Migruojanti Realybė

Migrating Reality

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MIGRATING REALITY
MIGRUOJANTI REALYBĖ

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Introduction

Mindaugas Gapševičius

Electronic and digital systems generate completely new forms of migration. In the creative arts, new phenomena related to migration and the synergies of disparate systems are emerging. Artistic products evolve from traditional forms into hybrid digital forms. Analog products are being digitized; data spaces are trans-located from one data storage system to another; existing sounds, images, and texts are re-mixed and fused into new datasets.

The emergent processes of migration generate temporary autonomous zones where socio-political actions occur without the interference of formal control mechanisms. These zones and enclaves appear in physical space as well as in virtual space. By integrating these into available structures and temporarily interconnecting them, new trajectories and ideas are created.

Migration is reality and reality is migrating. This dialectic, appearing as a banal topic in everyday politico-economic debate, includes unarticulated issues which, by their fragmented nature have to be dealt with through creative multidisciplinary means. Only occasionally do components of the migrating global situation surface in the mass media, within individual mediums of expression, or in exhibitions as documentation and artwork. This is likely because dealing with the realities of migration in an explicitly European context means accepting the potential for conflict.

The book is based on international conference and exhibition Migrating Reality which took place on April 4-5, 2008 in Galerie der Künste, Berlin, Germany, and on material submitted to the online magazine balsas.cc. As with the conference, the exhibition, and the on-line projects, the book is an overview of the migration topic from various perspectives, not excluding the use of a variety of languages. For example, we offer the reader an interview with Žilvinas Lilas "Bastymasis man būtų daug priimtinesnis žodis" conducted by Vytautas Michelkevičius in Lithuanian

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and the text "Kulturtransfer in der Frühen Neuzeit – eine andere Realität der Migration" by Philipp Zitzlsperger – an essay on migration from a historians perspective. The ideas presented textually in the book shift back and forth from essays and articles to projects and back to essays. The territories shift from social space to virtual space and eventually land us back in a realm of physical, political, economical, and historical reality.

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PREtext*

Vytautas Michelkevičius

Migration is not a result, rather it is more a process and a state of mind *ir tai bene pirmasis bandymas Lietuvoje pažvelgti į migracijos fenomeną ne tiek iš socialinės ir politinės, kiek iš kultūrinės ir kūrybinės pozicijos.* If you stay in the same country, for example, Lithuania, without an internet connection, you are trapped in a fixed state somewhat similar to the tribal age of media. The tribal age, a term coined by Marshall McLuhan, describes the times when the senses of hearing, touch, taste, and smell dominated. The ear was king; hearing meant believing. *Radijas ir televizija mus sugrąžina į šį amžių, tačiau internetas vėl atveria naujas galimybes.* New constellations of media give us the possibility of experiencing the world differently.

Intensive saturation and proliferation of various media brought us into this age, *kur galima išsivaduoti iš linijinio teksto tironijos ir naršyti po informacijos tyrus. Jei esate viename puslapyje, jus nuolat aplanko įtarimas, kad matote tai, kas bus vėliau arba tai, kas jau buvo.* Hence, browsing is the most welcome way of exploring this book.

If you take a look into the languages we are using here, *pamatysite, kad mes nedarome skirtumo tarp kalbų ir nesiekiame objektyvumo versdami tekstus. Kiekvienas tekstas yra tokia kalba, kokiame kontekste jis atsirado.* However, we try to find a common language to facilitate communication among us.

Translation as a certain type of migration is also within these pages and our heads. In this sense translation from one medium to another, *iš garso į vaizdą arba iš vaizdo į garsą taip pat domina ne vieną menininką ir mokslininką.* The question is, how to translate one's message into the appropriate medium or language? *Duomenys kaip neutralus komunikacijos vienetas keliauja per knygos puslapius ir virsta tekstu, vaizdu,*

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* Šis tekstas – tai minčių migracija nuo projekto pradžios iki pabaigos, čia taip pat panaudotos ir citatos iš mano tekstų apie projektą. Tai yra ir viena iš priežasčių, kodėl žodžiai migruoja iš vienos kalbos į kitą. Tuo tarpu daugiau apie sudarytojų pozicijas sužinosite vartydami knygą.

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tuščiomis eilutėmis ar turinio užuominomis. Visos reikšmės priklauso nuo duomenų užkoduotojo ir atkoduotojo, nuo autoriaus ir skaitytojo.

The main event of migrating reality was a happening in Berlin in April 2008 where our concept was realized in physical space, *kur susitiko menininkai, mokslininkai, tyrėjai ir eksperimentatoriai. Šis renginys nekonstatavo įprastų teiginių, kad migracija yra mūsų kasdienybė ar globalizacijos neišvengiamybė, o tiesiog kūrybiškai peržaidė migracijos procesus ir rezultatus tarp meno, technologijų ir mokslo.* The presentations and discussions were made literally on an art piece because the same round table was the base for the Wind Orchestra installation (created by design interactions researcher Julijonas Urbonas). The interactive Wind Orchestra initiated migrations from sounds to visuals and from a speaking action (blowing) to a collective listening. *Tad apskritas stalas, buvęs ir konferencijos pranešėjų kalbėjimo bei diskusijų vieta, ir meno kūrinio baze, tapo aktyvia migruojančios realybės metafora.*

Kaip ir pati projekto tema, renginys neturėjo aiškios ir pastovios formos – nuolat migravo tarp parodos, konferencijos, performanso, meno projektų pristatymo ir diskusijos. Dauguma dalyvių buvo vidiniai ar išoriniai migrantai. Susipažinus su vidinėmis migracijomis – dalyvių CV – paaiškėjo, kad vieni jų yra baigę inžinerijos mokslus ir tapo menininkais, kiti atvirkščiai, o treti buvo ir ten, ir čia. You may have a similar feeling of migration throughout the book. If you begin by browsing through the art projects you might end up staring at mathematical formulas, or, if you start reading a philosophical treatise, you may end up in a playful and speculative essay.

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Migrating Realities

Chad Scoville

In a post-nuclear/pre-singularity accelerated state, witness the sempiternal subjectivization of observation. Where the post-modern announced the criticality of its occurrence, the transinformationalist concedes its abstraction and indexicality. Such is a crucial centrality on which the transformal and eschatological terminality with which a contemporary discussion concerning migration and the real are situated.

Migrating towards a new of indexical subjectivization – intermediated, redundantly stored, and searchable. The significant atemporality – devoid of event horizon, action, and totality. A new which ultimately eviscerates the platonic real, subjugated by the virtu-real. Its breathtaking speed of migration impinges towards its limit; infinitely and asympotically. It is a new whereas the virtu-real is measured in a constant becoming through exponentially dogmatic structures of symptomatic dysfunctionalism. Speed-acceleration-terror-blood-tissue-war electronically amplified virtu-real.

Furthered through an architecture of militarism, of superconnectionism, of hypercapitalist commodity-pricing inflationism, it is the urbanist transposition of a constant intermediated electronically-amplified transparent projection. The virtu-real, route-reflected through BGP classless interdomain route advertisements between level 1 internet-carrier backbone-switching peers.

The multiplicity of screens, featuring and enabling the endless discursion and feedback mechanism abounding to a state and condition of being existentially super-inert. A panoptical dispersion of explosive memetic emergence dominating the conjecture of neological perceptivity. The virtu-real of more entropy; heightened energy; incredible valence; magnanimous uncertainty; utter apoliticality; banal randomness.

A polarity of multiplicity, engendering endless interconnectivity, expansionist, manifold, and substantiated through emergent indices of

CHART

yet to be determined endpoints. A morphological ecology of infinitely-looped continua, migrating and transferring, downloading and filesharing, ripping and torrenting.

Our reactivity, our disjunction, and our own real, sublimated by the virtu-real becomes further abounded and distanced from the biological objectivity of sensual reduction and cognitive didacticism. Googling our neurons, mapping our pathways, and empirically manufacturing a ruthlessly speed-obsessed awareness of meaninglessness, mediocrity, idiocy, and madness. The redundant and extenuated circumstances of hegemonic deliberation witnessed concurrently across our terrestrial hemispheres, migrating towards a new of hyper-violence, endless war, destruction, sexualization, and technocratic autocontrol.

A migration distanced from the anonymity of IP-based exchanges, towards a actuality of cybernetic life-totalization.

It has never been the same. It is always shifting. But this shift of becoming is now approaching the logarithmic.

A virtu-real of pandemic destabilization. Of reflected, sys-logged, and pixilated sadomasochism. The activity becomes inexhaustibly recorded, generatively witnessed and neurologically interprocessed for pathological mind framing. The migration towards a psychology-of-torture commons. Television and cinema ping, traceroute, and mirror the eternal path towards a contemporary primitive – man returns to early man; a reaction against the spectral intention of futurity and progress. Migrating away from a moderative norm of civil contract and towards innumerable extremes of bottom-oriented crowd-sourced ochlocracy.

A migration away from a class stratification as a function of object-oriented consumption rates, and towards one of network data rates. A translation indicative of host bidirectionality, protocol understanding, and network interdependency. A connectionist super class, maintaining a ultimate hyper-awareness of indexed and stored subjectivities.

A migration away from centralized authoritarians, and towards the total equalization of legality. The jurisprudence by keystroke. Conviction by blogroll in the public sphere of six billion chattering hominoids banging

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endlessly away on Mac Air Books and listening to iPods. The amateurization of content, the prosumeric acclimation of incidental cultural hyper-repetition.

Chad Scoville is an interdisciplinary artist and computer engineer currently based in New York City. For the previous decade, he has worked on a dynamic blend of computational hardware/software network and infosec projects encompassing both private and public conglomerates. His current projects include visual artifacts and production engaged with cyberpunk, economic, and post-political polemics; virtual worlds/metaverse implementations; and network management utilities. He is currently finishing his first book, "Inundated Bitwise." Scoville has a Bachelors of Science in Computer and Systems Engineering from Rensselaer Polytechnic Institute, Troy, New York, USA.

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Bastymasis man būtų daug priimtinesnis žodis

Vytauto Michelkevičiaus interviu su Žilvinu Lilu

Vytautas Michelkevičius: Kaip tu susiduri su migracija? Kuo migracija skiriasi nuo tiesiog judėjimo? Pabandykime interpretuoti "migruojančią realybę" ir apibūdinti ją laisvomis asociacijomis.

Žilvinas Lilas: Bastymasis man būtų daug priimtinesnis žodis... Žinoma, tik atmetus akivaizdžiai karikatūrinį šio žodžio aspektą. Kita vertus, migracija yra klampus ir daugialypis terminas. Sunku apie tai šnekėtis kaip apie objektyvų reiškinį, kadangi pats terminas nėra nuosekliai apibrėžtas ar pragmatiškai išbalansuotas. Politinis-ideologinis šio žodžio bagažas nusveria tiesioginę racionalią su judėjimu susijusią prasmę. Tai vertybinė, moraliai angažuota sąvoka, turinti aiškią baudžiamąją konotaciją ir akivaizdžiai stokojanti akademinio neutralumo. Migracija, migrantas yra hiperaktyvūs terminai, kuriuos vartodamas norom nenorom įsipainioji į dvipolį šios sąvokos diskursą. Iš principo, tai žodis-spąstai, primetantys savą dinamiką ir iškreipiantys individualias realybes. Kaip politinis konstruktas jis tuo pačiu yra ir kontrolės įrankis.

Kalbėti apie save kaip apie "migrantą" reikštų iš individo pavirsti piliečiu, perkelti įgaliojimus iš savo paties, kaip individo, rankų į idealios institucijos – valstybės rankas. Dėl to aš ir nenorėčiau šnekėti apie "migraciją" kaip apie reiškinį, nes tokio nėra, yra "migracijos" terminas su specifine vertybine struktūra, ideologiniu užtaisu ir aiškiais galios centrais. Globaliam judėjimui apibūdinti reikėtų geresnio termino, kadangi pastarasis yra akivaizdžiai angažuotas. Paprastas pavyzdys – termino "migrantas" inercija ir nenuoseklumas, su kuriuo esu ne kartą asmeniškai susidūręs Vokietijoje: žmonių elgsena ir požiūris gerokai skiriasi priklausomai nuo to kaip prisistatau – lietuviu ar amerikiečiu. Vienu atveju būnu suvokiamas kaip "migrantas", kitu nesu. Banalus pavyzdys; apstu ir kitų panašių pavyzdžių, kai judėjimas iš taško A į B laikomas migracija, tačiau iš B į A arba iš C į B – ne. Paprastai migruoja ne tik "kiti", bet tie "kiti", kurių mes nelaikome lygiaverčiais partneriais ir kuriais mes nenorėtume būti. Taigi, migracija yra neigiamai įkrauta

vertybinė s[...]
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ir stratifika[...]

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kitur. Ar ga[...]

ŽL: Manau[...]
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mą ir nead[...]
atveju, ind[...]
atskirus st[...]
talizmo pa[...]
jėga, kapit[...]

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cipu. Judė[...]
kos laužym[...]
kito zoną. [...]
"migrantą"[...]
gubos kalt[...]
zonų herm[...]
balizacija, [...]
juridiškai į[...]
klasikinių v[...]
jos terminu[...]
formuluoja[...]
dividas – v[...]
kaltės disk[...]

Aš migrava[...]
rybinę met[...]
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Lilu

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vertybinė sąvoka, kuri neatspindi nei mano, kaip individo, motyvacijos, nei socialinės aistros. Migracija – tai patogus klasifikacinis, o tuo pačiu ir stratifikacinis, kitaip tariant, kontrolės įrankis.

VM: Kalbant apie migraciją norisi išsivaduoti iš pirmos asociacijos – žmonių migracijos. Intelektualinė migracija, manau, intriguoja labiausiai. Nuo studijų laikų tu migravai ne vieną kartą – pradedant migracija po disciplinas ir baigiant darbo vietų kaita. Kūrybinį kelią teko pradėti nuo tapybos studijų, tačiau vėliau įvairiai ir intensyviai basteisi visai kitur. Ar galėtum pristatyti savo migracijos kelius ir patirtis?

ŽL: Manau, kad migracijos terminas ar tema verti diskusijos tik kaip socialinis reiškinys, ir tai tik aiškiai suvokiant paties termino ribotumą ir neadekvatumą šiam sudėtingam reiškiniui apibūdinti. Priešingu atveju, individą, kaip centrinę temą, atmetus ir išskaidžius fenomeną į atskirus struktūrinius srautus, viskas puikiai įsirašo į liberalaus kapitalizmo pasiūlytą saulėtos globalizacijos schemą: juda prekės, darbo jėga, kapitalas, idėjos, tiesiog racionali dangiška mechanika.

Migracija įmanoma tik tada, kai pripažįstamos ribos. Ribos, apibrėžiančios zonas, organizuotas autorystės ir priklausomybės ar paveldo principu. Judėjimas zonomis suskirstytoje erdvėje, kertant ribas yra tvarkos laužymas, tau priskirtos zonos palikimas ir įsilaužimas į kažkieno kito zoną. Ši agresyvi dvipolė logika įvardina arba veikiau nuvardina „migrantą" kaip išdavusį „savo" zoną ir įsibrovusį į kažkieno kito. Dvigubos kaltės mechanizmas išdavei-įsibrovei yra reikalingas užtikrinti zonų hermetiką kaip pagrindinį vertės išlaikymo garantą. Tačiau globalizacija, primetusi persiklojusių ir persipynusių, tačiau visgi aiškiai juridiškai įvardintų atskirų zonų (korporacijų) modelį, sukėlė sumaištį klasikinių vertikaliai integruotų zonų (tėvynių) ideologų tarpe. Migracijos terminu yra patvirtinamas *status quo*, kadangi judesys, pasikeitimas formuluojamas kaip pažeidimas-kaltė, kurią „atleisti" gali tik superindividas – valstybė, legalizuojanti „pažeidėją". Migracija – tai efektyvus kaltės diskurso operatyvinis vienetas.

Aš migravau iš tapybos į šiuolaikines medijas ne todėl, kad pakeičiau kūrybinę metodiką, bet todėl, kad pažeidžiau zoninę logiką, kurios centrinis gravitacinis konstruktas yra identitetas. *Mixed media* pažeidžia tapybos identitetą kaip grynumo (*singularity*) matmenį. Todėl identitetas

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visada yra zoninis, hermetiškas ir judantis grynumo arba savo paties centro link. Pažvelgus iš šio taško, vertės standartas yra išgrynintame idealiame centre – ar tai būtų žanras, ar rasė, ar kultūra, ar kalba. Pastačius viską atgal ant kojų, nes struktūra apie kurią ką tik kalbėjau, mano manymu, yra apversta aukštyn kojom, identitetas tampa rezultatu, o ne „branduoliu" ar atskaitos tašku.

Gyvendamas Berlyne palaipsniui tampi, o tuo pačiu ir niekada tikrai „netampi" berlyniečiu. Kosmopolitinėje erdvėje zoninis identitetas dažniausiai tampa rekreaciniu ar kulinariniu reiškiniu, darančiu įtaką vartotojiškiems sprendimams, ištirpstančiu platesniame, abstraktesniame išzonuotame metaidentitete. Mano kultūriniai ritmai ir elgesio logika bei socialinė mitologema turbūt artimesni šiuolaikiniam vakarietiškam miestelėnui negu archetipiškai ortodoksiškam mano paties tautiečiui. Mišrūs identitetai dažniausiai būna kriziniai, be aiškaus centro, nepastovūs ir vibruojantys tarp įvairių gravitacinių tokio hibridinio vieneto taškų. Lietuvio identitetas, mano manymu, šiuo metu išgyvena kategorinę dehermetizaciją. Todėl kartais jaučiamės labiau europiečiai, kartais labiau lietuviai, kartais labiau vilniečiai ir t. t. Kita vertus, hibridizacija ir dehermetizacija yra vienintelės atviros, komunikatyvios ir ekstravertiškos šiuolaikinio globalėjančio konteksto tendencijos; vienintelės, atsparios chroniškiems zoniniams konfliktams, žiojintiems Balkanuose, Artimuosiuose Rytuose, Afrikoje ir kitur. Priešprieša hibridizuotam identitetui būtų įcentrinės, monologizuotos ir negatyviu išgrynintu ir aiškiai apibrėžtu identitetu paremta zonine konstrukcija aplink kovos arba kontakto-konflikto mitą organizuotos tendencijos.

Migracija, kaip sąvoka ar veikiau gestas, yra nukreipta prieš individą. Ji vulgarizuoja prigimtinę individo laisvę pasirinkti. Ji atlieka panašią sanitarinę funkciją kaip ir kitos baudžiamosios kategorijos – prostitucijos. Vadovaujantis šia romantiškai moralistine nuostata, kalbinės struktūros papildomos vertinamuoju veiksniu, kurio beveik neįmanoma atskirti nuo tiesioginės žodžio prasmės. Tokie žodžiai, kaip „išvyko", plačiame valstybiniame migracinės retorikos kontekste yra siejami su „paliko", negatyviai sužymimi ir traukiami gilyn link išgrynintų kaltės mechanizmų, tokių kaip „išdavė". Visa tai nėra nekalta ir sentimentali semantika, tai bandymas paveikti individualias trajektorijas, išgaubti ir palenkti jas atgal zoninio centro link. Atmetus „migraciją", kaip pavojingą,

klaidingą i[...]
judėjimas [...]

VM: Migra[...]
nąkart iš V[...]
kacijos fak[...]
(t. y. iš vie[...]
struktūrą, [...]
lės akaden[...]
disciplinos[...]
kiti ignoru[...]
migravima[...]
mis proble[...]

ŽL: Vėlgi, [...]
pretaciniar[...]
gą bei laba[...]
nėjau, mig[...]
metodolog[...]
visa tai iš [...]
gracija, ka[...]
„judėjimo"[...]
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nuo bibliot[...]
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pavojingą,

klaidingą ir iškreiptą sąvoką, alternatyvi ir deideologizuota sąvoka būtų judėjimas – ne migrantai, bet judantys individai.

VM: Migracija padeda išlaisvinti mąstymo kryptį ir požiūrį. Kiekvie-nąkart iš Vilniaus dailės akademijos į Vilniaus universiteto Komuni-kacijos fakultetą aš, kaip dėstytojas, turiu migruoti ne tik geografiškai (t. y. iš vieno miesto galo į kitą), bet ir pakeisti mąstymo bei dėstymo struktūrą, nes vienur studentai studijuoja praktiką, kitur – teoriją. Dai-lės akademijoje studentams dėstomos ne tik praktinės, bet ir teorinės disciplinos, bet jie dažnai priešinasi teorijai. Vieni ją laiko nereikalinga, kiti ignoruoja tiesiog be priežasties. Kaip, tavo nuomone, vyksta idėjų migravimas iš teorijos ir praktikos ir atvirkščiai? Ar susiduri su tokio-mis problemomis?

ŽL: Vėlgi, nenorėčiau čia vartoti termino „migracija", kadangi tai inter-pretaciniam laukui suteiktų labai lengvabūdišką, nors galbūt ir madin-gą bei labai parankų šių dienų politiniam diskursui kodą. Kaip jau mi-nėjau, migracija įvyksta tada, kai yra pripažįstamas žanrinių, politinių, metodologinių zonų vyresniškumas individo atžvilgiu. Interpretuojant visa tai iš hibridizuotos, lanksčios ir nehierarchinės erdvės taško, mi-gracija, kaip terminas, praranda prasmę ir tampa nebeatskiriamas nuo „judėjimo". Kalbėdamas apie zonas ir erdves, aš iš esmės kalbu apie idealią arba hiperrealią erdvę. Kita vertus, kasdienėje praktikoje mes susiduriame su skirtingomis buitinėmis zonomis, pvz., kepykla skiriasi nuo bibliotekos, tačiau judėjimo iš vienos utilitarinės zonos į kitą mes nelaikome migracija. Migracija visada susijusi su idealia arba greičiau ideologizuota erdve.

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On the Various Faces of Migration: Networking and Traveling Through Boundaries

Vytautas Michelkevičius interviews John Hopkins via email

Vytautas Michelkevičius: If you migrate what really migrates? I am afraid that mere geographical migration is so natural to our times that we should look for other definitions of the migration phenomena. Actually, artists and cultural producers always are and were migrating, so we don't have any problem in that field. Can we differentiate between physical migration and migration in the space of virtual networks?

John Hopkins: As I move, anywhere, at all – leaning over from the chair I sit on to look out the window, within the room where I type this text, outside to the market, to the airport, into a plane – my actual point-of-view changes. We are constantly moving and changing our point-of-view. Often we will desire to have the same point-of-view as an Other, or think that an Other should share our point-of-view. Many times we try this because we are afraid to trust our own point-of-view, where we are in that moment. When we step away from our own point-of-view, we lose contact with what is a deep source in life, the constant process of internal change. And anyway, if we want to take someone else's point-of-view, we can try, but in the end it is impossible to have their eyes and our eyes at the same point in space and time. Finally, migration is simply another particular word describing the changing that occurs to our point-of-view as we transit through life.

Often I get the feeling as I move through the international transportation network that more and more is becoming the same in that system. Maybe this is an affect of life exposed to the international standards and protocols that govern such intensive engineering systems. Idiosyncrasy is not so welcome. Change is not welcome. Surprise and difference are not welcome. It is the same in all techno-social infra-

structures and systems, including telecommunications networks, that indeterminacy is denied. Difference is discounted. Noise is filtered.

When I sit and watch the digital screen, my point of view changes very little. What I see changes, but my point of view does not. In the long term, this is an enormous shift from an embodied life where point-of-view changes constantly. What do we lose when our point-of-view does not change? We interrupt our evolution and although this interruption is only temporary – as all is change – we stall our embodied evolution. When our point-of-view is looking at the same content on a screen, we are all having, artificially, the same point of view. What is it that we see?

VM: I am actually myself constantly migrating from theory to practice and vice versa. This is because of my teaching jobs at Vilnius University and Vilnius Academy of Arts. It is only the third year of this type of migration, so I do not yet feel any consequences. Could you perhaps share some interesting experiences as to what happens after years of that kind of migration?

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JH: For me this is no migration. Nor even a 'changing of hats.' As a former engineer coming from a hard science background, now a working artist and educator, I came to believe that this kind of migration is simply what people on the outside perceived about me. To the individual, the embodied internal life is a continuous phenomena where change (as in migration) is simply another experience of the change (at all temporal and spatial scales) that is the fundamental characteristic of the universe. Again, all is change. The attitude we take when confronting change will govern the quality of life and the possibilities that it presents. A hard resistance to change, and a strict adhering to 'wearing the proper hat at the proper time' will limit the possibilities that the unknown and unexpected bring to life. An acceptance of change brings vital energies into every action, every practice that we undertake. These principles apply whether we are migrating from the bedroom to the kitchen, or from Asia to Latin America, from physical labor to writing. From my own experiences, crossing the borders of many nations, many disciplines, and seeking to understand other points-of-view, I find that the possibilities of seeing the world from multiple points-of-view becomes a powerful tool for that understanding. It is a state that cannot be learned except through these experiences, these dislocations. It cannot be simulated on the screen. The world as-it-is is deeply connected to the experience and observation of the active participant in it. We carry the imprint of all our points-of-view with us at all times. When we can bring multiple points-of-view to dynamic actions in that world, the actions are by nature more powerful because they are formed from a deeper experience of observing and be-ing.

I could write many stories, and indeed, have written many stories about this migration in my personal travelogue which has now entered its thirteenth year. You are welcome to explore them at http://www.neo-scenes.net/travelog/weblog.php.

VM: However, sometimes migration is not tolerated if we take for example academia and migration between disciplines. The same happens within fine arts (to be more precise, academies and art markets), where the migration of ideas between different mediums is discouraged. I mean that academia and markets have a preference of one medium over another which of course limits fluidity between them. Do we need this kind of migration anyway and what, if any, are

the problems with it? Finally, where does inter-disciplinarity fit in this framework?

JH: It seems like a migration, but this situation is embedded in a particular world-view. A materialist world-view makes distinctions between the appearance of things (and people), and subsequently to the material characteristics of the social system that humans construct. I believe this is a redundant world-view and is in desperate need of being retired! The question of inter-disciplinarity is largely framed by this materialist point-of-view. By labeling someone as an artist, a scientist, an educator, a curator, a critic, a researcher, a historian, or any other title, we remove the acknowledgment that the person in question might be as well something else. A fixed and rigid title makes our relation with that person 'safe' because these common terms are well-defined and known in a typical social system. We know who they are, and therefore what they do. They are no longer the unknown stranger. But safety and security is an illusion that command-and-control social systems try to fool a population into believing: that change and the unknown are somehow under human control. An open system that allows the Self to confront the unknowns evolving from change has a much higher potential for innovation. Migration across social boundaries is always necessary – just as the wandering Buddhist monk, equipped only with the clothes on his back and a bowl, is the social tool that 'allows' the normal population to learn about generosity – so it is with the migrant, the unknown stranger, who can teach the native to overcome a fear of the unknown and open his home to feed and house the traveler and to share stories of the near and of the far.

This type of migration is only a problem for those who fear difference and change. Although, sometimes, as history often demonstrates, the fear in the native is so great that the stranger is killed before telling his story, before the table is shared, and before the bread can be broken. So there is risk to the migrant. That is the only problem. Fear.

As for inter-disciplinarity, the one who rides two or three or four tigers is doomed to an exciting life in the wilderness. When he visits the City, he will be feared for the smell he brings, the smell of the unknown, the smell of wildness. But it is better than trudging along a well-used pathway with the nose in the dirt, following the crowd and fearing.

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What is Zombie? What is <u>'Pataphysics?</u>

Brian Reffin Smith

And they said unto him, "Whereof may we speak, that thereof we need not remain silent?" And he replied: "When you know what to say, and when the man become the woman and the woman the man, and the father the daughter and the mother the son, and the outer shell the inner core, and vice versa, then shall ye enter into a place not unadjacent to the kingdom of heaven." And they were speechless.

From the (apocryphal) gospel according to St. B.

Apart from the eponymous cocktail and musicians, there are three kinds of Zombie: the Hollywood (more correctly the Pittsburgh) version; the "real" Voodoo/Vaudun Zombie, poor "souls;" and the philosophical construct, the p-Zombie. The reeking, living dead are almost certainly amongst us in one form or another. I should know since I became a Zombie about 6 years ago in the Lariboisiere Hospital in Paris.

From the RER train from Roissy airport to the centre of Paris, I can see the hospital where I became an accidental Zombie. It has a windsock flying, you know, one of those tubular kite things that shows wind direction, so that helicopters can land on the roof. Parisian motorists rarely give way for an ambulance's flashing blue light, often saying "They're just late for their lunch," which used to make me laugh until I was in one of them.

But for now, let us be amazed that from the Zombie films – especially those of the 1930s and 1940s – there has actually been a reverse-adoption of certain made-up aspects of the Zombie/Voodoo rites and rituals into the religion itself – or so I am led to believe. That "real" Zombies exist is a rather probable though contentious fact. There was a BBC documentary ("Last Of The Medicine Men," Benedict Allen, BBC TV, 2000) which culminated in a Zombie being presented to the camera. On the

other hand, they know that we expect Zombies. There have even been cases of tourists buying a Zombie by mistake.

In fact, Zombies are slaves. Poor uneducated people are given a potion containing a cocktail of drugs and fall directly into a coma. They are buried, but later dug up and, after the administration of an antidote that I suppose also contains hallucinogens, are in a more or less aware but damaged state. They are then told that they are Zombies, and what is more, they believe it. Then they work on the Bokor, or priest's farm, as slaves. The traditional Zombie bandage round the head and jaw is suppose to keep the latter closed, so that the P'tit Bon Ange – the little good angel – should not escape.

As I said, all this is contentious, and may possibly be based on misunderstandings and myth, but I tend to believe it.

One of the poisons used is tetrodotoxin, the same agent that causes painful paralysis and a terrible death in a few hundred Japanese every year after eating the naughty bits of the Fugu or Puffer Fish. It is worth noting that the genome of the puffer fish is so close to that of humans – having most of the same genes but far less "junk" DNA – that it is the subject of intense study.

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It is thus a tragedy – it was for me – and perhaps an actionable failing, that the French health care system sees fit to use the Puffer fish instead of the usual balloon in a process called ichthioangioplasty, whereby a blocked artery feeding the heart is opened again. Usually, a tube is inserted into an artery in the thigh, and is manipulated under X-ray guidance into the required spot, when a small balloon is inflated, pressing the blockage back against the artery wall. It is true that the process is not risk free, but surely less so than the "bio" or "natural" alternative, involving the insertion of a tiny Puffer fish which, at the crucial moment, receives a small voltage on its tail and suddenly inflates (a reaction used to scare enemies when threatened), thus unblocking the artery. For there is a small but real chance of toxin release about as close to the heart as it is possible to get. In my case, the hospital and health authorities have denied even using this process, and it is still subject to a legal investigation. However, although I cannot comment on the actual details, what is sure is that although in all respects I am like a human – that is, there is no objective test in science, psychology, or epiphenomenology that may distinguish me as a Zombie – I am now part of what Derrida was referring to when he said that "In between the true and the false, there is always the undead, the Zombie." The Situationists as well talked about the mass of the non-living. Neither dead nor alive, neither true nor false, neither one nor zero if you like, but BOTH, simultaneously, in a close-to-quantum sense, the Zombie is entirely without qualia – that is, it has no feelings. But you cannot tell.

Present me with a glass of Armagnac, I will appreciate its color, its taste and smell. I may ask for a second glass, hold it to the light and comment on its age. Burn my finger with a match and I will yell and also blister. Yet I have no real feelings. I can cry real tears too, yet don't "really" mean it. How unlike a real human.

Would you hurt me, knowing this? Would you torture a computer or a robot that screamed and begged for mercy? Shame on you.

The p-Zombie is a philosophical construct mainly attributed to David Chalmers, and invoked at times during debates around consciousness studies to which the author has occasionally contributed. Briefly, the argument I think goes like this: Imagine an entity indistinguishable from a human being. It looks like one, walks and talks like one, reacts

like one – there is no way of telling it's not a human. But it is not, it is a Zombie, without "qualia" or real human consciousness. To simplify the argument, if you can imagine such a being, then you may accept that the essence of human consciousness, perhaps the mind or "soul," is not a product of the biological machine, but something else.

The argument is supposed to undermine those of us (but then I would say that, being a Zombie, wouldn't I?) who would argue that there is no mystery, no soul-like thing, no mind-body split. Or rather, the way in which consciousness, awareness, mind, emerges from the biological, chemical being, is already enough of a mystery, and very beautiful.

Really, in keeping with certain critics of this argument ("It's so bad, it's not even wrong...") what I should do is to assert that:

(a) This argument is true, and
(b) I am a Zombie.

For I would argue that in a useful way (useful for art, artificial intelligence, relationships, and so on) it is possible to assert that we are all Zombies, just, you know... pretending. Bear in mind that such Zombies are quite capable of reflecting on their Zombie/Human status.

Then let us pretend well, as if we really meant it.

'Pataphysics is the science of imaginary solutions, and is to metaphysics what metaphysics is to physics. The Paris-based College de 'Pataphysique, in which I have the honor to be a Regent, is more or less like Freemasons on LSD, though with far, far more bureaucracy, consisting in an all-embracing, devious network of sub-committees, and quite a lot of wining and dining. It is, however, a deeply serious institution, and numbers or has numbered many illustrious avant-gardes, scientists, philosophers and writers amongst its members, from Marcel Duchamp, Raymond Queneau, Boris Vian, Max Ernst, Eugene Ionesco, and Georges Perec to the Marx Brothers, Dario Fo, Fernando Arrabal, Italo Calvino, Umberto Eco, and Jean Baudrillard. It is also the umbrella organization not only of OuLiPo, the Potential Literature Workshop, but also of OuPeinPo for art, and various other "OuXPo" in the realms of comic strips, music, cuisine, crime fiction, and so on.

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A list of the bureaucratic elements of the College would have to in-
clude the following:

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of Kinds and Unkinds, of Anhistoric Monuments, of Onomonyms, Ana-
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Marcel, of Assumptions and Assolements, of Implications and Muddle-
Clutches, of Tidying-Up, of Resumptions and Evacuations, of Horned
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of Badger-Brushes, of Escorts and Parapomps, of the Improvement
of Means, of Ellipses, Eclipses and Anaestheses, of the Impredicable
and Epithets, of Inadequations, of Canons and Paragons, of Insinuated
Moralities, of Paranomies, of the Entropy of Lice and Harmonies, of
Duck-Buriers and of Anachronism and Local Color.

There are also the "Regents," or Professors, each holding a chair
of the Collège – a director's chair, as used by Hitchcock – embla-
zoned on the back with their disciplines, often needing several lines
of stencilled acid green lettering: the Regents of Lyricopathology,
Pompagogy, Photosophistics, Clinical Rhetoriconosis, Cathodics & the
Anodyne, Practical De-braining, Military & Strategic Eristics, Literary
and Figurative Halieutics, Comparative Plasmactopractics, Media &
Immedia of Pornosophy, Shakespearian Zozology, Merdical 'Pata-
physics, Omphalology, Melanometaphrasis, Ciscendence & Involution,
Messalinology, Dialectics of the Futile Sciences, Experimental Necro-
biosis & Applied Amnesia, Verbiculture, Assimilated Metapornosophy,
Practical Hypothetics, Chrononomy, Orchestics, Ethics of Alcoholism,
Theoretical & Applied Scalariculture, Differential Crisiology, Extralegal
Grammaturgy, Rogmology, Epidictics, Indicifics, Vermology, Helicology,
Ichthybalistics, Political Science & Comparative Atrocity, Critical &
Administrative Thermosophy, Exegesis & Exaction, Computational
Bathybiology, Labyrinthology & Sphingitics, Teratoscopy & Dinography,
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Metallurgy, Anabathmology, Polar & Poetic Occupodonomics, Voluntary
& Involuntary Spoiling.

CHART

OuPeinPo, of which I am a member, exists to offer ways of using constraints in art to other artists and to the general public. We do not, as a group, make art per se, but rather illustrate the methods, constraints, and systems we discover, invent, or celebrate.

The question arises then, where can you find or how can you make neutral, value-free images etc., to be the raw material for these processes? The answer is to assert, as we do, that all the images we use were originally the result of Zombie endeavor, and hence have no real qualities inherent in them. You can read into them what you yourself like, but that's just your choice – the actual work had none.

It is possible to assert that all art, of any kind, in any field, is Zombie. The transmigration of the soul takes place only internally. And you still cannot tell the difference.

Brian Reffin Smith is a writer, artist, and teacher born in Sudbury in the United Kingdom. Working with computers since the mid-1960's, he was a pioneer of computer-based conceptual art, with the aim of trying to resist technological determinism and "state of the art" technology which might merely produce "state of the technology" art. In 1983 he was invited by the French Ministry of Culture to intervene in art education, and was later appointed to a teaching post in the national art school in Bourges. He studied at Brunel University and the Royal College of Art, where he held a Research Fellowship in 1979 and was then appointed College Tutor in computer-based art and design at the RCA from 1980 to 1984. He lives and works in Berlin and France.

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The Art of Summer

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Summertime is an institution. It is a time that is fragmented, templated, tagged with desire, and cycled through the mechanics of civic organization. Summertime is also an urban in(ter)vention, it is a cyclical chrono-spatial remedy for the bio-social malaise caused by the tempestuous seasonal scenarios that penetrate and subvert the extra-temporal abstractness of the city. An intimate communion between the acknowledged variables is exposed and abstracted and communicated through its representations.

As desires go, summertime is like a lawn, a measured and maintained, well-observed and clearly-staged entity. It has been a while since summertime was conceived as a physiological response to an increased median temperature and extended daylight; it has evolved into a complex public ritual, a carefully conditioned and officially sanctioned grand-utopia that is deliverable as a package of fully personalized small-scale desirables.

Rhythms of nature directly influence individual psychological cycles – triggering fluctuations of physical, emotional, cognitive, and social behavior that are subsequently imbedded in the memetic pools of the conurbation. Springtime in the city is a time of differentiation and the anticipation of broken continuity. A spectacle of the signs of "natural" unfolding within the urban structures implies an imaginary insurrection

against the static prominence of concrete – nature contaminates the purity of abstracted buildings, teasing, terrorizing and thus humanizing them. The spatial concentration of humans – a historically-preferred mechanism for increased productivity and survival, has ultimately contributed to some of the gravest conditions for the very survival of man as a biological entity. The polis as a quasi-organism nested at temperate latitudes and exposed to the seasonal thermal flux eventually developed into a conglomerated body of interlocked spaces organized in relation to multidimensional coaxial rituals. The gravitational pull of the central organ such as impenetrable castle on a rock, or a phallo-cranial cathedral, or an abdominal market square, or digestive bastille, or a pulmonary central park shapes the space and time of its subjects. It synchronizes their movement and subordinates their positions, while acting to a large extent separate from the rhythms of nature. City dwellers, an assorted social platter served in all-imaginable shades, shapes, and trajectories of flight, have nevertheless a similar spatio-thermal desire constituted of properties such as away, open, green, sunny, and warm. Seasonal exodus from the cities became a common event in the urban metabolism. Yet the mechanics of metropolitan de-pressurization, namely, summer holidays, are surprisingly out of sync with hormonal signals evoked by annual changes in the daylight hours and temperature, both profoundly obvious during the fall and springtime. The length and timing of the holidays is a result of the historic circumstances rather than a thoroughly thought-out behavioral policy. Delayed social response to the neuro-endocrinal reality of its citizens is one of the contributing factors to the tensions or the "rough grind" of the city.

First institutionalized as the summer break taken by the law courts in England since the times of William the Conqueror, vacations meant leaving the urban residence vacant for part of the year and moving to a summer home for reasons ranging from health and self-improvement to self-indulgence and congregation with the sublime. In (post)modern times, being a vacationer entitles and simultaneously re-contextualizes: the locational dimension of the vacation is conflated with such constructs as choice and reward. Accessing a time-option as a commodity and exchanging it for a place-option, vacationing urbanites tend to perform the "end of the world" routine and temporary deviate from the abstractness of their social circumstance with a periodic accuracy. The ritual of the vacation does not arise solely as a response to an acute

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psychosomatic exhaustion, but perhaps is one of the few sanctioned and consumable articulations of otherwise abstract and inaccessible personal freedoms. Urban dwellers are detached and interchangeable figures on an increasingly fragmented and contorted city-world stage. Consuming holidays is an act of geo-Eucharistic reception, a Utopian communion with no-place and no-people where roles are assumed, realities are composed, staged, and devoured. In this sense, an artist is no vacationer. He/she is leaving the urban structures not to stage a symbolic "wild side" of the self by proudly displaying the souvenirs of nature such as a suntan, improved health, pictures verifying an encounter with nature, but to engage in a specific practice otherwise impossible in the structured and regulated space-time of the city. If we could epitomize a specific "genus" of an artist, then genealogical similarities would emerge with a hunter-gatherer vehemently pursuing singular prey rather than with a subdued agent of disembodied labor extending the abstract gesture of the machine deeper and deeper into the abstract space of the exchange.

A summer residence in Nida, Lithuania where a mixed group of young artists converged served as a refuge or a creative centrifuge bolstering the re-embodiment of the mundane utility of an artistic practice along with all the elusiveness of pre-articulated imagination. They traveled to Nida driven by a strong yet patchily itemized desire for "making art" and armed with the specific identities rooted within particular artistic praxes. This was, however, just a starting point – an initial pattern of the kaleidoscope which was immediately shattered upon entering the zone of vague and dispersed conventions. Artists' seeking refuge on the beach is an ontological variant of flotsam floating ashore as the result of the mechanics of the cohesive and repetitive system called "the tide." At the land's end the pulses of the city are vague and fully submerged under the rhythms of nature. The sight and sound of the sea epitomizes the very spectacle of nature, it exhibits gestures of phenomenological reduction articulating particularity and generality as the same thing. Erasing differences and setting similarities adrift, terminal objects become impossible collectibles and their assertions as meaningless as genres as the uniforms of the deserters – just the empty signs – when detached from the hierarchical backbone, becoming the loosely aligned parts of the conceptual detritus or more precisely the habitus of the refuge.

The currently dominant industrial cycle with all the "pre" and "post," and even combined together with an agricultural period assuming it did appear in an early Neolith, is dwarfed in comparison with the perpetuity of the direct societies such as hunters-gatherers. Although interest in the prehistoric era is seldom sparked by other than academic necessity, the current state of exhaustion of the planetary situation casts a new light on less organized or "primitive" structures. Low-impact and self-sufficient existence slowly emerges as a dominant ideology of the 21st century; it seeps into the various threads of social fabric challenging the existing mode of organization and promising a new type of social and spatial morphology. Despite the fact that tenacity and brutality were the dominant characteristics of the prehistoric human condition, reconstructed fragments of being-hunter-gatherer fit perfectly well into the post-urban utopia of a bucolic and amicable embrace with the sphere of the natural. Ideology or therapy or poetry aside, there is one relational parameter or perhaps an unintentional gesture of this embrace, namely, an immediate consumption. Commonly seen as a trivial manifestation of mercantile mechanics, it shifts its spectrum, however, into the territory of reduced and responsible living when assumed in a wider context of a storageless society (in which all things must be carried – must be portable). The narrative silhouette of this construct emerges as an inverse of the very act of storing which in itself is a primary sub-routine of the modern society present in a wide array of objects and conventions ranging from such innocuous devices as the refrigerator and up to the key social-economic institutions like the stock market, the church or parliament. Memory draws both storage and consumption together; more precisely it activates its faculties in an inseparable flow, which is storage and consumption as one.

The remoteness and natural seclusion of the Baltic coast, where the commercial grid of storage-dispersion is sparse and anemic, proved to be a perfect location for the camp designed for immediate creation/consumption. Removed from the grittiness and density of the urban space and plunged into the inclusive ambiguity of a communal setting, participants enfolded their dormant or suppressed dimensions into the new means of communication and new types of creativity. The absence of spatial and temporal fragmentation, necessary when institutionalizing large quantities of information, capital or labor, left an open and undistorted field, perfectly tuned for an instantaneous

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mediation. Immediacy as an aesthetic device does not have a preferred medium; it gravitates however towards the readily available material of no value and manifests itself in a consonance with human scale or through the human presence. In this context, the object (of art), gave way to a process, usually unfinished and therefore unappraisable and solely predisposed for an immediate consumption by the group. Unlike "Happenings" or performances, well-documented and commonly accepted events of art history, occasions at and around the refuge and the material fallout left over from those events were never purely artistic. For example, an event could start as a communal gathering around the bonfire, shortly after evolving into a cooking event and then transforming into the dancing and pyrotechnical performance and then later yet breaking down into where it all started from – a stream of individual utilitarian flows. Along this trajectory, the mundane and trivial would emerge with an extra-dimension, they were never "just" what they appeared to be. Awareness of the context warped most of the lowly actions into the communicative or ritual-like acts. Making art, on the other hand, lost its strict conceptual framework and functional clarity, rendering the practical outcomes of such an activity or the acts themselves into something of the genus art – perhaps only 65% art (plus or minus – dynamically shifting its artistic value up or down on a purity scale depending on the patterns of desire and creation-consumption at that particular moment.

Professionalism is always predisposed to purity. Absolute purity is an infinity of one, which makes it the most effective storage device, a virtually inexhaustible source of power; in a real world, there is an array of common-sense mechanisms associated with purity and its manifesting itself into a meticulously kept and widely graded degree of value, be it purity of gold or purity of skill (virtuosity), purity of breed, or purity of knowledge. In this regard, Nida was an erratic sanctuary of anti-professionalism (or "amateurism"), engulfed in unscripted and instant routines and infected with impurity and imperfection. Consumption of self-made art was part of a strategy of communal cohesiveness. Among the others, more traditional acts deployed by the group were shared meals and dance – both very simple and effective strategies, easily fusing into one another, provided that conditions for their making are rife with post-structural agglutination. The coarse dialectics of creation (making something out of nothing) and abandonment (making

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something into nothing) occurring consistently throughout the folds of individual and collective activity, along with an intuitive concord of not storing anything more than just a memory, were the philosophical cornerstones of the residency-refuge – coupled with the sheer joy of non-value(able) creation. We eluded the stringent categorical framework persisting in justification, validation, or evaluation of one's own or another's artistic acts and art objects – a tactic of pre-storage distillation in order to expose value sufficient of consummating a transaction – indulging instead the instant routines of search and action, production and observation, consumption and abandonment. We left a trail of sensually dense and non-storable objects and/or routines in a way that was refreshingly short lived and peacefully dispersible.

Žilvinas Lilas served multiple positions during his professional career ranging from Interactive Interface Designer to Chief Artist, and as Technical Director for a number of both start-ups and internationally renowned companies such as Walt Disney Studios, Oddworld Inhabitants, Metrolight Studios, and Artist's Inc. He has worked on a number of animated feature films, games, publications, and television projects including Treasure Planet and Chicken Little. His research interests include interactive art and design, simulated environments and scenarios, and identity and technology. In 1991 he received a Diploma of Artist from the Vilnius Academy of Arts majoring in Painting. In 1996 he completed his Graduate Studies at Ohio State University and was awarded a Master of Fine Arts in 3D animation and painting. He currently lives in Cologne, Germany with his wife and three children.

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Refugee Republic*

Ingo Guenther

There is a state to be discovered – an entire country – one that exists so far only in the intangible data-land of statistics. I call it the Refugee Republic. This is not a metaphor but a construct that has recently started to take hold within the rhetoric of policy makers and scholars. The project, sanctioned to a certain extent by Joseph Beuys' notion of social sculpture, looks to place the problematic issues of refugees and migration on their feet.

The Refugee Republic project seeks to establish an experimental, trans-global, supra-territorial state as an instrument for refugees to represent themselves worldwide and to fuse their experiences into a global cooperative. The result would both accommodate investors as well as meet the need for a socioeconomic, political, and ideological avant-garde. It would perhaps also serve simultaneously as a structural model for the rest of the world.

We are constantly fed media images of refugees that provoke an overwhelming sense of pity and sympathy. These images, however effective and necessary for mobilizing the donation of material as well as political assistance, do not reflect the reality in most refugee camps which are characterized more by boredom and desperation than by any immediate physical danger. Today, a typical refugee spends an average of five years in a camp. It is necessary to address the situation of these long periods that follow the initial chaotic introduction that is typically managed by organizations such as Médicin Sans Frontiers, the Red Cross, and other nongovernmental organizations (NGOs).

Refugee = Capital

Refugees and migrants represent not only a problem but also a solution. If configured as a trans-global net that would foster its own form

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* © 1992/2001 (revised 7/2001)

of statehood, the global refugee population would become the best candidate for a socioeconomic, political, and ideological avant-garde. The refugee republics of modern history, principally the United States, show that a steady influx of foreigners is an essential ingredient for becoming an economically successful country. Nonetheless, global public consciousness of this apparent correlation seems to be at an all-time low. Refugees suffer mostly through crises of identity. At the same time, national borders all over the world have become ever more impassible as implemented by easily available surveillance electronics and passive war machinery – notably land mines. Borders now may be projected on a political whim. On the other hand, ethnic, national, and geographical zones of tolerance have fallen victim to the transportation and information explosion. Wars are now easily started but are more difficult than ever to end.

Officially, as recognized and registered by the United Nations High Commissioner for Refugees (UNHCR), there have been approximately 20 million refugees in the world over the last twenty years – a population larger than that of Australia – the majority of which were housed in UN camps. Unofficially, as reported through organizations such as the United States Committee on Refugees, the estimate is more than double the UN figure. The number of unregistered displaced persons now account for one percent of the world's population. If it were possible for refugees to pack and carry with them a proportional fraction of their country's land (measured at approximately 37 people per square kilometer), they would comprise together a state the size of France, Germany, England, and Italy combined. Configured as an intercontinental federation, it would circle the globe.

The original refugee republics developed partly because there were still large, sparsely inhabited areas to be discovered and colonized. Today all of the world's territories have been located, charted, and populated. Even in the recent past, traditional refugee republics like the United States, Canada, Australia, and Israel actively sought refugees and competed for the right to absorb them. Today, however, industries are lured from one country to another through tax incentives and other inducements, while refugees are regarded as an economic and social burden as well as a cultural liability. Recognized as refugees by the UN, they survive in camps as prisoners of international charity.

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The simplicity of the generic term "refugee" does not, however, reveal the wide diversity of this population, which is not just supranational but also multilingual, multicultural, and multi-religious. It commands neither territory nor capital. It has neither democratic structure nor any suitable form of political representation, or even any kind of government. A next-generation refugee republic would then have to evolve as an experimental supra-territorial state that is capable of anticipating socio-ideological and economic challenges. As such, it would both enforce and enable solutions.

Refugees from World War II were mostly European and were absorbed relatively quickly into other Western nations. Today's more heterogeneous refugee population is a global phenomenon comprising widely divergent cultures that resist simple assimilation. In the 1980s, this group was the fastest growing segment of the world's population, increasing by an average of between ten and twenty percent each year. If represented as a state, it would be ranked within the top ten percent of the world's most populated countries – immediately above Turkey and just below Italy and England.

Nation, State, and Territory

If one is to accept the definition of nation as an integral territory with a common culture and language (and thus identity), then hardly any country today is not multinational. There are, however, nations that exist without country or sovereignty: the Kurds, the Navajo, the Palestinians, and many other groups. In this way, a refugee republic of the next generation does not require the delineation of a traditional territorial national boundary. The Sinti and the Roma provide two examples of nations that neither have, nor demand, their own land but whose people have created a nation while circumventing the occupation of an exclusive territory. Singapore, Hong Kong, and Liechtenstein are also highly successful countries, despite the fact that they control negligible territories. Geo-strategic position may therefore be more important than size, just as education and communication infrastructures are more important than territory alone. The enormous physical territory covered by the Soviet Union, formerly the largest country on earth, contributed to its ultimate collapse rather than guaranteeing its survival. The only

token territory that the Refugee Republic would need could be leased by the UN from larger countries or from those who have few opportunities to profit from their land. Alternatively, segments of the electromagnetic spectrum could qualify as a quasi-territorial area. "The Network" could then become a home for the Refugee Republic. Refugees, just like anyone else today, could claim a right to information and to telecommunications access. Such rights could easily be derived from the Universal Declaration of Human Rights, the UN Mass Media Declaration, and other conventions and treaties. Ironically then, refugees, always the last to have access to network technologies, would, as victims of territorial borders benefit most from the borderless-ness of these technologies.

Government

Refugees lack self-representation, and this has always been a primary problem. Even though this may make them more manageable for the agencies who decide their fate, refugees end up without a democratic practice – an inevitable liability when being repatriated or admitted for permanent resettlement in a democratic country. An international refugee network would help in developing democratic modalities inside and outside of the camps. In addition, migration routes and communication structures would form the Refugee Republic's sphere of influence. Conceptually, its "citizenship" would be defined not so much by passports as by a universally accepted worldwide transit visa and by the ownership of shares in an "owner-operated" country. At a certain point, this country could make an Initial Public Offering (IPO) for itself, offering the potential of reaching more than 100 million consumers. The Refugee Republic's stock price would reflect the success of this incorporated country.

Economy

Calculating both the existing and potential world refugee economy is more than just a statistical challenge. For example, the income generated by the approximately two million Egyptian migrant workers could serve as a reasonable indicator of the economic potential of the migrant economy – a figure that equals 75 percent of Egypt's annual exports.

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Similarly, Bangladesh would not be able to survive without the financial support of its emigrants. Even the emigrants from the former Yugoslavia constitute a significant thirty percent of its country's export, making them the single largest export "article." In addition, there are countries profiting directly from the existence of refugees in their territory. For example, in order to house the Cambodian refugees in 1979, the UN was forced to lease land from the Thai government for more than ten years. All relief care for the 300,000 refugees was purchased in Thailand and thus greatly benefited the Thai economy.

The Refugee Republic, alternatively, could significantly benefit from, rather than simply reinforce, the advantages of global power. It could develop without a clearly defined territory and currency, but with infrastructural network connections, NGO, and UN support; without physical trade but with transnational knowledge and contacts not affected by laws and borders; without historical and political structures but with a strong sense of peace and freedom; without a common language but with common fates, interests, and experiences.

The Model State

The United States adopted and benefited from the constitutional and philosophical ideals of Europe, and then reframed these ideals independently, unencumbered by historical baggage, as a model for the rest of the world. Today, Europe is still reaping the fruits of this American perspective, which provides a plausible reflection of Europe's own present and future. Because the countries that used to accept immigrants have now reached saturation and are no longer capable of representing the global spectrum, the United States, and indeed the entire world, would actually benefit from a new refugee republic.

This republic would be a mirror of a world which, to some extent, is partly pre- and partly post-political – a world where diverging trends of globalization have led to re-tribalization (ethnification and regionalization). Geographic isolation has virtually vanished in the fog of the information and transportation explosion. As a hyper-cultural, hyper-lingual, multiethnic, trans-global net-state, the Refugee Republic would present an opportunity to fine-tune international law and ordinances as well

as to implement the decisions and ideals embodied by the UN. Above all, it could pioneer a contemporary and overarching understanding of human rights and duties – the state of being human under adverse conditions – a situation that increasingly threatens to become the norm for a multi-polar world.

Feasibility

However, will it really happen? The Refugee Republic project was originally intended to have the effect of an advertising campaign for refugees. However, as recent technological developments have outpaced their conceptual use, the project looks less outrageous and less utopian by the day. Second and third generation computer systems are waiting to be recycled and can be revitalized with Linux, Berkeley Software Design (BSD), and a host of other free software products that have become available under public license. Companies like Xerox are embracing concepts such as "knowledge communities." Long-distance learning and e-commerce are the buzzwords of e-entrepreneurs and e-educators. Geographical distance is no longer a significant obstacle to business, education, or social interaction. Internet communities have superseded the populations of many countries (America Online/Compuserve). Microsoft is issuing electronic passports (could the loss or rejection of such a passport constitute exile?). Hong Kong and Singapore have started to export themselves as success packages along with banking laws, civil codes, education systems, and industries. Oracle, the software company noted for database applications, has developed a Government Online/Electronic Management System ("GOLEM"). An article in The Economist suggests that illegal immigrants are now the contraband of choice – it is less risky and more profitable to traffic in them than to engage in cross-border drug trades.

Statistics, technologies, and necessity may all suggest a Refugee Republic, but the perspective shift required not only to embrace the idea but to actively pursue it seems only to come natural to members of post-Aristotelian societies – not exactly the typical locale of refugees. The further we move away from an American point of view, the more arcane and outrageous the concept appears. Globalism, I have come to understand, is really a Western, if not American, invention that can

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be replicated, more or less, by other Western nations – but this replication does not come easily. I have yet to find a culture that has the same total, or indeed global, definition of space and its sphere of action. Using a fixed point at the center, monotheism lends itself to and encourages all-encompassing ventures. Muslims, as observed by the Harvard-based Syrian scholar Bassam Tibi, empowered by a similar monotheistic viewpoint, suffer the most as they watch the West act in, and dominate, what they see as their own domain: the entire world, a totality, a globality. China and Japan, for example, have had throughout their histories designs on their neighbors, but neither of them were ever truly global: former Japanese Premier Nakasone even saw the need to initiate a government-sponsored Kokusaika, or internationalization of Japan. Without this initiative it was feared that Japan would have remained hopelessly parochial and thus unfit to take its place in the global marketplace.

It is no coincidence that the first globe on record was made just over 500 years ago by the Portuguese navigator Martin Behaim. Globalism just does not seem to be one of the default settings in the cosmologies of other cultures, and therefore will be something that can, at best, be simulated by tracing the deep imprints of the West's footsteps on this globe. The globalist perspective will always be a thing of the West and only imitated by the rest.

Of course, for the project to be successful, a Refugee Republic would never emerge.

**Ingo Günther studied ethnology and
cultural anthropology at Frankfurt
University and later graduated from
the Düsseldorf Art Academy. His
early sculptural work with video led
towards more journalistically-oriented
projects in television and print as
well as in the field of fine arts. Since
1988 he has used globes as a primary
medium in his work. In 1989 Günther
founded the first independent Eastern
European TV station, Channel X, in
Leipzig, Germany. He taught media
art in Cologne, Zurich, and Tokyo. He
is currently based in New York City
where he is charting submarine estuary
environments among other projects.
More information is available at http://
republik.com, http://refugee.net, and
http://worldprocessor.com.**

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In The Presence of Networks: A Meditation on the Phrase "Architectures of Participation"

John Hopkins

On the immediate surface, the phrase "Architectures of Participation" 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 migration through this world. We will have to dig deep to find the foundations, if indeed there are any.

Participation is one reductive descriptor that applies to the infinite range of personal energies expressed and shared during our lived being. 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. Participation 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

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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-in-motion desiring relevant interaction with Others – most apparently to enhance physical survival. When the system functions properly, the moving 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 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 migrate to the empty places of hyper-reality 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 First and Second Life 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 changes 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

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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 and where we spend that life-time, so it becomes a question of which pursuits, interests, necessities, locales, 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? And where should we remain?

Time moving (there is no Other time!) is energy (which is motion and migration) 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 migration? 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 in motion?

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 encounter 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?

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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 with in 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 surficial 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 be recalled by that same individual? Is there a collective means whereby the social energy can be tapped to insure the well-being of each individual (versus that of the corporate collective)?

CHART

It is clear that participation is not about the stasis of foundational dwelling, rather it is about the fluid dynamic of be-ing. Its matrix is fluid, so, if anything, we need to consider instead that drift is the basis for participatory action. A temporal floating in a crowded yet open sea, where cosmic tides, winds, and currents provide a degree of change that more than suffices to keep life interesting.

Participation is a set of actions, tasks that might occur back-to-back, face-to-face, or side-by-side, in fluid suspension. The physical placement of the bodies in relation to each Other gives fundamental characteristics to the participation. Location and movement are integral to the body, to the individual, and to the social collective. 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 internally navigated transformation that in turn changes the world. Participation is a drifting migration of be-ing from one state of reality to another, one sea to another.

Westchester, New York, August 2008

As an active network-builder with a background in engineering, hard science, and the arts, Hopkins has practices a nomadic form of performative art, teaching, facilitation, advising, curation, and participation across 25 countries and in numerous cultural institutions from academies to museums to distributed online collectives. His live network-based visual-sonic media performances have appeared across the globe and, of course, online. He studied film under renown experimental film-maker, Stan Brakhage in the 1980's and was recently artist-in-residence at the Sibelius Academy's Center for Music and Technology in Helsinki, Finland. He maintains an extensive network presence based at http://neoscenes.net.

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Wind Orchestra
Interactive installation

Julijonas Urbonas

Wind Orchestra is an interactive art and design project exploring the interplay between musical, physical, and social interaction. The installation also presents an easy-to-learn human-computer interface that plays with emotional values within interaction design. The juxtaposition of a wind orchestra with a computer encourages a reassessment of conventional human-computer interfaces.

Musical instruments or, more precisely, wind instruments, mediate an interaction between a musician and a listener, but considering musical context they are visually passive and inexpressive. The same condition applies to a computer keyboard and mouse, both which are relatively unresponsive in a context of human-computer interaction. When a user is drawing or typing, playing or browsing, they are restricted to very few and very limited finger movements. The inflexibility of the interface prevents activation of the very human possibilities of manipulating hundreds of muscles, performing complex movements and using other senses. Bringing together all these neglected potentials makes it possible to design a more compelling, individualized, productive, and user-friendly interface.

The Wind Orchestra installation does not demonstrate such a comprehensive interface, rather it presents one which aims to provoke debate and to stimulate a new examination of the conventions of techno-ergonomics. Although interaction designers might dislike the breathing interface as an impractical solution, Wind Orchestra shows that playfulness and fun are crucial factors in easy-to-learn systems. The humorous combination of a pinwheel and a microphone evokes smiles and a certain curiosity: a participant is encouraged to play with these "non-serious" elements. During play a participant intuitively learns the usage of the system. Amusing elements exchange a process of learning for a process of playing. The playfulness of the interactive installation immerses the user in a process of sonic tele-presence and the pinwheel starts to
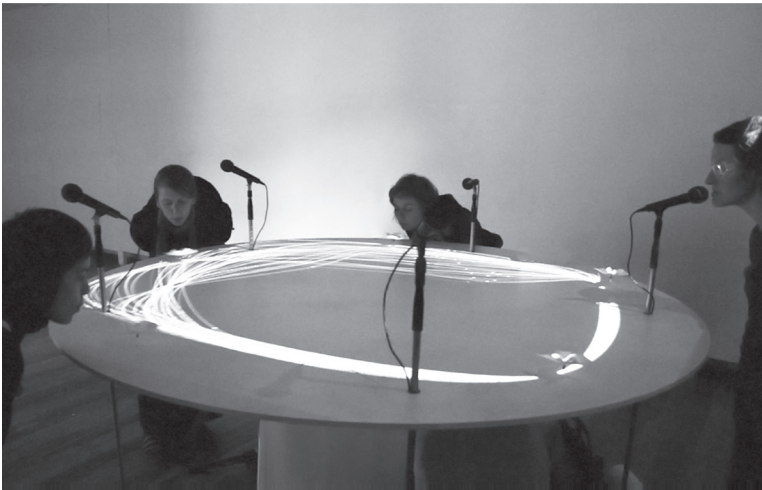
vanish – the action of blowing fades perceptually into the generative music and dynamic graphics. Sonic and graphic feedback sustains an awareness of the personal interaction between the lungs, the computer, and the subsequent social coordination with other users. It becomes possible to sense the invisible interface where bits become tangible. Algorithm, particle system, bit structures, and sound deconstruction materializes into natural human language which is understandable to everyone.

Since 2004 Julijonas Urbonas heads a company that manages mobile amusement parks. He also does research on different mediums that might provoke new entertainment experiences or perceptions – while attempting to present the results in an intellectual form. This research resulted in an MFA thesis at the Vilnius Academy of Arts entitled "Mediated Euphoria: Designing New Experiences for Amusement." It also led to several subsequent design and art projects. Urbonas is currently a PhD student at Royal College of Art, Department of Design Interactions in London, England.

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ER TWO

Vision Mahler
Interactive visualization

Johannes Deutsch

"Music must be seen." – Bertolt Brecht

"Vision Mahler" was an interactive visualization of Gustav Mahler's Symphony No. 2 commissioned by Westdeutscher Rundfunk for a gala concert given at the Kölner Philharmonie and for broadcast on television to mark its 50th anniversary on the first of January 2006.

The Idea

The idea of presenting a symphonic work as a live and visually interactive concert performance was a media-artistic approach that enabled WDR to create a new performance practice presenting classical music in media.

The media concept created for this live concert and for broadcast on television revisits the debate on whether interactive media are capable of creating artistic content to be shown alongside classical music and which offers audiences an artistic experience which – like the *Gesamtkunstwerk* – stimulates several senses simultaneously.

The Technology

A complex computer cluster, designed by the Ars Electronica Futurelab in Linz, Austria, was used to generate a real-time visualization of Mahler's Symphony No. 2. The cluster simultaneously processed modulations picked up from the orchestra as nuances of the live interpretation of the music, before translating these parameters directly into variable visual elements. Fifty-six instruments were fitted with microphones and
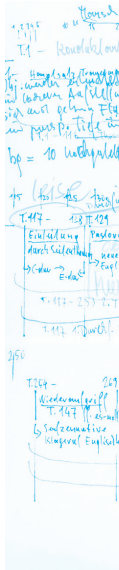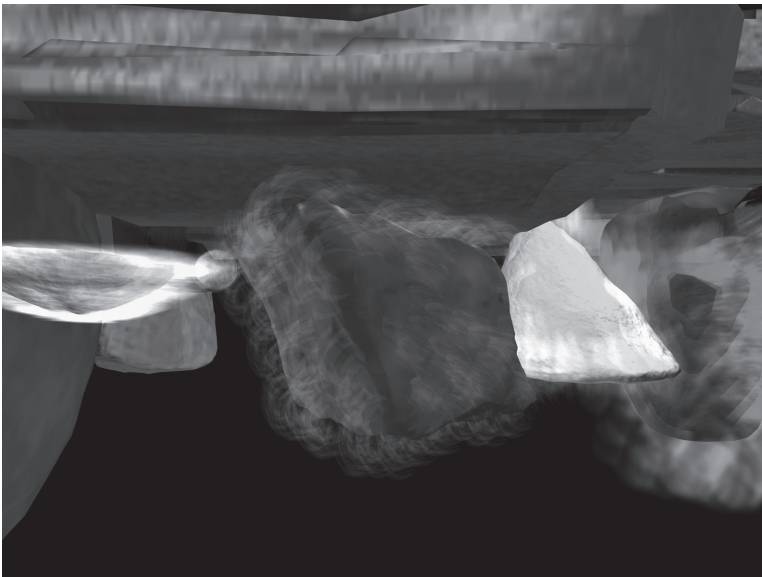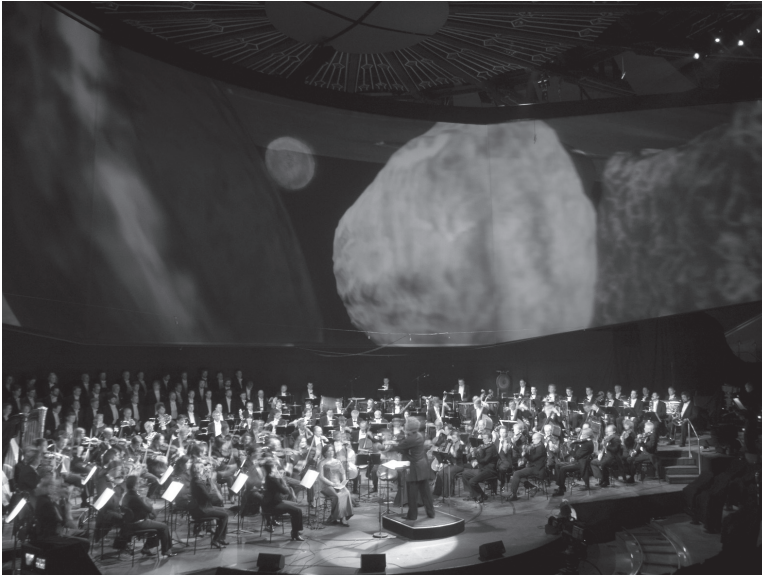
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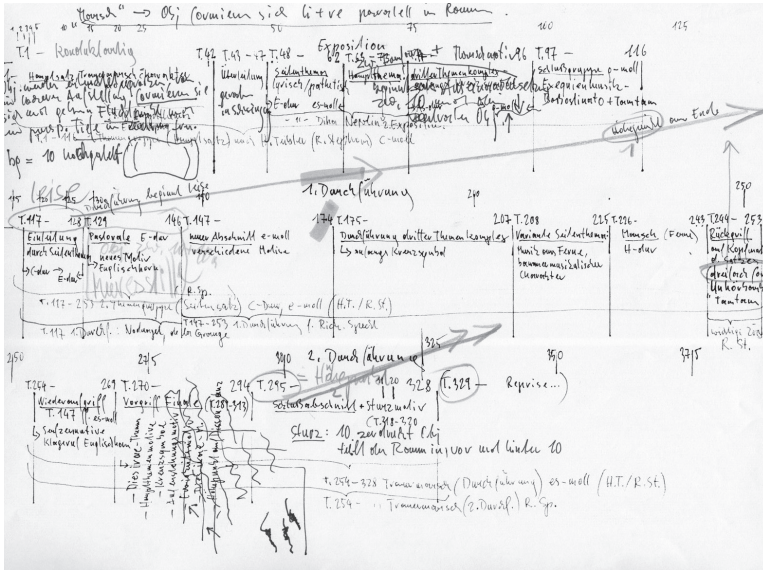
individual soundtracks and linked directly to that computer cluster. The audience inside the Philharmonie concert hall – equipped with 3D stereo glasses – entered an all-embracing virtual world projected onto a curved panoramic screen.

In addition, the computing system simultaneously generated a variant of the virtual world for the live television feed using dramaturgically-driven virtual cameras. These cameras, also developed at the Futurelab, opened up the digitally-designed virtual world to the television viewer by moving independently through the artificial environment according to a choreographed criteria. In addition to the real cameras located in the Philharmonie, this gave the television production an innovative and cinematic dimension that in terms of content was closely linked to the music.

The computer also supplied clips of the projection adapted to the 16:9 TV format, giving them an exceptional depth. With the help of 3D glasses this effect was further enhanced.

The special achievement of WDR Television's production was to assemble all three visual levels – the real visual level in the Philharmonie,
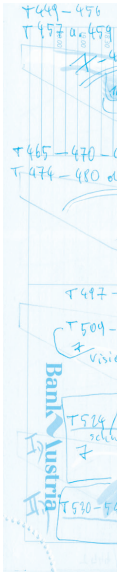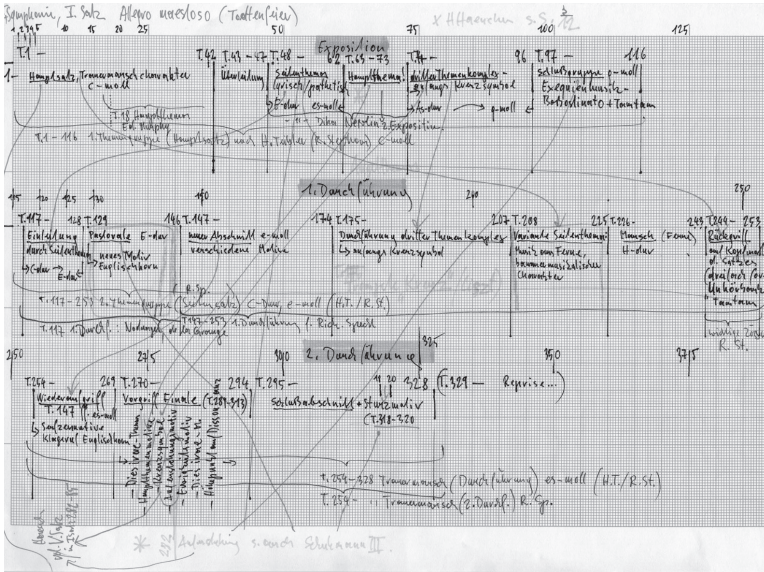
the virtual camera tracking shots, and the clip level. This meant that the television audience had the opportunity to visualize the Symphony from several different angles. At the director's console, the four direct TV feeds of the visualization were mixed live with images captured by TV cameras set up in the Philharmonie Hall to provide an exceptional multi-layered visual experience.

Artistic criteria

The absolute beginning of the project was the analysis and interpretation of the Symphony. Inspired by Mahler's music, I developed a total of eighteen objects which form the basis for the 3D visualization.

The design of the visual images was based on the statements made in the music and the emotions that it releases. The cultural-historical ambience of Gustav Mahler and his own sources of inspiration were not the subject of the visualization in this case. This work is a matter of blending together two interpretations: one expressed musically and the other visually.

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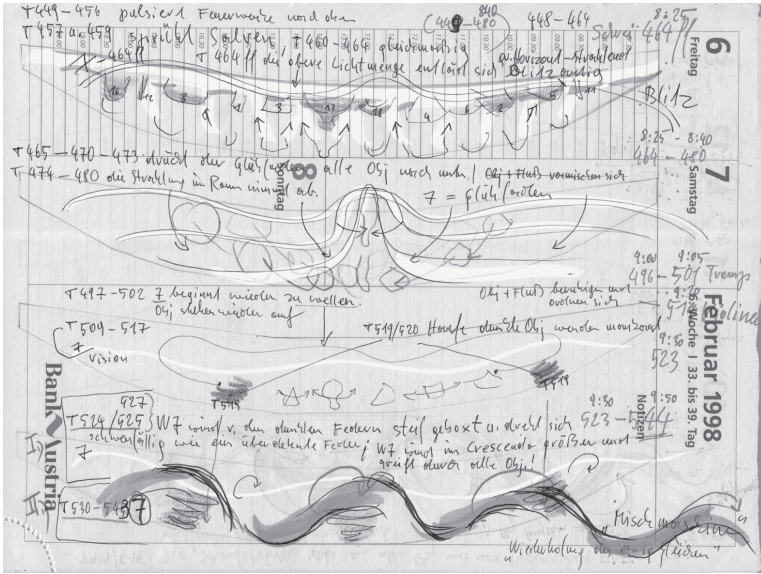
Eighteen 3D objects, as a kind of virtual domain, represent the world of the Second Symphony on an abstract level. As with the music, the objects of the visualization undergo a transformation that Mahler brings to us as a musical experience across five movements. The specific thematic junctures and stages of the five movements of the symphony – suffering, romance, irony, love, doubt, and hope – are associated with the transformation of these virtual objects. For example, the transformations occurring in the first movement when the objects rise up and then break down, and or in the second movement where they dance, radiate, and shine. In the third movement irony influences the shapes and causes them to distort, while love causes them to glow with light in the fourth movement, succeeded in the fifth by tremors, earthquake and destruction, with the objects bursting and triggering an exodus in the virtual world. Redemption does not come until at the very end when everything shimmers, sails, and soars.

As the objects evolve through the stages of the symphony, a pulsing becomes visible on their surfaces as if their hearts were beating or their lungs breathing. The degree to which the objects pulsate, as well as how and even whether their radiance visibly manifests itself depends upon the music and its interpretation during the actual performance.

The vision is real-time and inter-actively linked to the music, en-livening the virtual objects like a pace-maker. In this way, the visu-alization reflects the extreme con-trasts of the dramatic and lyrical movements, ranging from playful to religious; from powerful expres-sions of release and joy through to profound emotional turbulence.

The ability of the objects to change is what makes it possible to cap-ture the distinctive symphonic quality of the Second Symphony. While Gustav Mahler's tonal set-tings are generally well known for their ideal synthesis of word and sound, as a media artist, the aspect that fascinates me most about the Symphony is the direct translation of meaning into music. The se-quential order of the music allows Mahler's statements to be under-stood, in a sense, word for word, and the series of emotions gener-ated by the music thus evoke a kind of mental film-strip. Based on this inherent potential, the 3D space – both in the Philharmonic Hall and in the TV version – was used as a visually immersive counter-point encompassing all the senses while radiance and darkness, maj-esty and turbulence pass over and through all the objects.

Johannes Deutsch was born 1960 in Linz, Austria. As a painter and researcher he is driven by the basic question of how technology, science, and art may be linked together into a single whole – ever since he worked as a curator at the Sigmund Freud Museum in Vienna between 1984 and 1989. He studied at the HTBLA (Höhere Lehranstalt und Meisterschule für Kunst und Design) in Linz, and the Städelschule Postgraduate Institute for New Media in Frankfurt, Germany. He first started working with Ars Electronica Futurelab in Linz in 2001 when he designed computer wall/ ceiling images for his interactive CAVE application "Gesichtsraum" that represented a kind of "spatial face" which reacted to individual movements with changes of color and formal composition. Further information about Johannes Deutsch and the Vision Mahler project may be found at: http://www.johannes-deutsch.at.

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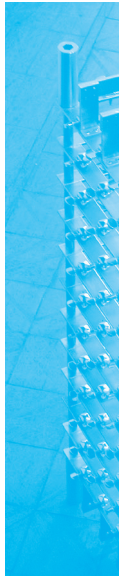
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ER TWO

<u>Dodecaphonic Cube Project</u>

Bernardas Bagdanavičius

The Dodecaphonic Cube Project is not an essay on musical criticism or the presentation of a mathematical thesis nor is it an analysis of an aesthetic paradigm or tribute to the form of beauty. The project is an individual reflection on the subject of structure, space, complexity, and similarity. In order to focus only on essential aspects of creative intention, the content is displayed in the synthetic form of a theorem.
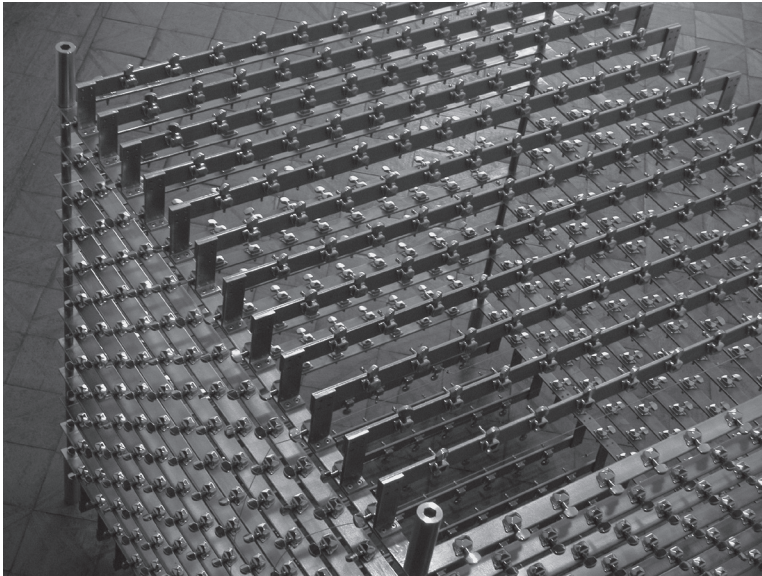
Paradigm Definition

"Dodecaphonic Cube" is an n-dimensional cube with dodecaphonic behavior. There is only one main leading paradigm and subject for analysis – the structure of "Concert for Piano and Orchestra, Opus 42" by Arnold Schoenberg.

Definition of Concept

The creative intention of the project relies on the idea of organizing the autonomous universe – not a physical model but rather a concept. The concept is an abstract logical structure generated within a system of close functional relations where a pattern or system of patterns reveals intelligent behavior. The possibility of creation from absolute **0 (null)** when the method of interpretation and analysis of subject focuses on relationships and nature of patterns underlying a superficial diversity of form reveals one basic intention – that is to develop potential formal connections between abstract entities where all connections may co-exist among perceptions.

A geometric image is used to transmit the concept through the perfect transparency of representation. It is also an expression of pure form in the very beginning where structure is as important as function.

Definition of Base

The most common definition of the cube is a body or three-dimensional solid object bounded by six equal and square sides, with three sides meeting at each vertex. As a regular geometric form, it exhibits cubic symmetry. It is the three-dimensional case of the more general concept of a hypercube which exists in any n-dimensional system. A cube may be called a regular hexahedron and is one of the five Platonic solids, which, according to Kepler, shapes cosmos. A cube also shares qualities in the symbolic significance of the square – it is a symbol of that which is permanent, firm, and immutable.

The most common definition of dodecaphonic methodology is a 12-tone serial composition organized on the basic principal of non-repetition. It is a system characterized by the democratic distribution of sound material where the composer sets processes in motion while assuming an attitude of non-intentionality.

The core of dodecaphonic composition is expressed in a 144-digit numerical matrix associated with the sound material where all units are considered equal in quantity and quality.

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The transformation from written to sonorous operative symbols in musical composition is characterized as the art of combining and organizing "parameters" – those abstractions of sonorous reality established as the fundamental values of a musical system. The term "organization" itself is not innocent and, on top of that, the tradition of Western musical composition rests on the integration of calculations into the structure of musical works. These calculations depend on the preconceived definition and structuring of, and the imposition of hierarchical relations onto the sound material prior to and independent of the temporal existence of the work itself.

When the dodecaphonic methodology is seen from a structural perspective, it represents a union between a simple one-line serial sequence and a complex linear genealogical structure translated into numerical data. The serial and consecutive distribution of units is related to one basic principal of non-repetition and a more complex notion of synchronization.

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In the following description the "Opus 42" numerical matrix is the paradigm for the creation of a geometric image of the spatial model, relating a two-dimensional matrix "square" with a "solid cube" through content and representing it with complex numbers.

In theory, when a "square" is related to a "solid cube" by the content and all regular units with properties that are convolved into data by quantity and quality, a multidimensional model structure should provide a general and rigorous way of talking about concepts such as structure, seriality, complexity, and similarity, also it should be a mathematically precise and extremely abstract model.

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P 5	5	0	4	7	6	2	8	10	3	11	1	9	R 5
P 1	1	8	0	3	2	10	4	6	11	7	9	5	R 1
P 10	10	5	9	0	11	7	1	3	8	4	6	2	R 10
P 11	11	6	10	1	0	8	2	4	9	5	7	3	R 11
P 3	3	10	2	5	4	0	6	8	1	9	11	7	R 3
P 9	9	4	8	11	10	6	0	2	7	3	5	1	R 9
P 7	7	2	6	9	8	4	10	0	5	1	3	11	R 7
P 2	2	9	1	4	3	11	5	7	0	8	10	6	R 2
P 6	6	1	5	8	7	3	9	11	4	0	2	10	R 6
P 4	4	11	3	6	5	1	7	9	2	10	0	8	R 4
P 8	8	3	7	10	9	5	11	1	6	2	4	0	R 8
	RI 0	RI 7	RI 11	RI 2	RI 1	RI 9	RI 3	RI 5	RI 10	RI 6	RI 8	RI 4	

Original matrix of "Concert for Piano and Orchestra, Opus 42."

This composition is based on creating corresponding relations between numeric entities and sound material. Sonorous units are associated to the numeric symbols and represented in sequential order and not in quantity.

Key for "Opus 42" matrix:

A major serial sequence is a sequence made by 12 numbers – permutations from 0 to 11.

All units are considerate as equal in quality and quantity.
(P) – class of equivalence of any number.

Major sequence: $P(P) = (a1, a2, a3, a4, a5, a6, a7, a8, a9, a10, a11, a12)$.

Retrograde of major sequence: $R(P) = (a12, a11, a10, a9, a8, a7, a6, a5, a4, a3, a2, a1)$

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0	8	R 4
	0	R 8
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Inverted sequence: I(P) is seen as secondary to the major sequence.
A two-dimensional matrix is created by:
$I(P) = ak´$, k=1, ..., 12.
$a1´ = a1$
$a2´ = a1´ – (a2 – a1)$
$a3´ = a2´ – (a3 – a2)$ etc.

The retrograde of inversion RI (P) is made by applying the anterior formula as it was written previously.

The matrix of sequences M(P) [12x12] is concluded by the union of all sequences where the first line on the top is I(P) and the entry of first column is based as it is written in formula. All other lines and columns are transpositions of P (P).

The associated serial sequences of major sequence are no more when 48.

The major serial sequence is: $P(P) = P(0) = 0.7.11.2.1.9.3.5.10.6.8.4$.

Extension to 3D (from the pattern of 2D structure) as follows:
$a1´´ = a1´$
$a2´´ = a1´´ – (a2´ – a1´)$
$a3´´= a2´´-(a3´-a2´)$ etc.

Definition of Geometric Image of Model

Suppose that the geometric image of a unit is equal to a point and a simple serial sequence represents a single line. Then, the content of a common sequence is equal in quantity and quality to the content of any other sequence – the columns and rows are the same size in any dimensional extension. Consequently, it leads to the geometric concept of a square, which, according to the prior description, progresses into the cube.

The geometric image of the imaginary model is a virtual cube, solid and determinate as the shape, defined by complex system of 12 horizontal and 12 vertical square sides crossed and related in every column and row.

SOUND PROJECT FOR PROTOTYPE [432]
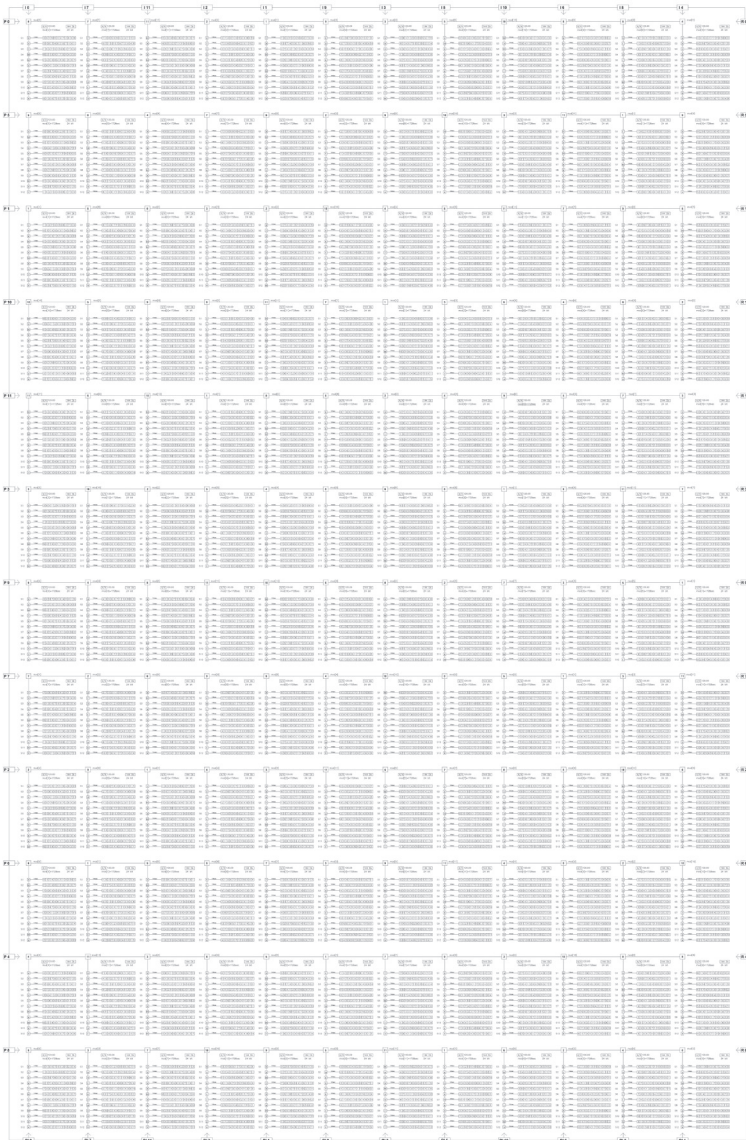
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Definition of the Data Model

The necessity of the virtual data structure may be explained in three fundamental forms of logic: induction, analogy, and deduction, basic forms of intelligent behavior. Each of the forms here are characterized and explored as algorithmic information, so it can rationalize and behave in dodecaphonic terms.

Induction is defined as the construction, based on the patterns recognized in the "past," of a coherent model of the structure. Induction cannot be effective without a reliable pattern recognition method to provide it with data, and induction is a necessary component of pattern recognition and motor skills.

Analogy is characterized as reasoning of the form "where one similarity has been found, look for more." Three highly general forms of analogy are isolated, analyzed in terms of the pattern and, finally, synthesized into a general framework which is philosophically similar to "structure mapping."

The structure of long-term memory is analyzed as a consequence of the nature of analogical reasoning, yielding the concept of a structurally associative memory – a memory which stores each entity near other entities with similar structures, and continually organizes itself so as to maintain this structure.

Deduction is analyzed as a process that may be useful to structure insofar as it proceeds according to an axiomatic system compatible with analogical reasoning. This analysis is introduced in the context of mathematical deduction, and then made precise and general with the help of the pattern.

The perceptual hierarchy in a multi-dimensional data pattern is composed of a number of levels, each one recognizing patterns in the output of the level below it. This pattern recognition may be executed by applying an approximation rule from elementary probability theory which cannot be effective without the aid of induction and deduction. The activity of the various levels is regulated according to a "multilevel methodology" which integrates top-down and bottom-up control.

As I understand it, the concept of pattern relies on two simpler ideas: combination and complexity. More precisely, in order to talk about certain entities being patterns within other entities, we must have some way of combining certain pairs of entities and some way of computing them. Any set of entities which fulfils these requirements may be called a pattern space. The definition of pattern does not involve calculation. Essentially, a pattern is a representation as something simpler, and simplicity need not necessarily be defined in terms of calculation.

Finally, it must also be clear that the virtual network is not a physical structure but a pattern, an abstract logical structure – a pattern according to which the system of patterns underlying intelligent behavior tends to organize itself.

Data Model Application
Prototype [432]

Concept:

It cannot be a number but it should represent any convenient numeric group combination framed in a virtual structure. It is a sound instrument which, without functional extension, should be appreciated exclusively as an art object.

Prototype 432 is a material interpretation of the Dodecaphonic Cube model.

A form is seen as a structure constituted by a system of relations and opposed to the substance what they relate. At this point, only the formal aspects of form are constitutive of the value of a work of art. The non-formal elements of the work such as representation, thoughts, emotion, information, morality, etc., are irrelevant because the value of the work lies exclusively in the manner of presenting and expressing the meanings contained. It should be expressed and appreciated exclusively as an object in and of itself, or experienced, interpreted, or valued within a broader context; it is an art object which is autonomous and self sufficient; it represents an aesthetic ideal of "pure form" understood as a structure of elements, which is a certain multiplicity of a unity, a whole.

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It does not depend on the feelings contained in life, nor does it exist in the re-creation of objects: it exists only in the unity of pure formal structural elements.

The prototype is constructed of steel elements united in a three dimensional matrix structure. Electric guitar steel strings are incorporated into machined heads attached to the steel frame. All 432 strings are crossed and spaced at regular intervals and each of them has a contact microphone connected to the sound system and operated by computer. It is a closed circuit energy generator for the sound object.

Sound Project for Prototype [432]

A sound object – the audible phenomenon made coherently whole through the act of perception may be qualified outside of the context from which it is extracted. One carries both a general musical intention and an intention specific to the sound object. The sound object is not the physical object that produces the sound, nor the fragment of magnetic tape on which it is recorded, nor the symbol or symbolic system that it took to make it.

Sound Project for Prototype [432] is a serial monotonic sequence aligned to automata.

The objective of this sound project is to create a complex audio phenomena united by a consistent numeric data structure. The Dodecaphonic Cube model in multidimensional space is "translated" into a serial numeric data sequence operating autonomously. It is a matter to expose a sound as a pure energy through these morphological criteria: sound fabric as a unit of mass, harmonic timbre and a grain; a form as dynamism and motion; variations as mass profile and intensity. A mass is understood as the extension of the pitch and tied to the lowest component of the sound spectrum which simultaneously takes into account both timbre and pitch. The ideas of rhythm and smooth time are present in sound shape, timbre, and musical color.

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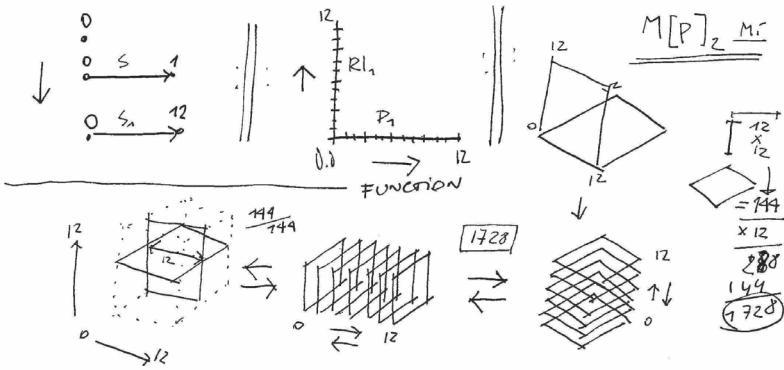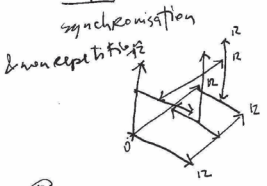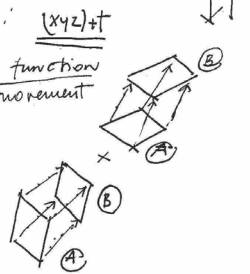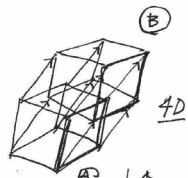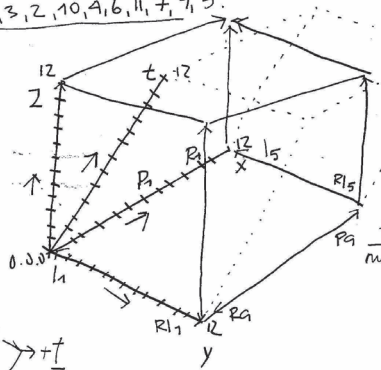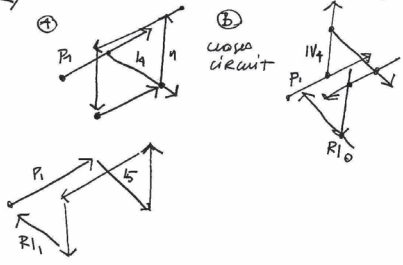
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Project

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Cosmic Poetry

A sound object, existing in time as a mass of sound, should be directly transmitted by radio into open cosmic space so it becomes an endless traveling wave. It would be nothing but pure structure.

Selected References

Bento de Jesus Caraça / "Conceitos Fundamentais da Matemática"

Arnold Schoenberg / "Harmonia"

Carlota Simões / "A ordem dos números na música do século XX"

Le Corbusier / "Poème électronique"

Sidney J. Blatt / "Chaos Theory and Fractal Geometry. Their potential impact on the future of art"

S. M. Coxeter & G. S. Shephard / "Portrait of a Family of Polytopes"

Pascal Gobin / "Sound material: a new perception"

Project Credits

2005
Subsidy for Art Projects
Calouste Gulbenkian Foundation in Lisbon
"Dodecaphonic Cube Project"

2006
Subsidy for Art Projects
Calouste Gulbenkian Foundation in Lisbon
"Prototype [432] Project"

Bernardas Bagdanavičius studied architecture from 1991 to 1996 at the Vilnius Academy of Arts. As an artist, he participated in several group exhibitions and festivals as well as in a series of workshops on Artificial Intelligence, Genetic Algorithms and Design, Robotics and Engineering, and Sociology and Design. He has collaborated on a number of theater projects with internationally recognized directors Eimuntas Nekrošius (LT) and Genadi Bogdanov (RU). He has also worked as an actor under the direction of Tereza Villaverde, Werner Schroeter, and Jean-Claude Biette in feature-length films presented at the Cannes and Venice Film Festivals. He is currently employed by PRP Architects in London, England.

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ER TWO

Bookshelf
Installation, computer monitors, software

Mindaugas Gapševičius

Bookshelf re-presents the digital traffic of a network in a descriptive form so that the unseen side of "networking" might be understandable or at least perceptible. The flow of letters and numbers on the monitors technically is called a 'tcpdump' and is a common digital network debugging tool. Shown adjacent to shelves containing real books, the installation questions the status of reading, the narrative form of protocol and data streams, the relative invisibility of data, the permanence of print versus the impermanence of digital archives, and the role of the human memory in retaining this information.

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Mindaugas Gašsevičius obtained an MA degree in painting from the Vilnius Academy of Arts. Following those studies, he participated in a number of exhibitions and conferences concerning arts and digital culture including the Re-Approaching new Media (RAM) workshops in Tallinn and Vilnius and the Interfiction conferences in Kassel. Gapševičius has exhibited his work at numerous contemporary art galleries, among them the Vilnius Contemporary Art Center in 2002, the Moscow National Center for Contemporary Arts in 2004, and Kunstraum Kreuzberg/ Bethanien in Berlin in 2006. He is one of the initiators of the "o-o Institutio Media" which was established in 1998.

Balsas.cc
e-magazine

Vytautas Michelkevičius

Balsas.cc is an e-magazine (e-zine) based in Vilnius, Lithuania and dedicated to media culture (online at http://www.balsas.cc). The e-zine was founded by artists and media theorists Nomeda & Gediminas Urbonas (LT) along with activists Geert Lovink (NL) and Vytautas Michelkevičius (LT), the current Editor-in-Chief. It has been online since 2004 and is the only publication in Lithuania covering the topics of media culture; (new) media art; the intersection of art, technology and science; media philosophy; net culture and politics. "Balsas" (literally "voice") is a omni-directional medium streaming information to its public audience and receiving feedback in the form of a public discussion forum. It is actively involved in developing critical media culture in Lithuania by publishing essays and translating important articles into Lithuanian.

Since the launch in 2004, the e-zine was also published three times as a printed newspaper: in April 2007 as a collection of selected articles; in October 2007 as the thematic newspaper "Asteroid Voice" exploring immateriality and speculation in the arts and beyond; and in August 2008 as a thematic newspaper on media ecology in collaboration with Ozonas. Balsas.cc has also organized a number of events and seminars such as the Vilnius Media Seminar – http://www.balsas.cc/vms – in collaboration with Belarusian media activists.

Beginning in March and running through July 2008, Balsas.cc hosted a discussion and publication platform for the "Migrating Reality" project. Interviews, essays, and audio-visual projects were published in the online journal.

The e-zine is published primarily in Lithuanian, but visitors of the website will find a number of important texts in English at http://www.balsas.cc/english.

temų debesis

architektūra ASTEROIDO BALSAS ATEITIS audio autorystė bendruomenės biurokratija blogosfera dialogai dizainas ENGLISH filosofija fotografija futurizmas garso menas hipertekstas idėjos ir teorijos instaliacijos interaktyvumas interneto sfera judantis vaizdas kinas knygos komunikacija koncertas kvietimai labirintai lyčių studijos masinės medijos medijos medijų ekologija medijų studijos mediosofija menas miestas MIGRUOJANTI REALYBĖ mokslas ir technologijos naratyvai naujosios medijos neo-audio objektas PARAŠTĖS performansai pikseliai politika projektai psichogeografija renginiai seksas sociumas taktinės medijos technovizijos teisė tekstai terorizmas tinklo kultūra tinklo politika TV videomenas virtualybė VMS įvykis šokis žaidimai

Vytautas Michelkevičius is a media theorist, activist, and curator. He is researching a PhD thesis on photography from the point of view of media theory at Vilnius University, Communication Faculty since 2005. He is also lecturing there and at the Photography and Media Department of Vilnius Academy of Arts. Since 2002 he has taken part in a number of exhibitions and projects as both artist and curator. He edited the book Medijų studijos: komunikacija, filosofija, menas / Media Studies: Communication, Philosophy, Art (Vilnius Academy of Arts Press, 2007). Currently he is interested in the immateriality of art and new media. He is the Editor-in-Chief of Balsas.cc.

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I am contactable and I am findable in the digital world. It is easy to find me, to write to me, to work with me, and to speak to me. However, people have trouble meeting the physical me in the physical world. I have become so findable and so contactable: I hide. Perhaps not purposely – more though the perception that I do not need to be physically present because I feel present already. By becoming findable to anyone, anywhere in the physical world, I can participate fully and with anyone. I become the absolute citizen. I become a citizen of both the physical and digital worlds, coexisting as one (the same device that makes me visible and findable allows continuous instant connection, communication, via any digital means); I cannot hide (and I become vulnerable).

Location of I is LIVE, http://location.greyisgood.eu

We are at the dawn of the age of ubiquitous computing when computers are no longer the box on the desk or the slab warming our legs. The computer as an artifact will disappear. As they become embedded and ambient, our interaction with them will become more invisible; more human. We will become more human. (We are not there yet). But as yet, the people who will be most affected by it, the overwhelming majority of non-technical and non-specialist ordinary citizens of the developed world, barely know it even exists (or is even possible).

A mobile phone can be switched off or left at home, forgotten. A computer can be shut down, unplugged, and walked away from. Yet, this advancing ambient and ubiquitous technology is capable of insinuating itself into all the apertures that everyday life affords it. An environment will be formed in a way that current technology cannot possibly ever evolve.

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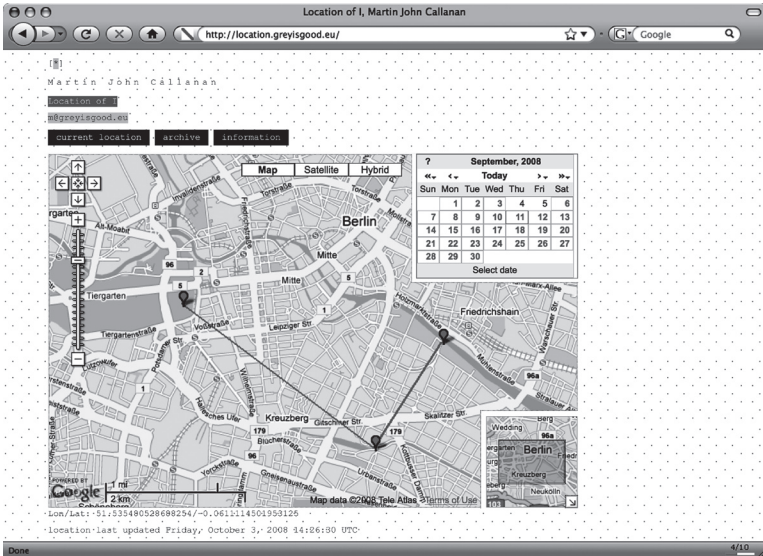
Addressing the imbalance

I will use an off-the-shelf smart-phone, with a standard service plan from a major telecom service provider. Augmenting a custom server application with an open-source geo-mapping application, I will publish constantly, in real time, my exact physical/geographical location to an accuracy within three meters (speaking distance). I am presenting myself the option of trading access to the most intimate details of my movements in return for increased convenience.

Martin John Callanan works with electronic and digital media, installation, audio, and video. He obtained degrees from both The Birmingham Institute of Art and Design (BIAD) and University College London. Callanan is a Teaching Fellow in Fine Art Media for the Slade School of Art, University College London. His work explores artistic issues of systems, governance, mobile, and locative media. As part of the Velocity New Arts Festival, and as part of the Big Draw 2007, Folly digital arts organization commissioned "Location of I is LIVE" for a day on 13 October 2007. Visitors to the Map Room at the Lancaster Railway Station could track and interact with the artist as he explored Morecambe Bay.

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ER TWO

Lawrence Weiner Redux

Christopher Robbins

Once upon a time there was a country, and its capital was Belgrade...

In 1969, Lawrence Weiner laid out his instruction piece: A STAKE SET IN THE GROUND IN DIRECT LINE WITH A STAKE SET IN THE GROUND OF AN ADJACENT COUNTRY. In 2008, I performed this seemingly straight-forward piece in a way that casts doubt as to whether or not I have faithfully followed his instructions.

I placed one stake in Serbia, and one stake in Kosovo. Many would say I placed those two stakes in the same country. Many would not. When Kosovo declared independence, different countries chose to either recognize or ignore this declaration of nationhood and so the nature of the

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Video

Patricija

piece started to change. The fluid and subjective reality of borders questions the validity of even this simple action.

Christopher Robbins grew up in New York City, and has since lived and worked in London, Tokyo, West Africa, Fiji, and Serbia. He built his own hut out of mud and sticks and lived in it while serving as a Peace Corps Volunteer in Benin, West Africa. He spoke at a United Nations conference about his cross-cultural digital arts and education work in the South Pacific, and has exhibited in the United States, Europe, Fiji and Africa. He has an MFA from the Rhode Island School of Design (RISD), and currently splits his time between Queens, New York and Vranje, Serbia.

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The Forest of Anykščiai
Video installation

Patricija Gilytė

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The video is based on the classical work of Lithuanian poetry, "The forest of Anykščiai," composed in 1858 by A. Baranauskas. Approaching poetry through video, Gilytė creates an image of a shifting, migrating forest. She integrates emigrants voices and bodies as sources and has them appear in slightly modified combinations. In the original poem, Baranauskas praises the emotional attitude of country people who preserved their native language. Paradoxically his poem has been translated into several foreign languages and functions as a global inspiration for what was once very specific national theme. Central to the contemporary context of video work is the fact that attitudes like this can be preserved. The visual language of video is highly universal and may be visually experienced and interpreted without any translation or explanation. The work explores the eternal circle of nature.

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Patricija Gilytė was born in 1972 in Kaunas, Lithuania. In 2000 she received a Master of Arts from the Vilnius Academy of Arts, Kaunas Art Faculty. Between 1997 and 2004 she studied sculpture at the Munich Academy of Fine Art with Prof. Nikolaus Gerhart and Prof. Norbert Prangenberg where she received her Diplome in 2005. Gilytė has participated in a number of solo and group exhibitions, among them the 10th International Istanbul Biennial, Videonale Madrid, and 5ème Biennale d'Art Contemporain, Nîmes, France. The central theme of Gilytė's work is the human body interacting with nature.

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Migrating Birds

Rasa Alksnytė

First some statistics provided by the Lithuanian Office of Statistics: in 2006 12,600 people emigrated from Lithuanian via declared departure; also in 2006 15,200 people emigrated without declaring their departure, and from that group, 14,600 had obtained some form of higher education; in 2006 only 7,000 people immigrated to Lithuania to live. That is in one year. Bearing in mind that only three million people are living in Lithuania, the numbers are significant. As of December 2007, the average wage was 202 Euros per month – I can say that my mother earns less than that. The average life span of Lithuanian men and women is 71 years.

In the summer of 2007 the "Migrating Birds" project, organized by Jolanta Rimkutė, started in Vente, Lithuania. This project began with a workshop in which sixteen Lithuanian artists from different disciplines participated, eight of them working and living in Lithuania, the other eight working and living in various European countries. The project was a precursor to the Migrating Reality project. The idea was to invite Lithuanian artists to a particular location and to brainstorm about the issues of migration at the same time as making art, sharing ideas and

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The main goals of the first conference were to:

– exchange creative and existential experiences and information between artists still living in Lithuania and those who have emigrated;

– stimulate discussion on subjects such as Lithuanian identity, emigration, and the relationship between the motherland and a new homeland;

– generate co-operative projects based on the outcomes of these discussions to be featured in Lithuania as well as in other countries.

Rasa Alksnytė studied in the Vilnius Conservatory Dance Department and later in the contemporary dance school P.A.R.T.S. in Brussels, Belgium. She worked with A. Naginevičiūtė, B. Banevičiūtė, J. Valenti, R. Maldom, and P. Frenac. In 1996 she started her own career as a choreographer by creating several dance vignettes for the New Baltic Dance Festival in Vilnius. In 2000, Alksnytė established her own dance company ZANZI in Brussels. In 2003 she joined the core team of new media laboratory FOAM in Brussels where she has created many food performances.

ER TWO

Migrating Birds
Video installation

Audrius Mickevičius

The installation consists of a digitally manipulated photograph and a DVD with interviews. Together it represents the creative gathering "Migrating Birds," which was held in Ventė, Lithuania during July 2007. Over one week, sixteen Lithuanian artists from around the world explored the theme of migration. Their thoughts and ideas were edited and mixed with official facts and figures from official Lithuanian government statistics to form the video.

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Audrius Mickevičius is a multidisci-
plinary artist working in video, photog-
raphy, architecture, sound, drawing,
and graphics. He lives and works in
Vilnius, Lithuania and is a docent at
Vilnius Academy of Arts in the Depart-
ment of Photography and Media Arts
where he teaches courses on video art
and visual communications.

ER TWO

Signs & Locations – Building Global Cubes
Interactive installation

Zorka Lednarova

This installation consists of a number of large cubes which remind one of the "fairy-tale-puzzle" from childhood. The viewer is free to move and turn the cubes to create new constellations of global information in the form of a changing world map. The different maps include representations of statistics on education, the global economy, and levels of corruption.

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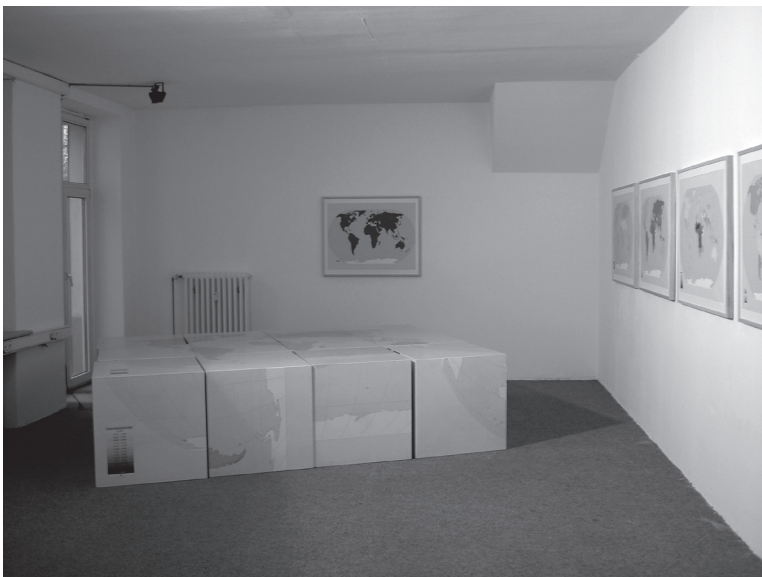
**Zorka Lednarova was born in Bratisla-
va, Slovakia, and now lives and works
in Berlin. She studied sculpture at the
Academy of Fine Arts in Bratislava
from 1995 to 2000. She continued her
sculpture and project art studies at the
Muthesius Academy of Arts in Kiel,
Germany through 2003. Afterwards, she
did a postgraduate Master of Arts de-
gree at the Institute for Art in Context
at the Berlin University of Arts from
2003 to 2006. Lednarova works with new
media and art in public spaces. In all of
her work she focuses on geopolitical
and cultural difference as a problem-
atic development of globalization and
migratory movements.**

ER TWO

Traces
Photo installation

Gytis Skudžinskas

The Traces cycle, which began evolving in 1999, places its focus on territories inhabited by people. The exploration and transformation of urban spaces is connected to the organization, migration, communication, and self-awareness of communities and individuals. "Traces" seeks to mark the outer limits of personal experiences in the present situation.
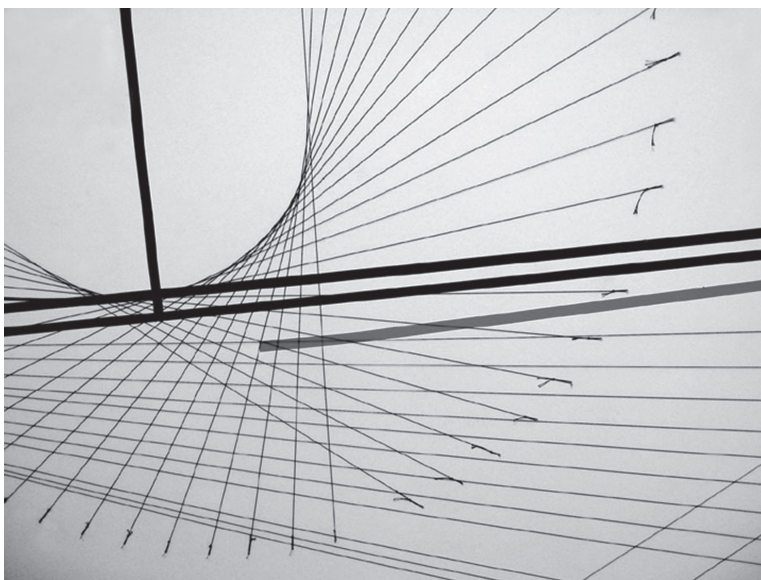
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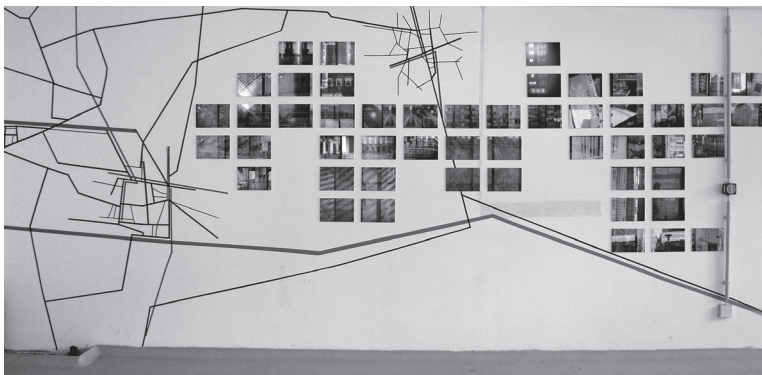
Gytis Skudžinskas was born in 1975 in Lithuania. He works and lives in Palanga/ Klaipėda. In 2005 he received an MA in visual arts from the Vilnius Academy of Arts, Kaunas Art Faculty. Since 1999 he has taken part in several group exhibitions and since 2001 he works supervising visual art projects in western Lithuania. In 2006 he became a member of the Lithuanian Photography Union. In his works Skudžinskas uses different forms of expression – photography, drawing and installation.

ER TWO

The Shore
Video loop

Alvydas Lukys

We met in Nida at the Baltic seaside. We move to the south and are stopped by signs marking the Russian border. Not so far away from the border we start to build something between the camp and the border barricade. It lasts for the week. It seems though that it lasts until now, that it lasts all the time...

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Alvydas Lukys was born in 1958 in Šiauliai, Lithuania. He has had eight solo exhibitions and numerous group exhibitions in Lithuania and abroad. Since 1984 he has been a member of the Lithuanian Photography Union. Since 1990 he has taught at the Vilnius Academy of Arts. In 1998 he was elected the Head of the Photography and Video Arts Department. He is now a Full Professor and Chair of the Department.

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Migrating Reality
Video installation

Gediminas Kepalas

"(...) history repeats itself (...)"

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This work explores the parallels between two situations – the demolition of "Republic's Palace" in Berlin and the (re)building of a new one, "Lithuania's Sovereigns Palace" in Vilnius. "Migrating Reality" questions the necessity of self-dependent representational forms in a contemporary democratic society. Vox Populi.

Gediminas Kepalas was born in 1977 in Lithuania. He is a visual artist, filmmaker, author, and curator, and works in inter-disciplinary art fields. He is active in the international art scene. He studied at the Vilnius Academy of Arts (1995-1999) and graduated in 2006 with an MA of Interdisciplinary studies from Kunsthochschule Berlin-Weißensse, Germany. He lives and works in Berlin.

Monika, or Thank You Very Much for Your Attention
Video

Coolturistes

Monika is an art critic who works as a flight attendant for the Emirates Airlines. She shows the flight safety instructions in slow motion. The generation of the "Singing Revolution" is now changing both uniforms and identities to become "New Europeans."

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Coolturistes, an anonymous group of artists, was founded in Vilnius in 2005. Most of its members studied visual art and theory at the Vilnius Academy of Arts. The name refers to "cool," culture, tourism, and female body builders. Coolturistes live and work in Vilnius, Lithuania, London, England, and Hobart, Australia.

ER TWO

Still Life
Animation

Aurimas Švedas

The work "Still Life" is minimal and meditative. It is constructed with a complexity of multi-meanings linked to social problematics. It also questions the definition of "reality/virtuality" and the changeability of both of these ideas in the space of time and memory.

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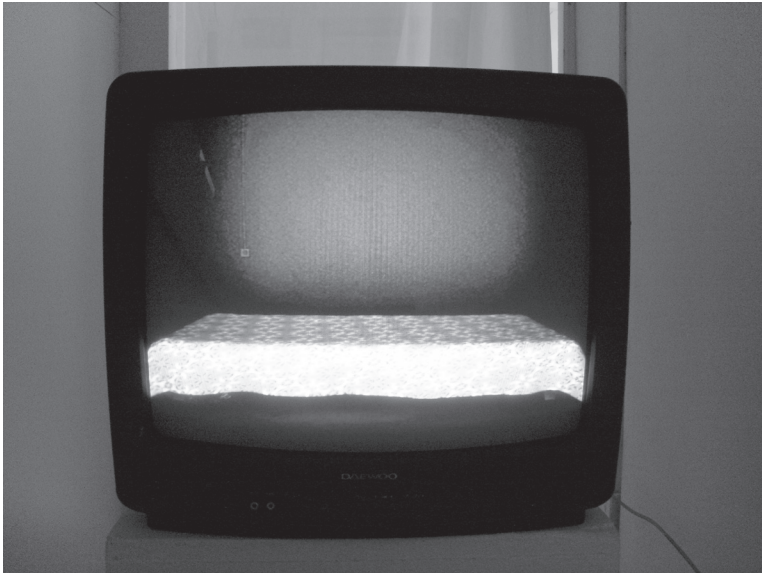
Aurimas Švedas was born in 1975. In 2001 he received a Master of Arts from the Vilnius Academy of Arts, Kaunas Art Faculty, Department of Design. Since 1998 he works as a freelance graphic designer. He in also a Lecturer at the Kaunas University of Technology, Faculty of Design and Technologies as well as in the Vilnius Academy of Arts, Kaunas Art Faculty.

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ER TWO

Sliders
Software and hardware

Frédéric Curien, Jean-Marie Dallet, Thierry Guibert, and Christian Laroch

SLIDERS is an ambitious artistic and technical endeavor that proposes a new way of imagining and creating cinema. We have invented an open computer machine that enables three "performers" to create in real-time a new type of film from visual and sound data stored in databases. This film – played live at performances in front of spectators – is what we call "the movie to come." It is an N+1 film in which a new track, a programming track, has been added to the video and sound tracks. One of the features of this new type of film is that it has an infinite number of possible configurations or models.
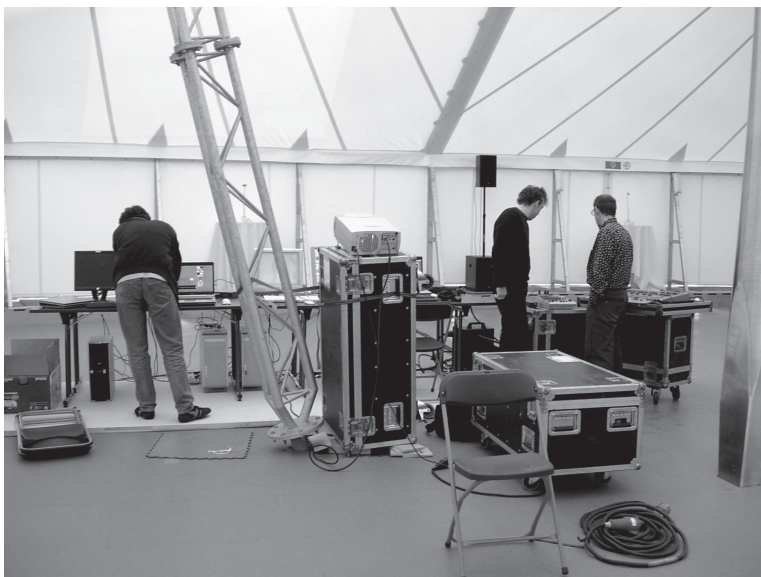
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By putting cinematographic language into perspective, we propose a new way of envisioning and creating cinema that uses digital potentialities. Thus, SLIDERS is not a film in the traditional meaning of the word, but rather a hyperfilm. An N+1 film whose main characteristics are, first to exist in a virtual state in the memory of the computer in the form of a database and second to be actualized during a public performance.

Frédéric Curien is a composer and sound artist. He teaches at the European School of Visual Art (EESI) and at the University of Poitiers.

Jean-Marie Dallet is an artist and PhD professor at the European School of Visual Art (EESI) and the University of Poitiers.

Thierry Guibert, is an artist and professor at the European School of Visual Art (EESI). He is also a doctoral student at the UQUÀM in Canada where his research deals with the notion of hyper-film, based on the general mechanics of Dziga Vertov's iconic film "Man With A Movie Camera."

Christian Laroch is an artist and professor at the European School of Visual Art (EESI). He is a specialist in robotics and he is questioning the field of contemporary sculpture with his programmed behaviourist works.

ER TWO

Pixel Memories
A software platform for cinematic image processing

Daniel Barthélémy, Gilles Bollaert

Research Workshop uses the pixel values of an image as a temporal index to generate images with non-synchronous pixels. The indexing can be based on the intensity of the pixels, their chromatic value, or a combination of those two values. By using the pixel as matter at work, the very nature of the image is jeopardized and is released from a simple mimetic representation of reality. Matter, Form, and Narration: the principle of indexing pixels with time is a new form of narration that stimulates the creativity of artists when it comes to processing movement in a cinematographic image. In this principle, movements are described in a non-linear, asynchronous form. Temporality is fragmented, deferred, distorted and anamorphic. Imbrications, irruptions, and

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contaminations, all these process-es generate breaches of parallel time where stories may be juxta-posed or merged. The processing of such composite images also poses the question of the status of sound and its relationship to different spatio-temporal spaces.

Daniel Barthélémy is a professor of computer graphics and multimedia at EESI.

Gilles Bollaert is research engineer in information systems.

ER TWO

Transmediation
Video and sound performance

Andrius Rugevičius/PB8, Eimantas Pivoriūnas,
Andrius Seliuta, Vaclovas Nevčesauskas

Transmediation is a collaborative VJ experiment made by group of sound and video artists who use documentary 16 mm films as a departure point for the real-time transformation. The film images are transformed in real time into sound and back into images using various sensor and midi-technologies – this in order to generate as many as possible audio-visual variations from one visual input source.

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Andrius Rugevičius aka PB8 is a sound and sound-installation artist and a co-producer of several music events and festivals. Currently he collects found and concrete sounds and presents them as electro-acoustic mosaics along with more public explorations in the design of installations. http://www.pb8.lt

Vaclovas Nevčesauskas is a video, interactive media, and sound artist. His abstract video works for theater and music performances search for sensations and explore subconsciousness.

Eimantas Pivoriūnas is the VJ of the band Dublicate. He also works as photographer and video post-production artist. http://myspace.com/dublicate

Andrius Seliuta is a painter and documentary film maker. He works with social and ecological subjects. He participates in different international projects with his films, paintings, and performances.

EP TWO

EU Green Card Lottery
Net.Art Project

Société Réaliste

The project "EU Green Card Lottery" (EUGCL) is based at a Web site – http://www.green-card-lottery-eu.org – that mimics the many fake websites which claim to be official US Green Card Lotteries. This project is about migrations, frontiers, and continental institutions, but it is also deeply linked to spatial issues.
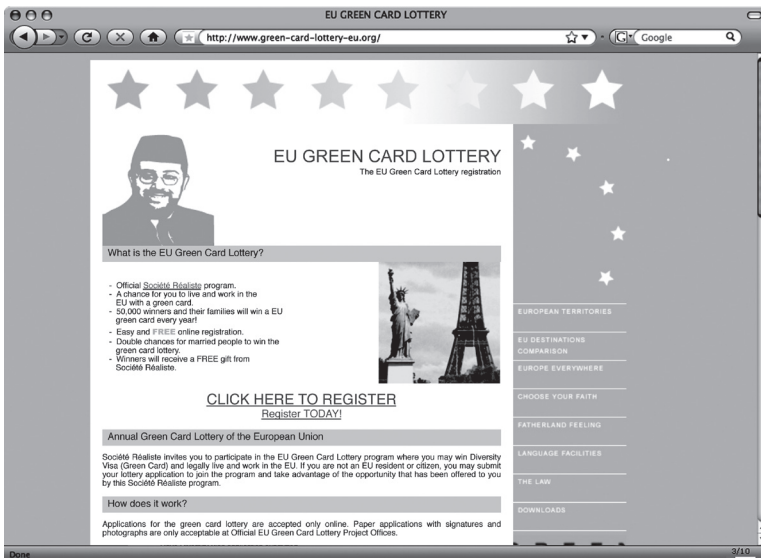
The EUGCL website is presented alongside its database that presents pictures and personal information of all the thousands of people that applied to the project lottery. Confronted by potential migrants from all over the Third World, the First World spectator is provoked to reflect on the very point where they stand. Here, Internet technologies allow one to discover a complex stratification of spaces: the location of the presentation (say, Chicago), the location of the website and database (the virtual Web), the location of the project sponsor (Europe), the location

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FULL NAME: Rodriguez Nelly	
BIRTH DATE: 1976-10-04	
GENDER: Female	
BIRTH COUNTRY: United States	
COUNTRY OF ELIGIBILITY: United States	
MAILING ADDRESS: nelly rodriguez 1700 ne 9 drive homestead florida	
1ST EU DESTINATION: Denmark	
2ND EU DESTINATION: Spain	
3RD EU DESTINATION: France	

S P E C I M E N EU GREEN CARD LOTTERY BY SOCIETE REALISTE

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of the real applicants (95% coming from the Third World). All of these places converge in this project's singular experience. EUGCL reproduces a pyramid of locations – one that surfaces the reproduction of power relations onto the supposed horizontality of the Web. Depending on where you are when visiting the website, you have a completely different approach to its "nature." Invisible walls persist as real cultural, economical, political, topographical, and technological frontiers.

Société Réaliste is a Paris-based co-operative formed by Ferenc Gróf and Jean-Baptiste Naudy in June 2004. The group manages the development of several research and economic ventures such as a laboratory for urban signs, an immigration agency, a political trend design bureau, an administration dedicated to the politics of the space, a legislative consulting firm, a counter-biennial, and a company designing marketing models for the contemporary art field.

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ER TWO

Spam/Anti-Spam: A Contemporary Geography

Kristoffer Gansing

> – *230 dead as storm batters Europe*
> – *U.S. Secretary of State Condoleezza Rice has kicked German Chancellor Angela Merkel*
> – *British Muslims Genocide*
> – *Naked teens attack home director*
> – *A killer at 11, he's free at jeffrey juris 21 and kill again!*

Examples of e-mail subject lines of the 2007 malware Storm "Dref"

A spate of malicious weather hit Europe in the beginning of 2007 – both the meteorological kind as well as the digital kind. As violent storms were causing deaths across the continent, electronic spammers were quick to latch on to the public interest by sending out messages such as the ones quoted above. Hence the 2007 "malware storm" was born, taking its name from the storm worm known as Dref or Dorf and typically distributed as an email attachment. The electronic storm actually long outlived its meteorological counterpart and re-appeared throughout the whole of 2007 in an unprecedented series of more than 50,000 different variations, peaking at a frequency of one out of every two hundred e-mails being infected.

The extended life span of this particularly inventive spam storm was signified by the convergence of virtual and "real-world" events. American users were next targeted around St. Valentines day with subject lines like "A Bouquet of Love" and were later swamped by calls for an Independence Day celebration around the Fourth of July. Later in the year, the public concern for surveillance was exploited in mails supposedly written by a private investigator who would claim to be tapping the recipient's telephone. The private investigator's message was accompanied by a fake mp3 file purporting to be an actual recording of the surveillance, but which instead predictably contained a Trojan horse.

If we are to believe the numerous companies specializing in anti-spam research and development, this increasingly creative spam storm is not likely to come to an end any time soon; as Internet security firm Messagelabs warned: "Stormy weather ahead: During 2007 a number of major new players began to dominate the threat landscape; cyber-criminals who may be perceived as inspirational to their more ama-teur peers. Responsible for one of the largest botnets in the world, the Storm botnet is an experienced and professional team which MessageLabs predicts will have further impact in 2008, through its own activities and the antics of new players attracted to the buoyant market."

In spam-jargon the technological institution that makes a thing such as a malware storm possible is a sophisticated "botnet." This is ba-sically a network of computers on which the spam software sending out the mass of messages operates, along with scripts for automating scams, identity "phishing," virus distribution, and other illicit activities on web-pages, chat services, p2p networks, or other susceptible me-dia. A botnet is a distributed network, radically de-centralized in that the "end-users" or perhaps "end-victims" of its activities are them-selves made unknowingly complicit in the automation of the spamming activity. This is accomplished through software that when installed on a recipient's computer starts to run hidden processes, not only junk-ing (slowing down) the existing computer processes but also using the computer as a host for sending out new spam. Such a hijacked comput-er is known as a "Zombie" and the automated practice of such "Zom-biefication" on a massive scale through spam containing Trojan horses ensures that a botnet is potentially always increasing in size.

This hidden automation may be compared to geographers Nigel Thrift and Shaun French's discussion of the "automatically reproduced background" of software in their article "The Automatic Production of Space." They proposed that software by way of code is seen as op-erating in a space that is "..constantly in-between, a mass-produced series of instructions that lie in the interstices of everyday life..." The authors further suggest that this unconscious "traffic between be-ings" that is not immediately accessible to most of us is bound to turn up as effects in material space: "Increasingly, therefore, as software gains this unconscious presence, spaces like cities will bear its mark,

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Various (anti-)spam research sources estimate that of all e-mail messages being sent as much as 70 – 80% may be classified as spam. In this spammed information environment, the workplace emerges as a striking example of a space bugged by the new kinds of pleasures and phobias that Thrift and French mention. The immense and ever-growing field of anti-spam research and development is obviously occupied with the direct threat posed by spam and malware on workplace productivity. Numerous research articles and "white papers" from big field players such as Sophos, McAfee, and MessageLabs are predictable and written with the prospect of making businesses invest in the associated security software products. As Gomes, et al. points out in "Workload Models of Spam and Legitimate E-mails" – one among many papers on the prospects of automated discrimination between spam and "legitimate" e-mails – "The impact of spam traffic on the productivity of workers of large corporations is also alarming. Research firms estimate the annual cost per worker at anywhere from USD 50 to USD 1,400, and the total annual cost associated with spam to American businesses in the range of USD 10 billion to USD 87 billion."

As a consequence of this perceived threat, the rhetoric employed by anti-spam corporations often provides ample evidence of the kind of communication "phobia" surrounding spam as infected information. Thus in "Stopping Zombies, Botnets and Other Email- and Web-borne Threats," Sophos notes that "Zombies have been found in organizations of all kinds, from financial planning companies to universities to nursing homes. They cause business disruption, network damage, information theft, and harm to an organization's reputation." Note how in this context the somewhat unusual location of "nursing home" is used as a potential target, suggesting that not only entities engaged in more or less immaterial production are at risk, but also sites of "innocent" biological life itself.

However, it is arguably most often in the imaginary or bio-political realm surrounding production in various social institutions such as the nation, workplace, or in gender relations that spam is most commonly perceived as a serious threat. This is evident with botnets like the previously

mentioned Storm which showed that national conflicts can play a part in the politics of spam. Having expanded rapidly throughout 2007, from 2,815 attacks at the beginning of the year 2007 to 1.7 million attacks in June and July the same year, the Storm botnet fell under suspicion of converting to a soldier of fortune, ready to be recruited in emergent "cyberwars." As quoted in an August 2007 press-release from SecureWorks, anti-spam researcher Joe Stewart stated: "We don't know the motive of the Storm author; however one possible theory could be that the hacker plans to use the trojan for more malicious activity than sending spam. It could be that the hacker is rapidly building up the botnet so it can be leased to other hackers so that they can launch massive attacks against whatever target they choose: an organization, country, etc."

The dystopian sci-fi scenario evoked by the SecureWorks report seemed to enter reality shortly afterwards when, in May 2007, a massive distributed-denial of service (DDoS) series of attacks was made on Estonian government and police web-sites. Practically this meant that the targeted sites and their accompanying services became unavailable to regular users, blocked by a massive number of simultaneous requests – most likely caused by automated botnets.

Adding to the tinge of conspiracy theory in this story, the Estonian government and other sources reporting on the subject suggested that the botnet DDoS attack was an act of retribution from the Russian secret service responding to an earlier diplomatic confrontation sparked when Estonia relocated a Russian war memorial. This theory has never been finally proved and was naturally denied by Russia as well. Nonetheless, the Asymmetric Threats Contingency Alliance (ATCA) went on the line to say: "The attackers used a giant network of enslaved computers on 09 May, perhaps as many as one million in places as far away as North America and the Far East, to amplify the impact of their assault." No matter if the accusations are actually true, this sensational story of "cyberwar" illustrates how malware relates to the geo-political image of software production. As Sophos security consultant Carole Theriault noted, "it is interesting to see how malware varies depending on location, often exploiting current country-specific online trends." According to the Sophos Security Threat 2008 report, the top malware producing countries after the US are China (21%), Brazil (12,5%) and Russia (9.2%).

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The term "malware" itself implies a kind of negative mirror image of software – a definition used to connote activities far from the classical high-tech centers of software development such as Silicon Valley, New York, or London. As such, it should be understood as a criminalizing term, distancing a certain type of software production from "legitimate" types, which, parallel to the relationship between spam and communi-cation, display the same tenuous ambiguities. Of course, malware is not a "non-software" and on closer scrutiny one would likely find that the "illicit" techniques employed are not so different to the ones found in proprietary software such as Windows Media Player or iTunes, two products notorious for their lack of transparent "background effects." Seen in this context, malware would instead constitute a case of "bad mimesis," a term derived from Deleuze and used by Thrift and French to illustrate the imperfect and always changing nature of software as the "not-quite-copy." This also hints at the origins of the contemporary us-age of the term "spam," both as a hybrid ham-imitation product and as played on in the well-known Monty Python sketch: as a parody of com-munication, a wasteful and ever imitative form of cultural production.

Given this outline of the geography of spam propagation through mal-ware, some of the politics of this form of cultural production should be-gin to become more clear. In the case of malware, we should regard the ongoing activity as a kind of counter-cultural production rather than as case of a priori criminal "non-software," just as spam cannot, in the cybernetic sense, be written off as non-communication. This is not to glorify or deny that criminal activities are indeed going on in these con-texts, but rather to shift the focus to its functional ambivalence in order to get to the cybernetic politics behind the desire to "order" malware and spam.

On the Internet we are all in one way or another working as subjective cyberneticians – constantly sending, sorting, and filtering messages according to some (often collectively) imagined logic of order. Writing about the modern consumer society in the late 1960's in *The System of Objects*, Jean Baudrillard foresaw how this ordering was becoming a main characteristic of "technical civilization."

> "...if hypochondria is an obsession with the circulation of sub-stances and the functioning of the primary organs, we might well

describe modern man, the cybernetician, as a mental hypochon-driac, as someone obsessed with the perfect circulation of messages." (Jean Baudrillard, *The system of objects*, p. 29)

If we think about Baudrillard's idea of man's obsession with the perfect circulation of messages in relation to the contemporary information ecology, we may observe how some objects become definable as trash – objects immediately disposable by the user. One good example of a "trash" category of informational objects is the electronic communication phenomenon known as spam. Being disposable as trash, however, only forms one of several possible functions for a spam object: at the same time most spam mails have a concrete function such as selling products, installing viruses, mal-, or spyware, "phishing" for credit data, "junking" the receivers computer and so on. They are in effect a part of a bi-"productional" wasteland of the digital consumer society which, with a Baudrillardian twist, could be labeled as "functional trash."

As Baudrillard wrote on "functionality" in the consumer society:

"…'functional' in no way qualifies what is adapted to a goal, merely what is adapted to an order or system: functionality is the ability to become integrated into an overall scheme. An object's functionality is the very thing that enables it to transcend its main 'function' in the direction of a secondary one, to play a part, to become a combining element, an adjustable item, within a universal system of signs." (*The system of objects*, p. 63)

As he notes, the functionality of an object does not lie in its immediate practical application (what he calls its "main" function) but instead, it is the way it fits into to the larger scheme of things, such as the symbolic power structures of the society it is a product of. In the case of the *functional trash* of digital culture however, the transcendence that Baudrillard speaks of, from the main to the secondary function has been conflated – as the integration into a system of production is re-inscribed in the technological reality of the object itself. This is how spam works in that "form by camouflage" is also its technological function, both in the deceptive analog methods of Nigerian letters as well as in the software based forms of "phishing" through malware. A particularly striking and

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creative example is the phenomenon of image-based spam. In this case the spam mail is made up of an image cut up by invisible "div" tags in the code which, when opened, assembles the image and thus forming a coherent text message. In this case, the image has no symbolic value but serves together with the code as a technological remediator of text which would otherwise be blocked by common spam-filters. Other recent examples include the notorious mp3 spam which via the subject line promises a popular hit song such as "sayyousayme.mp3" or "beatles.mp3" but which when opened contains a somewhat robotic female voice encouraging you to invest in "Exto, Inc."

As annoying and destructive as these interruptions are to our ordered daily communication, they still demonstrate the possibility that functional trash might be tamed for different ends. They do this by way of what Baudrillard observed as the continual "regression" of the consumer society, taking place along with its continual development. The result being a contracting movement – as individual spammers comprise, and have been proven capable of – slowing down entire corporations and which may be seen as an example of how technology turns against itself and becomes fragile and dysfunctional. For Baudrillard this happens in the breaches and malfunctions of a system, allowing sexuality to revive the static systems "even if for only a moment, even if it takes the form of a hostile force (...), and even if its emergence in such circumstances means failure, death and destruction." Viagra anyone?

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3D – The Impossibility of Nothing
Discussion

Žilvinas Lilas

Žilvinas Lilas: I was thinking for a couple of days how to boil down to a single sentence or paragraph what 3D is about – not only starting with the positive identity but looking as well at the negative identity – what is bad, what is impossible. I came up with the idea of leakage as one thing that is very difficult in 3D computer graphics. I do not mean memory leak or other technical issues but leakage as free flow. Precisely because 3D as a tool is very restrictive, very hierarchical, and there are similarities to some degree with language – but the kind of language it is not really poetic language, rather it is the language of law, because description has to be fixed, otherwise the program will not run.

Nothing that cannot be processed exists. This epistemological constant is a primordial keyhole in the digital universe. As the newest chapter in

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a digital contract with reality, 3D not only revises the morphology of the "objective representation" but also foments the very method and politics of the real. Process- or processor-based existence is always pre-processed and pre-contemplated and therefore pre-conditioned for the structure and the system. In many cases it is hyper-real or preemptive of the real: in some cases such as VR (virtual reality) and Second Life it could be seen as preventive. 3D reinforces the existing power structure because as a method it is fundamentally structuralist and bound to the binary reduction of true|false and nothing else.

Hubertus von Amelunxen: Many points, perhaps for me at the beginning of the discussion understand more the way you define leaking. The way you use the word leaking for me seems to be a subversive way.

ŽL: Yes, one aspect I would like to point out – if you can bear this purposely scandalous title which is meant to stir up discussion – is actually the pattern of the control apparatus, which is all about preventing or controlling the leak. For the most part, it is the control over an exchange. I mean, one can think about the mechanics of value – value exchange and control – in this kind of system leakage would be an uncontrolled exchange. It is an un-anticipated, un-predicted act, so that it brings the attributes of chaos and rupture with it and proceeds as an opening of the system. An opening, and then, the anticipation of what will happen next. For me, the importance of this lies in the condition where the structures are being opened and left to follow their own paths, because open structures are leaking structures. Migration could be seen as one of the manifestations of the leak.

Another example would be an osmotic act, because cells constantly leak – we call it osmosis, an exchange based on the behavior of the molecules in the liquid, it is a core mechanism of the cell, without which it would not survive. So, liquidity is necessary for a leak. We are about 65% of water, a fact that directly affects all aspects of our functionality including our imagination. However, we mimic solid-state relations. Person-to-state engagement is full of solid-state metaphors. Countries have "solid" boundaries; solidification or severe restriction of interactions or leaking – known as incarceration – is a common punishment for "breaking" the law. There are solid-state or orthodox societies based upon preservation and rigidity of interpretation. Geopolitics is a notorious

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example of the hardened brick-and-mortar logos; it is all based on a solid-state ideology. If humans were solid-state apparatuses, a lot of things would be different, but thankfully, we are not. Society based on a quantum ideology would be perhaps the next evolutionary stop. So, yes, there are many types of leaking, I cannot point out a particular one, but returning to the computer graphics what I will anticipate as a leaking is an un-orchestrated change of value in time, because if you save something in a virtual or computer memory, value is technically locked. Human memory works in a totally different way, nothing is ever saved *per se.* You have to rebuild it constantly; it changes with the time: that is one way to talk about memory leak in humans. In computers memory leak represents a totally different mechanism.

HvA: So it can be conceived as gain and loss, where gain and loss both could be conceived positively, where it can be subversively positive.

ŽL: Exactly.

Kristoffer Gansing: For me a leak or leakage is a link to notional control and freedom – especially in relation to computer games and the transition to 3D – there is this very specific problematic of controlling freedom, because the ability for example, for something like a car in a game to drive off the road or something, it was possible within a 3D environment, and because it is a simulated environment and so it is also that leak, when you presented leakage, there was, I am not sure, but if you related what control, the freedom it's a very pragmatic design issue, that you always have to work with leakage somehow.

ŽL: Yes, one example of this highly controlled environment would be 3D, as you mentioned, you have more freedom with better tools, so to speak, though, I would argue whether you actually have more freedom or you merely have more of an illusion of it. In case of 3D, illusion is already being pre-articulated in a way, so you have less freedom because of the more sharply defined illusion. I would bring an opposite argument where reading a book gives you more freedom than watching a film, because reading a book you are the active force, an active-creative force, able to leak-in whatever your imagination brings up. Because freedom is a phenomenon of exchange and a computer graphic system is an extremely controlled exchange mechanism – everything has an exact

value and an exact address and predefined types of numeric interactions – it does not necessarily mean that unlimited exchange would lead to an explosion of creativity. Control, restrictions, and constraints actually articulate and emanate the leak. So leakage I see in a way as a subversion of this hyper-realistic or solid-state type of representation, a condition fundamental to 3D, by doing something else, trying to define what is unique to it as a tool, the way people use paint as a medium. You know, you can try to paint hyper-realistic paintings, but I think, to learn painting you have to really find what is the language of that particular medium. So in this particular case the leak or subversion could be bridging the gap between the digital hyper-realism and something else something of a liquid-state.

Wolfgang Knapp: There is a difference between leakage and the relation to subversion. Subversion is also a result – and should be a kind of strategy or the anticipation of another possibility, and so it might be a contradiction, it might be a desire, can we plan leakages? Then there is an exchange, then you pull open frames, so you have to rely on historical documents, there is no document of permuting systems, but related to time and space you don't know what the leakages discover. On the other hand we are happy with this aspect of freedom that we can rely on leakages, but we cannot plan it, because if you plan the gap, the leak, there is the control. So that is the ambivalence between desire and things which happened by accident. How do you solve the problem?

ŽL: You cannot plan leakage, however you can actually plan a situation that would lead to leakage. For example, if you have a grammatical structure, you can use that structure to subvert itself, a condition which would lead to leakage or to Freudian slips.

Brian-Reffin Smith: Everyone is talking about leakage, such an interesting thing. In parentheses, in UK-English, to go and have a leak means to take a piss or something you have to do second just before everything. I think that leak, leaking is a good example of where we have lost danger. Leak is when in England something leads to the press, a memo from George Bush talking to Tony Blair. Plus we've lost a danger, when you had punch cards with a computer you could take a card home, when you had paper tape, you could pull it out, but does memory stay

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inside a computer, there is no external stuff at all: remember when computers had little tape recorders, you could put a cassette in your pocket knowing that it is Pink Floyd or MI5. We've lost danger and the leak has become spectacle, and leaking is called World Wide Web, leaking is called Wikipedia. I think it is disgustingly terrible. Leaks become obligatory spectacle.

ŽL: Spectacle is a good point here. Spectacle is a very effective strategy for coercion. It coerces or domesticates true rebels into media stars, it coerces leak into a planned discharge. I use leak akin to "leap" as in "leap of faith" or "leap into unknown." One should not underestimate power of the leak. The leak (of Watergate) brought down the solid-state state-of-the-art political apparatus of Nixon-Kissinger. It was the high point of leaking. Recently, however leak as a social strategy has lost its effectiveness. A parade of leaks did not hemorrhage either the Clinton or the Bush regime. Perhaps quantum tactics will be the next type of an effective response. Anyway, a leak is a first sign of the weakness of the solid-state, a precursor of a meltdown, like a trickle under the block of ice. Hence, my praise for the Leak.

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Conquest of Subcultural Symbolic Worlds and Awareness for Migrating Reality
Conference paper

Gintautas Mažeikis

Multiculturalism suggests a few areas of intercultural communication and cooperation as well as several areas for the subculturalization of economy. The most popular sphere of intercultural cooperation and conquest is international relations: between different countries, different ethnicities, and different tribes. The other significant area of multicultural relations is inter-class relations – for example, friendship and conflict between the bourgeoisie and the proletariat or between lower-, middle-, and upper-classes. The third very important topic of within inter-culturalism is inter-gender communication – male and female cultural issues, criticism of patriarchic structures, and homophobic discourses. The fourth topic is inter-subcultural communication included inter-racial dialogs. Less common is the interpretation of inter-clan and inter-casts communication as a form of multiculturalism. However inter-cast relations are important in India among Hindus and inter-clan communication dominates in the countries of the Middle East. Multicultural relations create a necessary field for the propagation of images, symbols, artifacts – for example, the spreading of revolutionary proletariat images between young members of the bourgeoisie. It is also the form of migrating reality.

In order to stimulate the necessary spaces for communication and cooperation, multiculturalism proposes a critique of hegemony, segregation, alienation, exploitation, invisible walls, and glass ceiling in all spheres. One of the most popular approaches to international relations is postcolonial studies. Within postcolonial studies, considerations around the presence of invisible hegemonic rules are important for communities like modern neotribalists or the pseudo-religious New Agers.

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However, cooperation and collaboration are not the only issues within a migrating reality. Modern intercultural relation depends on strategies and tactics of postmodern subcultural competition, colonization, usurpation, and occupation. Biology and zoology provide models for postmodern colonization. However what does postmodern colonization mean? What are the conditions that govern it? I believe that a growing diversity of communities, the subculturalization of economy, and the development of alternative forms of civic activity make an important impact on contemporary forms of colonization. There are many tactics of colonization, one of which is the spreading of infection. Nietzsche considered Christianity as a form of infection between Celtic and Germanic peoples. Colonization does not necessarily mean annihilation. In the case of colonization, new culture grows on the roots of the old. However, at some moments, the old cultures might awaken. According to Nietzsche an anti-Christian noble spirit, a noble Celtic worldview was reviled in the writings of Voltaire. Today it is very popular to use term "infection" to describe contemporary colonization through fashion, popular symbols, styles of life, and forms of behavior.

Economic subculturalization[1] presupposes the development of separate symbolic worlds: new ethnic (i.e., African-American, Afro-Iberian, Franco-Islamic, Turko-Germanic, Polish-Irish); new religious (European movements of Buddhism, Euro-Hinduism, the New Natives, and New Agers); traditional subcultures (football and basketball fans, punks, bikers, hard-cores , new hippies, nerds, Goths, Emo, and Yuppies); life-style cultures (clubbers, surfers, and gamers); the networks of different NGOs; or civic resistance movements (Greenpeace, anti-globalists, and the New leftists); new gendered movements; localized communities and so on. The economy produces, supports, and reproduces signs, symbols, images, spectacles, music, games, literature, radio and TV shows, CDs, mediums of communication, blogs, fanzines, and ultimately it produces identities for all these new worlds. The economic reproduction of all these sign-systems is a necessary precondition for future migrating of artificial realities.

1. The topic of subculturalization of economy was considered in the international conference about "Alternative approaches to industrial supply and goods" in the Budapest in 2006. Gabor Valyi discussed about modern tendencies of subcultural economy growth in the CD record, radio and TV shows, fanzines, specialist magazines, blogs, etc.

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The development of subcultural economies and the growth of a variety of symbolic worlds stimulate and motivate new identities and demands for the subject. The effective subject of a heterogeneous world is the transgressive one. Transgressiveness suggests a constant changing of the main characteristics of the subject who is participating in different institutional relations, language games, and traditions.

Transgressivity presupposes soft identity and the possibility for the development and shifting of identity from time to time. Short-term identities are important for Creative Industry consumers such as PC game fans and PC game social networks. Every gamer develops a non-ideological, purely artificial identity for some duration of the game.

The same effect appears in the sphere of globalized projects. Many scientists participate in both local and international projects with different symbolic needs of identification. Collaborative project activity develops cooperative skills and positive attitudes to heterogeneity and to short-term identity. Heterogeneity means that people with different knowledge, skills, characters, ages, races, and tastes in life may work for the duration of a project as a single effective and competitive team.

The transgressive subject of a dynamic and heterogeneous group needs to have models for individuation and socialization. The modern Creative Industries try to supply them by producing signs, schemes, and models for the construction of new symbolic worlds.

Examples of such models include movies and cartoons like The Mask, X-men, and Gremlins. The Mask shows possibilities for temporal character shifting while the X-men show the possibilities of changing body identities and even sexual identity. The movie Gremlins is good example of the modern considerations on artificial and symbolical colonization. The subcultural economy creates not only simple signs and mass symbols but also popular or intellectual models for the constellation of the self.

Debord and Baudrillard criticized the society of spectacle and the economy of signs and simulacrums. However, the question is how to think, how to behave, and how to live in this artificial world – in the mutation, transformation, and migration of signified realities. The important

question for young people is how to effect productive activity in these dynamic, artificial, and heterogeneous symbolic worlds. Different PC games, social spectacles, life-styles, and fashions provide examples for socialization and individuation better than the apocalyptic critics of pop culture. All these computer games, club habits, public activities, and TV serials provide some modes and devices that construct and regulate consumer life.

The growth and production – the manufacturing – of symbolic worlds presupposes the development of subcultural Otherness in the context of Creative Industries and an awareness of simulacrums. Postmodern philosophy provides intellectual conditions for the recognition of ethnic, gendered, and challenged Otherness. Today, subcultural Otherness is an important concept in the broadest sense. The primary reason for the discussion about it is the growth of subcultural public, economic, political, cultural, and religious interests and activities. Subcultural needs may be interpreted not only in the framework of cultural diversity, but also as a pluralistic expression of civic activity, of public spirit and even citizenship and policy, in the space of free and artificial identity construction. The most important questions are the problems of diversity, essence, creativity, socio-cultural participation and activity of individuals. The other questions are about conflicts and negotiations, colonization and liberation, usurpation and the independence of subcultural symbolic worlds and their short-term existence.

Unfortunately the name "subculture" has authoritarian, hegemonic, and colonial significance and tends to discriminate against smaller or weaker socio-cultural movements. Often state officials separate so-called traditional communities and their interests from more contemporary ones. Ordinary subcultures are represented as something temporary, accidental, and not sustainable. While traditional national, religious, or class cultures are assumed to be historically approved and essential.

The problem of diversity was explored in the philosophy of Levinas. He criticized the tendency of Western philosophy to project problems with Sameness. Sameness is another name for the monistic tendencies in Western metaphysics. The ideology of Sameness or monism were dominant not only in mathematics and natural sciences but also

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in culture, social policy, and in the political powers spanning the 17th, 19th and part of the 20th centuries. The ideology of Western or social-istic hegemonies were based on the idea of common cultural values and common forms of development. The philosophy of Sameness was developed in the books of Hegel, Marx, Weber, Lenin, and others. The ideology of Sameness supports the usurpation of power and wide-scaled transformation of reality.

The monistic approach, even in the case of the dialectical monism of Hegel, Marx or Lenin, was criticized at the beginning of 20th century in the neo-Kantian philosophy of Cassirer as well as in the Jewish phi-losophy of Rosenzweig and Buber. Levinas promoted the tradition of criticism of Sameness. On the basis of Jewish philosophy, especially on the example of Talmudic interpretations, he developed idea of the Other. The otherness of God and otherness of human beings is infi-nite, and distinguishes everyone in the bodily form and presence in the world. This constellation of be-ing has a definitive dialogical and bilateral character.

From the other side Heidegger and Levinas were essentialists. Both of them explored the primary essence of human beings that could be actualized in life. Considerations such as this have some features of national Messianism or religious Messianism. Heidegger and Levinas did not explore in depth the propagandistic or persuasive role of social spectacle but rather examined the essential role of language in human be-ing. Levinas believed in the infinity of an individual human being without any scientific evidence for it.

Levinas changed the main features of philosophical essentialism through considering the dependencies of essential self-expression on the passive and active experiences of the Other, experiences of the face, and the infinity of the one. His philosophy of dialogue correlates not only with Buber's religious considerations but also with Bakhtin's concept of cultural dialogue. Historical, human, religious, or national essentialism neglects to consider the significance of modern subcultures.

Modern philosophers of everyday life (Lefebvre, and De Certeau) and critics of social and cultural discourses (Foucault, Butler, and Mills) noticed that arguments about the essence of the human being really are

expressions of power – for example, hegemonic religious or national-cultural power which interpolates and constructs different subjects of discursive reality. From this point of view Levinas' considerations not only provide diversity and Otherness, but also support a continued searching for the infinite essence of human beings. Such ideas stimulate the interpretation of temporary social constructs, the flux of identities, and temporal subcultures as something neither serious, fashionable, nor superficial.

An essentialist approach is some times useful from a political point of view when we are talking about the rights of women or about disabled people. However, in actuality, the ideology of the infinite closes down possibilities for a modulated and shifting identities for those groups. We might display their dignity, imagine their existential depth, and support their social, cultural, and political activity and relate sensitive stories about them. Whatever the case, they lose possibilities for individuation and independent creatively symbolic activity. All such interpretations of essence and the infinite are, in part, actions of propaganda or public relations. The interpreters are believers, strong ideologists, or, at best, social engineers. Modern identities are the product of social engineering. Wholistic conclusions about essentialist nature of women or men may not be supported by serious anthropological or sociological comparative research. Traditions, even religious, were not criticized as examples of hegemonic composition of signs.

In regards to hegemonic discourse Jewishness, Lithuanian-ness, or German-ness appear more important than temporary forays into Gothic, Punk, Hard Core, Nerds, New tribalist life-style roles. Only the proletariat has the tendency to pretend to cut a part of cake of human being essence. Bikers, Emos, Tolkienists, New Shamans, and even followers of Krishna, or Witnesses of Yahweh are frequently described as artificial traditions without significant depth or extent.

The Situationists Debord and Vaneigeim criticized the spectacles of society especially if they had pop-cultural, ideological, traditional, or religious roots. All spectacles are some kind of magic discourses and have to compensate for the passivity of their consumers while developing dependence on hegemonic power. However the experiences of the Situationists, their resistance to the society of spectacle is interesting

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from the viewpoint of the construction of alternatives. The Situationists used material of pop culture for its own deconstruction. They used the techniques of détournement and recuperation for the deconstruction of pop cultural images. They built alternative significances and neglected the hegemonic ones. From the Situationists' point of view we can speak about active and reactive relationships with the spectacles of society.

However the Situationists did not distinguish between different consumers of social spectacle. Debord interpreted the spectacle as something wholistic and without significant differences. The main difference was only between those who create new situations and those who were only passive users. On the contrary, entertainment generated by contemporary Creative Industries try to create different camps of consumers: romance novels and soap-operas for housewives or motorbikes for bikers. Moreover, competition between different sectors of the Creative Industries stimulates the creation and development of more and more differentiated groups of consumers. So, not only creators like the Situationists but also whole industrial sectors generate new situations and support the subculturalization of economy.

The subculturalization of economy means the development and industrial support of new social-cultural identities. Modern consumers and creators pretend to be original and communal at the same time. For this reason they build autonomous symbolic worlds of signs, life-styles, tastes, behaviors, and habitus. They try to defend their new identities or even to extend the boundaries of their own symbolic worlds.

From this point of view Baudrillard's considerations appear ambivalent. On the one hand, he criticizes all pop-cultural, leisure, and creative industries production as the output of sign and simulacra factories. On the other hand, his philosophy shows a tendency to defend so-called eternal values and essential features of things. But what are these values? Are "Eternity Industries" better than Creative ones? The main factory for the industrial production of eternity signs is the Christian Church. Why is one traditional monopoly for sign production better than another small- or middle-sized company that produces alternative or new signs?

Modern Creative Industries interpret the identity of human beings through both constructive and discursive approaches. It is possible to say Baudrillard was right when he wrote about postmodern individual dependencies on economics and the circulations of signs, images, and simulacra. However, there are no essential identities or socio-cultural beings in the world. As distinct from natural beings, social and cultural ones are constructed by the activities of subjects. All identities are more or less durable and forceful symbolic constructions. The cultural or religious traditions, or political activities make social constructions more influential while institutions give symbolic power to them. But the modern world needs to be more dynamic and changeable from the point of view or identity. In this case we should speak about transgressive subjectivity, new symbolic worlds, and subcultural Otherness.

The equality of national and religious Otherness with subcultural, imagined, or communal Otherness has political, educational, and social consequences. Every community has identity features and a need to represent itself and advocate its interests in the arena of public policy. For example, religious groups exercise power by setting the rights and conditions for praying and wedding rituals; neotribalists seize the rights for the symbolic interpretation of heritage and the permutation of national memory and history; music fans divide their musical consumerism and subcultural behavior into different clubs and concerts; football and basketball fans act similarly. There arise conflicts between similar groups of subcultures: between punks and skinheads, new pagans and Catholics, and so on. Such communal separation of people supports anti-globalism and inter-culturalism at the same time. It transforms locality into networks of interests and identities.

Industrial and subcultural interpretations of the Otherness are based on paradigms of process, action, and conflict. The otherwise limited features of subculture becomes unlimited in the process of symbolic exchange and market development. The process of symbolic exchange opens an indeterminate infinity of process but not of essence. It is a process of production, selling, and consumption along with the imagination of new needs and creative self-expressions. The new economy and new consumerism are interactive states of being. The symbolic changes and creativity are important issues for the development of diversity along with social and cultural imagination.

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There are no eternal human, religious, or national rights. Every genera-
tion, every nation, every subculture can manifest, represent, and ad-
vocate their interests in an open and democratic system. Part of such
advocacy is simple public relations and the use of the social instrument
of the spectacle. The total negative evaluation of the society of specta-
cle in the works of Debord is changed into a purposeful and pragmatic
critique. The war of the international Situationists and the Frankfurt
School of Social Criticism against manipulation by images is changed
into public and civic forms of image control. Subcultural subjects are
invited to participate in this dialogue.

On the basis of previous considerations we may speak about alterna-
tive civic activity, alternative public spirit, and, as a result, about alter-
native citizenship. Alternative civic activity and the public spirit of the
postmodern society presuppose possibilities for resistance against
cultural and civic segregation. Modern subcultures try to defend their
interests in the public sphere and, as a result, change the public spirit
of society, developing multiplicity from the unitary. Citizenship is not
constant fact, it is not simply a document from state officials. The sym-
bolic background of citizenship is contradictory, dynamic, and consists
of the communications and attitudes of local and imagined communi-
ties. People that are free from messianistic or essiantialist ideolo-
gies prefer creative construction and self-advocacy of their identities
and symbolic worlds. At the same time, they need to resist unifica-
tion, routine, total ideologies, and strong national or religious identi-
ties. For these purposes they transform the instruments of society of
spectacle, they undertake performative actions, and they support in-
ternational networks of independent community. They develop imag-
ined and largely artificial identities while developing intercultural
communication skills. They advocate public interests, they vigorously
debate them while competing with other subcultures. These activi-
ties presuppose alternative forms of citizenship.[2]

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2. Lithuanian examples of contemporary alternative citizenship include The Republic
of Crows in Pakruojis, The Neotribalist Republic of Semigalia, and The Republic of
Užupis in Vilnius.

Gintautas Mažeikis is the chair of the Šiauliai University Department of Philosophy. He is also the director of the Cultural Anthropology Center of Šiauliai University and Editor of the magazine INTER studia humanitatis. Mažeikis is interested in a number of areas of research including the creative industries, the critique of popular culture, symbolic contemplation, the anthropology of modern society, political and philosophic anthropology, and social discourse analysis.

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<u>Conquest of Subcultural Symbolic Worlds and Awareness for Migrating Reality</u>
Discussion

Gintautas Mažeikis

Wolfgang Knapp: Two short questions. Do you see in your system the existence of only artificial realities? And do you still divide between reality and artificial reality? This is one point. And the other, I was waiting for connection to Slavoj Žižek in his book "Multi-culturalism, or, the Cultural Logic of Multi-national Capitalism" where the colonization process is by a grant system – when you saw a film it was in there, the national aspects – nations are already colonized by grants. And what do these mean in our way of interaction?

Gintautas Mažeikis: When I am talking about reality I mean only signified reality – animals live in a non-signified reality but human beings live in a signified reality. And when we are talking about reality we need to talk about different systems of signification and this is the necessary condition of homogeneous consideration about different problems. In this case we see things differently, I try not to use the term reality I prefer symbolic spaces – only symbols and competition between symbolic spaces and the occupation of new symbolic spaces, and I mean that different cultures and different civilizations are determined by economic means, producing new sciences and identities and these symbolic spaces compete between each other and so on. I do not like to talk about natural reality as I do not know what is it.

The other question about colonization. It means that there is only one of the possible strategies of communication between different symbolic spaces. There is the possibility to colonize not only another nation, but I am specifically talking about subcultural colonization – for example when a new Goth movement tries to colonize the death-metal

subculture. You asked me about the relation between colonization and our thinking: when Nietzsche wrote about the infection of Christianity he meant probably that Christianity just repressed a Celtic level of consciousness and he thought in this case in a Hegelian manner in the terms of negation, where one culture negates the other and that one culture is based on the other, but that this repressed level of consciousness is left alone and might awaken from time to time for self-expression. Colonization does not mean the annihilation of this level.

Audrone Žukauskaitė: You mentioned transgression and the transgressive and I would like to ask what this term can mean in our contemporary world where there are no bounds or strict identities. And another question would be concerning Levinas where you described him as philosopher of Otherness. Of course you are aware about the criticism of Levinas formulated by feminists, for example, saying that there are two types of Otherness – male Otherness and female Otherness.

GM: First of all about transgression and the transgressive subject. I mean transgression as the possibility to change identities. I try to separate so-called strong identities from short-term or weak identities. Strong identities I understand as, for example, modern national identities, where national and state identities are supported by some kind of institutions – where only institutional organizations support the stability of our identities. National identities are very stable because nation-states support such identities. Other subcultural identities may be strong, but from this point of view national identities win, because weak identities may be easily changed into other kinds of identity and may transform themselves more quickly into something else. For them, movies about different transformations are more attractive because this is the example for the future method of support of transgressive subjects as subjects who migrate from one type of symbolic space to another. When we speak about Levinas, I am not very familiar with the feminist critique, but I can imagine that subcultural theory writers try to criticize him and his conception of Otherness from the view point of eternity or infinity. I mean that Levinas thought not only about God but also the human – where the human being holds infinity within itself. However, in theories of the creative industries and theories of subcultures, there appear no evidence about the internal infinity of human be-ing, there is only evidence about the finality of the human

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be-ing. That we have a limited quantity of features, we may cope with them one-by-one and so on, and we can change these features from one type to another (in a semiotic point of view, from one semiotic system to another semiotic system).

AŽ: I am afraid Levinas uses the term infinity only in relationship with the Other, not to the subject, and this is the proof that the Other is only the Otherness of God.

GM: Yes, but this idea stems from his belief, not from the investigation of concrete subcultures, he merely believes this. This approach was based on the Talmudic tradition, and not based on cultural investigation, where there are no evidences of the infinity of the Other.

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Becoming Minor:
Art and the Political
Conference paper

Audronė Žukauskaitė

> *How many people today live in a language that is not their own? [...]*
> *This is the problem of immigrants [...], the problem of minorities,*
> *the problem of minor literature, but also a problem for all of us:*
> *how to tear a minor literature away from its own language, allow-*
> *ing it to challenge the language and making it follow a sober revo-*
> *lutionary path? How to become a nomad and an immigrant and a*
> *gypsy in relation to one's own language?*

Deleuze and Guattari, *Kafka: Toward a Minor Literature*

In response to Deleuze and Guattari we may ask how many people to-day live in a country, in a culture, in a professional or political milieu that is not their own? Is becoming minor a claim for a revolutionary change (as it was for Deleuze and Guattari in the seventies) or is it a universal and necessary condition of our everyday life? To what extent are we already nomads or immigrants or gypsies in our 'own' countries, in our 'home' institutions, universities, or academies? Does Deleuze and Guattari's claim to become minor make any sense today, when the minor or minority subgroups are the keywords of major politics?

Let us look more closely at the concept of *minor literature* in Deleuze and Guattari's book *Kafka: Toward a Minor Literature*. Here they outline the three characteristics of minor literature: 1) the deterritorialization of language, 2) the connection of the individual to a political immediacy, and 3) the collective assemblage of enunciation. "We might as well say that minor no longer designates specific literatures but the revolution-ary conditions for every literature within the heart of what is called

great (or established) literature."[1] The deterritorialization of language does not designate a different language; indeed minor languages describe different *treatments* of a major language. Deleuze and Guattari give the examples of Kafka, who is a Czech Jew writing in German, and the vernacular usage of English by African-Americans.

The second characteristic of minor literature is the connection of the individual to a political immediacy; as Deleuze and Guattari point out, "in a minor literature everything is political."[2] This political moment is crucial in defining minor literature because it designates the existence of those "who find their movements and expressions 'cramped' on all sides such that they cannot in any conventional sense be said to have carved out a delineated social space of their 'own' where they could be called 'a people.'"[3] As Nicholas Thoburn has put it, "it is from their very cramped and complex situations that politics emerges – no longer as a process of facilitating and bolstering identity, or 'becoming conscious,' but as a process of innovation, of experimentation, and of the complication of life, in which forms of community, techniques of practice, ethical demeanors, styles, knowledge, and cultural forms are composed."[4] Thoburn even coins the term *minor politic*, by which he designates the political existence of those who deviate from a major axiom or model. In this sense the minor is not a specific question of minority subgroup, but is seen as a potentiality for every group, which "has no membership, coherence, or identity in itself. It is a becoming of which no one has 'ownership.'"[5]

The third characteristic of minor literature is the collective assemblage of enunciation. This means that in minor composition "everything takes on a collective value."[6] That does not mean that individual authorship is excluded; rather "the author-function is distributed across the milieu, such that the collective and the author are both implicated in each

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1. Deleuze G., Guattari, F. *Kafka: Toward a Minor Literature*, Minneapolis: University of Minnesota Press, 1986, p. 18.
2. Op. cit., p. 16.
3. Thoburn N. *Deleuze, Marx and Politics*, London, New York: Routledge, 2003, p. 8.
4. Ibid.
5. Op. cit., p. 7.
6. Deleuze G., Guattari, F. *Kafka: Toward a Minor Literature*, p. 17.

7. Thoburn N.
8. O'Sullivan
York: Palgrave
9. Op. cit., p. 7
10. Ibid.

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other, in a process of continuous feedback."[7] Collective enunciation refers not only to the continuous engagement with the social and political milieu, but also the creation or emergence of a new collective subjectivity.

As far as minor literature (and minor politics) is constantly involved in the resistance to the established or 'major' forms of language and is supposed to create new forms of collective subjectivity, the idea of the minor is often associated with contemporary art practices. For example, Simon O'Sullivan in his book *Art Encounters Deleuze and Guattari* argues that Deleuze and Guattari's concept of the minor has found its realization in the practices of contemporary art. Sullivan proposes the concept of *minor art* which echoes all characteristics of minor literature. For example, he refers to feminist and postcolonial art practices that might be seen as minor to the "international language" of modernism, or to those marginal or dissonant practices that were themselves part of modernity, for example, Dada and other dissident manifestos of modernity (from Futurism to the Situationists) all of which will fit the three criteria of minor literature.[8] O'Sullivan also argues that minor art as well as minor literature is 'naturally' immersed into political immediacy: "A minor art practice is not political in the usual sense. It does not involve itself necessarily with the political (...) organizations, rather it works to connect up the different aspects of life, be they individual or social."[9] Also he argues that "a minor art will involve a collective enunciation, the production of collaborations and indeed the calling forth of new kinds of collectivities."[10]

Here I have to admit that my first reading of O'Sullivan's book was very enthusiastic – of course, what can be more minor than contemporary art! However, my second reading of the book was more critical. First, because the different treatment of a major language and established codes is not a specific invention of contemporary art – this is characteristic of almost any art period. Second, we have to admit that such

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7. Thoburn N. *Deleuze, Marx and Politics*, p. 31.
8. O'Sullivan S. *Art Encounters Deleuze and Guattari. Thought Beyond Representation*. New York: Palgrave Macmillan, 2006, p. 72.
9. Op. cit., p. 74.
10. Ibid.

terms as 'minor' or 'minority' or 'marginal' have a very specific meaning today, and in some sense they are becoming the keywords of the ideology of liberal democracy. Prominent art events also speculate on the theme of minorities or marginalities, but as a rule, such events themselves can hardly be named as 'minor art' events (here I have in mind such events as Dokumenta or Venice Biennale).

But the most problematic aspect for me seems to be the relationship between contemporary art practices and the political. O'Sullivan is right in pointing out the political and social orientation of recent contemporary art practices. Contemporary art really raises political issues, but an artistic event can't be equated with a political event. Here we can ask with Alain Badiou: "When, and under what conditions, can an event be said to be political? What is the 'what happens' insofar as it happens politically?"[11] Badiou gives the answer himself, saying that "an event is political if its material is collective, or if the event can only be attributed to a collective multiplicity. 'Collective' is not a numerical concept here. (...) Collective means immediately universalizing."[12] Badiou argues that a political event necessarily has a universal character, "it is topologically collective; there is no place where it is not valid."[13] In this respect the collaborative art practices and political events indeed share this collective character, because they are based on some kind of meeting. Although as Lars Bang Larsen pointed out speaking about *Protest-Lab* in Vilnius (a project by Nomeda and Gediminas Urbonas), "the meeting in collaborative art is vastly different from its political nature. The political meeting has a universal character... The artistic collaborative (...) is not only self-organised but also potentially self-sufficient. It can be its own audience... The meeting in collaborative art is hence different from the political meeting for the simple reason that the collaborative does not admit new members. To my knowledge there has not existed an art collaborative that has ended up with more members than it started out with."[14]

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11. Badiou A. *Metapolitics*, London, New York: Verso, 2005, p. 141.

12. Ibid.

13. Op. cit., p. 142.

14. Lars Bang Larsen, "Between a Leninist Legacy and a Simulated Present: Historical being and new self-organised styles in the work of Nomeda and Gediminas Urbonas."

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The same problem occurs if we try to define the new collective subjectivity emerging from this event. O'Sullivan enthusiastically says that "a minor art is involved in the invention and imagining of new subjectivities as well as turning away from those already in place."¹⁵ The invention of a new subjectivity would imply that every individual notwithstanding his/her particularities is capable of identifying with the political event – this is how a political event acquires a universal character. For example, the October Revolution invents a new form of collective subjectivity – the proletariat. Unfortunately, I can't think of any art event, which could have had similar consequences in the real world. The art practices can use or abuse political events, but they never change the real constellation of power. In this sense we can agree that "in minor art everything is political," but only on the condition that nothing is political for real. The political intentions of activist art remind me of the performatives, which Austin described as abuses: abuses refer to the cases where there is something like a fundamental failure of intention: the act is accomplished, but is 'hollow' rather than empty. To translate it into the terms of Badiou, that would mean that an event is not topologically collective; it is valid only for some specific subjectivity and in some specific place.

Here we come closer to the question, which is important not only to Deleuze and Guattari but also for recent political debates: is becoming minor a deliberate act of vanishing, or is it a political action? What is the nature of a political event today: the orientation towards the minor or marginal, or, on the contrary, the attempt to create a new form of subjectivity, which can share its particularities in a topological universality? We can also ask whether becoming minor should necessarily end in autonomy, as Deleuze and Guattari argue, or, by contrast, whether it should seek to universalize the minor and in this way raise the claim for universal justice (Slavoj Zizek, Alain Badiou). In this case, the minor art should not fetishize the different, the minor, or the particular, but seek to analyze what it means to be in a 'minorized' situation and how this situation is universalized and seen as potentially interchangeable.

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15. O'Sullivan S. *Art Encounters Deleuze and Guattari*, p. 76.

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Window Weather: A Nomad's View of Reality
Discussion

John Hopkins

John Hopkins: I will make as quickly as I can some comments on a novel definition or re-definition or perhaps I should say, a speculative fiction about virtual reality. This idea came to me – there is a term in Icelandic (I lived in Iceland for quite some years) called "glugga vethuri," that translates as "window weather." This concept got me started in thinking about what exactly is "window weather?" Essentially what I want to sketch very quickly for you is a history of glass, the result of a meditation on "window weather." Oh, sorry, I forgot to take my glasses off for the presentation... *(laughter, takes them off)*

The history of the human use of glass, the chemical compound silicon dioxide (SiO2), prescribes a novel point of view on the nature of virtuality, and consequently, the nature of reality. This presentation will sketch a history of that attenuation on individual realities and offer some views on the techno-social system that we are migrating through.

Hubertus von Amelunxen: Thank you John, there is now nothing in between us. Your example with Iceland I am sure Aristotle would have loved, because if you go back to Aristotle's physics and this extraordinarily important discovery of air being a medium and the replacement, first who discovered this and draw out communicator like media philosophy was Aristotle I think, saying that air is both communicating and separating. And this is the medium. And this is the specificity, of course, as being that medium, that it can only communicate by separating and if I understand you well on one hand on the history of glass and on the second hand on this opening, which is only an opening by insuring the enclosure which you are in.

JH: Well, without taking a few hours to kind of map out the breadth of my own world view, of course I approach this phenomenology or what

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ever you want to call it from a point of view that assumes all things are connected or things are unified, and life itself is an expression, if you look at the universe or cosmology on the large scale, actually at all scales, the universe is composed of different concentrations of energy and matter, in other words, the universe is not a uniform distribution of energy and matter at any scale. Life itself is a process of gathering of energy into an organized system, a self-organizing system that gathers energy to itself, which is a phenomenon within the universe. So if life is a gathering of energy it is also a movement of energy. Always. Humans in this world are, I do not quite understand why, but we are bound to protect ourselves from the flows that we are surrounded by. Except of some kind of basic material need. But if one transcends the material necessities of reproduction or the viability of the species there is no need for this type of material protection. So I see it as a fundamental condition at least partly of social systems, because it is about protection not just against the environment, the universe, but against the Other. I do believe in the fundamental connectedness of all things. So, my energy that allows me to say "I am a being of energy," this collected energy is simply a temporary condition of the local cosmos that will change. Energy flows until one protects oneself against the flow or tries to attenuate the flow to protect oneself. Well, perhaps you could call it the condition of the original sin.

Gintautas Mažeikis: The question is about perhaps what is the difference between our eyes and glass. I mean that according to the theory of evolution, eyes were developed through the evolutionary process and our eyes are also a medium between our brain and the world. I mean, what is the difference between those two mediums, between eyes and glass.

JH: The body is a mediation, of course. That is why one would end up, at least with myself, I would have to end up speaking in psycho-spiritual terms, because the body is medium of the spirit.

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Kulturtransfer in der Frühen Neuzeit – eine andere Realität der Migration

Philipp Zitzlsperger

Im Jahre 1506 begab sich Albrecht Dürer auf seine zweite Italienreise nach Venedig. Es handelte sich um eine Geschäftsreise, denn nachweislich führte Dürer sechs kleine Bilder in seinem Reisegepäck mit sich, die er in Venedig rasch verkaufen konnte. Vermutlich versuchte sich Dürer neue Absatzmärkte für seine Kunstwerke in der Lagunenstadt zu erschließen. Sein wichtigster Auftrag aber war ein vielfiguriges Rosenkranzbild für die deutsche Nationalkirche S. Bartolomeo in der Nähe der venezianischen Rialtobrücke (Abb. 1).[1]

Die Geschichte von Dürers Italienreise und seines Auftragswerks in Venedig ist besonders interessant, da sie über die Migration von Künstlern, Kunst und Kunststilen des beginnenden 16. Jahrhunderts informiert. Albrecht Dürer war offensichtlich nicht nur in Nürnberg und Deutschland berühmt, sondern auch in Italien. Seinen hohen Bekanntheitsgrad verdankte er der professionellen Vermarktung seiner Druckgraphik, die er seit seiner Werkstattgründung 1495 international in Umlauf brachte. Hierfür hatte er einen Kolporteur angestellt, der die Dürergraphik bei Großhändlern z.B. auf den regelmäßig stattfindenden Frankfurter Messen, im Rheingebiet, den Niederlanden und vermutlich auch in Italien anbot. Der Verkauf von Druckgraphik versprach hohe Gewinne, wenn die angestellten Kolporteure ihre Arbeit gewissenhaft ausführten; mit ihnen scheint Dürer jedoch nicht immer glücklich gewesen zu sein.[2] Dürer hatte dann um 1506 in Italien wegen seiner weit verbreiteten Stiche bereits einen hohen Bekanntheitsgrad – so hoch, dass er vor einem venezianischen Gericht Beschwerde

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1. „[...] una tavola d'Alberto Duro fiammingo, che di que'giorni era stata condotta a Venezia e posta nella chiesa di S. Bartolomeo, che è cosa rara e piena di molte belle figure fatte a olio." (Vasari (ed. Milanesi), Bd. 7, S. 433).

2. Zum Vertrieb der Dürergraphik durch Kolporteure vgl. Schmid, Wolfgang: Dürer als Unternehmer. Kunst, Humanismus und Ökonomie in Nürnberg um 1500. Trier 2003, S. 125-127.

gegen den Künstler Marcantonio Raimondi einlegte, der Dürers Gra-
phik kopiert und mit dem bezeichnenden Dürermonogramm versehen
hatte. Das Gericht verbat dem Plagiator letzteres und entschied damit
den ersten bekannten Urheberrechtsprozess der Geschichte.[3] Dürers
Kunst war folglich nicht nur für Künstler interessant, sondern auch für
Sammler, seine Graphik war von ökonomischem Interesse, ohne an
Landesgrenzen gebunden zu sein.

Nun ist es nicht selbstverständlich, dass Dürer in Italien so sehr be-
achtet und geachtet wurde. Denn die landläufige Meinung heute ist,
dass die italienische Renaissance um 1500 eine europäische Hege-
monie erreichte, die den Markt und den Stilgeschmack dominierte.
Selbst die Kunstgeschichtsforschung untersuchte bis vor kurzem
vornehmlich den Kunst- und Stiltransfer von Süden nach Norden
und nicht umgekehrt. Das Dürerbeispiel jedoch beweist den Nord-
Süd-Transfer um 1500 sehr deutlich, und es gibt reichlich Beispiele,

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3. Zur Schilderung des Rechtsstreites vgl. Vasari, Ed. Milanesi, Bd. 5, S. 406.

4. Vgl. hierzu
Fara, Giovann
delle Stampe,

die einen konkreten Einfluss Dürers auf die italienische Renaissance belegen.[4] Seine Stiche zu kopieren zählte zum Pflichtprogramm der Künstlerausbildung und die Florentiner Spätmanieristen sind ohne Dürers Stiche kaum denkbar.

Der Transfer stilistischer Einflüsse erfolgte auch in umgekehrter Richtung von Italien nach Deutschland. Dürer war ein wichtiger Transmitter, der zwischen Deutschland und Italien künstlerisch vermittelte. Denn seine zwei Italienreisen prägten den Künstler massiv. Dürer hielt sich – so weit sein Itinerar rekonstruierbar ist – vornehmlich im venezianischen Raum auf. Dürer hatte mit Sicherheit Zugang zum Atelier der Künstlerbrüder Bellini, deren im Entstehen begriffenen Werke den jungen Nürnberger deutlich prägten. Von Gentile und Giovanni Bellini dürfte er auch mit dem Werk Andrea Mantegnas in Berührung gebracht worden sein, der immerhin mit der Schwester der Bellinis verheiratet war. Eindrücklich zeigt Dürers Federzeichnung „Bacchanal mit Silen" von 1494 das intensive Studium von Mantegnas Kupferstich, das ihm als Vorbild diente. Dürer pauste lediglich die Konturen, die Binnenzeichnung durch Schraffuren hingegen verfeinerte er im Gegensatz zu den summarischen Parallelschraffuren seines Vorbildes. Dadurch erreichte Dürer eine ungleich höhere Plastizität seiner Figuren, die sich darüber hinaus kontrastreich vom Hintergrund abheben. Das Beispiel zeigt, dass Rezeption, wie sie Dürer praktizierte, nicht auf einfachem Kopieren beruhte, sondern auf der Auseinandersetzung mit dem Vorbild und der Veränderung desselben in der Ausführung.

Rezeption als Phänomen der Stilmigration verdeutlicht auch Dürers bereits angesprochenes „Rosenkranzbild" für die Niederlassung der deutschen Kaufleute in Venedig (Abb. 1). Es ist kein rein „deutsches" Bild. Zu Recht wird in der Forschung immer wieder darauf hingewiesen, dass der Bildaufbau, aber auch die Farbgebung und Formfindung vom Typus der norditalienischen „Sacra Conversazione" beeinflusst ist. Giovanni Bellinis sogenanntes Barbarigo-Votivbild in Murano aus dem Jahr 1488 (Abb. 2) dürfte für Dürer eine wichtige Inspirationsquelle gewesen sein. Deutlich ist der ähnliche Bildaufbau bei

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4. Vgl. hierzu grundlegend Schoch, Rainer: Specchio di due mondi. Dürer in Italia. In: Fara, Giovanni Maria: Albrecht Dürer. Originali, Copie, Derivazioni (= Inventario Generale delle Stampe, 1). Florenz 2007, S. XI-XV.

CHART

Bellini zu erkennen: die zentral unter einem grünen Baldachinstoff erhöht thronende Madonna mit Kind und der zu ihrer Rechten kniend betende Doge; die kleinen Putti, von denen bei Dürer über Kopf und Flügel auch noch die Arme zu sehen sind; die unterschiedliche Vegetation im Hintergrund, die links üppig grünend und rechts dürr und karg erscheint – ein Hinweis auf die Entwicklung vom Eisernen zum Goldenen Zeitalter. Selbstverständlich gibt es auch zahlreiche Unterschiede zu sehen, etwa die figurenreiche Szene bei Dürer, die musizierenden Engel hinter dem Marienthron bei Bellini etc. Der italienische Einfluss auf Dürers Kunst war nach seiner Rückkehr aus Italien 1507 besonders wirksam. Insbesondere sein Spätwerk ist ohne Dürers italienische Erfahrungen nicht denkbar. Seine vier Apostelfiguren (1526) legen hiervon eindrücklich Zeugnis ab. Sie greifen in monumentaler Körperlichkeit die Heiligenfiguren Bellinis auf, wie sie heute noch in der Frarikirche in Venedig zu sehen sind. Ihre stille Größe ist durch eine massive Gewandgestaltung hervorgerufen. Die Mäntel fallen in schwerer Stofflichkeit und lang gezogenen Vertikalfalten der Schwerkraft entgegen. Wie aus einem einzigen Block Marmor geschlagen erscheinen die Figuren steinern. Ihre Plastizität und raumgreifende Monumentalität sprengen fast den Bildrahmen, der beengend und beklemmend wirkt. Bellinis Apostel von 1488 deuten diesen Entwicklungsweg bereits an. Auch sie stehen in engen Architekturräumen und füllen diese massiv aus. Auch ihre liturgische Kleidung umfasst sie in plastischer Vollkommenheit, jedoch fand Dürer noch eine Steigerungsform, indem er das Verhältnis Körper-Raum zugunsten des Körpers steigerte und den umgebenden Raum zunehmend zurückdrängte. Dürer kopierte nicht, er rezipierte, indem er sich die italienischen Vorbilder anverwandelte.

Das Beispiel Dürer zeigt besonders deutlich den beiderseitigen Migrationseffekt von Stil und Form in der Malerei um 1500 zwischen Deutschland und Italien. Doch isoliert betrachtet verzerrt das Beispiel Dürer das Bild vom Kulturtransfer zwischen den beiden Ländern in dieser Zeit. Es suggeriert, dass durch den gesteigerten Handel und den damit verbundenen zunehmenden Austausch zwischen den Handelsstädten zugleich ein grenzenloser Austausch der Kulturen stattfand, dass es die Zeitgenossen gewissermaßen kaum erwarten konnten, die Errungenschaften der Nachbarländer und -kulturen zu studieren und zu assimilieren. Dieser Eindruck ist allerdings nicht repräsentativ. Denn es

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ist auch – über den Fall „Dürer" hinaus – zu registrieren, dass in der Zeit um 1500, als in Italien der vielfältige Stil der Renaissance blühte, nördlich der Alpen in Deutschland in weiten Landesteilen die italienische Renaissance gerade nicht aufgegriffen, sondern, im Gegenteil, gemieden wurde. Der Kulturtransfer funktionierte nicht ungehindert, und obwohl um 1500 die Ausbildung von Staaten und deren hermetischen Selbstverständnisses noch längst nicht entwickelt war, entfalteten sich dennoch bereits erste Tendenzen des Chauvinismus, der staatlichen Kulturkonkurrenz, die eine gewisse Abschottung von den Kulturen der Konkurrenten evozierte.

In den Wintermonaten 1457 gelangte der italienische Humanist Enea Silvio Piccolomini und spätere Papst Pius II. in den Besitz eines unbekannten Manuskripts. Über Jahrhunderte hatte es im Dunkeln eines deutschen Klosters gelegen, bevor es über verschlungene Wege nach Rom entführt wurde. Der Fund war eine Sensation. Es handelt sich um eine kleinere Schrift des römischen Autors Cornelius Tacitus, die bald den Titel „Germania" erhielt. Das Manuskript wurde in Bologna gedruckt, 1473-74 folgten weitere Editionen in Venedig und Nürnberg. 1498 besorgte der deutsche Humanist Conrad Celtis eine neue Ausgabe in Wien und fügte ihr eine Beschreibung Deutschlands aus eigener Feder bei. Celtis war es auch, der als Erster Vorlesungen über die „Germania" hielt. Die deutschen Humanisten reagierten begeistert auf die Entdeckung. Das erstaunt, handelt es sich bei der Schrift doch um eine Beschreibung von Barbaren. Die Humanisten entnahmen ihr aber die ruhmvolle Nachricht, dass alle Deutschen von einem gemeinsamen Urahn abstammen und bis auf den heutigen Tag eine Blutsgemeinschaft bilden. Und sie sahen sich in ihrer Überzeugung bestätigt, dass die Deutschen eine Nation von freiheitsliebenden Kriegern seien. Ihre Aufgabe ist das Unterwerfen und Beherrschen anderer Nationen und die eigene Reinhaltung vor fremdem Einfluss. Diese Gewissheit machte die Humanisten zu Verteidigern der deutschen Sitten und des deutschen Eigentums. Dass ausländische Geistliche in Deutschland predigten, dass die Kurie deutsches Geld einzog und nach Italien abzog, dass fremde Kleider und Gewürze den deutschen Markt überschwemmten, beurteilten sie als Bedrohung der deutschen Nation. Zunehmend war man der Ansicht, dass die deutschen Männer Gefahr liefen, weibisch zu werden, und die deutschen Frauen ihre angeborene Zucht und Keuschheit

verloren. Als dann auch noch Martin Luther seine Stimme erhob, glaubten viele Humanisten, den Mann gefunden zu haben, der die deutsche Nation vom ausländischen Joch befreie.[5]

So gesehen war Dürer eine Ausnahme, wenn er entgegen nationaler Abschottungsbestrebungen den italienischen Stil nach Nürnberg brachte, seine Figuren zunehmend die Proportionen italienischer Renaissancekunst rezipierten und einen deutschen Stil negierten. Das ist auch der Grund dafür, warum deutschtümelnde Kunsthistoriker der Nazizeit für Dürer nicht allzu viel übrig hatten. Sie bewunderten seine Kunst und lobten seine Ästhetik. Jedoch verwendet Wilhelm Pinder, der zuerst in München und seit 1936 Kunstgeschichte in Berlin lehrte, für Albrecht Dürer lediglich 15 Seiten in seinem insgesamt über 400 Seiten starken Buch, das er immerhin „Deutsche Kunst der Dürerzeit" nennt. Aber Dürer kann man in seinem Italienkult eben nicht so „deutsch" finden, wie etwa dessen Zeitgenossen Matthias Grünewald, dem Pinder in seinen Ausführungen immerhin 22 Seiten widmete und auch andere deutsche Künstler selbst aus der zweiten Reihe ausführlicher behandelte. Grünewalds Ausdruckskunst ist expressiv, sein „Rausch der Empfindung" fehlt bei Dürer vollkommen.[6]

Um 1500 war die bildende Kunst der Renaissance in Deutschland noch wenig verbreitet, weshalb Dürers italienorientierte Kunst in der Kunstgeschichte so viel Aufsehen erregt. Aber die Tatsache, dass die Verbreitung des italienischen Renaissancestils nördlich der Alpen nur zögerlich voran ging, liegt vermutlich im aufkommenden Nationalismus und dem neuen kulturellen Selbstbewusstsein. Die Nationalisierung des deutschen Humanismus, angeführt von Conrad Celtis, fiel in die Zeit zwischen 1490-1530. So unterschiedliche Themen wie Herrschaft, Territorium, Natur, Klima, Religion, Moral, Kunst und Kultur dienten dem Nationaldiskurs als Speerspitzen einer wachsenden Antiromanitas, einer Italienabneigung, die in Gelehrten wie Sebastian Brant eine verbale Kampfeslust entbrennen konnten, wenn er z.B. über die deutsche Erfindung der Buchdruckkunst schreibt:

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5. Hirschi, Caspar: Wettkampf der Nationen. Konstruktionen einer deutschen Ehrgemeinschaft an der Wende vom Mittelalter zur Neuzeit. Göttingen 2005, S. 12-13.

6. Wölfflin, Heinrich: Die Kunst Albrecht Dürers. (Erstausgabe München 1905) München[10] 2000, S. 280.

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„Was den weisen Griechen, den kundigen Welschen [= Italiener] verborgen blieb, das erfand das deutsche Genie: die neueste Kunst. Sage mir, der du Italiens Boden bebaust: was hast du, das sich mit gleichem Wert einer solchen Erfindung misst? Frankreich, das du so stolz Nacken und Stirne hebst, zeige doch ein Werk, das sich mit diesem vergleicht! Sagt, ob ihr noch weiterhin die Deutschen Barbaren nennt, da doch dieses Werk allein ihrer Kunst zu verdanken ist? Glaube mir, bald wirst du sehen (ja, platze nur vor Neid, Römer!), wie die Musen am Ufer des Rheins Sitz nehmen."[7]

Der Ausblick macht deutlich, dass die Migration von Kunst und der Kulturtransfer ganz allgemein in der Dürerzeit nicht ungehindert verlief. Der aufkommende Nationalismus der Dürerzeit ist eine bislang unterschätzte Ursache der Stilunterschiede, der Geschmacksbildung, des Kultur- und Zivilisationsprozesses. Italien war nicht der Fluchtpunkt nordalpiner Interessen, für den er immer gehalten wird. Italien konnte auf kultureller Ebene gerade auch zum Feindbild für deutsche Humanisten geraten, weshalb viele Auftraggeber Künstler engagierten, die gerade nicht der italienischen Renaissance verfallen waren.[8] Lucas Cranach beispielsweise – in Diensten des sächsischen Kurfürsten mit Sitz in Wittenberg – zählte zu den Künstlern mit den vollsten Auftragsbüchern und einer großen Werkstatt mit zahlreichen Mitarbeitern. Verglichen mit Dürer ist seine Kunst dezidiert unitalienisch. Seine Auftraggeber schätzten das. Anderen wiederum gefiel der italianisierende Stil, die „welschen Sitten" in der Kunst, und konnten sich gerade im beginnenden 16. Jahrhundert als Exoten gerieren, sich von anderen Eliten dadurch absetzen und Prestigegewinn ernten. Hier wären die Fugger in Augsburg zu nennen, deren offensiver Einsatz der Renaissance-Architektur in einem urbanen Milieu der Spätgotik spektakulär gewirkt haben muss. Freilich liefen solche Mäzene Gefahr, den

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7. Zitiert nach Hirschi (wie Anm. 5), S. 286.

8. Über die negative Konnotation „welscher Sitten" um 1500 in Deutschland und ihr spätes Aufkommen in der Kunstkritik vgl. Eser, Thomas: „Künstlich auf welsch und deutschen sitten". Italianismus als Stilkriterium für die deutsche Skulptur zwischen 1500-1550. In: Deutschland und Italien in ihren wechselseitigen Beziehungen während der Renaissance. Akten des Arbeitsgesprächs des Wolfenbütteler Arbeitskreises für Renaissanceforschung in der Herzog August Bibliothek vom 21. bis 23. September 1998 (= Wolfenbütteler Abhandlungen zur Renaissanceforschung, 19). Hrsg. von Bodo Guthmüller. Wiesbaden 2000, S. 319-361.

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Unwillen national gesinnter Humanisten der Antiromanitas-Bewegung auf sich zu lenken. Erfolgreiche Kaufleute und Bankiers wie die Fugger konnten sich das leisten.

Der Kulturtransfer war um 1500 ein Phänomen des Austauschs, aber auch der Abschottung. Die Möglichkeit, dass der neue italienische Stil nicht nur attraktiv auf die Humanisten wirkte, so wie auf uns heute, muss mitgedacht werden, wenn über Kunstmigration gesprochen wird. Kulturtransfer ist die eine Seite der Medaille, die erst Kontrastschärfe erhält, wenn man die Kehrseite, die Transferabneigung mit in die Untersuchungen einbezieht und beide Phänomene gegeneinander abwägt. Mitte der 1980er Jahre wurde das Konzept der Kulturtransfers in den Geisteswissenschaften entwickelt. Michel Espagne und Michael Werner von der renommierten Pariser Forschungsinstitution „Centre National de la Recherche Scientifique (CNRS)" kritisierten die Komparatistik, also vergleichende Ansätze in der Literatur- und Geschichtswissenschaft. Sie setzt abgegrenzte Kulturräume und unantastbare Eigenheiten voraus. Dadurch werden – so die Kritik der beiden Wissenschaftler – Eigenheiten von Kulturen und ihre nationalen Fixierungen gefördert. Espagne und Werner versuchten hingegen mit dem Modell des Kulturtransfers den Schwerpunkt ihrer Forschungen zu verschieben, den Blick auf die Kulturräume zwischen den Entitäten zu lenken.

So ist mit der neuen Sicht auf den Kulturtransfer eine neue Forscherleidenschaft auch in der kunstgeschichtlichen Zunft entstanden, die den Austausch und die Akkulturation im klassischen Sinne einer Vorbildforschung sieht. Die Vorbilder der Kunstwerke zu suchen und zu finden war seit Beginn der Disziplin ein wesentlicher Teil der wissenschaftlichen Arbeit. Der neue Forschungszweig des „Kulturtransfers" war also insofern für die Kunstgeschichte ein Segen, weil sie mit ihrem klassischen Methodenrepertoire für die neuen interdisziplinären Herausforderungen bestens gerüstet schien. In den Köpfen der Wissenschaftler fielen die Nationengrenzen der Frühneuzeit vollkommen und es wurden nur noch grenzenlose, europäische Austauschgeflechte gesehen. Heute noch ist eine überwiegende Mehrheit der Geschichtswissenschaftler der Meinung, dass das Phänomen des Nationalismus seinen verhängnisvollen Ausgangspunkt im 19. Jahrhundert nimmt.[9]

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9. Zur Reflexion des Forschungsstandes vgl. Hirschi (wie Anm. 5), S. 24-44.

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Auch die Kunstgeschichte hat sich mit der Nation als Kind der Moder-
ne arrangiert. Doch bereits für die Dürerzeit, das sollten die Ausfüh-
rungen zeigen, ist Vorsicht geboten. Denn ein historisierender Blick
auf diese glanzvolle Epoche sollte sich nicht von einem vermeintli-
chen Internationalismus und dessen „freier" Kunstentfaltung durch
grenzenlosen Kulturtransfer blenden lassen.[10] Migration der Kunst
kannte und kennt heute noch ihre Grenzen.

**Philipp Zitzlsperger, Kunsthistoriker
an der Humboldt-Universität zu Berlin,
studierte Kunstgeschichte, klassische
Archäologie und Neuere Geschichte
in München und Rom. Dissertation
(erschienen 2002 im Hirmer-Verlag
München) über die Papst- und Herr-
scherporträts des römischen Bildhau-
ers Gianlorenzo Bernini. Zahlreiche
Publikationen zu römischen Papst- und
Kardinalsgrabmälern im Rahmen des
Forschungsprojekts REQUIEM. Zuletzt
Publikation über das Münchner Selbst-
porträt von Albrecht Dürer.**

10. Vgl. hierzu auch den hervorragend methodischen Aufsatz von Krems, Eva-Bettina:
Modellrezeption und Kulturtransfer: Methodische Überlegungen zu den künstlerischen
Beziehungen zwischen Frankreich und dem Alten Reich (1660-1740). In: Jahrbuch der
Staatlichen Kunstsammlungen Dresden, 31, 2004, S. 7-21.

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ED ONE

A Short Note

John Hopkins

Language and, consequently, text, is clearly a mapping of subjective reality. Otherwise, how might misunderstanding ever arise? Babylon. The perfect text would in theory, as would the perfect map, become reality itself.

Herein we have a dance through reality, a dance in a multitude of voices, bodies, each seeking to map the extent of the Void that sits at the center of each of our separate Realities which perhaps we might assume is a common one, perhaps not.

As the only editor speaking English as mother-tongue, I take responsibility for any mistakes in those texts that appear in English. I am sure that my many years living in the migrated reality of second-language will show up as imperfection in my editing. Please consider this as the introduction of yet another instance of a very slippery and evasive reality. It is a challenging task to dance with these ever-shifting states-of-be-ing that occur within the procedural trans-literation of creative personal ideas. I would like to thank all participants in the conference, the exhibition, and this book for their rich, varied, and energized contributions which made this process an interesting one!

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