition a key filter in the process of energized participation. Can the individual life-energy contributed to the social system by recalled? Is there a collective means whereby the social energy can be tapped to insure the good of each individual (versus the corporate collective)?

Participation is a set of actions, tasks that might occur back-to-back, face-to-face, or side-by-side. The physical placement of the bodies in relation to each Other gives fundamental characteristics to the participation. Whatever material form it takes, participation precipitates a deeply seated change in point-of-view, in internal energy states -- shifted by the energy of the Other. Participation affects an internal transformation that in turn changes the world.

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Network Thinking

text: Eléonore Hellio following discussions with Thomas Lucas and Jean-Christophe Lanquetin

ESP (Extra-Sensorial Perception art collective) was initiated in 1999 in the Network Art Laboratory of the Strasbourg School of Visual Arts. ESP is today a fluctuating art collective associating students, teachers and artists that operates in different contexts. Through intensive workshops, ESP participants explore telepresence as a performing art, in other words “the art of teleperformance,” as it was experimented with by pioneer American artists Kit Galloway and Sherrie Rabinowitz from the ‘70s throughout the ‘90s.

ESP has also developed autonomous activities outside of institutions when an occasional group of artists, most of whom have participated in one or more ESP workshops, come together to realise a particular project. Throughout the years, ESP has collaborated with different artists such as Congolese choreographer Faustin Linyekula, Spanish artist performer Esther Ferrer and ‘theatre of all possibilities’ American director Kathelin Grey among others. Some became significant, regular co-operators: Thomas Lucas who has brought his dissident knowledge of network technologies, and Jean-Christophe Lanquetin, who is an active artist in the field of experimental scenography.

From 1990 to 1997, I have taken a very active part in the development of a project

called the Electronic CAFE International, one of Kit Galloway’s and Sherrie Rabinowitz’ major art works:

« Actually the Electronic Cafe International (ECI) is the mother of all cyber-cafes. ECI was founded in the Orwellian year of 1984 when linking the Museum of Contemporary Art (MOCA) in Los Angeles and five ethnically-diverse communities of the city through a state-of-the-art telecommunications computer database and dial-up image bank. They were designed to be a cross-cultural, multi-lingual network of creative conversations. ECI is, first and foremost, a networked cultural research lab: a unique international network of multimedia telecommunications venues with over 40 affiliates around the globe. For over a decade, ECI has functioned not only as a pioneer but as a leading multicultural community conducting ground-breaking aesthetic research in the exploration of real-time networked collaborative multimedia environments. The ECI Network organizes and produces live performances and encounters in a combination of real and virtual spaces. Most of the ECI performances and activities incorporate the visions of several geographically disperse collaborators, and occur in more than one place at the same time. Technology links performers who perform simultaneously in various locations around the world. » (Words taken from the original 1984 ECI Manifesto)

It is in the continuity of the ECI philosophy that ESP has evolved in the past seven years, perpetuating a way of thinking and working. Today however, it is faced with the accelerated deconstruction of the promising utopia of “independent” networks. In this perspective, prior to ESP public events, a dense learning programme progresses with an immersive experiential approach and a critical study of cyber-cultures in regards to its rapid emergence, transformation and complexity. ESP attempts to follow up with the ideas of establishing dialogue between different forms of art, local and distant spaces, social contexts, cultures and countries. Each new generation of participants reconsiders and reassesses the effects of digital globalisation, allowing the concept to evolve as a participatory project.

ESP is an open laboratory that can also be seen as a tool that consists of creating a technically simple, but conceptually complex, virtual shared space by analogically interconnecting local spaces, which may include streaming or videoconferencing inputs from the Internet. Back in 1999 at Strasbourg School of Visual Arts, there were no access to satellite or ISDN connexions. Simulation of a high-bandwidth multiple points connection was the only technical means to create the conditions that would enable participants to understand what tele-presence is, when experienced without the visual, spatial and auditory perceptive limits found on a small computer videoconferencing window on

the Internet. Furthermore, an analogical connexion is a way to forecast increasing bandwidth on the Internet. It turned out to be a lucky strike as it quickly showed that this set up had also great educational qualities.

For each ESP working session, students and teachers explore new hybridization between electronic art, visual arts, action/performance art, sound art, contemporary dance and any other forms of art, connecting as well to other spheres of knowledge such as science, anthropology, architecture, etc. Different groups ranging from 10 to 20 participants experiment in this transmediatic and autopoietic sensitive communication space following different phases of appropriations. The premises are then challenged when the phase of extending it to world wide electronic networks, such as the Internet or other chosen contexts, starts to be anticipated. The neutrality of the system gives a range of possibilities for the participants to play with. Additionally, they do not need to have prior advanced technical knowledge of electronic media. They just need the appropriate time frame to truly engage collectively in the experience and find their own specific role and place in a self-organisational process of creation. The system is made to be broken into pieces and distorted until it is reassembled in a new shape, as the content is defined, and as the place of the spectator is established. ESP sets up a playground that questions rational thinking and brings the partici-

pant to a non-linear use of media. It creates the conditions for a hyper-performative online and/or offline installation that emerges in a process that is as important as the result.

As a tool, ESP introduces participants to “network thinking,” a concept that doesn’t exclusively rely on new technologies of communication, but also reflects a symbolic understanding of this concept. “Network thinking” isn’t a new paradigm, it has been present for hundred of years in certain traditional societies. Aboriginal myths are a good example: “Aboriginal people’s perception of memory as a virtual space-time and the way they project knowledge on a geographical network, both physical and imaginary, echoes with the network and hyperlink programs of computers.” Barbara Glowczewski

However, « Network thinking » in its modern scientific digital form, with its progression towards a disturbing post-human world, carries on a different ideology specific to the Western world and worth analysing closely. When they have access to technology, artists networking across frontiers, through logico-mathematic machines, gain some freedom, opening up new possibilities of cooperating and sharing knowledge. But the world has real frontiers beyond cyberspace and many artists are simply not allowed to cross borders physically. ESP is peeping at dystopian realities, developing the possibilities of linking improbable places in the world to address issues such as ghettoisation.

In 2002, ESP invited dancer Faustin Linyekula to interact online from Kinshasa R.D.C. with other artists around the



world. The result of this collective performance called “H8fulworld: the unbearable modernity of slavery” was broadcast at the Montreal Festival for New Cinema and New Media. It was probably the first time an artist appeared in cyberspace from the Democratic Republic of Congo, at that time one of the most unstable place in the world. Maybe this is another point of view to consider on mixed realities. One ESP event was also realised in Kinshasa last December 2006 in collaboration with artist Dicoco Bokungu Boketshu. It dealt with similar issues : “Bomoto: butu ya makambo” (translation: to be alive in a night of problems) is a local performance with the participation of the Batswa Pigmee Group “Bokatola Ingende,” Bienvenue Nanga (robot) and Djo Vince Bombolo (performing artist). This performance resulted from dialogues with the Batshwa pigmee artists “Bokatola Ingende” living in Kinshasa concerning different subjects such as: physical and metaphysi-

cal colonisation, informational and mental psychotropic spaces, dream-machines and mixed realities. For the Batshwa pigmees, going from birth to death, initiation and rites are events in which dances and chants are of great importance. Today, they are marginalized and oppressed. Dicoco Bokungu Boketshu and I proposed them to explore the tensions between tradition and modernity. This collaborative hyper-performance experience should lead to a larger video project.

ESPs next event in 2007 will attempt to connect three locations: Karosta, a Russian ghetto in Latvia, Kinshasa school of visual arts (ABA) in the Democratic Republic of Congo and Strasbourg School of Visual Arts (ESAD) in France. It will associate artists from different nationalities within a larger project run by Karosta Cultural Center K@2 and the architecture collective EXYZT.

ESP public events: Festival INTERFERENCES 2000 CICV, Festival International Nouveau Cinéma Nouveaux Médias Montréal 2001 SAT/CICV, Milia Cannes 2002, « La chasse au Knack » 2002, chat.ados.fr 2003 art-action selected by WEB3DART 2005, Infini Danse Festival 2003, Oosphère & Villette Emergences Festival 2004, Top Popular Drugs Festival 2005, Fabrika Son II Espace Gantner 2005.

www.eternalnetwork.org

The Next Layer or:

From media Art to Open Source Culture

*text: Armin Medosch
London/Vienna 2006 - 2007*

First we had media art. In the early days of electronic and digital culture, media art was an important way of considering relationships between society and technology, suggesting new practices and cultural techniques. It served as an outlet for the critique of the dark side of computer culture's roots in the military-industrial complex; and it suggested numerous utopian and beautiful ways of engagement with technology, new types of interactivity, sensuous interfaces, participative media practices, for instance. However, the more critical, egalitarian and participative branches of media art tended to be overshadowed by the advocacy of a high-tech and high-art version of it. This high-media art conceptually merged post-modern media theories with the techno-imaginary from computer sciences and new wave cybernetics. Uncritical towards capitalisms embrace of technology as provider of economic growth and a weirdly paradoxical notion of progress, high-media art was successful in institutionalizing itself and finding the support of the elites but drew a lot of criticism from other quarters of society. It stuck to the notion of the artist as a solitary genius who creates works of art which exist in an economy of scarcity and for which intellectual ownership rights are declared.

In the course of the 1990s media art was

superseded by what I call The Next Layer or, for help of better words, Open Source Culture. I am not claiming that the hackers who are the key protagonists of Open Source Culture are the new media artists. Such a claim would be rubbish as their work, their ways of working and how it is referenced is distinct from media art. I simply say that media art has become much less relevant through the emergence of The Next Layer. In the Next Layer many more protagonists come together than in the more narrowly defined field of media art. It is much less elitist and it is not based on exclusivity but on inclusion and collaboration. Instead of relying on ownership of ideas and control of intellectual property Open Source Culture is testing the limits if a new egalitarian and collaborative culture.

In the following paragraphs I would like to map out some of the key components of Open Source Culture. It has been made possible by the rise of Free, Libre and Open Source Software. Yet Open Source Culture is about much more than just writing software. Like any real culture, it is based on shared values and a community of people. Open Source Culture is about creating new things, be they software, artefacts or social platforms. It therefore embraces the values inherent to any craft, and it cherishes the understanding and mastery of the materials and the production processes involved. Going beyond

craftmanship and being 'open source', it advocates free access to the means of production (instead of just "ownership" of them). Creativity is not just about work but about playfulness, experimentation and the joy of sharing. In Open Source Culture everybody has the chance to create immaterial and material things, express themselves, learn, teach, hear and be heard.

Open Source Culture is not a tired version of enforced collectivism and old fashioned speculations about the 'death of authorship'. It is not a culture where the individual vanishes but where the individual remains visible and is credited as a contributor to a production process which can encompass one, a few or literally thousands of contributors.

Fundamental to Open Source Culture's value system is the belief that knowledge should be in the public domain. What is generally known by humans should be available to all humans, so that society as a whole can prosper. For most parts and wherever possible, this culture is based on a gift economy. Each one gets richer by donating their work to a growing pool of publicly available things. This is not a misguided form of altruism but more like a beneficial selfishness. Engaged in a sort of friendly competition, everyone is pushing the whole thing forward a bit by trying to do something that is better, faster, more beautiful or imaginative. Open

Source Culture is a culture of conversation, and as such, based on multiple dialogues on different layers of language, code and artefacts. But the key point is that the organisation of labour is based on the self-motivated activity of many individuals and not on managerial hierarchies and 'shareholder value'.

Open Source Culture got a big push forward with the emergence of Linux and the Internet but we shouldn't forget that it has much deeper roots. History didn't start with Richard Stallmans problems with a printer driver. The historic roots could be seen as going back to the free and independent minded revolutionary artists and artisans in 19th century. More recently, it is based on post-World-War-II grassroots anti-imperialist liberation movements, on bottom-up self-organised culture of the new political movements of the 1960s and 1970s, such as the African American civil rights movements, feminism, lesbian, gay, queer and transgender movements, on the first and second wave of hacker culture, punk and the DIY culture, squatter movements, and the left-wing of critical art and media art practices.

In terms of the political economy, Open Source Culture could mark an important point of departure, by liberating the development of new technologies from being dictated by capital. The decision of what should be developed for which social goals is taken by the developers them-

selves. Technological development is not driven by greed but by deep intrinsic motivations to create things and to be recognized for ones contribution. Despite that, Open Source Culture is not an anti-capitalist ideology per se but has the potential to change capitalism from within and is already doing so.

Open Source Culture needs to be constantly aware of capitalism's propensity to adapt, adopt, co-opt and subjugate progressive movements and ideas to its own goals. The 'digital revolution' was already stolen once by the right-wing libertarians from Wired and their republican allies such as Newt Gingrich and the posse of American cyber-gurus from George Gilder to Nicholas Negroponte. More recently, adept Open Source Capitalists have used terms such as Web 2.0 and social software to disguise the fact that what those terms are said to describe has emerged from open source culture and the net culture of the 1990s and the early 2000s. Once more the creativity of the digital masses is exploited by alliances between new and old tycoons. The Next Layer emerges at a time when capitalism is stronger than ever before and it emerges at the very heart of it. This is the beauty of it. It cannot be described in a language of mainstream and underground. Open Source Culture is the new mainstream, which is what capitalist media are doing their best to hide, scared by the spectre of communism as well as commonism. We don't need to resort to the language of the Cold War and its dichotomies, however.

The Next Layer contains not only a promise but also a threat. It emerges at a time when the means of suppression and con-

trol have been increased by right-wing leaders who try to scare us into believing we were engaged in an endless 'war on terror'. With their tactics they have managed to speed up the creation of a technological infrastructure for a society of control. The general thrust of technological development is coming from inside a paranoiac mindset. 25 years of neo-liberalism in the American lead empire have degraded civil liberties and human values. The education system has been turned into a sausage factory where engineers are turned out who construct their own digital panopticons. Scary new nano- and bio-technologies are created in secret laboratories by Big Science. And the bourgeoisie intelligentsia meanwhile has stood still and does not recognize the world any more, but still controls theatres, publishing and universities. In this situation it is better if Open Source Culture is not recognized as a political movement. The Next Layer will find ways of growing and expanding stealthily by filling the niches, nooks and crannies of a structurally militant and imperialist repressive regime from which, given time, it will emerge like a clear spring at the bottom of a murky glacier.

The Next Layer is a book project by Armin Medosch about Open Source Culture. It has been supported by Franz Xaver and the Medienkunstlabor Graz in 2006. Passages of this text are informed by an extensive study into free software hackers and open source activists. Materials will be released in due time at <http://theoriebild.ung.at>

NODE.London

Learning from the heart of a network with no centre

text: *Tim Jones*

NODE.London works to develop the infrastructure for, and raise the visibility of, “media arts” in London. With a £70,000 grant from the Arts Council of England, NODE.London coordinated a month-long Season of Media Arts in March 2006, which made 150 new and existing artistic projects visible in over 40 locations. Many projects were realised at cultural venues that became “node organisations” (alternative, independent, publicly funded, and commercial) within the developing network. The Voluntary Organisers (VOs) - artists, activists, curators, programmers, others - made decisions by consensus, and individuals within this expanding and changing group worked voluntarily on their preferred aspects of the Season.

To the 92 VOs - especially the 30 or so who have attended meetings repeatedly since early 2004 - NODE.London can mean very, very different things. Personally, over time, I've learnt that, so far, it has been an attempt to import the gift economy approach that underpins free software development (combined, perhaps, with the approach of anti-capitalist protest networks) as a means to develop production infrastructures for “media arts”. I've become partly convinced that the terms on which NODE.London has evolved allow it to qualify, of itself, as an artwork.

When it's been tough, I've been reminded that NODE.London is first and foremost an experiment. And more recently, I've participated in conversations about the degree to which NODE.London should adopt characteristics associated with “arts agencies” and “advocacy organisations”. Actually, I've started to wonder to what degree NODE.London is ‘Chaordic, but I'll have to find time to read up on Dee Hock before I can reflect on that.

What the Season of Media Arts in March 2006 has represented for all of those participating is Opportunity. To make connections, develop skills, or to find a way into the field. To source artists, to curate, to broker new kinds of conversation, and to invite people from different positions in existing infrastructures and institutions, to sit around the same tables (and when they get there, they tend to say: we should have met before, there's so much good collaboration we can do, but we've never had the context until now). To place oneself on the city's developing ‘map of media arts’. And ultimately, for VOs and artistic project organisers to define them-

selves on their own terms, individually and as part of the whole, and to examine what the whole might signify.

With its ‘bottom up’ collective cultural choreography, of course, NODE.London has also been about advocating, through action, for alternatives to the traditional, curatorially centralised and resource-heavy “arts festival” model. Like many European cities, London has become swamped with these over recent years – each different,



yet often questionable in their distinctiveness, and each with insitutional partnerships vying for profile and brand development.

So far, we've had sufficient signs that NODE.London has gone some way to meeting real needs to consider how it might further evolve. The Season acted as an effective ‘centre of gravity’ for project organisers, encouraging an enormous amount of new and existing activity to emerge, accelerating plans and providing a springboard for further fundraising and new conversations. There's huge interest in the continuance of the month-

ly ‘Subscriber meetings’, which allow artists not only to show work in progress that might form part of a future Season, but also to input their thoughts about the best terms of development for the infrastructure that their work occupies. Importantly, NODE.London has provided a public portal for new people, including students and recent graduates, and particularly women, to become engaged in the field.

And an enormous amount of trust and friendship - which can be in scant supply in less unconventional frameworks of festival production - has been generated through this approach. A working culture characterised by relationships profoundly more personal than those found in hierarchical organisations is, for me, what lies at the distributed heart of NODE.London. The Organisers had to progressively relate their work on the Season to their core values as individuals, and exchange and negotiate around these. Generous, usually selfless, support has been exchanged between co-travellers who might journey for very different reasons. Somehow, there has been a shared faith that a multiplicity of different perspectives and agendas, when signed up to NODE.London's broad principles, might get us all to a place better than the one we started in.

Naturally there's been a lot of learning en route to realising a Season on a far greater scale than I suspect the few VOs in at the

start would have expected. We have sometimes struggled to find the best language to explain ourselves, and did the Season a disservice in describing it as ‘un-curated’ - when in fact it offered a great context for emerging curators to make their mark and play with ideas. We’ve learnt to describe ourselves as ‘an organisation striving for openness and transparency’ rather than ‘an open organisation’. It’s an important distinction, acknowledging that our basic structure could be more user-friendly: many couldn’t make our meandering late-night meetings, for reasons of money, circumstance – or because we lacked the capacity to let them know about it.

Our VO Season sub-groups had variable fortunes – some getting stuck in with happy efficiency, others catching fire with no proper alarm system or safety mechanisms in place. Safeguards to prevent VO (self) exploitation need to be devised, alongside means to ensure more people can come in. Our ‘support offer’ to artists and projects needs to be improved. And we need to work out how we might engage more effectively with the machinations of the press. A branding workshop fell apart, hilariously, when the VOs explained to the facilitator that they didn’t want to position NODE.London in relation to ‘the competition’ – “we want to share!” We now appreciate that UK print media (though, intriguingly, not the blogosphere) wants to hear about ‘celebrity’ artists, and we need to devise better tactics than bombarding editors with a blizzard of activity and expecting them to sift through it.

But despite – and partially because of – these factors, the network seems to want NODE.London to be more than a one-

off: the Organisers want to improve it. I am frequently approached by new faces keen to get involved, and to find out what NODE.London will do next (at the time of writing, another Season of Media Arts is mooted, sometime in 2008, as well as developing year-round activities and project support).

So, to the future. Paradoxically, maintaining momentum after the Season, when the pressure is not supposed to be as great, has been a test. After the Season in March 2006, many organisers understandably rushed to catch up on other work (including, of course, work they might actually get paid for). It became harder for those remaining to feel they had clearance to make big decisions on behalf of a network which had suddenly become much quieter. As Saul Albert has pointed out, an artist-VO may have different reasons for, and so patterns of, engagement with a proposition largely fuelled by voluntary energies, than a Free Software developer, and the different professional economies each inhabit are worth reflecting on.

A funding application for NODE.London’s development is now underway. And however it develops, from my perspective it’s clear that NODE.London wouldn’t have got up the head of steam it has, or brought such a range of partners together, without public subsidy. Cash support as brokered (with ingenuity and, doubtless, risk and difficulty) by Rachel Baker from ACE, allowed resources to propel conversations quickly to useful places. But we need to be careful that NODE.London retains enough of its maverick spark as it develops, and continues to offer itself out in a way that is a creatively inspiring re-

sponse to a particular city at a particular time. None of the VOs would, I imagine, disagree with the fact that “media arts” in London in 2007 is very differently understood and positioned than it was in 2004 – partly because of our own work.

As it moves forward, NODE.London is keen to develop relationships and partnerships on a trans-national level. The VOs put great store in connecting with networks internationally, as a means to understand the different contexts within which (what we are still calling) “media art” is produced and mediated. We hope to enhance and refine our online software tools and ‘we want to share’ these with others that might benefit from a NODE approach. NODE.Stockholm is now emerging, with support from 25 organisations in that city. We hope to fortify a common approach as we share insights with them, as we have done with networks in Linz, in Sao Paulo, and through the innumerable online conversations our VOs are having.



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www.nodel.org

Tähtikuvitelma:

The Parable of Participating in the Night Sky 2.0

text: Andrew Paterson

Once a upon a time,

Standing out in the open air,

Where the city should respect its healthy oxygen room,

There was an Other who looked up

And asked One nearby:

“What would you like to see in the night sky?”

One replied,

“To have individual stars of One’s own design, which can be linked together as a constellation,

To shine alongside another One’s constellation!”

“What a nice idea!”, the Other thinks, smiling.

So the Other organised a structure for One to do this.

And One made One’s own design.

The Other organised some more, making it easy for more to take part,

So that along came more than just One.

Every One who to part made their own imaginary star constellations.

Then it was possible to see many more different designs than just One’s own,

Tähtikuvitelma is an invented Finnish word that means approximately, ‘imaginary star constellations.’ It was the name given to a participatory workshop I devised and coordinated in collaboration with Simo Haanpää during November-December 2005, involving a mix of 45 targeted young and ad hoc people in Helsinki. To clarify, when I write ‘devised’, I mean that as a director or initiator of the activity, I have chosen and determined the framing devices as well as method of interaction. Prior to the workshop, participants are not able to influence the decisions about how the workshop will be run. Hence, like an engaged ‘benevolent dictator’, I have a positively invested interest in how things unfold out/onwards from the social frameworks I have set up in advance, and in the engagements they allow or contain. This working-draft text relates to the process of organizing and production. It explores the idealism and micro-management of participation, and the likely un/sustainability of personal energy and interaction.

My aim in re-contextualising the Tähtikuvitelma workshop experience within the PixelACHE 2007 Architectures for Participation seminar is to relate it to the critical discourse surrounding social media-sharing online platforms. I do so with a suspicion that other public or socially engaged arts projects, which may appear very material and embodied, are also similarly implicat-

ed in the debates around alternative, peer-to-peer distributed productions as promoted, for example, by the P2P Foundation [1]. The ‘call for participation’, nowadays a common meme within socially engaged art and media projects, invites participants to act as both creators and consumers of the process, creating valuable cultural/institutional/social capital. Caution should be applied in the ethics of this activity, as Kleiner and Wyrick remind us in the article ‘Info-Enclosure 2.0’ that “[p]rivate appropriation of community-created value is a betrayal of the promise of sharing technology and free cooperation” [2]. Meanwhile, reinforcing this perspective, Michel Bauwens recently wrote about the importance of making a distinction between peer-production processes and ‘crowdsourcing’ - a buzzword of 2006 in business circles regarding the political/economical model of outsourcing labour to the public online multitude. Whereas peer production is mostly defined by “voluntary engagement, a production process under the control of the participants [including] universal access property regimes: Most corporate-driven ‘crowdsourcing’; will only apply the very first principle, i.e. voluntary engagement; they will aim to drive the production process; and the results will be proprietary; In terms of hierarchy of engagement, ‘crowdsourcing’ is more akin to swarming than to the collective intelligence of an intentional community” [3].

As a curator of workshops, and an artist-organiser concerned with forming intentional (but mostly temporary) communities, I am also someone who has devised and driven production processes, materially and electronically, in presence but also remotely [4]. This is a moment to reflect upon which position I have been, am and wish to be sitting in. Have I been coordinating peer-production or have I been crowdsourcing? This is a tough question to answer. After all, here I am, currently developing my career on the accumulated social, cultural, institutional, if not really economical, capital of doing, writing and presenting about my/our/this work. As an initiator, I sometimes say that ‘no-one cares as much as you do’. There is the niggling and unpleasant feeling that the exploitation of labour within the late Capitalist system - which is what troubles and motivates many of us to follow another model - also happens within many projects that are open-source, non-commercial, and initiated with the best grassroots or socially-engaged intentions. From my experience, the voluntary artist-organiser, even if critical and constantly reflexive, has to stay alert to avoid slipping up on idealist ambitions, and even more so to maintain the stamina needed to fulfill early promises. Otherwise the processes One (or an ‘Other’) initiated may be criticized as (culturally/insitutionally) exploitative of the voluntary participants. This is especially the case when financial and time resources are limited, and even more so when stretched during the follow-up/documentation process.

I advocate here not only for the need, when self-organising participatory cultural projects, to make transparent personal

Suggesting a hopeful view of what each One can see when One looks up.

When the organising Other also participated in the same way as every One else,

And every One who wished to do the Other's organising work did so,

All ideally contributed to designing the night sky.

This arrangement of stars blurred the difference between One and an Other,

And eventually there are many constellations which stretch far and wide across the darkness.

But of course,

This whole activity attracted the attention of a different type of organising Other.

"What a nice idea 2.0!"

Who expressed an interest in the collective design of every One's constellations.

When this happened,

Every One involved in making imaginary star constellations furrowed their brows to question,

"What can they do with this view of the night sky?"

To find out if every One's vision together in the night sky actually followed an Other's organising design,

Or a design of the collective One's own.

This knowledge had been passed down from previous generations of astrologic designers

Who knew that each One contributes hopefully,

And sometimes critically,

To the formation of what every One believes to be

motivations and actions in advance and in the resultant documentations, but to account for the 'nobody-cares-as-much-as-you-do' factor in the funding/production support. This unfolding of the peer-production envelope, I believe, helps to dislodge some of the uneasy closeness these activities can have to the darker capitalist outcomes of 'Web 2.0' economics and 'crowdsourcing'. So, with this introductory context and detailed entry considered, I now continue bringing this mindset to the following report of process: the Tähtikuvitelma workshop.

To begin, the workshop I write about took place in 2005 at the cultural greenhouse project Happihuone (Oxygen room), situated within the under-developed parkland of Töölönlahti in central urban Helsinki [5]. Originally established in 2000, it consists of a gallery, café and surrounding garden allotment. It has been a special venue and forum for alternative environmental, performing arts and ecological practices. Its future sustainability has always been uncertain, and is now under real/actual threat of dismantlement, due to a long and controversial plan for commercial development of this open park area [6]. Despite these troubles, a summer cultural programme has been curated and organised each year, with funded support from the city cultural office. The cultural greenhouse's name has proudly lived up to its reputation as a place of 'open breathing space' where one can do one's own things literally at a grassroots level - grow, exhibit, perform and even take sauna - right in the middle of the city centre.

My relationship with Happihuone began as a curious and appreciative patron of the summer programme, during which I

learned of the uncertain status of the building, including problems of vandalism and broken windows during the long dark winter months. At the time I was a full-time, paid artist/researcher within the 'Urban Space Experience Design' research project coordinated by M-Cult, and hosted at Helsinki Institute of Information Technology. I very much appreciated the potential/parallel implications of 'going-grassroots-lowest-tech' with this theme at Happihuone [7]. Simo Haanpää, my friend and a full-time researcher at Centre for Urban and Regional Studies in Helsinki, shared my personal desire to help the visible and material sustainability of the site. So we proposed to initiate and make a workshop for Happihuone together, whose first purpose would be to protect the glass windows over the winter, and secondly, would raise awareness of the place to, and with, other audiences. For other personal reasons, I also interpreted our planned activity as a response to the gift economy encouraged on site - a very material expression of orchestrated hope.

The rectangular, grid-like window panels of the building - there were almost 70 in total on both on the east and west sides to be covered with wood - inspired the participatory concept of individual components 'filling' and protecting the glass integrity of the building. Further, an old illustration of the astrological star sign Taurus roused up our imaginations: We envisioned inviting people (youth groups, friends, passers-by, but also ourselves) to decorate the panels with our own imaginary star constellations, creating a collection of individually-produced, visual-but-abstract statements. We would be posing the question, "What would you like to see in the stars?". Upon reflection,

this prompt, which required a small personal-value contribution to a larger collective-value system, seems to appeal to what Trebor Scholtz, in speaking about the mass use of online 'Web 2.0' platforms such as Flickr, del.icio.us, YouTube and MySpace to name the most popular - has recently called "individualistic collectivism";. This is elaborated as where/when "contributors are not exclusively in it for themselves but they are also not completely driven by the idea of the greater good"; [8]. To expand what I mean by relating this last phrase, we were not actually asking our participants outright, "How do we protect Happihuone from being damaged, dismantled..?", but were essentially asking, "What interests you, what do you hope for?...Because this hope will contribute to our plan to protect Happihuone from being damaged, dismantled and so on".

The wooden veneer panels, then, may be considered as the proposed 'very material' media format to store the answer of this question, and may be attached to the preexisting architectural platform, arranged in a structured composition, consisting of collectivised content. To elaborate, each person would individually contribute conceptually, through image, and physically, through labour, to place their vision beside and within the same structure as everyone else. They are submitting to the process of actually making star constellations - that is, not interpreting stars in the sky, but arranging them in wood. The process promoted the abstraction of a personally-chosen subject/image to only a limited series of stars indicating its rough outline, then given a name and a motivation story, to indicate one's originating reference for the subject/image. Practically this meant

A Grand Galaxy,

In the process expanding One's own relational space.

That mutually increases One's brightness among Others.

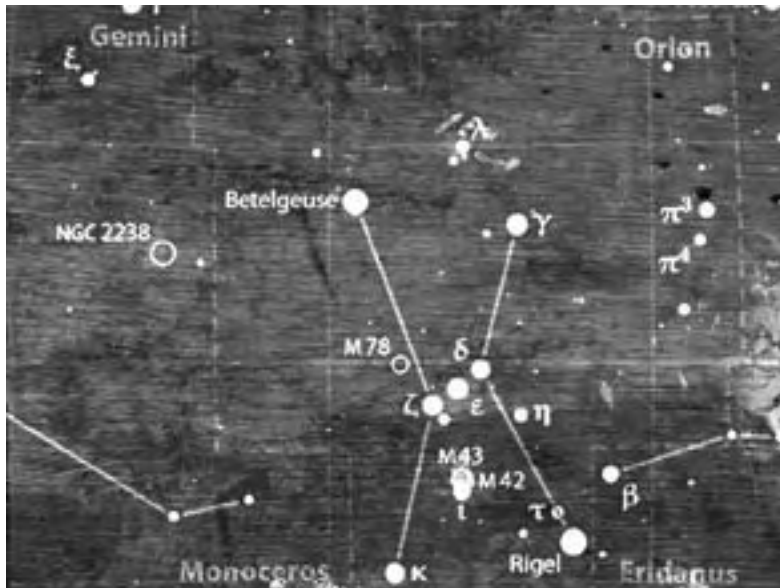
But at the same time One was aware with a clear view

That One can also become part of the organising Other's own design.

Indeed,

A galaxy that has an ever-increasing valuable Sparkle

for the Other who first posed the question.



‘reducing down’ a photograph or drawing to dots and lines with old school pencils and tracing paper. These constellation designs would then be transferred onto the wooden panels, and the ‘stars’ would be hand-drilled according to different-sized holes. The panels would then be weather-proofed with tar, white ‘constellation’ lines would be painted connecting the ‘stars’ together, and the panels would then be screwed onto the architectural framework of the building to protect the glass. Finally, when all was done, the glass house would be lit up from the inside at sundown using timer-switched halogen lights, suspended at variable heights within the long, rectangular space. From the outside, the holes look as if they are emitting ‘stars’ of light, while the constellations are marked out in full view, day and night.

Primarily with this participatory ‘hook’ and process decided, and an aesthetically pleasing production in mind, we looked at options to fund and make it happen. Due to fortunate timing and previously held connections, we initiated conversation with the then-forthcoming urban light arts festival Valon Voimat about our plans for a public light installation and workshop being part of that year’s programme [9]. This festival organisation (who actually owned the glass-house building in its early years) were sympathetic to our cause, as well as our method and proposed result. They agreed to cover the material costs of making the installation, provide the lighting equipment needed, pay the electricity for the lights during the winter (in the end a limited period of 6 weeks), and negotiated with Helsingin Energia to maintain supply all winter.

With their financial backing and our volunteer energies, we made a call of interest to the local city art schools and environmental youth groups to get involved also, out of which 3 separate groups of teenage pupils (age 12-18 years), including 2 groups from Helsinki and 1 group from Vantaa [10]. We made at least one ‘warm-up’ visit to each group to discuss the themes of ‘star-gazing’, self-expression and representations in public urban space (including graffiti and sticker cultures). ‘Taking care’ and ‘responsibility’ were also buzzwords we were including in our rhetoric. Following that, they came in groups of 12-15 people at once, accompanied by their teachers, during their scheduled afternoon-evening classes, with only a 2-hour period in total each visit (to arrive, make their design and get back home). Hence, we were seriously time-challenged and had a hectic time when faced with the task of having a visiting group come to make their own designs. Even the teachers were making their own design too!

Furthermore, due to the cold and dark season of November, and even though we provided heaters and hot drinks or soup, it was difficult to maintain productive energy with the teenagers, never mind other passers-by who’s time was less managed and even more voluntary. Hence, important to the success of participatory interaction, was making it easy to contribute a design. As organisers, not only did we have to be efficient with our and other people’s time, maintaining an aesthetically-coherent result, we also had to micro-manage the individual contributions within certain parameters. In bold-type, we said as instructive rules: **“USE MAXIMUM 8-10 STARS IN DESIGN. YOU CAN OF COURSE USE LESS THAN**

THIS NUMBER,” and as part of the ideological aim to avoid isolated images, the **“DESIGN HAS TO EXTEND BEYOND YOUR OWN BOARD INTO 1-2 ADJACENT NEIGHBOURING BOARDS”** [11]. As part of the public Valon Voimat programme, we also held open-access workshops for passers-by over the weekend, so that anyone could make a design ‘on the spot’. However, naturally, indeed heartfully so in the Finnish context, our rules were not fully adhered to, and were creatively broken or ‘hacked’, especially by the teenagers. For example, friends who decided among themselves to collaborate together on a constellation, cleverly increased their limited star count to 20, thus making a more elaborate design possible. Then there was the exceptional case of the star constellation ‘Kivi’ (rock/stone), which was naturally self-contained on one panel by the youngest, (8-year-old) author. Indeed, even at the last, the 10-stars-maximum was broken with an individual 15-star contribution! All were happily appreciated.

Once the arranged groups had come and made their design, and the open-access period over, Simo and I tarred the panels, installed them and set up the lighting rig in a conventional public art installation manner for the deadline of the public opening ‘lighting up’ event. So, in the end, we were the artist-organisers who invited a group of 45 people to get involved as well. But who was the audience, and what role did they have? The whole workshop and installation was, of course, made in a public space. It was included in the programme and publicity of the Valon Voimat festival, which that year centered around the Kallio district, and we received visitors in November/December because of this

context. Further, due to the physical location of the site on a popular park pathway in the centre of the city, parallel to the main railway lines, there was a reasonably frequent, passive, public audience, mostly unknown and unidentified. Occasionally that changed, and the audience became an active one, with people visiting the building while we worked to ask what we were doing and why. Our offer of hot tea and coffee probably helped, too [12]. So, in total, the workshop-in-progress and installation-as-result had an audience of many passers-by, joggers and weekend strollers, not to mention all the potential observers from almost every train into the Central Railway Station.

In parallel, the project also existed online as a wiki-style website interface to our production process. This functioned in the early stages as an organisation tool between Simo, myself and the school groups in advance of our activity. As we progressed, it also began to serve as an ad hoc diary and gathering of notes, where in 'artistic' fashion, we tried to be transparent with the 'nuts and bolts' of the workshop, including showing a breakdown of our materials and finance budget for the project. We used the wiki pages also to document the placement of designs during the workshop sessions, and created a "star-chart" for the constellations that corresponded to the physical architecture of the building [13]. Unfortunately, the online presence lasted less time than the physical presence of the work: the wiki collapsed in January 2006, ironically due to the unstable open-source code of the software that we were using. It has been archived now as HTML in the state it last existed [14].

However, fair to say for both the physical and online versions of the project, the audience was also ourselves. When construction was complete, we made a special opening event and invited all who were involved for hot drinks and storytelling about the different star-constellations. Although certainly no more than half were present, we did celebrate the occasion, and I am confident the project lived on in many people's winter lives and memories. For example, several participants mentioned the pleasure of seeing the installation, and their contribution to it, while in passing, doing other things, traveling home, going for walks, etc.

In total, due to the constant lighting for a period of 6 months, I can argue that the installation, despite its off-the-street location, was noticed, and raised awareness of Happihuone in the wintertime to at least all of the participating people, and to an innumerable amount of other public locals, even if the content and the reason why may have been slightly - or completely - ambiguous. The information sheet pinned to the building/notice board was not sufficient, and beyond the festival period in November/December, the project received no magazine or cultural newspaper publicity. On this issue, we, as organisers, failed to capitalise on the work's existence. It is a sad fact of the news world that more publicity was generated in the local city/national paper, Helsingin Sanomat, with stories of a break-in and stolen artwork (August 2005) and the mass breaking of windows the following summer (August 2006) than with attempts to maintain, protect or save Happihuone from being damaged or dismantled. Concurrently, our ambitions to keep in touch with the partic-

ipants of the workshop collectively to arrange a celebration at the end of winter unfortunately were not realized. The personal energy and stamina involved to do something based on volunteer energy was hard to conjure and sustain after not only the intensity of the production process, but a long, late winter. Sadly, we have not been in touch since December, when I made follow-up visits to Helsinki City Art School to show digital documentations to the people who couldn't attend the opening. Further, my ambition to make another gardening workshop with the teenage art groups in the spring went unsatisfied, too.

After 6 months of winter-weathering, and on the occasion the opening of the summer exhibition programme in June 2006, the wooden panels were removed solely by ourselves, the organisers. What began as an individualistic, collectivist process of design by many, ended with a slightly depressing and deflating process of dismantling by only a few. No celebration, closing party or re-gathering of authors. Embarrassingly, not even an E-mail was sent to the teachers to pass on the message to the groups involved that is was going, going, gone. In this sense, as a social process, beyond the workshop, I felt like the project failed. But what is expected in such a situation? All was based on volunteer energies, and with feedback from those I have been better regular contact, the meaningful experience of taking part in November. A similar feeling of dis-ease occurred later in the summer, when over 40 windows were broken due to vandalism. While out of the city, we had to agree for the wooden panels (with everyone's designs painted on) to be taken out of storage and reinstalled in a different order. The com-

promise solution was to cover the broken windows with the designs turned inside-out, so they can be reused as part of new mural arts project. This incident highlighted the ethical responsibilities of managing the public display and storage of other people's content.

Motivation and experience stories, as given above, help to further inform understandings of individual interest, context and circumstances for an organising design. Upon reflection, this was a grassroots activist campaign, supported by cultural festival money, based on volunteer energies, and the perceived pedagogical gain for students by the teachers and ourselves as organisers. However, I like to think that there was an underlying relational process of the workshop that was, if I am not too bold to call it this, 'transformagical' - a scripted transformation of imagination, from one individual to a collective public to an other individual. A personally abstracted design was made from a subject meaningful to someone and installed in negotiation among others. Abstract and left open to interpretation, it is then free to be re-constituted as meaningful by the mostly anonymous passerby/audience, according to their own imagination. Comparable to 'bare-bone stories' in the oral/folkloric public domain, these imaginary star constellations can be understood to fit within what Armin Medosch calls the "Open Source Culture" [15]. And let's say, for humour's sake, that when the view on the ground appears restrictive, there will always be the creative commons of the night sky, an expandable code, to be elaborated according to numerous individual understandings.

This text has presented the poetic spirit of a very material, localised and embodied labour, in relation to the discourse of the mediated, distributed and disembodied labour of people sharing their personal energies via media and interactions online. I believe that there are viable comparisons and complexities to consider between both the physical, 'hard-knock' world, and the electronic, intangible worlds. The wood panels in this story could have actually been instead media packets in a collective online platform.

In conclusion, what I wish is that we all, as participants and organisers, are aware of the darker, more critical shapes that can easily form in parallel to our best, and most hopeful, designs. Look up to the sky for open source culture. Select, abstract and reduce this image to its essence, its "constellation-shape," so that one can share this perspective in code across different cultural skies with another one, and still others. As if to remind us of the benefit and challenges ahead - that everyone is likely to always see things in the stars differently - Antoine de Saint-Exupéry's Little Prince once said, "People have stars, but they aren't the same. For travelers, the stars are guides. For other people, they're nothing but tiny lights. And for still others, for scholars, they're problems. For my businessman, they were gold. But all those stars are silent stars. You, though, you'll have stars like nobody else" [16].

The following shared their imaginary star constellation in the workshop process:

West/dark-side: Alison Gerber+Jon Erikson; Paula-Kaisa Leppänen; Simo Haanpää; Satu Tuokkari+Marja Rassi; Juuli Autio; Lin-

da Fredrikson; Nanna Ketola; Selma Lähteenmäki; Minna Pulkkanen+Valentin Abrahamkov; Tanja Sihvonen; Jouni Kuitunen; Tommi Kokko; Taru Haarma; Severi Tikka; Mikko; Elina Miiikki; Noora Pulkkanen; Ilkka M; Marianne Decoster-Taivakoski; Himmu Kurttila+Lotta Ulander; Andrew Pater-son.

East/light-side: Alessa+Olga+Jeremy; Ilari Ilmonen; Sami Mattsson; Saara K; Anne-ly; Tuija M; Bo Telen+Antti Keinänen; Leo Lähteinen; Joonas Moilanen; Maja+Reka; Reeta J; Petra S; Tuomas Ahonen; Elina Sänkiäho; Juha Rita; Lauri Laine; Johanna Rapinoja; Mikael Vuorijärvi; Sirkka Haan-pää; John Evans.

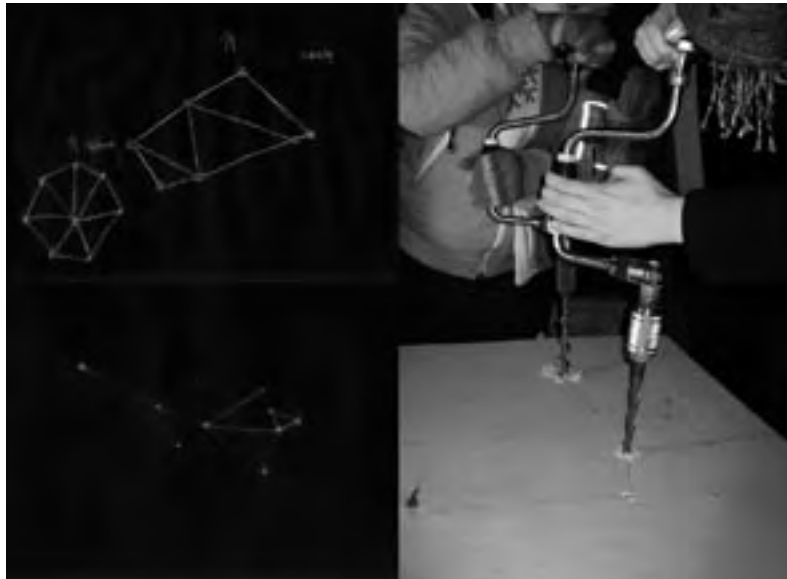
Credits and thanks:

Simo Haanpää; Happihuone project coor-dinator Papu Pirtola, and producer Sampsa Pirtola who coordinated events in summer

2006; Johanna Rapinoja and Tuija Mettin-en, teachers at Helsingin Kuvataidekoulu and Anna Hänninen, teacher at Vantaan kuvataidekoulu, who all allowed their nor-mal class routine to be disrupted in their field-trip workshop sessions; Valon Voi-mat director Isse Karsten and producer Esa Turtiainen; The friends who helped bear the burden of wood panels or last-minute screw-driving; To Sophie Sahlqvist for early star-constellation images; To Roope for documenting storytelling opening; Koskisen Oy for their cheaper-than-normal wood-panel price; o2 Finland Oy for agree-ing to host the project; All passers-by who stopped and chatted out of curiosity for what we were doing; And lastly, but not least, Alessa+Olga who kept reminding me over winter that they looked forward to seeing their butterfly constellation each day from the commuter train.

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Here we go for Placard Ten

text: Erik Minkinen

Here we go for Placard Ten... In recent years, debates among Placard crew and users have been concerned with whether Placard is a festival or a participative tool. Those who argued for the definition of Placard as a festival emphasized its performances at specific venues within a fixed time span. This vision of Placard will happen again in Helsinki at PixelACHE this year. Arguments for Placard as a tool regard its essence to be its undefined time and space, and its ability to be utilized by anyone who cares enough, whenever they like; to be a forum for sounds to be diffused intimately to people across the globe. In the past few years, Placard has been beta-tested in various ways, and this year Placard is getting closer to becoming a limitless tool, as it will remain open for a full year.

Placard opens a new space in live music representation by creating an intimacy between the audience and the performer. The performer obtains the full attention of his audience through headphones, which has a tendency to motivate audience members into becoming performers, and to push performers into becoming organizers as well. Placards have happened in these diverse places: in Yoyogi Park streaming over a portable phone; in a Volvo 740 for the one or two listeners who could fit inside the car; in many different apartments, art galleries, music festivals, phone booths... As a self-proclaimed organizer, the game

is to find the right balance of interest between the audience, which can be very small, and the musician. This is easy to achieve, however, since most of the time, the organizer becomes one of the other two types of Placard participants: listener, or musician. Many times, Placard actually comes closer to being a reunion of experimental artists - more of a workshop than an actual concert.

In every edition I have organized, I have personally tried to encourage as many people as possible to perform. The nature of a small audience is one where the unsure-of-themselves can be less intimidated to perform, and rare, exclusively-shared moments may then be experienced. In other words, the audience and the musician achieve a complicity difficult to obtain in other performing situations.

A lot of critical talk goes on among Placard's well-informed audience. As the sound is only on headphones, some listeners will miss a performance sometimes just for the reason of resting their ears, and the listener who does dive into the music has the role of telling others how the performance went. These exchanges are held in a very quiet but chaotic way, encouraging an affective atmosphere wherein different shades of whispering communicates the impressions of the music that has just been experienced.

Quite a few groups have emerged at Placard, including improvised combinations

made 'on the spot', who now perform together regularly. Placard users commonly enjoy the game of finding a new performing name. Sometimes the game generates intrigue for the placard organizer, who does not know who could be hiding behind a pseudonym. The audience is often enthralled by an aliased performer's identity as well, and this becomes another topic of quiet conversation for 'users'.

The program is always created by musicians subscribing online anonymously. The only real criteria of selection to participate is: "Wow, you found the subscription page." Then, that person must simply go through the process of filling out the form, and obviously must show up. This creates a curious mixture of projects made up just for the festival, including the sounds of more experienced musicians who have heard about the project through word of mouth and are in town. On the other hand, it can include people who actually check out the different placard events going on when they plan their tour. It also includes people just discovering the process and finding a free slot in the middle of the night. Some sort of human-based randomness creates surprising juxtapositions in the curation of the programme. Sometimes, this can generate different concentrations of auditory perception, allowing people to meet each other, and often fix another free slot later for their brand new projects.

As the placard performances operate very often as a laboratory, quite a few record-

ings have spontaneously come out of them. It was not a priority for placard to have an archive of every performance since 'Placard one', with the intention to respect the musician's superstition about pressing the record button, and to allow for the moments of pure intention to be shared only between the people who were actually present. Nonetheless, musicians themselves, some organizers, and a few distant listeners have been recording shows, and over the years we have accumulated quite an archive from just a small percentage of these Placard shows.

Last year in the Paris Placard, we invited a cutter of copy dub-plates, Jan Zimmerman (www.vinylizer.de), so that every performance had its own unique 5-inch record. This vinyl addition to Placard really got the idea of the archive back to its main point, I believe - a unique object that is shared or kept secret. The owner of this archive is given a personal authority over the recordings' limited exposure, and thus becomes some kind of Placard organizer out-of-context.

Social networking has always been a major part of Placard by bringing small audiences together, and by giving rooms open windows to other, distant rooms; an ersatz to teleportation. 'Placard 5' was the first double room experience, happening simultaneously in Paris and Tokyo in two different apartments. With a small video conference window, the sound stream was going on for the same 72 hours, but ob-

viously in different time-zones. The audience was waving to their friends in Tokyo living at the same marathon rhythm, but experiencing two different rush hours, the well-awake audience on one side giving the exhausted morning audience a second kick of energy on the other side. In the next versions during the 3-month programme, the game of having 'ping pong' programs went on, making the longest session a 6-day, non-stop program between 5 different cities.

'Polaroids' of participating cities' experimental music scene develop through the organisation of different placards. Through these, one may see the mixes of pop and experimental cultures, and the relation of the city to urban noise. For example in Paris, a compact city, there will always be at least one neighbour to complain about noise somewhere. The police there shut down any loud event very quickly. The 3rd and the 4th Placards were both in my own apartment, right at street level. Police would pass by all the time, and I quickly understood that some neighbours must have been complaining (about the obvious shouting and applauding going on through the shows). The police could never really stop the noise, however, because apart from voices there was no music, and therefore no real infraction to the noise law. I even believe that they were always thinking, "Well, the party must be over now." At first, most of the performances in Paris were purely electronic, with most people actually working on headphones at home, for neighbourly reasons. Little by little, more acoustic instruments joined in, still playing the game of having the full mix only in headphones. I remember Fred Bigot of Electronicat playing once with a

semi-acoustic guitar and singing, which without headphones sounded like some country music; then with headphones, it was a sonic "marasme"!

PixelACHE will not be the first time Placard is contributing to a larger festival. Placard has been a part of Dis-patch, Club-Transmediale, Garage.de, Mutek, and once was an off-Sonar event, to name but a few. It is quite enjoyable to be able to gather a number of local and international artists together in the kind of intimate setting that Placard affords. It has been used as a tool in Helsinki quite a few times now, and to have it running in PixelACHE on a larger scale will be most interesting, since there is now a little chunk of Finnish placard users. Placard will be ongoing during the whole festival at Kiasma, so please feel welcome to fill up the programme!

www.vinylizer.de
www.leplacard.org

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Jean-Baptiste Bayle (FR)



MYOWNSPACE.FR

MYOWNSPACE.FR is a bastard version of social softwares similar to Myspace. MYOWNSPACE.FR is an underground community that lets you meet your own friends' friends. It is a 100% homemade piece of software built on php/GPL.

"MYOWNSPACE is like Myspace but it's MYOWNSPACE"

MYOWNSPACE started as a parody of MySpace, a place to invite friends to have a homepage and avoid having to subscribe to MySpace just to get in touch with them. It's not really an "alternative," as it's mainly a reverse-engineered, bugged version of MySpace. As MYOWNSPACE is an open-source, freely downloadable and easy-to-install software, it has reached more than 1,000 downloads in two months. It has found its niche in supporting small communities better than mass populations. You can already find some MYOWNSPACE-based communities on the network!

*MYOWNSPACE is basically designed for self-organised communities.

*It should also be considered as a strategic software criticizing the model of creative industries.



*MYOWNSPACE also comes with special features such as:

*MYOWNADS: An ad system similar to Google ads, but no money is involved.

*MYOWNSTRETCHWARE: A reverse-engineered version of stretch-software to stay healthy in front of computers.

*MYOWNSPACE has no owner, no rules, no copyrights, no moderation and no limits.

*MYOWNSPACE is cool and it has bugs!

<http://myownspace.fr>

<http://myownspace.sourceforge.net>



THE BILLIE JEAN P2P COLLECTION

About the Billie Jean P2P Collection

/ "Now I got this collection, it was like going home again you know, being young again, all these memories; it was great" "Kinda walks us through time and our time together" / / "Ya know, if you tried to put this collection together for yourself, it would take you forever; diggin' around record shops, and even yard sales, tryin' to find all these songs." "And even if you were lucky enough to find 'em, you'd have to buy a whole album and be stuck with lots of songs you don't really want." / THAT'S WHY 1000 ANS DE JAZZ HAS PUT ONLY YOUR FAVORITE SONGS IN ONE TERRIFIC COLLECTION. / "You get 20 songs on every volume, 300 SONGS IN TOTAL, and everyone one is a HIT!" /

<http://copyright.rules.it>



Remote Presence: Streaming Life Workshop

Designed by John Hopkins

*Location: MUU Gallery
(March 21-23 & 26-31)*

This workshop begins by exploring the formation and creative sources of grassroots networks, and extends into the actualities of a sustainable creative practice involving remote presence mediated by networks. Online collaborative events and processes succeed when facilitators understand the dynamics of human network-building, as well as the possible technologies involved. The politics of collaboration underlie much of the potential of technologically-mediated social interaction. The workshop addresses the complex social politics of technology, providing a powerful model for the critical engagement of media. The workshop covers a wide variety of practical and conceptual topics that address the core issues of remote collaboration and will culminate in a live event with global participation on March 31.

Short Biography / John Hopkins

As an active networker-builder with a background in engineering, hard science and the arts, Hopkins practices a nomadic form of performative art and teaching that spans many countries and situations.



He has taught workshops in more than 20 countries and 50 institutions across Europe and North America. Recent streaming performance nodes include Berlin, New York, Sydney, Helsinki, Riga, Amster-

dam, Strasbourg, Winnipeg, San Francisco and, of course, online. He studied film with renowned experimental film-maker, Stan Brakhage, in the late 1980's. He was recently artist-in-residence at the Sibelius

Academy's Center for Music and Technology in Helsinki, Finland.

www.neoscenes.net

Jodi Rose (AU)



Jodi Rose is a nomadic sound artist, writer and freelance cultural commentator originally from Australia who works producing audiovisual performance, sound installations, experimental music, radio programs and sonic art events around the world. Jodi trained in sculpture, performance and installation at Sydney College of the Arts. She was the fourth Bridge Guard at the Art and Science Bridge Guard residential centre in Sturovo, Slovakia 2005-2006 and the Australia Council New Media Arts - ABC Radio: Radiophonic Artist in Residence at ABC Radio National, Sydney in 2004.

Jodi's major work and reason for traversing the globe so thoroughly in recent years is Singing Bridges, a worldwide networked performance and series of compositions based on the sound of vibrations in bridge cables. Jodi released Singing Bridges: Vibrations and Variations, a CD of bridge compositions with remixes by widely renowned international and local artists working in experimental sound and electronic music and won 'Best Australian Blog' for Singing Bridges Travel Diary in 2005. Her work was featured in PixelACHE Electronic Arts Festival 2004 & 2005, Helsinki; Overgaden Sound Art Festival, Copenhagen; Sound States Uncertain Destinations, Perth Institute of Contemporary Art; and Sound in Space Audiotheque, Museum of Contemporary Art, Sydney.

Jodi's radio projects include Radiophonic Features: Bridge Songs and Stories, a Trip Across Australia broadcast on ABC Radio National Radio Eye in 2004; Archipelago, a 90 minute sonic seascape about ISEA International Symposium of Electronic Arts; Bridge Guard Radio Diary from her experience in Slovakia, broadcast on ABC Radio National The Night Air; a series on Musique Concrete for Classic FM; and, hosting a nightly program on TiN Radio for the National Young Writers Festival, she developed the idea for an ongoing series of conversations starting in the Transit Lounge.



Gunnar Green (DE)



Gunnar Green studied digital media at the University of Arts Berlin. His work is a blend of graphic design, technology and mischief and is placed in unusual environs. "Exceptionally innovative and entertaining," commented De:Bug about the project Parasite, a portable projector-system that makes subway tunnels into a canvas for a journey into a surreal world, developed in cooperation with Richard The and Frédéric Eyl. In other projects, the history of photography is being reflected on a matrix made of single camera apertures.

His work has been presented at the Museum of Sketches in Lund, Transmediale [Here/There] Berlin and Profile Intermedia 09. He has received an Honorary Mention from Ars Electronica and a Gold Award

from :output, a foundation for future, design and education.

PARASITE

Parasite is an independent projection system that can be attached to subways and other trains with suction pads. Using the speed of the train as a parameter for the projected content, the projection starts with the train moving inside a tunnel. These tunnels have a mystical quality – most people have never set foot inside one of those tunnels. Confusing the routine of your train travelling journey, your habits and your perception, the projections created using Parasite allow you a glimpse into a different world full of surrealist imagery.



LIVING LETTERS

I have been experimenting with living matter in order to create slow media. One piece that has come out of it consists of four hypothetical "living letters" as means of communication, especially between two individuals with an emotional attachment. To avoid hasty communication, these letters demand more attention than media today commonly does. Specific forms of interaction with these letters are required in order to get the message.

www.gunnargreen.de
www.thegreeneyl.de

UVA (UK)

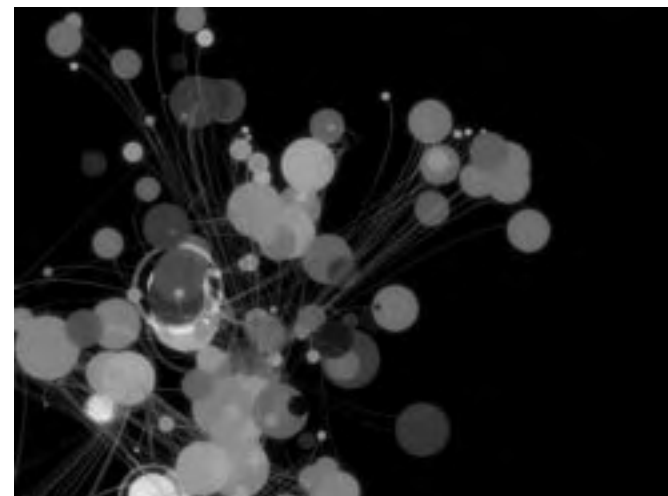
Since their inception in early 2003, UVA's pioneering approach to performance creation, combining art direction, production and custom software development, has seen them working on a wide variety of projects in areas such as live band visuals (for Massive Attack, U2 and many others), site-specific installations (presented recently at Tate Modern and V&A Museum), music videos, fashion shows, live performance and permanent architectural installations.

Sound Interactives

UVA presents a series of sound interactives based on work developed for their live show, which has been touring the world for the last two years. For the first time the public has a chance to create their own unique audio-visual performance, using UVA's own bespoke software, D3.

The pieces reveal different areas of interest for UVA - from particle systems to flock simulation to realtime deformation of three dimensional objects. Users will be able to interact with the pieces by making sound themselves, or by manipulating a series of peripherals to produce the desired effect.

www.uva.co.uk



PixelACHE 07



FOLLOW THE BACKCHANNEL

Text JOIN PIX to 17273

(International roamers use +46 737 494 0501)



#pix: eric: don't leave him out of your sight! he was probably tipped off about free beer

#pix: jyri: Juha H just rushed out the Kiasma door



- › Text in your comments
- › Follow what other people are saying
- › Hear about last-minute changes to the program
- › Find out where the party's at ;-)

To send a new message to the backchannel, text

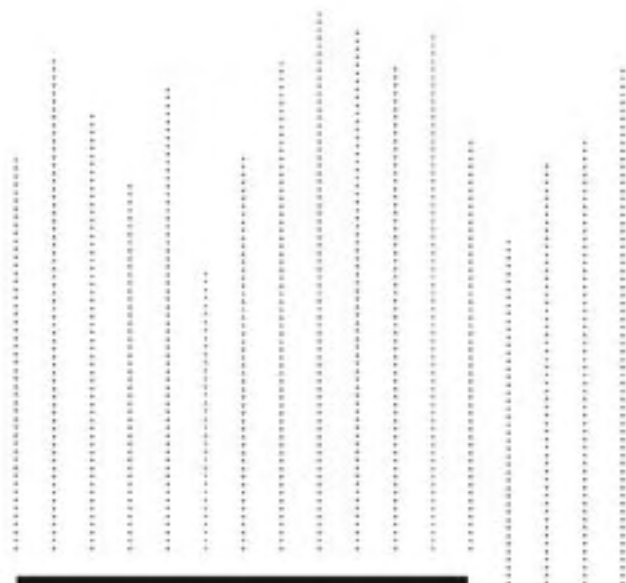
#PIX: followed by your message

and send it to **17273** or +46 737 494 0501

Follow the backchannel on the Web at
jaiku.com/groups/pix

The Pixelache backchannel is provided absolutely free by Jaiku. Normal SMS charges apply to sent messages. Yeah!





AVANTO

16.-18.11.2007

WWW.AVANTOFESTIVAL.COM

Tervetuloa



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VISUAL
SOUND

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Démocratie ? Faites-la vous-même !

festival international des cultures électroniques
du 14 au 21 avril 2007 www.malaupixel.org
Ars longa / Confluences / Mains d'Œuvres

The second edition of Mal au Pixel festival, in April 2007,
will be held just before the first round of the French presidential election.

Within this pre-election context, Mal au Pixel addresses the question
of how artists, researchers and grassroot communities working in the field
of media can contribute to inventing our political and social systems?

Installations & performances:

Aliquidstudio, Jerome Abel / Cedric Buron,
Vencha Christ, Etienne Cliquet,
Maurin Donnaud / Vincent Roudaud,
Genevieve Favre, Societe Realiste,
Antoine Schmitt, RYbN, Ykon, The Yesmen

Lives:

Fennesz, Scanner, eRIKm,
zerobyzero, mattip & VJ Hjen
Section Amour, CEntreprise, End of Level...

Workshop:

Bricolabs, Dymebolic,
XLRProjects, RYbN...

Seminars:

Pierre Levy: Intelligence Collective
Political noise on the web
Africa: nest for free software?
New territories, new cartographies



Laboratorio urbano de nuevos medios y redes creativas
www.pixelazo.org

Pixelazo Medellin
13-20 June, 2007 Medellin, Antioquia, Colombia

Selvatorium jungle laboratory
21-30 June, 2007 Leticia, Amazonas, Colombia

CULTURAL EXCHANGE>>>
SOUTH / NORTH
COLOMBIA / FINLAND / EUROPE / THE WORLD

South * North
'Developing countries' * 'Developed countries'
Traditional culture * Western culture
Marginalized communities * International creative networks
Natural/Organic * Digital/Synthetic
Lo-tech * High-tech
Slow * Quick

The goals of Pixelazo are:

- * To make possible exchanges between artists from the Southern and Northern hemisphere.
- * To introduce electronic art and culture to populations that have not had an opportunity to come into contact with these forms of expression. Ex.; marginalized communities; rural population; indigenous communities.
- * To promote multidisciplinary collaborations through involvement of scientists, media professionals, philosophers, indigenous people, writers etc.
- * To introduce alternative spaces for working with and showing electronic art.
- * To share and multiply knowledge through conferences, round table discussions and theoretical or practical workshops.
- * To generate encounters that foster creativity and plural and multidimensional thought.

Pixelazo and Selvatorium are organised
by Intermundos (Medellin, Colombia)
in collaboration with Pixelache (Helsinki, Finland).

Piknik Frequency

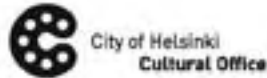
Kiasma Theatre

MUU

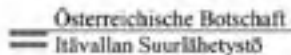
KORJAAMO



BASSO



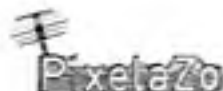
AVEK



INDC



artek



Festival Artistic Director: **Juha Huuskonen**
 Festival Executive Director: **Ville Hyvönen**
 Festival Coordinator: **Nathalie Aubret**

Nordic VJ Meeting
 Programme Director: **Petri Ruikka**
 Concept Development: **Petri Ruikka, Sami Sorvali, Jenni Valorinta**
 Program planning: **Petri Ruikka, Sami Sorvali**
 Technical planning: **Henrik Axlund, Ville Hyvönen, Sami Sorvali**

PikseliALAS club music program: **Matti Pentikäinen + Petri Ruikka**
 Basso & Pixelache club music program: **Ville Tikkanen + Petri Ruikka**
 Kiasma Theatre program: **Petri Ruikka + Juha Huuskonen**

Architectures for Participation seminar: **Juha Huuskonen**
 Remote Presence - Streaming Life workshop: **John Hopkins**
 Dorkbot Helsinki event: **Antti Ahonen**
 Open networks discussion: **Minna Tarkka / m-cult**

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Prix Möbius Nordica: **Marita Liulia** (Director), **Pia Reunala** (Producer)

Pixelache Helsinki is organised by non-profit organisation **Piknik Frequency**. Piknik Frequency board members: **Ville Hyvönen** (chairman), **Mikko Laajola, Petri Lievonen, Petri Ruikka, Jenni Valorinta, Aura Seikkula**

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