

**PIXELACHE**<sup>2005</sup>

[www.pixelache.ac](http://www.pixelache.ac)

festival of electronic art and subcultures

**14.-17.04.2005, Helsinki**

Kiasma Museum of Contemporary Art

**Dot Org Boom!**



## introduction

"...the Net is not Yet a monolithic broadcast medium. I remain wildly optimistic about it's potential. The recent ascent of peer-to-peer networks, weblogs and free software could be a sign of a coming Internet renaissance"

- *Geert Lovink, My First Recession (2003)*

"In United States and Canada, for example, almost everyone knows about the explosion of the dot-coms - a much smaller phenomenon - but millions have not heard the big story: the worldwide explosion of dot-orgs. It is a story with far-reaching implications: By sharpening the role of government, shifting practises and attitudes in business and opening up waves of opportunity for people to apply their talents in new, positive ways, the emerging citizen sector is reorganising the way the work of society gets done."

- *David Bornstein, How to Change the World (2004)*

"a browser is also an editor  
a desktop is also a server  
a user is also a producer"

- *Sarai media lab, free media lounge (2005)*

### **PixelACHE 2005 theme : The Dot Org Boom**

The Dot Org Boom is here to stay. It is the non-profit version of Dot Com Boom (RIP), fueled by the enthusiastic efforts of individuals which are accumulated together through informal but elaborate structures. Some of the key components of this rapidly growing boom are open source and open content initiatives, media activist networks, ever growing blogosphere and vast networks of NGOs around the world.

Putting together the PixelACHE Dot Org Boom program was not an academic research process but rather a dive into grassroot networks in search for ideas and initiatives with strong energy and hopefully a bright future. PixelACHE Festival brings together a very diverse group of artists, engineers, activists, architects and designers to discuss and develop the future of Dot Org Boom.

Electronic art and subcultures

The Dot Org Boom theme will blend together with other PixelACHE Festival themes which are all experimenting with audiovisual technologies and pushing the boundaries of creative disciplines.

The PixelACHE 2005 subthemes are:

- VJ Culture and Audiovisual Performances
- Experimental Interaction and Electronics
- Interactive and Participatory Cinema

PixelACHE Festival is also collaborating with the Particle/Wave hybrid radio workshop and various other events – read this publication to find out more!

**\*You Boom, I Boom, Everybody Boom!\***

*Juha Huuskonen on behalf of PixelACHE 2005 crew*

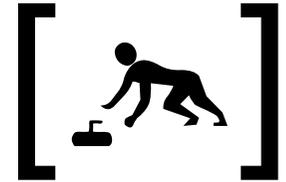
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### Dot Org Boom!

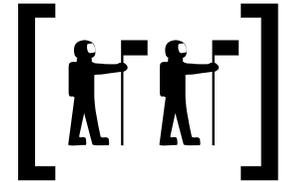
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### Experimental Interaction & Electronics

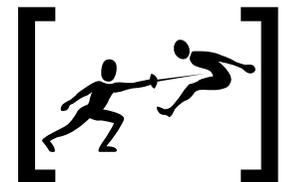
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**9.30 - 16.00** The Dot Org Boom:  
A seminar on independent and networked media.  
Organised in Stockholm in collaboration with Embassy of Finland in Stockholm.

**TUESDAY  
12 April**

**KIASMA**

*Kiasma seminar room:*  
**17.00 - 20.00** VJing and theatre workshop [page 47]  
(in Finnish!) also on Thursday

**WEDNESDAY  
13 April**

**KIASMA**

*Kiasma seminar room:*  
**10.00** VJing and theatre workshop [page 47] (in Finnish) - also on Wednesday  
**15.00** Dot Org Boom introduction + PixelACHE exhibition presentations  
- Used in India [page 21]  
(Kathirkeya Acharya & Aditya Dev Sood / India)  
- Visual Environmental Argumentation [page 23] (Dodo.org, Finland)  
- MusicBox [page 50] (Jin-Yo Mok & Gicheol Lee / US, presented by Ahmi Wolf / US)

**Sibelius Academy**

**m-bar**

**THURSDAY  
14 April**

*Kiasma Theatre:*  
**13.00** Machinista 2004 screening [page 37]  
**17.00** TEMPEST [page 30]  
(Erich Berger, Norway)  
**18.00** SF&L [page 31] (Netherlands) + RESPAM [page 32] (US/Romania) performance

*Sibelius Academy Concert Hall:*  
**19.45** Click! Particle/Wave concert [page 65]

*PixelACHE Club* [page 8]  
**22.00 - 02.00** p.o.p.  
PixelACHE Opening Party with Particle/Wave [page 65]  
- International vj's, sound artists and live streams.

**FRIDAY  
15 April**

**KIASMA**

*Kiasma seminar room:*

**10.00 - 17.00**

Particle/Wave workshops  
and discussions [page 67]  
- Open discussions on current  
themes in experimental radio.

**Nifca** (on the Suomenlinna island)

*Nifca project space #1:*

**13.00 - 17.00**

Dot Org Boom - Activist afternoon  
- Streamtime.org [page 20] (Eleonora  
Oreggia & Cecile Landman / Netherlands)  
- Intermundos.org [page 22] (Vanessa  
Goksch / Colombia)  
- Muslim Activists Rewire the Net  
[page 18] (Naeem Mohaiemen / US)  
- Franco 'Bifo' Berardi [page 25] (Italy)

*Nifca project space #2:*

**11.00 - 18.00** Audiovisual per-  
formance tools workshopping

**11.00** PiDiP workshop [page 46]

(Yves Degoyon / Spain)

**14.00** PixelTANGO workshop

[page 46] (Ben Bogart / Canada)

**17.00** Piksel04 presentation

[page 43] (BEK / Norway)

*Nifca project space #3:*

**18.00** Verde, DIY instruments pres-  
entation & performance [page 57]

(Mika Rintala, Finland)

**19.00** Skisser och Rutiner perform-  
ance [page 58] (Daniel Skoglund, Sweden)

**20.00** Selfish Shellfish + Amfibio  
performance [page 40] (Finland)

SATELLITE EVENT:

**Club Bundolo** [page 8]

**entrance 5€ (not included in passes)**

**22.00 - 04:00** PixelACHE VJs

Sound: DJs Sampsa (Leftside Ensemble)

& Kasio (Nuspirit HKI/Giant Robot)

# SATURDAY 16 April

## KIASMA

*Kiasma seminar room:*

**10.00 - 16.00**

Dot Org Boom - Digital open & free

**10.00** Wikipedia.org [page 19]

(Florence Devouard / France )

**11.00** Digitalopenandfree.org

[page 26] (Kai Kuikkaniemi / Finland)

**13.00** Community Media as online  
programme platforms

(Robert Stachel / Austria)

**16.00** NewMediaEducation.org

: Webcamtalk with Trebor Scholz

[page 24] (USA)

*Kiasma Theatre:*

**11.00** RELINE2 screening [page 41]

**12.00** PixelTANGO demo +

performance [page 34] (Ben Bogart,

Thien & Yasuko, Christelle Franca / Canada)

**14.00** Discussion:

VJ Culture searching for home

- VJ Culture / Visual Sensations VJ

competition [page 28]

(Annet Dekker / Montevideo, Netherlands)

- vom club ins museum [page 42]

(Peter Lang / Künstlerhaus Bethanien, Germany)

- Video in theatre workshop

[page 47] (Ville Hyvönen / Finland)

**16.00** A Day on Earth performance

[page 33] (Canada)

**17.00** IIS:006 performance

[page 35] (RYBN collective / France)

**18.00** Interactive and Participatory  
Cinema screening

Kino Montreal/Helsinki + One Day

Video [page 61] (Finland/International)

**19.00** Perm 36 ROBOVISION per-

formance [page 36] (Pointless creations

/ UK)

## Nifca (on the Suomenlinna island)

*Nifca project spaces #1, #2, #3:*

**12.00 - 19.00**

Experimental Interaction day

**12:00 - 15:00** Bluetooth/mobile

phone workshop [page 59]

(Jürgen Scheible / Finland)

**12:00 - 15:00** Microcontroller buf-

fet + Sensor boogie [page 59]

(Tuomo Tammenpää / Finland)

**12:00 - 15:00** Chamber music for

one [page 56] (Teemu Kivikangas / Finland)

**15:00 - 16:00** Hehe.org [page 55]

(Heiko Hansen & Helen Evans / France) and

Elf – Electronic life forms [page 51]]

(Pascal Glissmann & Martina Höfflin / Germany)

**16:00 - 18:00** Interactivity is the

new pink [page 49] (discussion hosted by

Erik Sandelin & Magnus Torstensson / Sweden)

## UMO Jazz House

*PixelACHE Club* [page 8]

**21.00 - 02.00**

vom club ins museum screening

[page 42] (Germany),

Streamtime a/v performance

[page 20] (Netherlands/Iraq/international),

Peerspex [page 8] (France),

Memnon [page 8] (Finland),

dj widerberg verhavebeke with

dj pillow & Mademoiselle (Canada)

and Respam VJs [page 32] (US)

# SUNDAY 17 April

## KIASMA

*Kiasma seminar room:*

**12.00 - 14.00** Knowledge, Media, Self-Organization (Franco "Bifo" Berard, Italy) [page 25] - Free admission – organised in collaboration with Tutkijaliitto

**14.00 - 15.30**

Dot Org Boom seminar closing session and future directions:

PixelACHE 2006 – le boom .org

(Mathieu Marguerin, Juha Huuskonen) +

RIXC presentation (Latvia)

**17.00 - 18.00** Interactive and Participatory Cinema discussion

(Petri Kola, Teijo Pellinen, Chris Hales, Mariina Bakic, Jean-Michel G ridan, Robert Brecevic + more)

*Kiasma Theatre:*

**10.00 - 13:00** Kick Ass Kung-Fu session [page 54]

(Animaatiokone Industries, Finland)

**15.00** Hecker concert [page 9] (Germany), Blutleuchte with Cloama concert [page 9] (Finland)

**18.00** Malfunctionalism dance performance demo [page 38] (Finland)

**19.00** The World of PIKU [page 39] (Finland)

## Nifca (on the Suomenlinna island)

## m-bar

*Nifca project spaces #1, #2, #3:*

**09.00 - 18.00** Open programming  
PixelACHE participants can book slots for presentations etc.

*PixelACHE Club* [page 8]

**20.00 - 02.00** BANG [page 65]

PixelACHE Closing Party

# PixelACHE CLUB EVENTS

## Memnon

[www.memnon.fi](http://www.memnon.fi)

Memnon is an experimental music duo of kantele player Eva Alkula and sound designer Ville Hyvönen.

Memnon examines interfaces and collisions between traditional instrument and modern design, classical training and modern electronics, academic and experimental music, compositions and sound design. The Finnish kantele playing and sound tradition is taken to a new modern level by approaching it from totally different perspectives: memnon combines the unique Finnish sound of kantele with Scandinavian electronic minimalism, and widens the classical kantele tradition to experimental sound landscapes.



## Jenni Valorinta aka VJ \*jen

Videos of Jenni Valorinta aka VJ \*jen often relate to nature and joyful moments in life. She has worked with several music artists and bands in different clubs and events both in Finland and abroad and she has coordinated visuals in events like Koneisto and Flow. \*jen has been part of Pixelache 2005 VJ team. Besides visual projects she's also working at the University of Helsinki with main interest in user interface design and software engineering projects.

## XPLOITEC

XPLOITEC is a visual collaboration of VJ PHOQ and VJ 304.

"Visualizations are based on live triggering and creating narrative compositions using prefixed video material. XPLOITEC is working on club events and at art scene by exploiting visual information surrounded us."

XPLOITEC operates in Helsinki, Vienna and Budapest.

"It's a digital spit on your screen"

[www.xploitec.org](http://www.xploitec.org)

## Peerspex

Paris -based, French - Finnish duo Peerspex's music could make one think of an imaginary collaboration between Aphex Twin and the Destiny's child. Their electronica-orientated music combines acid break-beats with dreamy ritournelles, turning them into a strange, though melodic post-r'n'b.



## CLUB SCHEDULE:

*P.O.P. Particle/Wave  
Pixelache Opening Party*

**Thursday 14.04.**

**mbar 20:00 - 03:00**

20:00-22:00 DJ Samy Kramer

22:00 audio\_z (*Lithuania*)

22:30 NoisiV (*Berlin*)

23:00 DJ Mesak + DJ Samy Kramer

*Club Bundolo night*

**Friday 15.04.**

**Club Bundolo 22:00 - 04:00**

**entrance 5€ (not included in passes)**

- DJs Sampsa (*Leftside Ensemble*) &

Kasio (*Nuspirit HKI / Giant Robot*)

- VJ PatadePerro (*Intermundos, Kolumbia*)

- SF&L - Visual Sensations

VJ competition winner (*Hollanti*)

"The Finnish All-Stars VJ Jam":

- VJ \*jen (*Amfibio*)

- VJ 304 (*Xploitec*)

- VJ's Hahmo & Naïve (*Visual Systemi*)

*PixelACHE Club*

**Saturday 16.04.**

**21.00 - 02.00**

- von club ins museum screening (*Germany*),

- Streamtime a/v performance

(*Netherlands/Iraq/international*),

- Peerspex (*France*),

- Memnon (*Finland*),

- dj widerberg verhaberbeke with dj

pillow & Mademoiselle (*Canada*)

and Respam VJs (*US*)

*PixelACHE + Particle/Wave  
Closing Party - dot.org BOOM  
goes out with a Bang!*

**Sunday 17.04.**

**mbar 20:00 - 02:00**

20:00 Shadowcasting

(*remote networked performance,  
Steve Bradley USA*)

22:00 August Black & Bo Bell

22:30 Basso Radio Mc Mute Open  
Content

23:00-24:00 DJ Crankshaft live

24:00 DJ Indigo

VJ performances by

Pointless Creations (*UK*) and

Teemu K + Pseudotoad labs

(*Amfibio, Finland*)

# Hecker + Blutleuchte & Cloama

DATE: 17.04. TIME: 15:00  
WHERE: Kiasma Theatre

## Florian Hecker

[www.mego.at/hecker.html](http://www.mego.at/hecker.html)

Florian Hecker was born in 1975 in Augsburg. He currently lives and works in Kissing. Hecker has been working with computer music, independently and in collaboration with other artists such as Russell Haswell, Carsten Höller, Florian Pumhösl, Peter Rehberg, Marcus Schmickler, Yasunao Tone since 1996. Hecker's works emphasize the connection of most recent as well as historic developments in computer music, hard- and software. Often working closely together with software engineers and scientists, his recent productions incorporate psycho-acoustic effects disorientating the listeners spatial perception in live presentations and studio works. His full length solo recording, *Sun Pandämonium*, received the Award of Distinction at the Prix Ars Electronica 2003.



*Hecker concert is organised in collaboration with Charm of Sound.*

## Blutleuchte and Cloama

Blutleuchte and Cloama are two Finnish independent artists specialized in crafting surreal industrial and psycho-acoustic noise soundscapes. Cloama has been in existence since 1997 and made seven live performances, five in Finland and two in UK. His discography includes music in LP, CD, cassette and CDR formats and many of these received good reviews in worldwide industrial scene. The style from one release to the next stays never the same. Next Cloama releases will present a fresh angle to the old power electronics and ambient styles. Conceptually Cloama is a dark and provocative vision of human life with the paradoxes of the mind brought out to the front. He also co-operates the *neuroscan.org* label which hosts, among others, Strom.ec. Blutleuchte was formed in 2000 and the debut CD "Rus" was released on Sähkö Recordings and was an experimental work combining the



sounds of Russian political speeches, harsh electronics and slavic ritualistic neo-folk as a journey into the heart of Russia, both as a cultural entity and as a historical phenomenon. "Die Blutleuchte employs Russian folk music, ambient sounds of water, ice, and fire, assorted Russian vocals either ordering or proselytizing, some drum, guitar, and organ sounds, and a hell of a lot of industrial noise." Since then, Blutleuchte has been working on material for compilations and is also preparing a new full-length release of pure industrial war with less emphasis on neo-folk and more noises created both digitally and acoustically. The style has been compared to movie soundtracks, Boyd Rice and early Current 93. Cloama and Blutleuchte have worked before both live and in studio and are creating a new alchemy of their respective styles to present to the audience.

Compositions from both will be performed but also collaborative material and some guests of Blutleuchte will play folk instruments to celebrate the union of the ancient with the postmodern.





# Artisti

it is so artist

# Share, Share Widely.

## Technologies for Distributed Creativity

*Interview with Axel Bruns  
(adjusted by Trebor Scholz)*

### **Trebor Scholz:**

On the one hand weblogs are often criticized as being somewhat narcissistic public diaries, often authored by individual teenagers. But at the same time the blogosphere is increasingly important in political campaigning, education, research, and content management.

Blogs became an outlet for new media research practices. Much of scholarly research appears on weblogs. 'Edbloggers' use weblogs for collaborative learning, as personal portfolios, institutional interfaces, personal reflective journaling, peer-to-peer editing, annotated link collections, coursework, and sharing of educational content. The word "weblog" had the highest number of online lookups on Miriam Webster in 2004. Are blogs the social software du jour?

### **Axel Bruns :**

*<background sounds of noise minor birds, and rainbow lorikeets>*

Yes, and according to the Pew Internet and American Life Project blog readership has shot up by 58% in 2004 alone (see reference). Should this increased public interest over

the last year be credited merely to a massive interest in more information about the US elections, or is it due simply to the hype about blogs? We are not sure -- but something is happening. The narcissistic teenage use of blogs gets a lot of bad press but it is actually not such a negative thing at all. People have written diaries for centuries: for many folks this form of self-reflection is an important part of their lives, a key practice in developing and maintaining their identity.

[www.pewinternet.org/PPF/r/144/report\\_display.asp](http://www.pewinternet.org/PPF/r/144/report_display.asp)

So, I do not have a problem with self-involved teenage diaries as such, but I am certainly not arguing that the quality of the writing is always particularly good or especially insightful. Even if this journaling would be all that blogs are good for, they would remain an important outlet for expressing the lived experiences of teens. What weblogs do enable, however, is a significant amount of immediate, ad hoc *interaction* between individual bloggers. They are in fact a tool for social networking. There is a real interest by people in sharing information and in connecting to each other. This interconnection of people with similar interests, with comparable life stories, does not exist in traditional diary writing. With blogs, in-

dividuals who have a particular issue in common can find each other and build ad hoc networks.

The same people who today criticize blogs for being self-absorbed and tedious accounts of everyday life are possibly those who used to criticize the TV generation for being isolated from one another. Such attacks may be little more than kneejerk reactions to the perceived evils of the next new trend in telecommunications technologies. On balance, I would prefer interaction between possibly self-centered journal writers to non-interaction between couch potatoes-- it is a step forward. Suburbanites who are socially challenged may remain so no matter if they act online or off, while blogging offers them a way to connect.

**TS:** Social book mark tools like del.ioc.io.us and online social forra like flickr are helpful in linking up people with similar affinities. They create linkages between social networks. Both sites link 'users' based on topical affinities, creating possibilities for social networks based on a very particular set of interests.

<http://del.icio.us>  
[www.flickr.com](http://www.flickr.com)

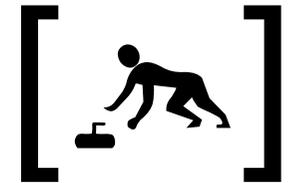
**AB:** Yes, and they show that there is

a profound shift currently underway. People are very interested in creating their own content, sharing their ideas online, putting their lives out there. And everybody has expert knowledge of something -- from music and movies to politics and social issues. Of course, putting the information out there does not mean that it will actually be read. There is a tremendous information overload; an enormous number of blogs are never visited. Alexander Halavais did a lot of work about this. He is a big believer in the social power of neighborhood blogs. How many of these millions of blogs are really being looked at or linked to? If you go to a blog you probably looked for it based on a search related to your affinities.

<http://alex.halavais.net>

**TS:** This trend towards the uses of software tools in a site-specific, "situated" way has been much discussed recently. Some recent internet art projects address the needs of a geographically specific group rather than the anywhere and nowhere of the internet (devoid of political agency).

**AB:** What is interesting about blogs is that they are very scalable. They are useful for collaboration amongst small, geographically co-located



[www.pewinternet.org/PPF/r/144/report\\_display.asp](http://www.pewinternet.org/PPF/r/144/report_display.asp)

<http://del.icio.us>

[www.flickr.com](http://www.flickr.com)

<http://alex.halavais.net>

groups as well as for distributed team work across a number of dispersed locales. They are useful for facilitating ad hoc interconnection between complete strangers based on shared interests - and sometimes perform all three functions at the same time. This multilayered structure has always been a promise of hypertext-based information structures. There is no longer a mutually exclusive choice between catering for the 'here' or for the 'anywhere and nowhere' you speak of-- it is possible to have both at the same time.

Importantly, too, blogs make it very easy for information to travel across the network, and this is why we speak so frequently of the blogosphere now. Ideas are picked up from one blog and republished on others, so that blogging is not about single weblogs - their strength is in their numbers. I am fascinated by the trend towards blog aggregation, through sites like Daypop and Technorati. Broader trends across the blogosphere emerge: individual words or topics suddenly show up as being in extremely high use, sometimes from one hour to the next. This is a good way to track what currently is on people's minds. It is less about the individual, local blog, and much more about the travel of information across the networks. Blogs enable this through commentary functions, TrackBack, Really Simple Syndication (RSS), and other technologies. The widespread popularity of blogging will most likely be amplified by the use of RSS feeds on mobile com-

putational devices, such as PDAs and mobile phones, which makes information flows even faster.

[www.daypop.com](http://www.daypop.com)

[www.technorati.com](http://www.technorati.com)

[www.feedreader.com](http://www.feedreader.com)

For my book Gatewatching: Collaborative Online News Production, I focused on the field of news blogging. Here (as well as in academia) copyright is a key issue: there is so much re-use of articles, of text all over the blogosphere. Information, responses to political events that appear on blogs are often copied from the news feeds of other blogs (i.e. BBC News Online now also offers RSS feeds). What we are moving towards as a result of this constant repurposing of content is not so different from file sharing. A shared file is diffused across the networks. It is becoming hard to identify the author or owner of a piece of content because the files are changed in the process of getting shared across the networks, and they are hosted on a multitude of machines. Information in the blogosphere works in much the same way: it travels in between blogs by way of RSS feeds and commenting. Thereby, it diffuses into the blogosphere, and the originators and owners of this information are now increasingly difficult to track, which naturally raises issues about credibility as a result. In the case of news-related blogging, for example, rather than encountering distinct news reports readers in the blogosphere are more likely to encounter shared themes, memes, dealing with current events that are

diffused in many variations across the network.

In areas where intellectual property is important, such as the academic area, this is a real problem. Elsewhere, it is perhaps a moral rather than a purely legal question: the originator of content, the person with the original idea, should always be credited, of course. But in blogging it is quite possible that the site of the original content creator will receive fewer hits than the major blog which spreads the word. There is a need here to engage with content in a morally sound sense which acknowledges the right of the creator to be attributed appropriately, which is very much the way that open source operates as well, and where projects like Creative Commons (CC) also tie in. It is exactly what the CC attribution license requires.

<http://creativecommons.org>

Blogs are a very useful tool for researchers to float their ideas before they are fully formed, to enable others to engage with these ideas, to share them and build upon them. This returns to a more traditional form of research, of academic, scientific work - a collaborative pursuit of knowledge. There is a problem with this in a highly commercialized research environment, of course, where people are unlikely to share their ideas before they have been fully formed (and ultimately, patented). But even if blogs are used only within a specific research team, without being accessible to the wider pub-

lic, they still provide a useful way of sharing ideas within that group.

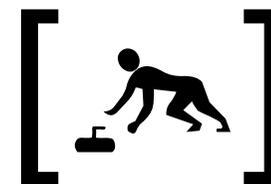
**TS:** The model of the artist as 19th century individual genius is still alive and well. Equally alive are models like the exemplary sufferer, the self-absorbed individualist, and the innovator and visionary misfit. Yet there is the overwhelming trend towards collaboration society-wide. How do you view this development?

**AB:** I agree completely, there really is a wide societal trend moving toward a more collaborative mode, using the Internet and cooperative social software tools to enable that. Broadly, I see two competing approaches at this point, which map very well onto the difference between closed and open source approaches:

The *locked-down institutional approach* is characterized by this motto: hang on to everything, keep it close to your chest until it is finally ready to be exposed to a wider audience.

And then there is the *commons approach* with its motto: share, share widely, in the belief that this approach will attract the best contributors and collaborators to the project.

This latter approach is also crucially driven and supported by a need for better communication, and it is no accident that since the advent of the Internet we have seen a range of communication technologies emerge,



[www.daypop.com](http://www.daypop.com)

[www.technorati.com](http://www.technorati.com)

[www.feedreader.com](http://www.feedreader.com)

<http://creativecommons.org>

from email and newsgroups now all the way through to blogs, content management systems and wikis. There appears to be an acutely felt need for better communication which has driven such projects, and it is a matter of breaking out of some of the more locked-down institutional environments, or of changing these environments, to enable such collaborative approaches more fully.

**TS:** What could lead to such radical institutional change?

**AB:** The software industry is a useful example here-- we are now gradually seeing companies realizing that there is value in contributing to open source, even if their main business is still in selling software packages. This is a long slow change which will continue for some time to come until it is fully accepted-- and it may never be fully accepted. In an academic sense there are similar problems-- perhaps not so much related to questions of commercialization but certainly concerns of competition between different institutions or individual academics.

If you take an example of an open educational archive such as MIT-OpenCourseWare this becomes obvious. It is easy to be open and supportive of sharing all your materials if you are the market leader. The use of these materials only furthers and re-enforces your leadership. MIT benefits tremendously, of course. It is a bit different with other institutions-- they may not benefit in the same way

at all from openly sharing their content, if these materials are seen as second-rate in comparison to what MIT and others offer.

<http://ocw.mit.edu>

And the fact that a particular university is known as having originated an important idea is of course helpful in the recruitment of, especially, international students and staff.

**TS:** What would motivate universities to engage in open collaboration?

**AB:** Even though faculty are often eager to collaborate, the administration may remain far more hesitant about that prospect and still have to work out for themselves what it is that would drive them towards collaboration.

**TS:** Foucault asserted that knowledge is not something that is called up or recalled from an originating source to be then transferred down from one person to another. He argued that this reproduction of knowledge can only reaffirm the existing social constructions. Cooperative technologies like blogs or wikis allow for network knowledge structures that are based on an engaged collective working through knowledge. Australia seems to pioneer much of the uses of social software in education. Do you know of reasons for this eagerness of people to contribute to the public? Do you think it is related to people's desire to contribute to something larg-

er than themselves?

**AB:** Definitely-- take Wikipedia for example, which today is a fantastic resource and builds on the fact that anyone is an expert on *something*, even if it is only baseball. This enables them to contribute at least on that obscure bit of knowledge that they are most expert on, and if you put all of these contributors together then you do get a vast resource larger than themselves.

<http://wikipedia.org>

There is a real question of scale here, of course-- Wikipedia works in this way because it has a massive number of contributors, and is therefore able to cover truly encyclopedic territory; in smaller teams this is not necessarily the case. So, if you have a much smaller collaborative project of whatever form, it may take significantly longer to come to fruition. The project in this case may not be larger than yourself, but simply help in sharing the work load amongst that group - and perhaps you contribute to this project only as a stepping stone to more lucrative commercial work, using it to show your skills and knowledge and your ability to work effectively as part of a team.

Why Australia is so prominent in this field, I am not entirely sure - perhaps this has something to do with our remoteness, and therefore our greater reliance on communication technologies in the first place. There certainly has been a great level of involvement in collaborative systems for a

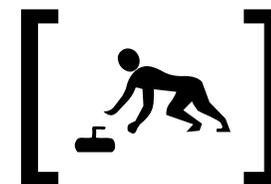
long time. Matthew Arnison from Active Sydney still is one of the key advocates of open publishing, for example, and he and the Cat@lyst team also developed the first open publishing system for Indymedia, just before the Seattle protests. Australians have always had a healthy skepticism towards authority, and promoted the idea of a 'fair go' for everyone - perhaps that has something to do with it...

<http://journal.media-culture.org.au/0304/02-feature.php>

[www.cat.org.au](http://www.cat.org.au)

<http://active.org.au>

But as far as open source, open publishing, and open collaboration goes, we must ask: will it work everywhere, or only in specific fields - are there areas which are particularly suited or unsuited to open source-style approaches? I do not think this has been fully answered yet - in open source, for example, I am sure you can find some very successful projects which were driven by a great need for them, while there are also many others which never quite got off the ground because of a lack of contributors. In areas like open publishing, which I have researched in detail recently, there are some projects like Slashdot which have proven massively successful - Slashdot has some 600,000 registered users - while others in a similar vein are far less successful, perhaps because their topic area was simply less interesting to a large number of users. Even open news sites that were inspired by Slashdot, such as Kuro5hin



<http://ocw.mit.edu>

<http://wikipedia.org>

<http://journal.media-culture.org.au/0304/02-feature.php>

[www.cat.org.au](http://www.cat.org.au)

<http://active.org.au>

or Plastic were less successful.

Plastic is a good example as it 'only' has some 30,000 registered users: it is a site that has only just managed to establish itself and survive, but has less of a topical focus. The common good or common interest in contributing to the site perhaps wasn't seen as clearly by its visitors as this has been the case in Slashdot.

<http://slashdot.org>

<http://kuro5hin.org>

[www.plastic.com](http://www.plastic.com)

There needs to be a clearly felt common need or common interest in such projects; in addition, there are also obvious technical issues about the ease of use, the ease of contributing, the ease of interaction. The Wikipedia is an interesting example in this case - Jim Wales's first venture, the Nupedia, largely failed, of course, because it made it far too difficult for users to contribute content to the encyclopedia. The team then developed the Wikipedia as a fully open-access site where anyone can contribute, anyone can edit, and it took off.

<http://en.wikipedia.org>

[/wiki/Nupedia](http://en.wikipedia.org/wiki/Nupedia)

Also, how do you manage contributions in these projects - there are real differences in how open some of these sites are, how much the content that is submitted is edited. These questions all contribute to the success or failure of a site. Slashdot seems to have worked because in spite of the clear presence of its edi-

tors they do not interfere all that obviously - while they choose the initial articles which are published, commenting remains open and anyone can have their say. Some sites like Kuro5hin and Plastic even put the editing of articles themselves into the users' hands.

In sites where every article must be edited and approved first, this will likely be seen by the users as yet another hurdle to jump through, and in addition the process will take time, so that these sites are less likely to respond quickly to current events. These setup options certainly affect the success of a site, and in cases where users contribute or co-create content these are key issues to be addressed.

**TS:** In a recent discussion Clay Shirky pointed out that "Wired" had to shut down their entertainment and music online fora because users launched anorexia and cutting support groups in these online spaces. People gave each other moral support and hints on how to stay anorexic. There are many similar examples. This raises interesting moral issues.

[www.endbegin.org](http://www.endbegin.org)

**AB:** There have been a number of interesting phenomena around the relationships between such ad hoc social networks and the commercial interests which put these networks in place. A similar issue I have recently become aware of has played out in massively multi-user online role-playing games (MMORGs); some of

the things that groups of users get up to in these games, while a clear example of distributed creativity on part of the users, are deemed not to be 'in the spirit of the game' and are shut down by the games companies. To give you a benign example, I have just seen a 'music video' which was intricately choreographed, staged and shot entirely by players for players within the Star Wars Galaxies online game (see reference). These are very innovative, very creative uses of the technology, totally against what the game is really about, and so there are significant problems with the games companies not knowing what to do about them, not knowing whether they want this kind of interaction to take place within their games.

<http://furplay.com/swg>

[/content.php?content.1](http://furplay.com/swg/content.php?content.1)

(Cantina Crawl videos)

**TS:** On a recent blog entry you quoted Ted Nelson saying that "the present computer world is appalling - it is based on techie misunderstandings of human life and human thought, hidden behind flash user interfaces."

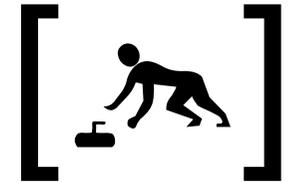
**AB:** Indeed - at the very least it is important to make computers much less intrusive, much less visible in the way that people work. This is partly simply a technological issue, but particularly in academia it is also about how we use technology. For example, at Queensland University of Technology where I work there is an ongoing drive to make learning

and teaching much more learner-centered rather than teacher-centered, and teaching technology has a very important role to play here.

[www.qut.edu.au](http://www.qut.edu.au)

We currently work on a project at Queensland University of Technology in which we set up systems to support much more collaborative and creative engagements with knowledge and information. How do you make it easy for students to use systems like blogs and wikis? How can these cooperative technologies improve their learning experience? It is not enough to simply put these systems in place and to go through blogging and wiki exercises - rather, the presence of such systems and the different conceptualization of and engagement with knowledge for which they stand change the entire learning and teaching experience. It changes the way lectures are (or should be) delivered, and the way people engage with the material.

I have been using a wiki in one of my classes (using the MediaWiki system, see reference) and I have come to the point of thinking, 'do I need actually need lectures as such or can I change the delivery structure of the course on the whole into something that is much more like a wiki, that resembles a networked knowledge structure - rather than imposing a linear structure from week one to week 13 which presents to students a supposedly unified history of new media technologies?' Linear structures may be useful to some, but they do not



<http://slashdot.org>

<http://kuro5hin.org>

[www.plastic.com](http://www.plastic.com)

<http://en.wikipedia.org/wiki/Nupedia>

[www.endbegin.org](http://www.endbegin.org)

<http://furplay.com/swg>

[/content.php?content.1](http://furplay.com/swg/content.php?content.1)

[www.qut.edu.au](http://www.qut.edu.au)

accurately represent the multifaceted field of new media studies (or any other field of knowledge, really) any more; I need to find other ways to present the whole width and breadth of information to students and to work with them through this and move into their own areas of interest, in a much more flexible network structure. In the course, students in each semester both use the wiki as an information resource, and then collaboratively build on and extend it. An encyclopedia of new media terms and concepts, it is published to the Web as the M/Cyclopedia of New Media (see reference).

<http://wikipedia.sourceforge.net>

[http://newmediawiki.ci.qut.edu.au/index.php/Main\\_Page](http://newmediawiki.ci.qut.edu.au/index.php/Main_Page)

<http://wiki.media-culture.org.au>

We are also setting up a multi-user blogging system (using Drupal), with the intention of ultimately being able to provide a blog for each student throughout the duration of their degree. This would enable us to get away from only using blogs in specific courses, which again would be a teacher-centered approach, and rather to take a learner-centered approach which enables students to log their own experiences throughout their time at university, regardless of what course they might be relevant to.

In the university blogging is great especially for first year students who find themselves in the middle of a new environment. Blogs allow them to share reflective journals,

and throughout their academic careers these blogs are useful as they help students to self-monitor their academic development. Additionally, of course, people can also share their information and experiences, and collaboratively develop content. We are also looking to develop peer-assisted study schemes in which blogs by second semester students inform students in their first semester.

In the process students gain advanced information and communication technology (ICT) literacies which empower them. This is crucial: the new forms of interaction which are emerging across the board at the moment require some very different skill sets, and as teachers we must make sure that students are able to adapt to participate in these collaborative open content systems, and to become familiar with notions of distributed creativity - especially in the current environment where information, knowledge, and creative industries are accounting for an increasingly large share of the economy in most Western nations.

In this environment we are seeing a general trend away from pure consumption, and towards participation - from shows like Big Brother where audiences are actively involved in directing further developments, to games like The Sims, where now some 90% of all in-game content has been contributed by its users, or to the involvement of fans as quality assurance in the filming of the Lord of the Rings trilogy. We witness a

blending of consumption and use, of using and producing which has begun to happen in recent years. I call this new form of active content co-creator a *producer*.

But this ability to be an active participant or producer is not only necessary from a career point of view: it is also increasingly a prerequisite to being an informed and active citizen.

*<This interview was conducted as part of WebCamTalk1.0, a project by The Institute for Distributed Creativity, www.newmediaeducation.org >*

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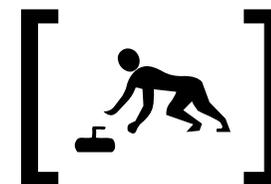
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<http://wiki.media-culture.org.au>  
[www.newmediaeducation.org](http://www.newmediaeducation.org)

#### Axel Bruns

Dr Axel Bruns teaches and conducts research about online publishing, electronic creative writing, online communities, creative industries, and popular music in the Creative Industries Faculty of Queensland University of Technology, Brisbane, Australia. He is a founding editor of the premier online academic publication M/C - Media and Culture [www.media-culture.org.au](http://www.media-culture.org.au), and of dotlit: The Online Journal of Creative Writing [www.dotlit.qut.edu.au](http://www.dotlit.qut.edu.au)



His book Gatewatching: Collaborative Online News Production is forthcoming from Peter Lang, New York, in 2005. It analyses a major new genre of online news, information and discussion Websites including Indymedia, Slashdot, and the growing range of news-related Weblogs and provides a wide, systematic perspective on gatewatching and open news. He is currently editing Uses of Blogs, a scholarly collection of articles on blogs and blogging, with Joanne Jacobs; this book is forthcoming from Peter Lang in 2006. More information on his research can be found on his Website at

<http://snurb.info/>  
[www.media-culture.org.au](http://www.media-culture.org.au)  
<http://snurb.info>

#### Trebor Scholz

<http://molodiez.org>  
<http://distributedcreativity.org>

# Generation Wired

## Or, How I Learned To Stop Worrying and Love Bytes

By Naeem Mohaiemen

Fifteen years ago, I came to the sleepy campus of Oberlin College. On this first arrival in America, I was entranced not by McDonalds, Cadillacs or split-level housing, but with an odd object called “the Internet.” Everything else that the US had to offer, from blonde bombshells to mafia kingpins, had already been telegraphed via television. But the Internet was a strange, new and incredibly useful invention.

These were primitive times. We sat at rickety VAX terminals, typing out e-mail messages on glowing green-on-black screens. Every time you made a mistake, finding the “delete” command was an ordeal. The Internet was considered a luxury, so the college was stingy with its investment. There were roughly 20 terminals for 3,000 students, and communication was limited to the campus network. Access to the outside world cost extra— besides, why would we need to talk to non-Oberlin students? There was no utility associated with any of this. It was just frivolous chatting, procrastination and flirting.

There were eight Bangladeshi students on campus, and we were very early adopters to this new technolo-

gy. When the computing center advertised student-tech jobs, four of the open positions went to Bangladeshis. I applied too late for these prestigious slots, and was stuck with the less glamorous job of troubleshooting. This meant I went around to busted computers, cleaned the keyboards and dusted the interiors— all in the hope that the green light would come back on. It all felt like a bit of black magic.

In my second year, Bengali student Tushu Rahman hacked into a MIT computer account and gave us access to the real Internet. Now we could view bulletin boards where thousands shared their thoughts. In true Bengali fashion, we bypassed the hundreds of Boards discussing science, philosophy, women, etc, and went straight for [soc.culture.bangladesh](http://soc.culture.bangladesh) (scb)— the destination for Bangladeshi students scattered across the country. It seems strange in this hyper-connected age, but back then scb was our first source for breaking news. There was no 24-hour CNN, Google, New York Times Online, Times Square news jumbotron, pager alerts or all the other news sources we now take for granted. Especially for news about Bangladesh, scb was the only place to go. Through this primitive method, we first learnt

of political events, strikes, floods, cricket scores, and finally, the fall of Ershad.

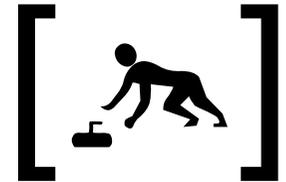
By senior year, there were signs of sophistication. Macintoshes with color screens began appearing. A friend of ours, Jacob Attie, designed animations with Quranic ayaats. We were blown away. Another fellow Bengali, Zeeshan Hasan, discovered the world of online game-playing. The earliest online game was a Dungeons and Dragons variation called Nethack. We watched mystified as Zeeshan spent hours in front of the computer, playing against other gamers across the country. Every now and then, he would yell, “Oh shoot, I just got the top score against Princeton” or “Hey, I just picked up a sword, now I can slay goblins.” The technology was advancing, but we were still putting it to frivolous use.

My summer job in New York introduced me to an Internet that threatened to disrupt a comfortable green-black VAX world. My boss at NERA was the first person I saw using the colorful, and later very familiar, America Online sign-up screens. “Do you want to try this?” he asked as the computer made that annoying dial-buzz-snowstorm noise. I shook my head. AOL seemed way too gimmicky. Too many colors, noise and

frills. I retreated to the computing room, to find my familiar VAX terminal. Pecking out those complicated DOS-based dial-in commands, I was back at home.

Graduating from college, I went to Bangladesh for a year on a history project. I returned to New York to start my first proper job at Mercer Consulting. Coming back, I felt like Rip Van Winkle emerging from a cave. Kurt Cobain had killed himself, and the grunge revolution was dead. But America had discovered the Internet. When I left, it was still a fringe phenomenon— the tiny domain of geeks and techies. Walking back into Kennedy airport, a magazine cover blared an image of a surfboard smashing a computer screen. “Surfing the Net!” it proclaimed. What the hell was Surfing? And since when had it been shortened to “Net”? Like any true believer, I was suspicious of the newcomers coming to invade our castle. The term “newbie,” at once derogatory and distancing, came into vogue.

Still, in spite of the growing publicity, corporate America was clueless. Yes the Net was changing American habits, but what did that have to do with efficiency, productivity and money? At Mercer, the company grudgingly gave five of us permission for



Internet access. The rest of the office was left out in the cold. We were the new Brahmins of Bytes, our exclusive caste status maintained by a scarcity of modem lines.

Gradually business began to embrace the Internet. The go-go years were about to begin. Mercer started diversifying as well. Consulting clients like South African Railroad were no longer hot, everyone was fighting to get on the AOL project. On a Bank of America assignment in San Francisco, I came face-to-face with the next big thing. My friend Shahed Amanullah (founder of AltMuslim.com) met me in a café with his laptop. "Wait, you bring your computer to cafes?" I asked. "Duh," came the very California reply, "It's a laptop dude, you're supposed to carry it around." As Shahed sat in the sun and showed me the new website he was designing, I felt the creeping sensation of dot-com fever. I had to get into the business! But how? California was having its second gold rush, but companies like Netscape were only hiring programmers-- business people were not needed (yet).

Returning to New York, I realized the difference between the Coasts. California had Stanford and Caltech. Companies that were founded there were unabashedly tech-centric. By contrast, media dominated New York's Internet industry and there was a serious lack of tech-savvy recruits. Suddenly, my youthful appearance and geek habits were a big advantage. Before I knew it, I was in

HBO's New Media group. A few years later we even convinced them to fund our idea for an Internet startup-- Volume.com, the voice of "generation hip-hop." At this point, companies like Amazon had overheated the market. Everyone wanted to be the next dot-com millionaire. We talked about bringing the Internet to the black community, but people kept seeing dollar signs. Would the two agendas co-exist or collide?

The rest of the story is familiar from the pages of BusinessWeek. In spring of 2000, the bubble economy of the stock market cratered, taking with it most of the high-flying dreams of Internet startups. Being funded by AOL Time Warner, we had stronger legs than most. The group bravely soldiered on for another year and half. Then on the morning of September 11, we interrupted a staff meeting to go the windows and watch the Twin Towers crumble. Suddenly technology didn't seem so invincible. A group of fanatics, armed only with box cutters, had brought the nation to a standstill. They couldn't build planes, but they could bring them down. Optimism was now in short supply. In the country's new somber mood, no one at Volume.com wanted to continue being the "voice of generation hip-hop"-time to retreat and ponder life's bigger questions. Three months after the attacks, we accepted the inevitable in a Board meeting and shuttered the company. Just in time for Christmas.

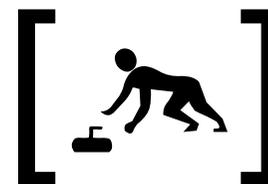
Everything goes in cycles. After a few years of regrouping and licking our wounds, technologists are back. Although many of the Internet age's high-flyers are gone, a few like Amazon, Yahoo and Google have survived the toughest years and emerged stronger. The biggest business impact of the Internet is certainly in the explosion of outsourced business to India, Philippines and Thailand. When I call American Express at night, the operator picks up in Bangalore, and I hear the distinctive Indian accents coming down the phone lines. Could any of this be possible without the Internet and high-speed communication?

In the political space, the Internet is causing convulsions. Especially for grassroots activists with small budgets, the decentralized Internet model is a perfect fit. During the recent antiwar campaigns, activists used the Internet to organize demonstrations that brought out 400,000 people in New York and 10 million people all over the world. On the eve of the Iraq War, MoveOn.org used the Internet to organize a candlelit vigil in 130 countries and 50 US states. With 1.5 million e-mail addresses, MoveOn has emerged as the behemoth of Internet-based activism. Expanding beyond rallies, they raised millions of dollars online for national TV spots, delivered a petition with 1 million signatures to the UN and organized 20,000 calls to DC Senators in one day. MoveOn is run by 23 year-old Eli Pariser, but their work has attracted national respect. Billionaire

financier George Soros gave them \$5 million, making them a factor in the 2004 US elections.

On the election stage, Democratic candidate Howard Dean proclaimed the Internet the cornerstone of his grassroots, outsider candidacy. Without any help from the Democratic establishment, Dean built a huge following based on an Internet campaign. Volunteers used MeetUp.org to set up meetings, and hundreds of people who don't know each other converged for these events. Just as Roosevelt and Kennedy were the first candidates for the radio and television age, there will soon be a candidate for the Internet age.

I recently completed an entire project where there was never a face-to-face meeting. Everything was over e-mail and phone. At night, when I go to listen to DJ friends play music in clubs, they're hunched over laptops connected to iPods-- turntables and stacks of records are no longer necessary tools for music. In my daily life, there are two compartments--political activism and media consulting. For both, technology is indispensable. Laptops, WiFi, Ipods, PalmPilots-- our houses are a plethora of cables and connections. In an average day, I may spend twelve hours on my computer and the Internet. My friends say I am technology over-exposed. They may be right. But then I look at them sitting passively in front of the TV and I wouldn't want to trade places.



Did we ever imagine how completely the Internet and related technologies would change our lives? I certainly didn't when I was pecking away at that VAX keyboard in Oberlin. But we're only version 1.0. Generation 2.0 is coming up fast. When I see teenagers multitasking with three new gadgets that I haven't mastered, I start to feel my years. Recently, the CEO of Atari told a story about encouraging his son to learn Chinese. The precocious boy's reply was, "By the time I master Chinese, we'll have computer phones where you'll be able to talk in French or English and it will be translated into Chinese in real time!" Is the young futurist right?

Who knows, anything is possible!

2005 should be really interesting.

# Disappeared In America

## Muslim Activists rewire the Net

The Internet is emerging as an essential tool for Muslim activists, both working in Muslim-majority nations and in the western diaspora. By creating digital networks and mobilizing against Islamophobia, dot-org Muslims have become a "globalized ummah."

Naeem Mohaiemen is Editor of Outsider Muslim network Shobak.Org, Assoc. Editor of AltMuslim.com and Board Member of Progressive Muslim Union-- all three Internet-based dot-orgs. In this presentation he will discuss VISIBLE Collective, a digital network of Muslim and Other Artists. VISIBLE premiered DisappearedInAmerica.Org, a multimedia installation that has parallel existence in a museum and on the internet

DISAPPEARED IN AMERICA is a walk-through multimedia installation that uses a film trilogy, soundscapes, photos, objects, and the audience's interactions to humanize the faces of "disappeared" Muslims. Since 9/11, thousands of American Muslims have been detained in a security dragnet. The majority of those detained were from the invisible underclass of cities like New York. They are the recent immigrants who drive taxis, deliver food, clean restaurant tables, and sell fruit, coffee, and newspapers. The only time we see their faces are when we glance at the hack li-

cence in the taxi partition, or the ID card around the neck of a vendor. Already invisible in our cities, after detention, they have become "ghost prisoners."

DISAPPEARED has been profiled by NEW YORK TIMES, WALL STREET JOURNAL, TIME OUT, QUEENS COURIER, and Q-NEWS (UK). NEW YORK TIMES selected VISIBLE as one of four artist groups to represent the new art scene in Queens in "The New Bridge & Tunnel Crowd: New York Art is filing a change of address. "WALL STREET JOURNAL called it "moving & eerily impressionistic."

### Naeem Mohaiemen

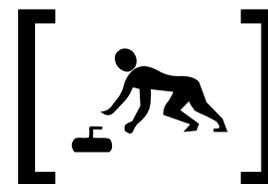
Naeem Mohaiemen is a writer-filmmaker-visual artist specializ-

ing in Political Islam. He is Editor of Shobak.Org, Associate Editor of AltMuslim.com and Board member of Progressive Muslim Union. Naeem directed MUSLIMS OR HERETICS?, a documentary about struggles between moderate and radical Muslims. He is Director of VISIBLE Collective, which premiered DISAPPEAREDINAMERICA.Org at the Queens Museum of Art. Naeem also co-produced RUMBLE IN MUMBAI, a documentary on globalization, which premiered on Free Speech TV.

Naeem's essay on "Accelerated Media & Bangladesh Genocide" will be published in "Difference Engines: Thinking Race and Technology" (MIT Press, edited by Beth Coleman) and his essay on "Hip Hop's Islamic Connection" will be published in "Sound Unbound: Music, Multimedia, and

contemporary Sound Art" (MIT Press, edited by DJ Spooky). His work and writing has been featured in The Washington Post, The Village Voice, Tikkun Jewish Journal, Alternet.org, CounterPunch.org, Chimurenga.co.za (South Africa), Wordt Vervolg (Netherlands), Deseret News (Utah), Peace News (UK), New Internationalist (UK), Prothom Alo (Bangladesh), Dawn (Pakistan), and Rediff.com (India).

Naeem has spoken about Islam & Media at panels at School of Oriental & African Studies (London), New York University, Columbia University, Asia Society, and South Asian Journalists Association. He is a regular guest on WBAI (New York) and KPFA (San Francisco) radio as well as TV networks in the US (American Desi, WNYC) and South Asia.



[www.disappearedinamerica.org](http://www.disappearedinamerica.org)

[www.shobak.org](http://www.shobak.org)

[www.muslimsorheretics.org](http://www.muslimsorheretics.org)

# Wikipedia.org

DATE: 17.04. TIME: 10:00  
WHERE: Kiasma seminar room

Wikipedia is a Web-based free content encyclopedia that is openly edited and freely readable. It has 187 independent language editions sponsored by the non-profit Wikimedia Foundation. Entries on traditional encyclopedic topics exist alongside those on almanac, gazetteer and current events topics. Its goal is to create "a world in which every single person on the planet is given free access to the sum of all human knowledge."

Wikipedia contains approximately 1.3 million articles, over 490,000 of which are in its English language edition, over 200,000 in the German language and over 100,000 in the Japanese language. It began as a complement to the expert-written Nupedia on 15 January 2001. Its name is a combination of Wiki, a Hawaiian word meaning "quick" adopted to describe a kind of collaborative software, and encyclopedia. Having steadily gained in popularity, it has spawned numerous conceptually related sister projects such as Wiktionary, Wikibooks and WikiNews.

Wikipedia has been praised for being free, being openly accessible, covering a wide range of topics, and being detailed. It has been criticized for lack of authority versus a traditional encyclopedia, systemic bias, and for deficiencies in traditional encyclopedic topics. Vandalism is a persistent

problem. Its articles have been cited by the mass media and academia, and mirrored or forked by websites. Wikipedia's content has not been distributed officially or on a large scale in any physical form.



The idea of a free, open community, united by technology, where increasingly vast amounts of content are actively written, reviewed, and debated for public consumption, makes the Wikipedia distinctive not only amongst encyclopedias but amongst informational resources in general. The credibility of Wikipe-

dia has often come into question, because the fact that the content can be freely edited by anyone who chooses opens the door for a certain degree of inaccuracy and poorly researched content.

Wikipedia is one of the most popular reference sites on the Web, receiving around 50 million hits per day.

*www.wikipedia.org*

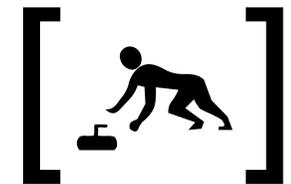
## Florence Devouard

Florence Nibart-Devouard is an editor of WikiPedia, and currently serves as the Vice-Chair of the Wikimedia Foundation.

Florence was born in Versailles (France). She grew up in Grenoble, and has been living since then in several French cities, as well as Antwerpen in Belgium and Tempe in Arizona (USA). She is an engineer in Agronomy (*www.ensaia.inpl-nancy.fr*) and also holds a DEA in Genetics and biotechnologies (*www.inpl-nancy.fr*).

She has first been working in public research, in flower plant genetic improvement, and later in microbiology to study the feasibility of polluted soil bioremediation. She is currently employed in a french firm, Quantix Agro (*www.quantix.com*) to conceive decision-making tools in sustainable agriculture.

She joined the Wikipedia adventure in February 2002 and is known as a contributor under the pseudonym Anthere. Florence is 36, and live in Clermont Ferrand (France) with her husband Bertrand and her two children, Anne-Gaëlle aged six and William eight.



# Streamtime.org

DATE: 15.04. TIME: 13:00  
WHERE: Nifca space #1

*An international crew of journalists, poets, artists and software developers*  
<http://streamtime.org>

Streamtime is a loose network of media activists dedicated to assist local media to get connected. Streamtime uses old and new media for the production of content and networks in the fields of media, arts, culture and activism in crisis areas, like Iraq.



On Wednesday 14th. of July 2004, between 11 a.m. and 1.30 p.m (CET) the first live streaming radio transmission was realized from Baghdad, facilitated by the Streamtime campaign. On the 30th of June, two weeks before, the first ever internet radio program came from the Kurdish village of Halabja, which suffered a poison gas attack by order of the former Iraqi president.

The flow of Streamtime is determined by shared needs, skills, knowledge and experiences of all involved. Openness, free publishing (copy left),

easy access, low-to-no literacy and multi-linguality are guidelines. Open source software will be preferred and stimulated.

Streamtime wants to research, indicate, point to amazing stories of people that, against all odds, are building a new Iraq. We want to help break the media barriers, provide tools and knowledge to build their own radio broadcast stations, make programs and exchange content.

[http://streamtime.org/upload/poetry/merbed/audio/m\\_i\\_ud2\\_jo.mp3](http://streamtime.org/upload/poetry/merbed/audio/m_i_ud2_jo.mp3)

[http://streamtime.org/upload/poetry/merbed/audio/m\\_p\\_gulala\\_ara.jo.mp3](http://streamtime.org/upload/poetry/merbed/audio/m_p_gulala_ara.jo.mp3)

<http://streamtime.org/upload/radio/AboutBaghdad.mp3>

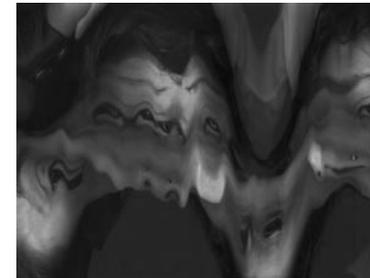
[http://streamtime.org/upload/radio/r\\_d\\_mohamed\\_eng\\_jo.mp3](http://streamtime.org/upload/radio/r_d_mohamed_eng_jo.mp3)

[http://streamtime.org/upload/streams/2004\\_08\\_03-InterviewsBombChurch.ogg](http://streamtime.org/upload/streams/2004_08_03-InterviewsBombChurch.ogg)

[http://streamtime.org/upload/radio/r\\_d\\_mo\\_oday\\_eng\\_arab\\_jo.mp3](http://streamtime.org/upload/radio/r_d_mo_oday_eng_arab_jo.mp3)

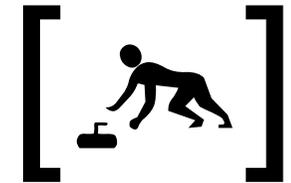
## Cecile Landman

Worked as an independent journalist from Rome, Italy; researched on (petro) chemical industries for Greenpeace; investigated in Italy and The Netherlands on women traffic for Blinn (Bounded Labour in the Netherlands), researched recently on 'Investigative Journalism' in Italy for the VVOJ (dutch-flemish investigative journalists association). Works since June 2004 on the Streamtime project.



## Eleonora Oreggia

A modem is a device to MOdulate and DEModulate a signal can be communicated to do more than one thing at once You can describe yourself as anything that you want to (a note of warning...) and no one will be any wiser selectively decide who reads It is much safer when there is no physical evidence if you intend your system a safe place to express your opinions



[www.ecn.org/tpo/](http://www.ecn.org/tpo/)

[www.telestreet.it/](http://www.telestreet.it/)

[www.montevideo.nl/](http://www.montevideo.nl/)

<http://streamtime.org/>

<http://dyne.org/>

<http://scii.nl/>

# Used in India

## Media Practices from the 20th Century

DATE: 14.04. TIME: 15:00  
WHERE: Kiasma seminar room  
PixelACHE Exhibition:  
DATE: 14.-17.04.  
WHERE: Kiasma lobby

Used in India is a multimedia installation, which showcases both media devices and narratives of their use, to illumine the nature of street innovation, technology production and social exchange in India. Used in India has been conceived of and produced by CKS, a research and design practice in Bangalore.

Our collection of actual devices and inquiry into user practice suggests that local users are infinitely well versed in innovatively repurposing, repairing, reworking and refurbishing technology to suit their social practices and contextual needs. Be it the use of LED (light emitting diodes) to adorn pictures and idols of local deities or the creation of a mosquito-repellent-cum-mobile phone, India abounds with examples of 'jugaad' or street innovation. Such user creativity thrives on informal knowledge networks of production, consumption and transaction, and has largely remained hidden from the view of technologists, product developers and designers in the mainstream.

In our opinion, a closer examination of the 'scenarios of use' that have emerged out of engagement with the field, as articulated through our exhibits, will open up new spaces for understanding user needs in India. What has led to such a prolif-

eration of micro-industries in India? What uniquely Indian sensibilities do they cater to? What service and distribution networks and monetizing strategies do they adopt?

Technology companies and designers who wish to cater to the next-generation of Indian users, might then find value in engaging with the stories Used in India wishes to tell, in order to learn more about the multilayered socio-cultural fabric of India and create the products, services and applications of tomorrow.

*The term 'media' encompasses a vast range of technologies in practice, communication and experiences, which are being constantly reformulated and reinterpreted by theorists and practitioners. However, media is often interpreted along readily available yet specious categories that imagine a divide between 'old' and 'new', 'broadcast' and 'peer-to-peer' or 'digital' and 'analog' media. For the purposes of our inquiry, however, we will seek to transcend such synthetic distinctions and understand media as all forms of mediated interaction. Media devices by corollary come to include the range of tools that enhance and amplify our ability to engage in mediated interactions.*



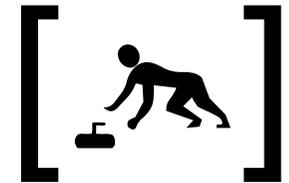
### Aditya Dev Sood

Aditya Dev Sood is Founder and CEO of CKS Consulting PL. With foundational training in Design and Critical Theory at the University of Michigan, he is now completing doctorates in Socio-Cultural Anthropology and South Asian Languages from the University of Chicago. This year he initiated the 'Learning Lab' project which uses mobile phones for education, funded by Nokia Insight and Foresight. He is directed the 'Used in India' media archeology installation and show, which opened at the India Habitat Center in March 2005. He is also the India Director of the 'Doors of Perception' Conference. A former Fulbright scholar, he maintains a multidisciplinary interest in social research, technology and design.

### Karthikeya S Acharya

Trained as an architect, Karthikeya is interested in conceptualizing and designing the dynamics of sustainable and self-governing systems. His graduate work explored the feasibility of recyclable housing for communities in transit such as the iron ore mine workers in South India. As an interaction designer at CKS, Karthikeya has been principally involved in fieldwork and related research and documentation activities for the Used in India project. This has given him a first hand experience of diverse

street cultures, user practices and design innovations across rural, urban and peri-urban India. He was also the assistant curator for the Used in India installation at the British Council and India Habitat Centre in New Delhi, India.



# Intermundos.org

DATE: 15.04. TIME: 13:00  
WHERE: Nifca space #1

*The Intermundos website is to be our main window to the world.*

It was created in a region which is completely removed from anything to do with contemporary art, technology and communication. This region is the Caribbean coast of Colombia, which, because of its geographical position, has historically always been an important point of communication and exchange. Colombia is the only country which communicates South America by land to Central and north America and also has access to both the Atlantic and Pacific Ocean. It is through this region that for millennia, communication flowed between the indigenous groups of the Americas, and it is through our ports that during the colonial times most of the African population was brought to South America and the gold and silver taken out. Today, it is through Colombia that "drugs" and dollars are exchanged between the Andean region and the first world.

Yet we are isolated from the communication processes that evolve between the experimental movements of the thinking youth of the first world. This is due partly to our status and reality as a third world nation, which implies lack of technology (except for the hi-tech guns) and lack of education. But, this isolation is also GREATLY AFFECTED by a media policy which accompanies all "low impact

wars" whereby MEDIA COVERAGE is limited to a minimum information and maximum of disinformation. This is unfortunate because we do have many worthwhile values, ideas, arts and knowledge to share with humanity. We are citizens of this new globalized earth and are searching for means to establish contact with our peer thinkers, activists, artists, musicians etc. from other nations.

## **Conception of site**

The strategy insofar as the conception and design of the website has been to depict indigenous and afro Colombian cultures by utilizing their thought system, knowledge, products, designs, ideas and applying or expressing these utilizing new media technologies.

Because cultural concepts of indigenous ancient communities are non-western and non-linear, the multimedia formats, non-linear and interactive themselves provide the ideal context for portraying their multi dimensional conception of reality. Instead of portraying these cultures by utilizing traditionally western means such as writing and Cartesian analysis, I propose to absorb the local thought system and apply it in the construction of the visual language of the website.

The written content is mainly unedited interviews or transcribed speeches, not interpretations written by third parties, this in order to

make possible that the speaker voice her uncensored opinion and for the reader to decipher his own interpretation.

## **Hiphop – Our urban voice**

To develop an interest in, and access to, the arts in a marginal sector of society, we feel it is important to work with a movement, which reflects that sector. Therefore we have chosen to work with a culture created by the oppressed black and latin youth of the first world - hiphop.

Hip-hop has become a way of life for many people around the world. It is made up of many artistic forms of expression such as the "MC" who raps over beats provided by the "DJ" which samples and mixes records; the "B-boys and girls", that dance and the "writers" or "graffiti artists" paint murals on whatever canvas the urban landscape provides them with. It is an open, dynamic movement—always evolving, changing and letting creativity and new tendencies flow. There are neither limitations nor preconceptions, making hip-hop unique within contemporary conceptions of limiting, naming, and pigeonholing every artistic movement.

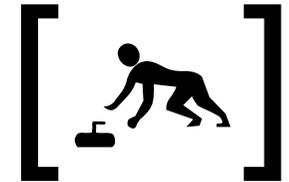
In Colombia exists one of the strongest hiphop movements in South America. This phenomenon represents an already established communication bridge whereby Colombian

youth and the youth of other nations may establish a dialogue.

## **Vanessa Gocksch**

Vanessa Gocksch aka PatadePerro, was born in the north but opted for the south. Traveling from Brussels to Miami then Mexico, now she resides in Cartagena de Indias on the Caribbean coast of Colombia. She studied visual arts with an emphasis in sculpture in Florida International University, La Cumbre - Ecole Superieure de Arts Plastique and Universidad Autonoma de Mexico. She has worked in many different mediums including sculpture, etching, photography, installation, performance, video and documentary. As of the year 2000 she started venturing into the digital realm, self teaching herself the tools necessary to communicate and create in what she calls an indispensable medium when located in a "remote" region of the planet. She is presently performing as a video jockey under the name of Pata de Perro, as well as producing a documentary and developing the project Intermundos and its website.

[www.intermundos.org/vanessa.htm](http://www.intermundos.org/vanessa.htm)



# Dodo.org - Visual Environmental Argumentation

Many important environmental decisions are made at home or work by each and every one of us, every day: Do I buy Finnish dairy cream or Indonesian coconut milk? Is it better for the environment of Helsinki if I ride a bike or take a tram? Should I move to the country and heat my house with firewood? These decisions are not always obvious and the options straightforward, which often leaves people feeling isolated and frustrated.

Dodo's flash animation shows how the world looks from an environmentalist point of view. Ideas were collected from visitors to the [www.dodo.org](http://www.dodo.org) website. The animation compiles a story called "Happy Family" with three alternative storylines.

## **Alternative 1. A Catastrophic Vision**

The greed and short-sightedness of people's actions cause enormous environmental catastrophes and eventually the destruction of all life. People are misled by their ideology of efficiency and ignore the needs of future generations and other living organisms. Indifference to the common good is rife and people's lives are filled with anxiety and hurry. Material possessions are the only acceptable measure of happiness and well-being. Wars over rapidly declining resources are fought all over the world.



## **Alternative 2: A Happy End Vision**

People's awareness of the destructive nature of their lifestyle increases significantly all over the First World. The need to change the direction of development towards a more ecologically and socially sustainable model becomes a widely accepted notion. There's a rise in environmentally friendly trends and many destructive habits, such as driving, become unfashionable. A new sense of community is born. Sharing and caring become important guiding principles in people's lives.

## **Alternative 3: A Totally Far Out Vision**

Mind rises above matter. Hate becomes love. Love turns into hate. Hate and love embrace. Instead of

striving towards more and more material possessions, people aspire to gain spiritual tranquility, through both construction and destruction. Let's all kill for life and fight for peace.

Dodo is a dynamic, modern environmental organisation that avoids black-and-white views of the world. Dodo approaches environmental issues in an open-minded way, trying to find new perspectives. Dodo relies on the power of factual discussion. Public events, discussion groups and projects are typical of Dodo.

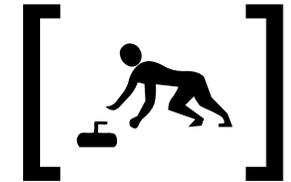
Dodo will also present their [NGOphotos.org](http://NGOphotos.org) project, an image bank for NGOs where all images are made available under Creative Commons licence.

[www.dodo.org](http://www.dodo.org)  
[www.ngophotos.org](http://www.ngophotos.org)  
[www.creativecommons.org](http://www.creativecommons.org)

## **Working group:**

Tuuli Kaskinen  
Sami Keto  
Kirmo Kivelä  
Jepa Leväsvirta  
Aki Liuski  
Hanna Lönngrén  
Aleksi Neuvonen  
Tea Tönnov

DATE: 14.04. TIME: 15:00  
WHERE: Kiasma seminar room  
PixelACHE Exhibition:  
DATE: 14.-17.04.  
WHERE: Kiasma lobby



# WebCamTalk 1.0

## Guest Speaker Series and Conference on New Media Art Education

Find a series of 20 interviews on these issues at:

<http://newmediaeducation.org>

Over the past ten years new-media art programs have been started at universities. Departments are shaped, many positions in this field open up and student interest is massive. In China, India, Indonesia, Singapore and Thailand enormous developments will take place in the next few years in "new media" art education. At the same time technologists, artists and educators acknowledge a crisis mode: from Germany to Canada, Finland, Ireland, Australia, Taiwan and Singapore to the United States and beyond. But so far, at least in the United States there has been surprisingly little public debate about education in new-media art.

Many educators point to a widespread tension between vocational training and a critical solid education. There is no stable "new media industry" for which a static skill set would prepare the graduate for his or her professional future in today's post-dotcom era. Between Futurist narratives of progress with all their techno-optimism and the technophobia often encountered in more traditional narratives-- how do we educate students to be equally familiar with technical concepts, theory, history,

and art? How can new media theory be activated as a wake-up call for students leading to radical change? Which educational structure proves more effective: cross-disciplinary, theme-based research groups or media-based departments? Does the current new media art curriculum allow for play, failure, and experiment? How can we introduce free software into the new media classroom when businesses still hardly make use of open source or free software? How can we break out of the self-contained university lab? What are examples of meaningful connections between media production in the university and cultural institutions as well as technology businesses? How can we introduce politics into the new media lab?

Between imagined flat hierarchies and the traditional models of top-down education, participants will give examples based on their experiences that offer a middle-ground between these extremes. Further questions address anti-intellectualism in the classroom and the high demands on educators in this area in which technology and theory have few precedents and change rapidly. In response to this-- several distributed learning tools will be presented that link up new-media educators to share code, theory, and art in real time.



### Key Issues:

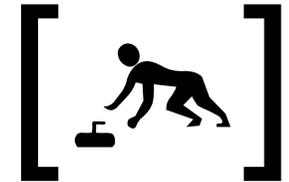
- Vocational training versus solid critical education
- Open Source Software, open access, open content, technologies of sharing
- Edblogging, blogsperiments
- Creation of meaningful connections between art, theory, technology, and history
- Education of politics, politics in education
- Shaping of core curriculum without fear of experiments and failure
- Distributed learning tools: empowering for the knowledge commons (organizing academic knowledge and connecting new media educators)
- Intellectual property issues in academia
- Use of wifi devices to connect people on campus and in the classroom
- Uses of social software in the classroom (wikis, and weblogs, voice over IP, del.icio.us, IM, and Flickr)
- Battles over the wireless commons
- Models for connecting university lab with outside institutions and non-profit organizations.

### Trebor Scholz

Trebor Scholz is a New York-based media artist whose current practice includes the facilitation of discursive networks and writing about collaborative new media art, mapping and education. His work has been exhibited at the Venice Biennial (with Martha Rosler/ The Fleas), the Sao Paulo Biennial, FILE (Sao Paulo) and many other venues. Trebor organized several large scale programs such as IFreeCooperation? (2004, with Geert Lovink) and Kosov@: Carnival in the Eye of the Storm (2000). In 2004 he founded the Institute for Distributed Creativity, a research network that focuses on collaboration in media art, theory and education. (<http://distributedcreativity.org>).

<http://molodiez.org>  
[trebor@thing.net](mailto:trebor@thing.net)

DATE: 16.04. TIME: 16:00  
WHERE: Kiasma seminar room



# Franco "Bifo" Berardi

Franco Berardi an Italian philosopher, political activist, writer, media-theorist, media-activist... has been known as "Bifo" since he began to sign his abstract paintings at school with the name. He later became a left-wing activist, joining the group Potere operaio (Worker Power). After Potere operaio broke up into an archipelago of autonomous groups across Italy between 1973 and 1974, Bifo was a part of this autonomist movement's more "cultural" wing, which experimented with media and cultural production. The result of the political turmoil of the period around 1968 was for Bifo a thorough rejection of any "Partyist" idea of political organisation in favour of developing a concept of "auto-organisation" that would explicitly not constitute a party.

In 1976 he was amongst the founders of Radio Alice in Bologna, the first Italian pirate radio station, which chronicled the insurrectional events of 1977 in the city and was shut down by the authorities. Between 1976 and 1981 Berardi was also one of the editors of the magazine "A/traverso", which became the paper of the Bologna creative movement. For Bifo and other activists of "Creative Autonomia" use of medias enabled the constitution of a zone of linguistic self-organisation of the movement in alliance with other areas of auto-organisation such as the factory or the University and espe-

cially with non-institutional zones of experimentation with ways of life. According to Bifo, capitalism is always flogging a dead horse: in its attacks on unions, strikes and terrorism it fails to notice the emergence of a new uncapturable figure, outside the domain of conventional politics.

Subsequent to the repression of the autonomist movement in Italy in the late seventies, Bifo fled to Paris where he worked with Felix Guattari. During this time he wrote for the Chimeres journal in Paris, the Semiotext[e] journal in New York, and the Musica 80 journal in Milan.

The relationship between communication technology and social movements had become permanently central to Bifo's thinking and action. He published in the magazine "Alfabeta" the article "Tecnologie comunicative" (Communicative Technology), which forecast the explosion of networks as a decisive social and cultural phenomenon. In 1989 Bifo published the pamphlet Cyberpunk with the publisher Synergon. That was followed by "Piu' cyber che punk" (More Cyber than Punk), "Cancel", "Politiche della mutazione" (The Politics of Mutation) and "Mutazione e cyberpunk" (Mutation and Cyberpunk).

In the 1990's Bifo has focused more closely on the changing nature of capitalism and its utilization of com-

munication technology and culture within a new regime of production. He has given sustained attention to the shift from the New Economy to the war economy. He also published one of the few books to reflect on the experience of Potere Operaio (La Nefasta Utopia di Potere Operaio).

More recently he has published a book on Felix Guattari "Felix" (2001) and the book "Telestreet - Macchina immaginativa non omologata" on the experiment of Telestreet, a network of micro-channels spreading all over Italy against the media-dictatorship.

In his latest book "Il Sapiente, Il Mercante, Il Guerriero" (The Warrior, the Merchant and the Sage) published in 2004 Bifo re-reads the experiences of Autonomia and launches a rigorous analysis of the political situation of the present and its possibilities for radical transformation. Analysis links the economic crises from the end of the 1990's with such phenomena as the flourishing pharmaceutical economy of drugs from cocaine and Amphetamines to Prozac, the multiplication of disorders such as depression, attention deficiencies, new forms of dyslexia etc. Some of the most central concepts Bifo is working on nowadays are precariat and cognitariat, new proletarian figures under the fractalized networks of semi-capitalism.



DATE: 15.04. TIME: 13:00

WHERE: Nifca space #1

DATE: 17.04. TIME: 12:00

WHERE: Kiasma seminar room



In 2002 Bifo was an integral part of setting up the [www.rekombinant.org](http://www.rekombinant.org) website, a web environment of informal communication that does not add up to identity. Bifo's articles spread all over the Net, some Finnish translations may be found in Megafoni-webzine (<http://megafoni.kulma.net/>).

*The lecture of Franco "Bifo" Berardi is organised in collaboration with Tutkijaliitto.*

[www.rekombinant.org](http://www.rekombinant.org)

<http://megafoni.kulma.net>

# Digitalopenandfree.org

DATE: 16.04. TIME: 11:00  
WHERE: Kiasma seminar room

Digitalopenandfree.org is a collaborative paper exploring the means and modes of digital open and free systems. Code or content are not the only things that can be free or open. What do you think about open search, open store, open communication, or open network? What if Amazon, Google, Ebay, iTunes, would be non-profit, and open systems, like Wikipedia or Linux.

Healthy markets need competition. Amazon and Ebay are good examples of the mechanism which produces digital monopolies. Lets consider a system, like digital market place, which clearly benefits network effect. Network effect here means, that the quality of the system is increased when the network related to the system grows. Once the system achieves critical mass then there is a clear danger that network effect boosts the system until it is a dominant monopoly. This has happened basically already with Ebay, and Google.

Monopolies damage markets. One company, especially one, which is listed in stock exchange, has only a function of being a moneymaker. Shareholders in public markets are mostly faceless institutional instances, and look only highest return for capital investments. Monopoly has dominant competitive advantages. Basically it is very hard for competi-

tors to enter the market, because the monopolistic system has become de-facto standard. Today when people make a search, they say that they "googled it". Company in such position is not interested in developing the system in a way that individual users, or economy would like to. They try to just maximize directly or indirectly profit, and that is why they prefer to make more protective and expanding maneuvers (like Microsoft expanding to Internet, and Games), instead of concentrating developing their core system. Digital open and free systems can compete with existing monopolies, because they are fundamentally different. They can concentrate on providing maximum functionality for end users, despite monetary losses. They are not made for money making. And by replacing these company monopolies, with digital open and free systems we actually improve markets. Value network will be better balanced because there is no dominant player, which protects own business and tries to increase its value profile all the time.

Besides economic benefits open and free systems have also individual benefits. Our life is more dependent on digital systems, especially in communication, and information exchange, but also in leisure activities. Open and free systems are the air and water of digital domain. Things needed for sustainable and diverse

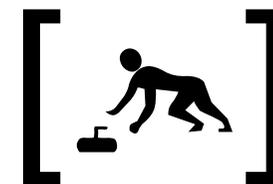
living. Virtual worlds will be much more interesting places if there is a high amount of baseline technology and systemic resources, which are free and open. Think about the possibilities that open information, open search interfaces, open transaction systems and open communication can provide for emerging virtual worlds, as well as for existing communities.

Building a digital open and free system is not easy. Linux is the flagship example of how it can be done, but it is not by far a perfect case example. Both the support, as well as the technology of Linux has its flaws. Organizing an open and free systems development may fail for several reasons. The lesson learned with Open office was that too big project couldn't be managed only with good spirit and good intention. Office system is so complex, that the project management would have required more resource in order to succeed better. And there are thousands and thousands promising case examples of other open source projects, which had the same or some other problem. Community development processes, and development process in general are not easy to manage, but we are learning about them all the time more, and hopefully in future there are more tools and practices for managing open and free system development process.

Besides the organizational problems related to open and free development, there is also an other potentially even more severe problem, and this is quality. Many times, like in Wikipedia, the open and free system is very efficient in producing vast quantities of material, but there can be problems in achieving high quality. In future we have to concentrate on finding practices and processes which improve the quality of open and free systems. One solution to the quality problem may be money. It may sound contradicting to speak about money and open and free system at the same time, but having money for running the organization and maintaining the system almost always helps. If the organization remains non-profit and democratic, then there are usually no problems related to the moneymaking.

Digitalopenandfree.org is a collaborative paper exploring digital open and free systems. What are they? How they can be built? As well as what are the concrete cases in question? Idea is to raise discussion, and stimulate new endeavors in this frontier. I am looking forward in hearing your comments, opinions and ideas, on how we could make the digital domain better place to live.

*Kai Kuikkaniemi*



## **Kai Kuikkaniemi**

Kai is currently working in Helsinki Institute for Information Technology, in digital content and communities research group. Kai has studied industrial engineering and management, motion picture production, theoretical physics and economics. Kai has been and likes to be involved in both profit and non-profit ventures.

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# VJ Culture

The term VJ was popularised in the beginning and mid-'80s by television broadcaster MTV. A few years before, the end of the 70s, the term was introduced by the crew of the Peppermint Lounge, a popular dance club in New York. The performers wanted to distance themselves from the stuffy video artists that were part of the art and cultural scene in New York. MTV co-founder Bob Pittman appropriated the term for his MTV presenters.<sup>i</sup> To this day the term VJ is still a disputed name.

According to Dutch VJ Micha Klein "The difference between a VJ on TV and a VJ in a club is the same as the difference between a radio- and a club-DJ". According to many VJs, a VJ is again much more than just a club VJ. For these people the most important aspect of VJ-ing is the live connection between the sounds and images, be it in a club, theatre, exhibition hall or in small gatherings. But foremost VJ's are often seen and regarded as a follower of the House and Techno scene. And the aesthetics are mostly compared with those of video clips that get broadcasted by different music channels on television.

## a short history

In the late 1970 and start of the 1980s a new sound surfaces in both Europe and the United States. A sound that had its origins in disco. The early dis-

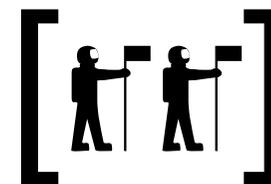
cotheque was not just a place where you could dance, it was a custom-made environment, where the décor and the ambience were as important as the music. "[The DJ] experimented with lights and mirrors in the club, and saw himself as doing more than just playing records: his selections were responding to the crowd, controlling the atmosphere on the floor".<sup>ii</sup> With the arrival of new technology, the drum beat and the synthesizer, the disco sound changes and an electronic feel surfaces. This cleared the room for House, Acid and Techno music.

1977 marks the time in history when this new technological tool - the synthesizer - is introduced, which becomes paradigmatic for a shift in attention. That year bands and singers from different musical backgrounds start making use of this new technology. After the second Summer of Love in 1988 the new Acid House became widely accepted and very popular. The spirit of the House scene was one of togetherness, happiness: the gateway to collective community action and euphoria. This was reflected in the staging of the events. The House Parties were large gatherings of people who came to enjoy the music as one united group asserting their identity. Although some people claim that the VJ came into play to give the parties a more profound look, a face or even an icon, it

was much more a new element, an addition to a culture. Parties consisted of music, lights, paintings, live shows and many other things. "At 'Die Macht Der Nacht' (1989/1992), we had hairdressers, still photographers, high wire artists performing over the dance floor while everyone danced below, fire artists - including fireworks artists!!!, theatre, black light artists, as well as other assorted goodies I'm sure I've forgotten. To say nothing of all the little stands selling various products made by the culture. All these elements were totally secondary to the main element of the evening - the PEOPLE getting together and communicating with each other".<sup>iii</sup> These days House music was more than just something to dance to. It was a huge shared secret, incomprehensible to the mainstream. A whole generation was in on it, meeting at motorway service stations in the middle of the night to follow coded directions to illicit parties and dance until dawn. The police and local government officials hunted down these outbreaks of outlaw spirit that spurred hundreds of thousands of people to break into warehouses and set up sound systems in remote fields. But by the mid-'90s the now more generally termed 'dance music' retreated back into the clubs, opting for constraint and control, and in the process created its first generation gap.

The year 1981 marks another important step that was of importance for the intertwining of sound and image and the future of video. Music television station MTV started non-stop broadcasting of music-video clips. These clips were intended to boost sales on the music charts. In the meantime the clips also provided the singer or band with a more profound image. By overturning traditional conventions regarding imagery a new visual language was created which reached thousands of people at the same time. With the coming of digital video editing this became even more apparent. Regardless of all that can and has been said about the advantages, disadvantages and meaning of this new phenomenon, the fact remains that it did lead to a stronger connection between music and visuals. Many VJs today still say they are inspired by all the visual manipulations and effects in music-video clips.

Although visuals were seen in clubs before, it was not until the introduction of House music that visuals become aesthetically synonymous with the music. Different people started around the same time in different places, but all had the same goal: trying to create a real-time continuity between image and sound. The aesthetics, goals and material they used were as varied as the people producing them. Important to realise



**Annet Dekker** (NL, 1970) is a curator at the Netherlands Media Art Institute, Montevideo in Amsterdam, NL. She works in the area of new media: researched, published and curated media (art)exhibitions and debates. She presented at various international festivals / seminars and was part of the international festival jury's. Currently she is also co-curator for Impakt Online and the Netherlands Film Festival. Subjects of interest are the influence of new media and popular culture on art and vice versa. Her current research is "VJ culture: a phenomenon in history, presentation and perception".

is "that this is a music that came into existence because it could, a way of life that has always stood at the very forefront of change. Designer drugs, drum machines, synthesizers, samplers, speakers, lights, lasers, motorways, mobile phones – dance culture has always taken the very latest technology has to offer and twisted it to its own hedonistic ends. But it has also been the forefront of social change. Clubs have always been places hidden from the everyday world, where we can experiment with new identities and lifestyles, where people forced out on to the margins could find space to escape, dance and feel free. Where they could transcend".iv

#### from raves to club to gallery

The first VJs in the mid 80s did not conceive of their work as an extension from the world of music or art but, rather, they regarded their work as a form of progressive social communication. Their goal was to develop new theories and practices regarding visuals, music and social ideology (i.e. how to best communicate social messages within the rapidly changing technological environment). At the heart of these experiments was the presumption that the power and scope of sound and image in perfect balance could best meet the needs of these latest challenges. As described above, a club was seen as an environment wherein one would not run away from reality but, rather, get the inspiration and renewed mindset to improve the conditions that exist within reality. Howev-

er, as culture became more and more commercialised, the social messaging which permeated the initial period of video mixing was replaced in great part by the flashings of the individual VJ.

The House parties of the late 1980s and beginning of the 1990s shared parallels with the sixties. The starting years of club culture, 1988-1991, coincided with the fall of the Berlin Wall and the Tianamen Square Student Protest and gave birth to the Love Parade, Mayday and Techno. The House and Techno scene exploded as a social force throughout the world.v The imagery of the VJs was mostly realistic, which engaged the clubbers into an involvement with life, and when it was abstract is was used as a means to give an alternative example to the processed MTV visualising of the day. A fundamental change started in 1991, when the DJ was placed at the centre stage. "It was because of the energy and excitement generated by the global House Nation that the industry decided to invade the club scene at the end of 1990 and throughout 1991".vi

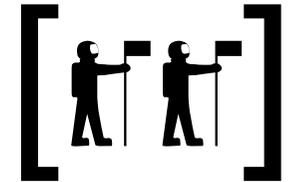
1994-1995 marks the point where commercialism finally supersedes the idealism of the first generation. The new VJ was without politics. In the spirit of the House scene people in the mid 90s wanted to create beautiful images and create positive icons that are uplifting and will "give you a boost and a positive vibe for the whole day."vii There was talk of a new age, about opening new doors

of perception, but everywhere you went these were nothing more than vague notions. "This was a movement about feeling, about friendship and fun rather than serious thought".viii People demanded more than the disco glitter ball of the 70s, a few flashing lights or liquid slides. They wanted a total experience, colourful images that bounced on the screens that hung at the side of the dance floor, multiple coloured lasers, fire eaters, magicians, exiting live acts and MDMA, pleasure in pill form, the instant escape.

The art of the VJ of the second half of the '90s had become as diverse as the different styles in music. Everybody seemed to work with digital technology and everyone could be a DJ or VJ. The more generally termed 'dance music' retreated back into the clubs. Many people abandoned the large (many commercial) raves to start their own experiments, leaving inclusiveness for constraint and control, but making their own decisions. In the process they created the first generation gap. The background of the VJ had also changed. The pioneers in the VJ scene were experimental filmmakers, people from lighting companies or artists who had been trained in art academies. The second generation of VJ's formed collectives with people from different traditions. Some had their roots in computer programming while others in graphic design, film directing or sound. These collectives were the perfect example of the cross-disciplinary collaborations that found their

heyday in the mid and late 1990s. By this time the differences between VJ's are enormous, many VJ's start editing their material live on a computer which could change and re-compose the material in many ways. Some use found footage and other film material to tell their story others produce their own footage. The way of working very much reflects the 1990s post-modern culture that was reworking, recombining and analysing already existing media material to make sense of the world. At first the motto for the performances was to use as many colourful images as possible that would change fast and apply as many layers as you can. Noticing that this strategy was not very satisfying, many VJs started to focus on their own identity.

This forming of an individual style and identity brought about different performances. Many VJs left the clubs to perform in cafés, theatre shows, shops, art galleries and museums. Today we see a VJ playing in different locations and if it wants, the public can see a different style every night of the week, from graphics, video, found film footage, television show material, computer generated abstracts to slides. But are all these different people VJs? And do they still consider themselves a VJ? Looking at the diverse history of live interaction performances between sound and image, its ancestors and the ground that was shaped for the VJ to perform its task, it seems almost impossible to come up with just one term. VJs who are playing more out-



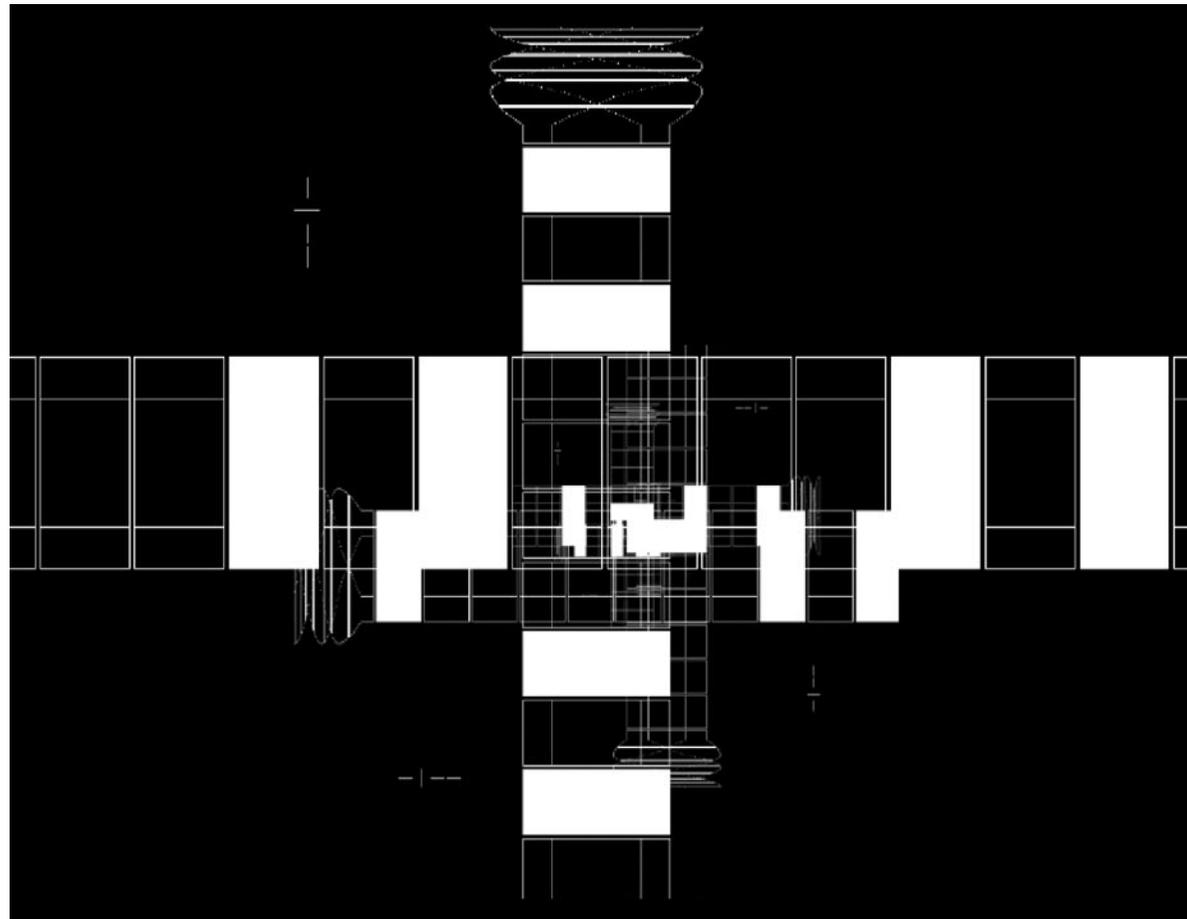
side than inside a club tend to see themselves not as VJ but more as a visual artist or visual performer. Also those playing in clubs are not fond of the association the word VJ has, as it often gets treated as a minor detail in the entertainment scene. So other names come across like visual jockey, visual performer, pixel jockey and visual mix artist. Hopefully these different names will do justice to a field that is as diverse as the images they create.

Annet Dekker, April 2005

# TEMPEST

by: Erich Berger / Norway  
<http://randomseed.org/tempest>

The audiovisual performance TEMPEST is based on the surveillance technology known as Van Eck Phreaking - computer screen content can be reconstructed remotely by picking up the emitted EM-field of the screen. TEMPEST utilizes this technique to transform purely generative graphic into a tight and intense composition of noise which again is fed back into the image generating process. Several AM receivers are tuned into different frequencies of a screen and plugged into an audio mixer for further sound processing. The graphics on the screen become a means of producing sound and it is only the graphics which determine the different timbres and rhythms. It is a synaesthetic instrument mastered by surfing on the space of possibilities of an autopoietic feedback loop. Van Eck Phreaking is the name for a surveillance technology which is, that intelligence services are able to reconstruct the content of a computer monitor by picking up the electromagnetic(em)-field of the computer monitor. Over the years, programmers developed methods and algorithms to convert em-fields to screen ghosts to view screen data without using cables or cameras. Van Eck Phreaking is a form of eavesdropping in which special equipment is used to pick up telecommunication



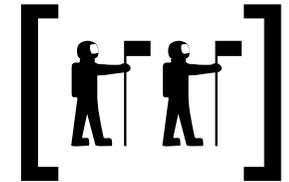
signals or data within a computer device by monitoring and picking up the em-fields. The U.S. government has been involved with em-field interpretation for many years under a top-secret program code-named "TEMPEST."

References:

[http://whatis.techtarget.com/definition/0,289893,sid9\\_gci550525,00.html](http://whatis.techtarget.com/definition/0,289893,sid9_gci550525,00.html)

[www.eskimo.com/~joelm/tempest.html](http://www.eskimo.com/~joelm/tempest.html)

DATE: 14.04. TIME: 17:00  
WHERE: Kiasma Theatre



## Erich Berger

[www.randomseed.org](http://www.randomseed.org)

Artist / Researcher lives and works in oslo / norway

Erich Berger is a media artist working mostly in collaboration. His interactive and networked environments deal with telerobotics, mobility, generative realtime systems, group biofeedback and autopoiesis. He is exhibiting internationally and performing regularly with his impro duo BERGER or solo.

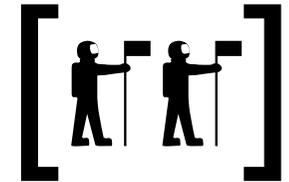
# SF&L

by: Studio Frank & Lisa  
- Frank Schaap & Lisa Sportel  
(Groningen, The Netherlands)  
[www.studiofrank-lisa.nl](http://www.studiofrank-lisa.nl)

We use a plain old 'window' and 3ccd camera on a tripod as a realtime analog cutting, pasting and smudging with paint, sheets and all sorts of fluid. We want to create an atmosphere that is rather raw in design. In our veejaying we use text animations to give comment on todays, mostly Dutch, society. We try to make motion graphics have it's own character, like someones handwriting. We also use a lot of humor.

In normal daytime hours we are a graphic design studio designing 2d printwork, illustration and interior design for events. At night we experiment with video and motion typography to create 'moving posters'. And so far, we are going in a good direction..

DATE: 14.04. TIME: 18:00  
WHERE: Kiasma Theatre  
DATE: 15.04. TIME: 22:00  
WHERE: Club Bundolo



# RESPAM – Inbox performance

RESPAM is a project started in April 2004 acting as a net art platform for the collection, implementation, and cultural integration of unwanted, abject data in the form of solicitous messages (heretofore referred to as spam) by artists **Alex Dragulescu** and **Timothy Jaeger**.

The focus of RESPAM is multifold. The first is to create a repository of extremely large sets of spam data that aren't filtered or organized but left in their natural, untouched state. This repository will be publicly available, for both cultural and technological probing. We encourage Internet users to participate in this endeavor and send us their spam to [submit@respam.com](mailto:submit@respam.com). The second is to tap into this data to create visualizations, electronic music, multimedia performances, net.art projects and other artistic interventions. The third is to act as a portal for all spam-related information where one can find the latest in spam research, articles, legislation, tools and tutorials.

The goals of RESPAM are broad and diverse, but 'performing the data' is an integral part of our desire to turn this unwanted email into a veritable habitat, a landscape comprised of both sound and image.

For the Pixeche 2005 our performance is entitled Inbox. With Inbox we wish to expand the nascent practice

of 'real-time coding' into the rich history of multimedia video installation. Inbox is structured in the same way as a VJ/DJ performance, but with a few caveats: In most VJ/DJ performances, the techniques and actual manipulations that the performer is doing are often times hidden: we wish to foreground this aspect of the performance. All our gestures will be superimposed over the projections and the audience will witness how

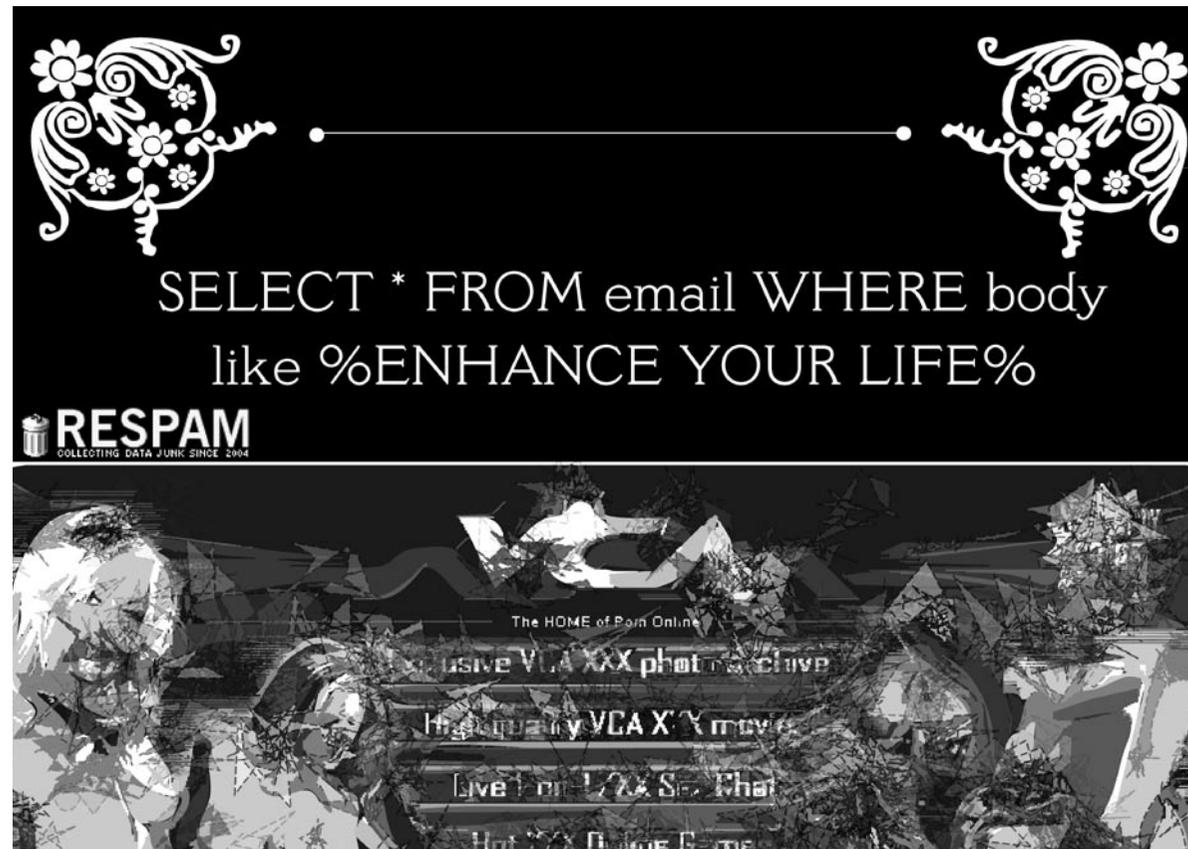
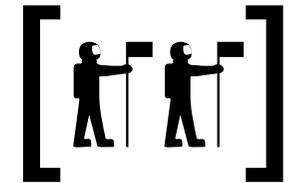
we manipulate and query the database, retrieving results and triggering events.

Our interface and process of navigating the database becomes thus transparent, contrasting the way databases are used today: a ubiquitous yet hidden cultural form. We guide the audience through a wide variety of electronic visual and sound spaces that are transformed by various algo-

rithmic processes. By aestheticizing common transactions that we take for granted (such as ecommerce, online shopping carts, or even clicking to retrieve an email message) a new sensibility is cultivated through exploring database semiotics.

DATE: 14.04. TIME: 18:00  
WHERE: Kiasma Theatre

DATE: 16.04. TIME: 21:00  
WHERE: UMO Jazz House



*RESPAM is generously supported by UCSD Visual Art Department, CRCA, Experimental Game Lab, and Darrel O'Pry of THE THING*

# A Day on Earth – What time is it?

DATE: 16.04. TIME: 16:00  
WHERE: Kiasma Theatre



*Yasuko Tadokoro*  
*aka VJ Mademoiselle (Japan),*  
*Thien Vu Dang*  
*aka VJ Pillow (Canada),*  
*Christelle Franca (Canada),*  
*Patrick Watson (Canada)*

## Resume

What makes us what we are? In this performance, 2 individuals from 2 different locations on Earth express how their surrounding environment is shaping an important part of their identity.

## Description

With progress in technology and communication, the earth has become like a huge town. Information and people are flowing through the whole world as easy as we would cross a street. In this global village, where everything is mixing up, identity had become a fragile idea. In all this jumble, I am wondering what makes us what we are? What is the essence of our identity?

In this world where everything moves at the speed of light, there's one thing that has a relatively stable nature and it's the land that holds our feet. This land where we were born, raised, the land on which we grew up is part of our geographical identity. It's an identity we share with the people in our city or in our country. Things as simple as the weather and the food or more complex like the history, the architecture, the cultural life and even the language that we speak plays a key role in our identity.

## Yasuko Tadokoro

We can feel the influence of the New Wave cinema movement in the artistic approach of Yasuko Tadokoro aka VJ Mademoiselle. Her stay at the prestigious Art Tower Mito Museum also helped to shape her vision of art, which she now transposes into visual experiments dictated by her fertile

imagination. Favouring a certain idea of positivism, Mademoiselle's video performances are characterized by a sense of freshness and lightness and they obviously bear the print of technical development in digital art.

## Thien Vu Dang

<http://vjpillow.com>  
Thien Vu Dang aka Pillow performs in Montreal's electronic scene since spring 2001. He uses his background in fiction and documentary cinema to experiment new forms of narativity. His work is a constant quest to find new ways of communicating through images and sound. He finds in video performances an ideal organic playground for his experimentations.

## Christelle Franca

With a background in dance, literature and theatre directing, Christelle Franca has chosen sound as the common denominator for artistic expression. Alternating professionally from DJ, to sound designer for dance and theatre, to documentary and electro-

acoustic performer, Christelle has been exploring the vast universe of sound art for over 6 years.

## Patrick Watson

[www.patrickwatson.net](http://www.patrickwatson.net)

Patrick Watson possesses the voice of an angel and his songs are psych-folk tales of melancholic euphoria. It's Jeff Buckley signing on Philip Glass' music, with a hint of Portishead. His last CD is the soundtrack of an imaginary movie and his shows, complex and elaborated, hit all senses in every angle and stick to the audience's memory long after the last note has been played.

*This performance benefits from a residency of Kiasma.*

## Kiasma

*We acknowledge the support of the Canada Council for the Arts.*

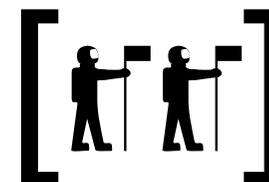


[www.sat.qc.ca](http://www.sat.qc.ca)



Conseil des Arts  
du Canada

Canada Council  
for the Arts



# PixelTANGO demo

DATE: 16.04. TIME: 12:00  
WHERE: Kiasma Theatre

by: Ben Bogart  
[www.ekran.org/ben](http://www.ekran.org/ben)

## Vector

Vector is another performance in process along side "Volume Curvature." There is a similar emphasis on form in space, but the main focal-point for "vector" is a strong sense of line whereas Volume Curvature often becomes abstracted to the point of texture. Vector is my first project to be created entirely with open-source software: The Gimp, OpenOffice Draw and Pd/Gem.

## Volume Curvature

Volume Curvature is a performance piece settled in the body of work known as Self-Similar. During performance, complex organic volumes are created. I think of these volumetric forms as virtual kinetic sculpture. The colours, structure and style of the piece are inspired by the architectural work of Frank Gehry. The piece is a fusion of the structure of music over time and architecture. This performance is the first iteration of Volume Curvature. In future development the piece will be realized as an interactive installation.

[www.ekran.org/ben/volume\\_curvature](http://www.ekran.org/ben/volume_curvature)

## Self-Similar

Self-Similar is a visual performance piece centered on the fractal theme

of self similarity. Self-Similar generates images through an OpenGL feedback process so that the part resembles the whole. Self-Similar is performed live in response to an audience and musical context.

The first version of Self-Similar was performed in 2004 as part of the The Machine Shed Issue #3 Release Party with The Convertible Robots.

[www.ekran.org/ben/self-similar](http://www.ekran.org/ben/self-similar)

## Threads

Threads is a visual performance piece that uses letters and words as the material of the image. Threads is performed live in response to an audience and musical context. The text is generated as a trajectory through the vocabularies of both the old testament and the bible. Feedback is used to build up dense textures of text.

Threads was first performed in 2004 as part of Anyware with audio by Jeremy Rotsztain.

[www.ekran.org/ben/threads](http://www.ekran.org/ben/threads)

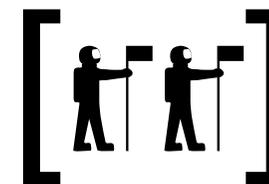
*Ben Bogart has performed "Self-Similar" and "Threads" numerous times and is now developing two new performance projects with the working titles of "Volume Curvature" and "Vector"*

## Ben Bogart

Ben is an installation artist, visual performer and programmer. He works in an open-source context and makes the software he develops available under the GPL. His installations create content live and on the fly in response to the work's sensed environment. These works may involve interaction from the audience, or the work may simply respond to the context in which it exists. Ben is a structural thinker and imagines his work as the production of media architectures. Physical modelling, chaos, feedback systems and evolutionary algorithms have been used to inform and engage in his creative process. Ben is currently developing the pixelTANGO visual performance software for the Société des arts technologiques.

<http://www.ekran.org/ben>

<http://www.ekran.org/ben/cv.html>



[www.ekran.org/ben/threads](http://www.ekran.org/ben/threads)

[www.ekran.org/ben/self-similar](http://www.ekran.org/ben/self-similar)

[www.ekran.org/ben/volume\\_curvature](http://www.ekran.org/ben/volume_curvature)



# IIS:006

by: RYBN / EOL [Fr]  
www.rybn.org

RYBN will release a real-time performance system, where projection of pictures, odours spreading and sound diffusions enter in interaction. Multisensory databases constitute the raw material of a plastic experiment, the common vocabulary of performers from which they establish a dialectic link. From a principle of improvisation, they create a mental universe, a representation built by successive layers addition.

**Visual Layer:** Video sequences, projected on the centre of the stage, are made up of digital photographs series, structured by micro-movements. Photographs are taken at night, with long exposure. They try to represent « architectur-



al objects », urban deserts without human presence. The photographic series are about life space sectorisation, about which the division is set by urbanism. The spaces are represented in a poetical way: sequences, under an unremarkable appearance, reveal ambivalence, an inscrutable/impenetrable reality. The human being has disappeared, awarding these spaces an abstract dimension, elevating them to the rank of subjective objects. The aesthetic bias is referring to the « uncanniness ».

**Sound Layer:** The sound element is created in real-time, with a multiplicity of creation platforms (poly-software), and a plurality of sources (recordings, samples, loops, numeric / analogical / acoustic instruments, silences). The process is based on the tolerance threshold, auditory ex-

tremes and their contrasts. RYBN plays with the deletion and corruption of reference points and perceptive reflexes linked to music (rhythm, loops and melodies), the perversion of musical material to the benefit of Sound.

**Olfactory Layer:** The olfactory element is based upon a control-command technology, regulated through a digital interface. Used on a sequential mode: as a musical score, the « olfactory score » is played by spreaders placed in the performance space, spreading smells at controlled frequencies and intervals. The olfaction is used as an abstract driving force: smells, extracted from its initial sources, are used as a link between olfactory memory and its attached symbolic to the collective unconscious. The olfactory layer would be able to moderate, qualify

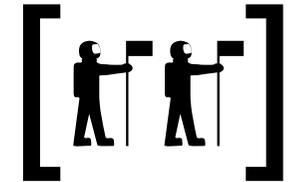


and contrast or contradict the perceptions.

**Audience:** The audience has to reconsider their habits of perception, and recombine the different signals. They are at the heart of a sensory immersion experience which question and test our perceptive systems and our cognitive principles.

RYBN is questioning Language, deleting contextual links – sound/pictures, odours/referent, etc... - to recreate new unpredictable, improvised links. The collective is reappropriating the dreamy field texture, where spatiotemporal and sensory elements are interlocked, permeable to each others.

DATE: 16.04. TIME: 17:00  
WHERE: Kiasma Theatre



# Perm 36 Robovision

DATE: 16.04. TIME: 17:00  
WHERE: Kiasma Theatre

by: *The Pointless Creations / UK*  
[www.pointlesscreations.co.uk](http://www.pointlesscreations.co.uk)

Perm 36 Robovision is a video performance featuring live manipulation of footage captured at the Perm 36 Gulag Museum (Near the location of the first Machinista festival ) together with 3D animation of the Machinista robot created for 2004 Glasgow edition of the festival and the "Full-

screen robovision DVD". Pointless' own video instrument: the Video Switchboard, is used to trigger sound and images on the fly, in an improvised upbeat style. The soundtrack is a live remix of tracks by Micromusic artists Mr.Electron (Glasgow) and Spoonbender (Newcastle).

The Pointless Creations collective grew out of the Radar sound system and their infamous club nights and outdoor parties. We are still active in those fields whilst getting regular commissions from theatre groups, community art events and media art festivals.

Our installations make use of images as building blocks to create 3 dimensional environments with light during our performances using video and slide projections on custom made, mobile screens which encourage playful interaction with the audience.

The show created for Pixelache also includes a turntable performance by FI\$T using experimental needle contraptions (the Double Needle and The Hand), Screening of Jay-Go Bloom's Tabla Pong and a live videoscape by Ablab.

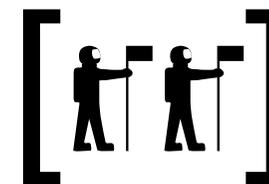
for more info:  
[www.pointlesscreations.co.uk](http://www.pointlesscreations.co.uk)

video switchboard instrument:  
[www.thesoundsurgery.co.uk](http://www.thesoundsurgery.co.uk)  
[/videoswitchboard](http://videoswitchboard)

FI\$T's experimental needles:  
[www.pointlesscreations.co.uk/fist](http://www.pointlesscreations.co.uk/fist)

Jay-Go Bloom's videos:  
[www.gabba.tv](http://www.gabba.tv)

Ablab audiovisual Labyrinth:  
[www.ablab.org](http://www.ablab.org)



## Jaygo Bloom

[www.gabba.tv](http://www.gabba.tv)

JAYGO BLOOM presents to you a re-working of the popular 80's arcade game classics 'BREAK-OUT' 'ELEKTRAGLIDE' and 'PONG'. JAYGO BLOOM'S particular game play technique provides the initial basis and response for an all new AudioVisual accompaniment, derived from equally misguided and random 'home music tutorials' downloaded from the world wide web.

# Machinista

DATE: 14.04. TIME: 13:00  
WHERE: Kiasma Theatre

*Pointless Creations/ Machinista Crew (PointlessDav, WillAdams, Fi\$T, Geraldine Greene)*

[www.machinista.org.uk/dvd](http://www.machinista.org.uk/dvd)

*Presentation and screening of the Machinista DVD project by David Bernard (Curator) and Will Adams (designer)*

Full Screen Robovision is the collection of short films selected from the best moving image works amongst the 259 entries uploaded during the second edition of the Machinista "arts and technology" festival and presented at the offline event.

Experimental imaging, audiovisual

code, animations and VJ mixes were entered in response to an open call to illustrate the idea of "the world as seen by the machines".

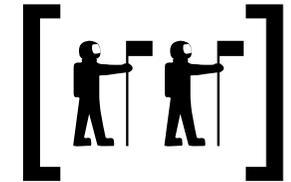
The Machinista DVD is available as a full (4.2Gb) legal (Creative Commons Licenced) download using the Bittorrent software.

Machinista.org is an open unmediated exhibition of creative and technological innovation relating to the idea of "artificial intelligence in the arts" and "wo/man-machine interaction".

Media art works without genre limitations were accepted: video-art, music and sound, vj demos, multimedia installation, net-art, software art, graphical / 3D experiments etc. Works were uploaded on the Machinista website and published automatically. Each category was assigned its own online curator who could supervise work submission and give preliminary assessments.

Machinista received around 250 works from many countries. The most interesting entries, in the opinion of the category supervisors, were selected to feature on the online shortlist and moving image works were compiled on the Machinista DVD.

This was released in conjunction with the festival, and served as a directory for an emerging network of exciting new digital artists.



# Malfunctionalism (0.1b)

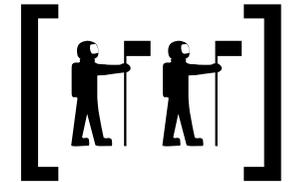
DATE: 17.04. TIME: 18:00  
WHERE: Kiasma Theatre

*Concept: Mikko Kallinen & LLR3*  
*Choreography: Mikko Kallinen*  
*Dancers:*  
*Elena Ruuskanen & Mikko Kallinen*  
*Computer Graphics & Audio: LLR3*  
*Costume Design: Elena Ruuskanen*

Malfunctionalism is a story about a mechanically deterministic man-machine relationship and its evolution through a computing error into something more unpredictable and organic. Malfunctionalism is a live performance combining two dancers, one domestic 8-bit computer for minimal real-time video, some audio equipment and a system operator.

**Mikko Kallinen** has made several choreographies that have been performed in Finland as well as in London, Stockholm, Copenhagen and Paris. In his performances, Kallinen combines dance with new technology, video techniques and electronic music.

**LLR3** operates a personal underground studio in Helsinki, utilizing both vintage home computers as well as modern studio equipment as tools of art.



# The World of PIKU

DATE: 17.04. TIME: 19:00  
WHERE: Kiasma Theatre

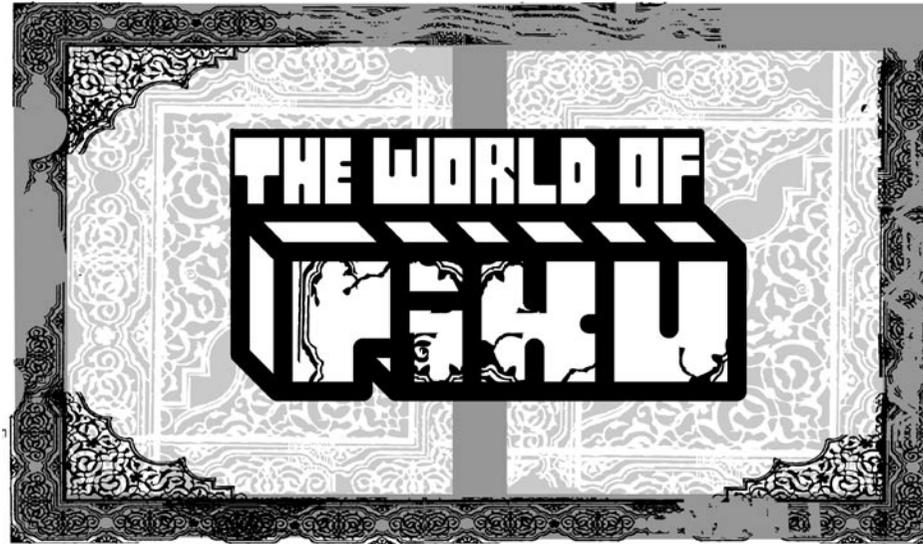
The World of PIKU is an audio-visual live-mix project / performance. As much as a collection of stories / images / songs / sounds, PIKU is also an experiment in real-time narrative. Personal memories, visions and experiences become collective stories pasted together with weird ambiance and funky electronic quirkiness.

In this performance The World of Piku is exploring individual, emotional and subjective experience in social or private situations. Mapping of forces that put us in motion and gives us direction. Memories, perceptions etc. that un-variably and in every situation dictate our interaction and molds our current perception of reality.

The World of PIKU is a new Audio-Visual group which consists of Visual Systeemi VJ's Naïve and Hahmo and musician Tuomas Toivonen, a founding member of the Finnish band Giant Robot and member of the band Acid Kings.

Find more info from:  
[www.visualsysteemi.com/piku](http://www.visualsysteemi.com/piku)

*The World of PIKU is supported by AVEK*



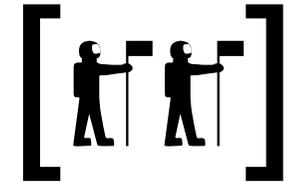
**Henrik Axlund aka Naïve** was educated in animation in Sweden, in 2002 he made the move to Turku, Finland where he still lives and works. He is active as a VJ, animator and designer of graphic, interactive and motion media. He is one of two founding members of Visual Systeemi VJ collective. In Turku he runs the Multi-disciplinary arts and culture space STUDIO.

[www.visualsysteemi.com](http://www.visualsysteemi.com)  
[henrik@visualsysteemi.com](mailto:henrik@visualsysteemi.com)

**Pete Ruikka aka VJ Hahmo** lives and works in Helsinki. Pete forms together with VJ Nadve the Visual Systeemi collective. Within the Visual Systeemi context Pete has produced a number of media art related performances / pieces, clubs and happenings. Over the last three years Pete has been VJing extensively in Finland and abroad and held several residencies in different clubs. Visual Systeemi has recently teamed up with musician Tuomas Toivonen to form an audiovisual group called the World of Piku. Pete is also working in the Pixelache 2005 VJ team. In addition to VJ related projects Pete is freelancing in different sections of media production working on projects ranging from photography to game design.

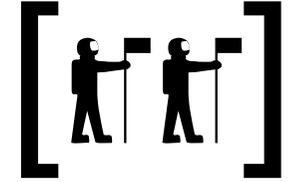
**Tuomas Toivonen** is 30 year old multi-talent. Tuomas is working as a freelance architect and as a designer in Anteeksi and M41LH2 groups. He is a founding member and a vocalist, programmer and composer of the band Giant Robot. He is also a member a of Acid Kings band. A Journalist in the Nyt –supplement of Helsingin Sanomat writing the Mitä kuulin tänään –column in 2003. Journalist and a DJ in hundreds of radio shows in Radio Helsinki (Ruuhka (music), Unelmien Helsinki (city planning, -politics, -culture and architecture) and Luksuslaurantai (live electronic music). Hundreds of DJ gigs in Finland and abroad from year 1996. Married to Nene Tsuboi (graphic designer, illustrator and artist).

[www.visualsysteemi.com/piku](http://www.visualsysteemi.com/piku)



# Selfish Shellfish VS Amfibio - NOW IN FROG PERSPECTIVE

DATE: 15.04. TIME: 20:00  
WHERE: Nifca space #3



"Herätessään eräänä aamuna tammijäärän toukka tunsu kummaa kihinä ääloaossassaan. Vuosia sen ainoa mie- llihalu oli ollut nakerrella puuydintä, josta kertynyt kaikki oli muodosta- nult paksun renkaan sen vyötärölle. Mutta nyt jokin seilittämätön himo kutsui sitä aivan väärään suuntaan, kaus puun ytimöstä ja kohti pintaa, josta kantautuvan pommin kaltaisen jyllyn se oli pidemmän aikaa tuntenut matalana värinäna ruumiissaan..."

**Selfish Shellfish** on näyttävistä ja viihdyttävistä esiintymisistään tun- nettu orkesteri, jonka musiikkilinen lajiityppi on Saksan kiertueen yhtey- dessä määrätty paikallisessa lehdis- tössä JENGAksi.

**Amfibio** on Suomen johtava VJ- kollektiivi, joka on toteuttanut vis- uaaleja mm. Koneisto-tapahtumiin, Nuspirt Heisingille sekä Flow04-fes- tiivaalille.

Yhdessä pyrimme luomaan esit- yksen, jossa kuva on yhtä "live" kuin musiikki. Se toteutetaan Suomenlin- naan Nifcan tiloihin. Esityksessämme bändi ei soita lavalla kirkaissa valo- sa yleisön katseiden kohteena. Sen sijaan rakennamme tilan, jos- sa yleisö ottaa pölyhukkasten roo- lin mikrokosmosessa. Totutukses- sa kohtaavat saumattomasti uudet

ja vanhat spehtaakkeihin keinot: sirku- sakrobaatin tehdessä notkeita temp- pujaan hänen varjonsa yhdistyy videoprojektioihin ja eläviin varjoku- viin, jotka vaeltavat holvikaarissa ja ti- laa jakavissa harsokankaissa.

Tilan rakenne pakottaa katsojan tule- maan jurojen tammijäärien ja vaaniv- ien hämähäkkien sekaan osaksi installaatiota. Musiikki soi määrit- telemättömästä suunnasta, pienistä tilaan kätkeytyistä kaiuttimista.

Pian katsoja kuitenkin huomaa kato- sta roikkuvien toukkapussien soitta- van instrumentteja ja laulavan.

Onko Selfish Shellfish kotoitunut aloittaakseen uuden elämän koiper- hosina? Tarkkaavaainen yleisön jäsen voi jopa syrjäillämällä bongata hein- ien lomassa VJ:n liikuttelomassa me- kaanisia paperinukkeja tai aktivoimas- sa videosekvenssejä tietokoneelta.

Esityksen teemat on tiivistetty kol- meen sanaan: teinit, sota, hyönte- set. Esitys jakaantuu kohtauksiin, jotka muodostuvat kuvan ja äänen yhteisvaikutelmasta - kappaleen lop- uttua saattaa kohtaus jatkua vielä ku- vassa, tai toisin päin. Kohtauksista muodostuu draamallinen kokonais- us, mutta ei varsinaista juonta. Musiikki on ensisijaisesti teemoihin liittyviä yleisölle tuttuja kappaleita käsiteltyinä uudessa kontekstissa.

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# RELINE2

DATE: 16.04. TIME: 11:00  
WHERE: Kiasma Theatre

RELINE2 artists investigate modern mythology, examine environments, explode form, and play with similes between machine and body. From buildings ripping apart by unseen forces to characters on strange journeys in wild imagined spaces, these videos explore the integration of technology into every strata of our lives. Through the use of custom software, unique processing methods, and envelope-pushing applications of traditional production tools, these pieces push technical limits and very bounds of style and imagination. This second disc is marked by a stronger conceptual focus, with technology playing an enabling role instead of being the primary agenda. Works in this collection offer an insight into the current world and its potential future as imagined through graphic re-interpretations, biotechnology, architecture, and the environment.

## THE WORK:

SOMETIMES:  
PLEIX WITH MUSIC BY KID606  
FROM BROWN TO GREEN: SCOTT PAGANO WITH MUSIC BY TWERK  
E3: ROBERT SIEDEL  
DRAWDOWN: PHOENIX PERRY & ARNOLD STEINER & Brian Jackson  
UNTITLED FOR TELEVISIONS:  
SCOTT ARFORD  
LAPTOPS AND MARTINI'S:  
MOTOMICHI WITH MUSIC BY OTTO VON SCHIRACH  
REGRET: TRONIC STUDIO WITH MUSIC BY Q DEPARTMENT  
3X6: MAGNETIC STRIPPER  
MUSEE HOFSDAT: C-TRL LABS WITH MUSIC BY ANON  
DATA\_FLOW: D-FUSE WITH MUSIC BY LUSINE ICL  
CELLULOID: JUDE GREENAWAY  
REGEN3RAT10N: BEN SHEPPEE WITH MUSIC BY SEWN  
AN OPEN THOUGHT: OWLANDIA  
FOR YOU: JARON ALBERTIN WITH MUSIC BY SOLVENT  
MANUFACTURED MUSIC: ACTOP WITH MUSIC BY RADIOBOY  
STILL NOT STILL: SUE COSTABILE WITH MUSIC BY AGF  
SPAN: CHRIS MUSGRAVE  
ADITI: YOSHII WITH MUSIC BY THE KNOBS  
LASER GRAFFITI WRITER: TENZIN WANGCHUCK WITH MUSIC BY VENETIAN SNARES

## ABOUT THE RELINE DVD SERIES:

The goal of the RELINE series is to compile an array of work showcasing artists engaged in the creation of new visual forms deriving from experimental techniques and the re-orientation of high-end production processes. Part video archive, part work of art itself, RELINE serves the dual goal of contextualizing and developing an emerging media form. This compilation aspires to establish a solid ground from which to create and distribute video in a world with an increasing desire to have a dialog with its screen and explore the possibilities beyond the constraints of broadcast content.

## SCREENINGS:

The first RELINE DVD has been a worldwide success, providing exposure for the represented video artists and experimental video art as a medium. Screenings include: Yerba Buena Center for the Arts (SF), the Guggenheim Bilbao (Spain), The Lincoln Center (NYC), Austin Museum of Digital Art, Santa Fe Art Institute and galleries and festivals through out the US and Europe.

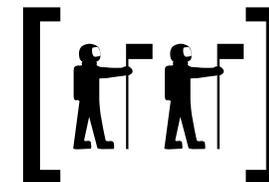
## PRESS

"The 10 video manipulations on show here hint at some of the deeper currents running through the twin dimensions of programmable space."  
- WIRE magazine  
"The ten artists on Reline manipulate, break, and build technology to link, warp, and tune a new visual language of graphic abstraction."  
- XLR8R magazine

## ABOUT THE CURATORS:

Reline creators Scott Pagano and Phoenix Perry began with a vision to create a lasting record of the emergence of technology based art in 2001. Their collective vision fuels this project and its future development.

For biographical information, see <http://reline.net>  
Phoenix Perry  
(Co-curator, Art Director, NYC)  
[phoenix@reline.net](mailto:phoenix@reline.net)  
[www.phoenixperry.com](http://www.phoenixperry.com)  
Scott Pagano  
(Co-curator, DVD Production, SF)  
[scott@reline.net](mailto:scott@reline.net)  
[www.neither-field.com](http://www.neither-field.com)



<http://reline.net>

[www.neither-field.com](http://www.neither-field.com)

[www.phoenixperry.com](http://www.phoenixperry.com)

# vom club ins museum

Fourteen artists, who are working with electronic media, were invited by Peter Lang, Curator at Künstlerhaus Bethanien (Berlin) and Lillevän, video artist and member of the group Rechenzentrum to select a concrete piece out of their programmes of sounds and visuals, which can appear like an image on a wall of a museum.

Starting-point for this condition is the question of how an electronically produced audio-visual piece can take on the position of a classical museum's exhibit as it is extended by one dimension in concerning time and sound.

A comparing compilation of the works of artists from the fields of Fine Arts and Club culture is setting the background of a fundamental question: Which possibilities might be revealed to electronically produced images by the Museum as an institution? And in how far can this electronically produced image itself broaden the role of the classic painting?

[www.lueckeundpartner.de](http://www.lueckeundpartner.de)



## Participating Artists:

HC Gilje [NO],  
Patrycja Grimm (PL),  
Ryoichi Kurokawa [JP],  
Katarina Löfström [SE],  
Gerhard Mantz [DE],  
Mikomikona [DE],  
Ogi:noknauss [IT],  
Otolab [IT],  
Rechenzentrum [DE],  
Skoltz\_Kolgen [CA],  
Ran Slavin [IL],  
Jorinde Voigt [DE],  
Bert Wrede & Alexander du Prel [DE],  
Ralf Ziervogel [DE]



DATE: 16.04. TIME: 14:00

WHERE: Kiasma Theatre

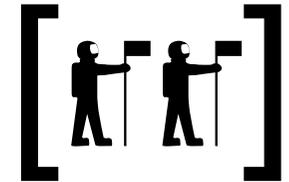
DATE: 16.04. TIME: 21:00

WHERE: UMO Jazz House

PixelACHE Exhibition:

DATE: 14.-17.04.

WHERE: Kiasma lobby



[www.lueckeundpartner.de](http://www.lueckeundpartner.de)

# BEK To The Future: piksel04

DATE: 15.04. TIME: 17:00  
WHERE: Nifca space #2

*United under a Free Software banner, a motley crew of audiovisual artists and developers gathered in Norway this November for an intense week of discussion, workshops and performances. Martin Howse reports back from the frontline*

Nestling between fjord and mountains, Bergen, a small, friendly town which attracts more than its fair share of Norwegian rainfall, makes for an unlikely meeting ground for international artist-coders. Perhaps thanks to the damp climate, the warm environment of BEK (Bergen Centre for Electronic Art) has proved fertile enough to spawn a second, much enlarged iteration of the excellent Piksel event, uniting Free Software-centred developers and artists in defining and sharing common interests. And few could argue with the global nature of this event, with representatives of more than 13 nationalities crowded into the small offices of BEK to take part in the week long code-fest that is piksel04.

The size of this unique event, which now functions as an essential get-together and brain-storming session for artists and developers involved in free software on all platforms, is good testimony to the popularity of such approaches for audio, and primarily video work. Subtitled FLOSS (Free Libre and Open Source Software) in motion, piksel04 has most

definitely snowballed from last year's more modest gathering which was more about a close grouping of a small number of video developers pursuing a common set of concerns around interoperability. Sure such issues were very much to the fore this time round, with a core team of developers such as Jaromil and Tom Schouten hunkering down to thrash out the internals of the LiViDO (Linux Video Dynamic Objects) plugin framework, but with three times as many coders and artists in residence in the tight intimacy of BEK, piksel04 presented more diverse, ad-hoc groupings. Intimate, tightly knit clusters would form for temporary discussion at all hours around such issues such as streaming solutions, with Ogg Theora very much in favour, geek toys, and the vagaries of laptop manufacturer's repair deals. Window managers were compared, drivers tweaked and kernels recompiled. Within the hothouse atmosphere of BEK, nearly every project, including the highly usable Dyne:bolic distro, saw a new release, with programmers hammering out code for the full roster of open source artistic apps, from the venerable Pd (Pure Data), PDP (Pure Data Packet) and SuperCollider to GePhex and the extravagantly named Gullibloom. The need for speed was very much an issue, with coders swapping tricks, tips and elegant maths. Heated discussions in German, Spanish, Dutch, English and

Norwegian filled the small spaces of BEK and C, C++, Lisp, Scheme and Forth all rubbed shoulders in this warm code sauna.

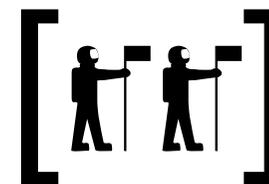
Of course, a more formal structure was laid out for the week's activities, with daytime public and closed workshops based around major packages such as Pd and GEM, or the LiVES NLE (Non Linear Editing) and VJ tool. Evenings were reserved for artists to showcase their work in performance or presentation within the suitably modernist setting of Landmark, a prestigious local venue within the Kunsthall. However, in common with the free software development model such a structure was very much open to mutual change and improvisation, serving to some extent as pegs on which more informal coding and discussion could be hung. In short, piksel04 was more about mutual inspiration amongst developer-coders, rather than a structured public event. Aside from the hefty schedule of presentations, most artists and developers were happy to show both work and coded underpinnings as larger groups of intrigued parties would group around their busy laptops, peering eagerly over onlookers' shoulders.

## Too many cooks?

Such a large, diverse grouping of artists and developers does raise its own issues, with so many varying artistic and conceptual approaches to

technology which often seem at loggerheads with one another. Another worry is that smaller apps, which address specific artistic concerns, have a tougher life within an ecosystem dominated by major players such as Pd and SuperCollider. Questions of interpretation and artistic cohesion are also often dangerously overlooked in favour of more technical or political concerns, and in some instances issues of quality become flattened or ignored. Is it enough to unite artist-coders under a collective, Free Software banner, if they have little else in common, or should an event such as piksel04 moderate and define this commonality for the public? Can a shared purpose be teased out of such diverse threads whilst still maintaining difference and a sense of artistic originality?

Sharing a code base is obviously a good thing, and to some extent apps such as FreeJ and VeeJay represented at piksel04 fit the bill, but this much enlarged event also saw refreshing new approaches to 3D work, with the intriguing Fijuu project based around the Nebula free software game engine, and Gullibloom, incorporating an advanced OpenGL-based graphics server. Indeed, it is possible to rather artificially divide the groups within piksel04 along the 2D, 3D axis and useful aesthetic comparisons can be made between these differing approaches to visual data with the work of Jaromil and



Kentaro Fukuchi definitely emphasizing an old school flavour. Indeed, piksel04 is still very much in touch with its roots, with the founders of what could be termed the open source artistic scene sitting comfortably alongside younger coders and new philosophies.

And many coders are well aware of this history, as evidenced by an interesting discussion about the Demoscene following Monday night's presentation from Antti Silvast of Pseudotoad fame. Antii was a major player in the Demoscene in the early 90s, and he eloquently described how, with the death of the Demoscene and the rise of the PC, a few coders made the shift to open source. To some extent the free software VJ scene does share with the Demoscene a similar eye candy aesthetic and obvious concern for speed and efficiency. However, Demoscene coders always kept their cards well hidden, and could easily be likened to rather miserly magicians, hoarding their best tricks and secrets. Open source coding for visuals is, of course, equally, if not more, competitive. Openness makes poor code evident and shared results create an expectation of even faster development.

### Rich mix

Piksel04 is tough to pin down, with performances and presentations embracing embedded solar powered devices, live wireless video processing, EEG monitoring, GPS data use for installations in Iceland, and lively Play-Station interfaces. Defining the event

as a Free Software meeting gives little idea of this sheer diversity. Yet if you were to attempt to tease out a thematic concern for piksel04, then surely the concept of networking readily fits the bill in both its technical and social sense. It's all about sociability of course, with coders eating, drinking and talking together in a charged yet playful working environment. Of course it's obvious but still worth stressing that hackers still have yet to devise an Internet enabled over-the-shoulder protocol for informal discussion, bouncing around of ideas and mutual inspiration. Free software coders simply have to meet.

Networking also implies interoperability, a concern which powerfully fuelled the first Piksel meet last year. Piksel04 picked up the interoperability challenge, with hardcore coders such as Niels Elburg and Salsaman seeking to push forward the LiViDO common plugin architecture, through serious discussion and hefty code sprints. During the week the piksel-dev list, reserved for work on LiViDO, reached melting point with heated exchanges over API and implementation. Andraz Tori, lone developer of NLE Cinelerra fame, took great delight in fanning the flames, but important questions were raised nonetheless as to whether a common API could exist between both real-time apps and NLEs. Indeed, the rise in use of the highly flexible OSC (Open-SoundControl) protocol amongst all manner of artistic apps at piksel04, and sheer usability of Pd as overarching framework, demonstrated admirably

by James Tittle II in his GEM workshop, does raise several questions over the necessity for such a plugin architecture. Lightweight OSC does seem the way to go, in keeping with the pluggable Unix philosophy, and artist Daniel Fisher put both Pd and OSC to good effect on the closing night of piksel04, with the much hyped interoperability gangbang.

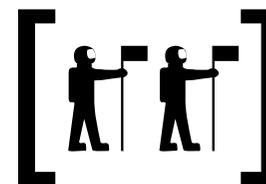
Prior to this finale, the Gullibloom crew admirably demonstrated networking as display, with a virtuosic set, again using OSC in this case teamed with their own, highly powerful software suite with GsrV2, an OSC message hub, at the core. Self coded network traffic information collectors and sniffers threw data to clients through this hub, and both Pd and SuperCollider patches alongside a purpose built graphics engine translated these streams into an impressive storm of 3D shapes, images and rhythmic noise.

### Social networks

Streaming, which could also be well defined as networking for social connectivity, was very much on the agenda this year, both in terms of providing access to those outside Bergen and within presented apps themselves. Distribution is a key issue which is often overlooked on the artistic scene in favour of content production. Prior to the start of piksel04 proper, Adam Hyde from r a d i o q u a l i a delivered a three day open streaming workshop which well covered basic concepts of delivery, audio setup, GNU/Linux use and finally fully featured streaming software such as

MuSE for the absolute beginner. With the arrival of artist coders over the weekend, the heat was most definitely on as geeks battled to throw down the first free streams using spanking new technologies such as Flumotion from Fluendo (see review issue 44). Within just a few days Free Software-based audio and video streams had been set up from machines scattered across the floors and rooms of BEK, from ad-hoc wireless laptops, and from Landmark itself all day and every night. URLs were shouted across workrooms and MPlayer switches traded madly.

Streaming as a tool for communities was very much the order of the day, and an excellent presentation midweek from Tatiana de la O and Lluís Gomez i Bigorda demonstrated a beautiful model of interfaces for social connectivity. Their web-based Gollum app throws together audio and video mixing, streaming, chat and a map-based interface, allowing for a good level of integrated multi-user communication. Gollum is all about levelling the playing field, when it comes down to media access. Audioflow and Videoflow, presented on the closing night of piksel04 by Rama, are also built on a Pd base, and again present a highly usable platform for free and open global communication. And thanks to August Black's Userradio project, a set of tools for collaborative networked audio production, piksel04 participants were able to contribute to a radio performance streaming and mixing across connected locations in USA, Holland, Austria and



Norway during the night of the US elections.

Piksel04 stressed the importance of networking across the board, though perhaps questions of public interface did arise, with developers outnumbering public for most events. That said, such a rich mix of projects and personalities provided plenty of food for thought which artists will surely bring back to their own, more local communities and publics. Artists such as Federico Bonelli, from SUB multimedia, with a nod to the Futurists, and Yves Degoyon with his punk "rm -rf/" performance demonstrated an awareness of a history in which the Free Software artistic movement, though hard to define, will surely play an important role, with artists working under proprietary models considered more as an unfortunate aside.

#### keylinks

Piksel04:  
[www.piksel.no/piksel04](http://www.piksel.no/piksel04)

BEK:  
[www.bek.no](http://www.bek.no)

PDP:  
<http://zwizwa.fartit.com/pd/pdp>

GEM:  
<http://gem.iem.at>

Pd:  
<http://puredata.info>

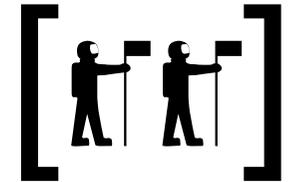
LiVES:  
[www.xs4all.nl/~salsaman/lives](http://www.xs4all.nl/~salsaman/lives)

Gullibloon:  
<http://gullibloon.org>

Gollum:  
<http://gollum.artefacte.org>

Fijuu:  
<http://fijuu.com>

Userradio:  
<http://aug.ment.org/userradio>



# SOFTWARE WORKSHOPS

## PixelTANGO

by: Ben Bogart (Canada)  
[www.tot.sat.qc.ca/eng/pixeltango.html](http://www.tot.sat.qc.ca/eng/pixeltango.html)

PixelTANGO (aka "pt") is a set of abstractions and externals, for pd/GEM, that make using pd and GEM easier, faster and more satisfying. The purpose of pixelTANGO is to foster creativity in the area of live visual performance and make open-source software more accessible to visual artists.

The purpose of pt is to balance usability and ease of learning with programmability, modularity and flexibility. This balance means that pt will always be playing catch-up to build easy to use interfaces to the ever growing and complex functionality of GEM. This means that often pixelTANGO will be used with "traditional" pd/Gem programming for and by artists to create performances/installations as well as contribute more specialized pt modules back to the community.

### What is it used for?

PixelTANGO can be used to: Create animations live Create interactive installations Work with full-quality DV Videos (movie files, fire-wire and network streams) Create images in both 2D and 3D Remote control using Open Sound Control, MIDI and AID.

### Who should Attend?

Vjs, visual music performers and visual artists interested in alternative free software. Any users of pd/Gem are also encouraged to attend.

### What will be covered? *What is Open Source Software?*

- Demo Patches
- Video Inputs
- Layer Effects
- OpenGL Effects
- Layer Types
- Parameter Interpolation
- Parameter Presets
- Preset Animation
- File Access

### *Basic introduction to Pure-Data*

- How to install pixelTANGO
- How to open & save patches
- How to open examples
- How to access module reference
- Where to ask for help

### *Demo Patches*

- Video Inputs
- Layer Effects
- OpenGL? Effects
- Layer Types
- Parameter Interpolation
- Parameter Presets
- Preset Animation
- File Access

### *Introduction to the PixelTANGO Architecture*

- Layers
- Header Modules
- Footer Modules
- Modifier Modules
- General Modules

### *Future Functionality*

### *Introduction to basic PixelTANGO modules*

- pt.window
- pt.layer
- pt.video
- pt.layerfx
- pt.translate, pt.rotate, pt.scale, pt.fader, pt.squeeze
- pt.source

*We acknowledge the support of the Canada Council for the Arts.*



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Canada Council  
for the Arts



[www.sat.qc.ca](http://www.sat.qc.ca)

## PiDiP

PiDiP is a video extension for PD/PDP. As PDP is more dedicated to low-level and highly optimized video processing tools ( biquad filters, convolution, ... ), PiDiP is more focused on high-level processing objects, including video effects, motion detection and tracking tools as well as streaming utilities. It is meant to be used for interactive installations, dance/theater setups and network streaming configurations. It is now mainly developed for free and distributed media production like in the Gollum/GISS project :

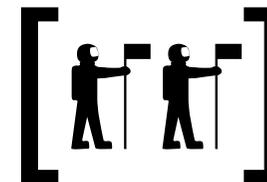
<http://gollum.artefacte.org>

Author : Yves Degoyon,  
Contributors : Lluis Gomez i Bigorda,  
Tatiana de la O.

URL :  
<http://ydegoyon.free.fr/pidip.html>

DATE: 15.04. TIME: 14:00  
WHERE: Nifca space #2

DATE: 16.04. TIME: 12:00  
WHERE: Kiasma Theatre



<http://gollum.artefacte.org>

<http://ydegoyon.free.fr/pidip.html>

[www.tot.sat.qc.ca/eng/pixeltango.html](http://www.tot.sat.qc.ca/eng/pixeltango.html)

[www.ekran.org/ben](http://www.ekran.org/ben)

[www.ekran.org/ben/cv.html](http://www.ekran.org/ben/cv.html)

# VJ in THEATRE



Genres and techniques of media and art are blending together.

Theater has widely adopted dramaturgy of movies, modern dance is influenced by videoart and drama movies use narration borrowed from MTV and TV ads.

Purpose of VJ in theatre -seminar is to get together people working with video from the wide field of performing arts.

Theatre director and author Krisian Smeds and video designer Ville Hyvönen present their co-operation work "Three sisters" a play by Anton Tsehov that they made a "live movie" at Kajaani citytheatre.

Peeter Jalakas from Von Krahl -theatre of Tallin has been using video in his drama plays for 15 years. His theatre group "von krahl" has been invited to perform in Berlin, Brussel, London and New york. He will tell his experiences combining video and live-actors.

Juhan Ulfsak, actor and producer will show and tell his work with Esto-TV, an underground gonzo-TV that's a spin off of Von Krahl theatre group.

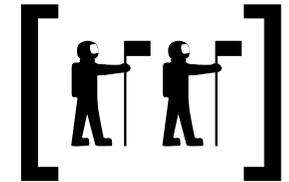
Ville Hyvönen will also demonstrate Newtek's Videotoaster in Theatre and VJ use.

[www.videotoaster.com](http://www.videotoaster.com)

DATE: 13.04. TIME: 17:00  
WHERE: Kiasma seminar room

DATE: 14.04. TIME: 10:00  
WHERE: Kiasma seminar room

DATE: 16.04. TIME: 14:00  
WHERE: Kiasma Theatre



WINNT/WINDOWS/Debug/Netlogon.log

WINNT/WINDOWS/Debug/PASSWD.LOG

WINNT/WINDOWS/Debug/UserMode/userenv

/etc/X11/rstart/commands/ListContext

/etc/X11/rstart/commands/ListGeneric

/etc/X11/rstart/commands/x11r6/@List

/etc/X11/rstart/commands/x11r6/LoadM

/etc/X11/rstart/commands/x11r6/Termi

/etc/X11/rstart/config

/etc/X11/rstart/contexts/@List

/etc/X11/rstart/contexts/default

/etc/X11/rstart/contexts/x11r6

/etc/X11/rstart/rstartd,real

# Interactivity is the new pink

DATE: 16.04. TIME: 16:00  
WHERE: Nifca space #1

by Erik Sandelin & Magnus  
Torstensson, Unsworn

A year back, we did a lecture at the Interactive Telecommunications Program in New York. We talked about interaction design – as we tend to do. To our surprise this was a concept that a lot of the students there had never heard. They described their work as interactive media design or interactive design.

So, at this year's Doors of Perception conference in Delhi we kept our ears peeled for the word interactive. This time around we found that neither the word interactive, nor previously omnipresent words such as digital, ubiquitous, pervasive, interface, and intelligent were to be heard. Instead words such as social innovation, local, platforms, infrastructures, collaborative, and sharing were buzzing through the air conditioned hall.

Interactive is a word, an adjective, tightly tied to digital technology roughly meaning capable of acting on or responsive to user activity. The most important clue to the mysterious disappearance of interactive in current colloquy might lie not in the word's lexical meaning but in its syntactic roles in most sentences: Like other adjectives interactive serves as a modifier of a noun. It describes a quality of a thing and distinguishes it from similar things.

Human language has a tendency, as has our perception, of leaving out the things that are no longer new or important to us. It didn't take humanity many trips with the electric train or many minutes on the cellular phone to begin referring to them as just trains and phones leaving in the wake neologisms such as steam engine trains, and landline phones. Are we at a similar transition now where the interactive qualities of modern media and systems have become something to which we have grown so accustomed that we no longer feel the need to mention it?

Could it be that we use the word interactive less because we are less concerned with the superficial experiential qualities of the stuff we use and are increasingly eager to find out what we can do with it and what we can do with other people, using it? Could it be that the shift from consumerist dotcom catalactics to participatory dotorg co-creation has left a subtle scar in our professional vernacular?

In the heydays of the dotcom boom designers were occasionally asked to toss some interactivity into a commercial site. Reactive flash movies and image-swapping mouse roll-overs were used to convey a modern, state-of the art feel to a site and give the visitor a pleasant, although superficial, experience of not only seeing

but also being seen by the high-tech goddess on the other side of the screen. In a way, these dotcom sites offered its visitors some interactivity pretty much the same way most flowers offers the bee some nectar. Interactive was the new pink.

Commissioned to do an interactive sound art piece, the Four Ophones, we found some similar traits and treats within the art world. We found the concepts of the art piece and participation clashing like Kilkenny cats. The traditional piece requires decision, precision, and control while participation calls for openness, ambiguity, and the possibility for misuse. Already half a decade before the heydays of the dotcom frenzy, Brian Eno exclaimed: "The word is out, and the word is wrong." They say interactive. Unfinished is a better term, according to Eno, to describe how culture-makers are moving away from providing pure, complete experiences to providing the platforms from which people then fashion their own experiences.

Accompanying the disappearance of interactivity, there seems to be a beginning shift also in the conditions of interaction design research. While some major institutional players in the interaction design world, like the Dublin outpost of the MIT Media Lab, are closing down, others are realigning their interests. The studios

of the Swedish Interactive Institute are refocusing their themes from being various approaches towards the digital material towards harnessing a wider notion of interactive. It seems that the formerly tight connection between digital media and interactivity is breaking down. New media is getting old. Could it be that the days of material studies are over? If yester-years focus was on creating new, innovative man-machines interfaces (tangible interfaces, gesture recognition or intelligent devices) today's innovations with social implications are mostly using existing technologies (think Wikipedia). Perhaps the Big Science of interaction is losing relevance? During the dotorg boom "small is not small" - radical social change is possible even with scarce monetary resources.

So, it seems we will not miss our old friend Interactive. Because we have better words. And, above all, we have better things to do! There is no interactive media, just various materials with special properties and characteristics. There is no interactivity, no property you can add to your artwork/product/system like a colour. There are merely people who interact with each other, in situations where (digital) artefacts and systems sometimes mediate or act as props and catalysts.

So let's stop sprinkling interactivity, like magic powder, around us and start thinking and acting on the very real consequences of technology. That could lead towards participation that actually means something.



# LED Music Box

by: Jin-Yo Mok (Korea/USA),  
Gicheol Lee (Korea/USA)  
[www.playmusicbox.com](http://www.playmusicbox.com)

The LED Music Box is a sound instrument that integrates an installation with interactions over the Internet. The physical installation consists of an old-fashioned music box with a crank handle, in which the pins have been replaced with LEDs and the notes with photo sensors for user interaction. Users can draw a shape and pattern on the screen with their mouse and the same pattern of LEDs will light up on the physical music box. Turning the crank handle on the LED cylinder, any sensors that detect the light from the LEDs will make sounds. Data submitted by users is stored in a database and shared by both the online and offline music box. Through the electronic augmentation, users can compose, save, select, share and play their own music.

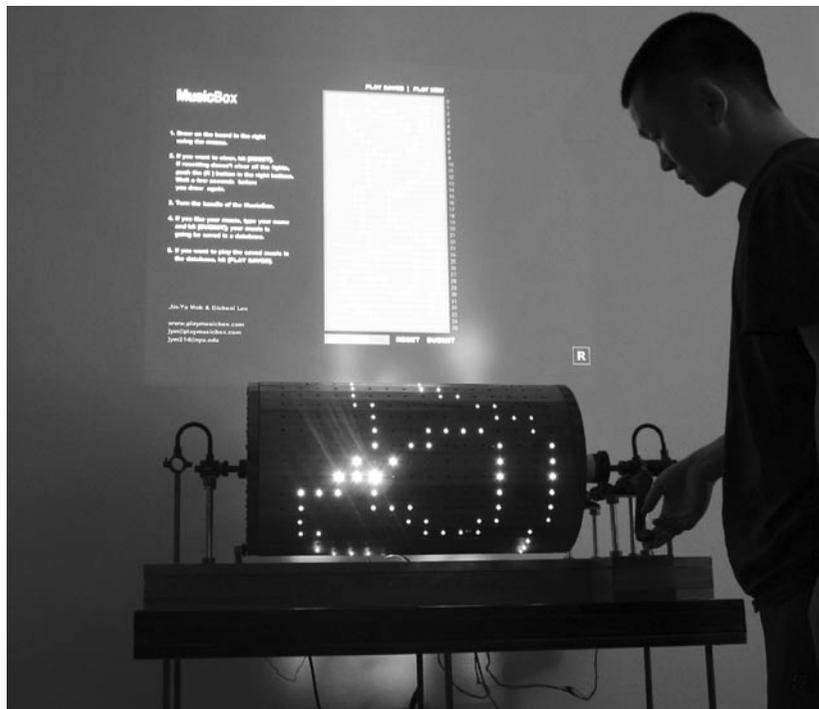
**Jin-Yo Mok** is a multimedia artist living and working in New York. He received his BFA and MFA from Hong-Ik University in Seoul, Korea and continued his studies at New York University's Interactive Telecommunications Program. His artwork has been featured and invited internationally: Artport at Whitney Museum of America; WIRED NextFest; Chelsea Art Museum in New York; Media City Seoul; Korea web-art festival; the Seoul Mu-

seum of Art and other online and offline venues. He recently received an artist in residency commission from the Harvestworks Media Art Center in New York.  
[www.geneo.net/resume.pdf](http://www.geneo.net/resume.pdf)

**Gicheol Lee** is an interactive designer and programmer who is interested in applying art and science concepts to information and interface design through programming. He holds an MFA degree in Computer Art from the School of Visual Arts, NY and a BS degree in Mathematics from Sogang University in

Korea. His experimental web site [Typorganism.com](http://Typorganism.com) received awards from the Communication Arts Interactive Annual and in the HOW Magazine's Interactive Design Competition. Gicheol currently works as a senior developer at Firstborn Multimedia in NYC, where he develops interactive contents for clients in various industries.

**Ahmi Wolf** is an Integrated Media Artist and Technologist currently living and working in New York City. Having recently received his Masters from the Interactive Telecommunications Program, Tisch School of the Arts, NYU, Ahmi continues to program computers, invent gadgets and smile. Before ITP, Ahmi worked as a lead developer of interactive performance technology at the Studio for Electro-Instrumental Music (STEIM), Amsterdam. He received a B.SC in Computer Science from the College of Creative Studies, University of California, Santa Barbara. While in Santa Barbara, where he was a researcher at the Center for Research in Electronic Art Technology (CREATE) headed by Stephen Pope and Curtis Roads.



DATE: 14.04. TIME: 15:00  
WHERE: Kiasma seminar room  
PixelACHE Exhibition:  
DATE: 14.-17.04.  
WHERE: Kiasma seminar room



# elf electronic-life-forms

DATE: 16.04. TIME: 15:00

WHERE: Nifca space #1

PixelACHE Exhibition:

DATE: 14.-17.04.

WHERE: Kiasma lobby

## 1. elf – the installation

Robots still do not have the abilities, science and fiction promised us. Therefore our work is focussed on very simple life approaching systems. 'Elfs' are small mechanical systems powered by solar energy that behave as natural living systems in many aspects. The immediate compassion for these life forms is an amazing experience, even though their abilities are very limited.

'Elf' is a two-part installation developed in the context of the research project 'electronic-life-forms' by Pascal Glissmann and Martina Höfflin. On one hand, the 'elfs' are documented in their natural habitat, and the fading contrast of electronics and nature gives the scenario a surprising common impression. On the other hand, the imprisonment of these life forms in Weck-Preserving-Glasses reminds one of childhood adventures, exploring and discovering the world around us. The light-sensitive 'elfs' desperately use their chaotic sounds and noisy movements to call the attention of the outside world.

*a project by Pascal Glissmann and  
Martina Höfflin at the academy of  
media art cologne, inspired by Ralf  
Schreiber and Mark Tilden  
www.electronic-life-forms.de  
elf@electronic-life-forms.de*

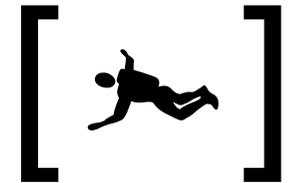
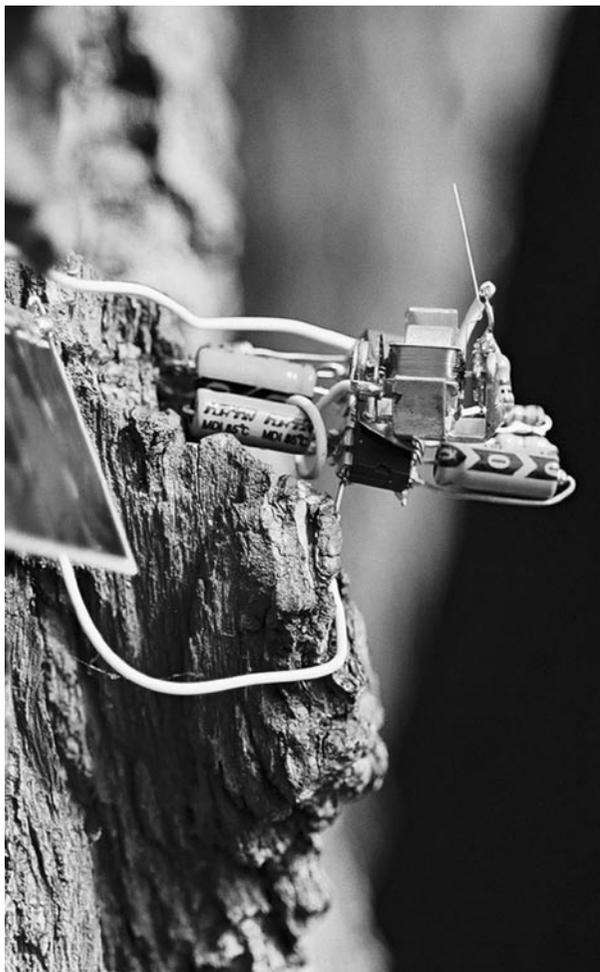
## 2. elf – the philosophy

Even though there is no general agreement for the definition of life, there is a cluster of properties connected to life: growth, reproduction, adaptation, responsiveness, metabolism, movement. Sometimes auton-

omy, development, and evolution are also mentioned. In general, life is regarded as a complex biochemical machine. These 'bio-machines' have been available for studies for many years now, but at the same time researchers and artists always had a

strong interest in simulating biological phenomena through the use of biochemistry, mechanics, robotics or computer models.

It started with simple captures of living organisms in statues, drawings and paintings having movable body



parts that needed human power to be activated. After further progresses like the early Egyptian water clocks, Clepsydra, based on the technology of water transport and the Pneumatics produced by Hero of Alexandria, the first more complicated forms of simulation have been developed in the age of mechanical clocks. Complex internal catenations made the simulation of life-like motion possible. Famous inventions like the Duck of Vaucanson and the Lady-musician of Pierre Jaquet-Drot (1774) followed and started a new direction of artificial life. The copies of nature became more and more complex leading to contemporary high-tech robots which simulate human senses and movements almost perfectly in certain aspects.

As we can see, one important push for building artificial life was the desire for machines that could help organizing the every day life more comfortable. Today these 'support functions' of robots are very complex and only traceable by teams of experts and computer-based systems. Nevertheless the fascination of creating life is still present: not to realize basic functions but as the opportunity to communicate ideas of life and its philosophy in an artistic context. Our motivation is the enthusiasm of creating living things, observe their independent behaviors in lab and nature and peoples' reaction when they get in contact with simple life forms. In this case, art is

technology. We do not rebuild organic creatures with the feeling of being forced to use ugly technology. We explored technology af1 especially small electronic components and its functions af1 which made us thinking of the 'elf' project. It is fascinating to use very un-organic material, put it together in a way that it is still recognizable but adding some simple pure function that gives this living expression. The whole idea of this project is the exploration of technology and putting it in a new context/environment/perspective which questions the relationship between technology, nature and humans.

#### **Pascal Glissmann**

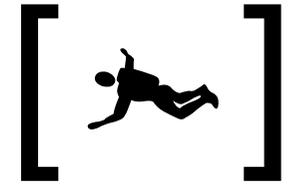
*pascal@subcologne.com*  
*www.subcologne.com*

Pascal Glissmann, born 1973 in Germany, studied Communication Design at the University of Applied Sciences in Düsseldorf focusing on photography, typography and interaction design. After completing his MFA in audiovisual media at the Academy of Media Arts Cologne, gaining work experience in New York City and working as an Art Director in Germany he is now researching and teaching at the Academy of Media Arts Cologne.

#### **Martina Höfflin**

*martina@brauchbarkeit.de*  
*www.brauchbarkeit.de*

Martina Höfflin, born 1971 in Kenzingen, Germany, studied Computer Science at the Academy of Applied Sciences in Furtwangen and the San Francisco State University focusing on interaction design, usability and internet applications. After 2 years of freelancing as a media designer for different companies and customers in Berlin and Munich, she is now working in research at the Academy of Media Arts in Cologne since 2002. Besides she is cofounder of the Büro für Brauchbarkeit, a studio for media, art and fashion in Cologne.



*www.electronic-life-forms.de*

*www.subcologne.com*

*www.brauchbarkeit.de*

# Four Ophones

by: *Unsworn (Erik Sandelin and Magnus Torstensson, Sweden)*  
[www.unsworn.org](http://www.unsworn.org)

Four Ophones is an invitation - and an unwritten score - for a composition that lasts as long as the exhibition does. You and other visitors take part as audience, musicians, and co-composers. No one knows what will happen or how it will sound. Be prepared for everything from subtle interference etudes, to collaborative chanting and big, bad rhythm orgies.

## Magnus Torstensson

Magnus Torstensson is an artist, designer, and educator exploring the narrative and psycho-social potential of interactive systems and media. His work includes tools for sensory relaxation and stimulation for autistic children, interactive sculpture, clothing for urban interventionism, postoptimal electronic attire, and service designs for Telecom Italia and Sony Design Centre London. Magnus received his MA in Interaction Design from Interaction Design Institute Ivrea as part of the Personal Technologies research group.

## Erik Sandelin

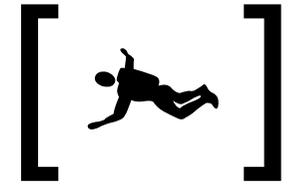
Erik Sandelin is an independent interaction designer based in Malmö, Sweden. In his educational, industrial and artistic practice he critically explores the role of increasingly intimate digital technologies in people's lives and dreams.

Erik has created award-winning work on post-optimal, electronic attire; designed urban interventions; produced interactive sound installations, and hosted workshops on critical fashion design.

Erik holds an MA in Interaction Design from K3, Malmö University in Sweden. He has worked with clients including Sony Ericsson, Swedish Radio, and The Interactive Institute, and has exhibited and performed internationally.



PixelACHE Exhibition:  
DATE: 14.-17.04.  
WHERE: Nifca space #1



# Kick Ass Kung-Fu

feat. Team Cuidado & eBottle

DATE: 17.04. TIME: 10:00  
WHERE: Kiasma Theatre

Kick Ass Kung-Fu is an immersive game installation that transforms computer gaming into a visual, physical performance like dance or sports. The embodied interaction takes you inside virtual reality where the laws of physics no longer apply. Film style jump-kicks, weapons, acrobatics, freestyle - *come and show us your kung-fu!*

Kick Ass Kung-Fu is created by Animaatiokone Industries  
[www.animaatiokone.net](http://www.animaatiokone.net)

Gravity-defying stunts by Team Cuidado  
[www.teamcuidado.com](http://www.teamcuidado.com)

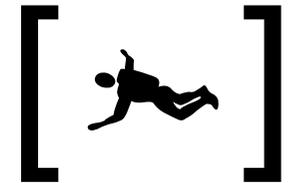
Live electroacoustic speaker trashing by eBottle  
[www.acoustics.hut.fi/demos/eBottle](http://www.acoustics.hut.fi/demos/eBottle)

## Creators of Kick Ass Kung-fu:

Animaatiokone Industries:  
Perttu Hämäläinen, Ari Nykänen,  
Mikko Lindholm

eBottle:  
Henri Penttinen, Jaakko Prättälä

Team Cuidado:  
Kurt Berger, Niilo Tynnilä,  
Jan Brunnström



[www.animaatiokone.net](http://www.animaatiokone.net)

[www.teamcuidado.com](http://www.teamcuidado.com)

[www.acoustics.hut.fi/demos/eBottle](http://www.acoustics.hut.fi/demos/eBottle)

# NUAGE VERT

DATE: 16.04. TIME: 15:00  
WHERE: Nifca

*Helen Evans und Heiko Hansen*

*Pixelache 2005 Artist Residency  
at the Nordic Institute of Contemporary Art*

Nuage Vert is part of the longterm art project Pollstream by Helen Evans and Heiko Hansen in collaboration with industrial and scientific partners. Pollstream speculates on aesthetic and contextual ways of materializing pollution in ways that alter our perception.

Is pollution something that is artificial, man made, something extra, which we add to the natural world? Or does pollution always exist, even in environments that are not interfered with by humans? And even if we consider the emissions, the waste and all the other "synthetic" overflows as not natural, they are still part of the same system. The entity from which we take and into which we stream back stays the same, in the words of Martin Creed: "the whole world + the work = the whole world".

Pollstream is being materialised as a body of research, writings, project proposals and technology development. At the core of the project is the proposal Nuage Vert. This proposal suggests using industrial waste burning plants as a site for architectural installations, by utilising artificial vapour emissions as a canvas for information flow. The choice of information shown is related to the ec-

ological activities of the local community, such as recycling or energy consumption.

Gas emissions have two sides to them: the visual and the chemical. These aspects impact differently on the individual depending upon their location and their situation. Nuage Vert is based on the first attribute, the visual impact. The visual appearance of the gas can lure us into an experience and is detached from the second possibly dangerous attribute, the chemical. Chemically speaking gas pollution is measured in Parts Per Million (ppm). In science this numeric approach spans usually from "normal saturation in office buildings" to "instantly lethal". Pollstream should decipher these numbers and translate terms like "end-tidal breath" into collective experiences.

During the Pixelache residency the Pollstream research has addressed the two issues, the visual and the chemical. Nuage Vert has been de-

veloped in terms of project planning and it's technical requirements. This process includes research on imaging and tracking technology, institutional and industrial partners have been approached for its realisation in Finland.

The research on the second attribute, the chemical has led to two new works, "Chambre d'air" and "Smoking room". Chambre d'air is looking into the fluctuations of CO2 production in an enclosed environment in regards to the number of people in it. This process and its first installation has been developed in collaboration with Vaisala in Finland, a company which develops environmental and industrial monitoring sensors world wide. Smoking room is an installation that reacts to people smoking. The sensor for this installation has been developed by HEHE during the Pixelache residency. Both works are reflecting the discussions about gas emissions, ownership and responsibility.

[www.hehe.org](http://www.hehe.org)

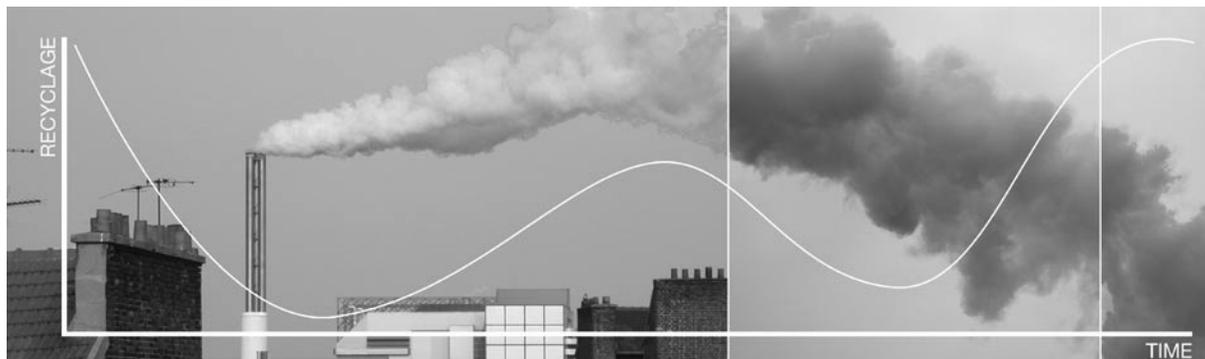
[www.hehe.org/pollstream](http://www.hehe.org/pollstream)

**Helen Evans** (United Kingdom, 1972) & **Heiko Hansen** (Germany, 1970) design and build performing spaces. Using a language based on light, sound and image, their practice explores the interactive possibilities between individuals' and their architectural and urban environment. Looking at a broad range of contexts, from public transport design, pollution monitoring, meteorology, public advertising, architecture to civil engineering, their work offers a critical, non-commercial reinterpretation of these systems, putting the spectator in the centre of the experience. Broad in their approach, they have been members of scientific research laboratories, taught graduate and undergraduate media design students and collaborated with other visual and performance artists.



Their work has been shown in a range of contexts, including the Centre George Pompidou Centre, Electrohype in Malmo, ISEA Nagoya, CynetArt in Dresden, the Palazzo delle Papezze Center for Contemporary Art in Sienna. In 2001 they were awarded the CyNet Art Award for interactive installation.

HeHe most recently collaborated with the In Situ research group, a joint project between LRI (Paris-South University) and INRIA Futurs (The National Institute for Research in Informatics and Mechanics). Since 2002 HeHe has been based at the prodigious artist factory Mainsdœuvres, a multidisciplinary space for cultural projects based in St-Ouen (Northern Paris). In 2003 HeHe became a recognised non-profit Association under French law.



# Chamber Music

by: Teemu Kivikangas

Chamber Music is a musical performance for one performer and audience of one listener. Aim of the performance is to critically examine the paradigm of art as mass communication. Modern mass media tends to treat it's customers as target markets and pools of people with certain demographics. Can artist take this approach to the viewer or should they seek to establish a more personal relationship?

The performer sits opposite to his one person audience and using a custom made electrical and software instruments tries to develop a relationship to the listener with his musical performance. Each performance is unique - something that is based on unique qualities of the listener and the performer and the chemistry of nonverbal communication between them.

The performance aims to take down the performer from his securely elevated position on a platform in front of an audience and force him to communicate on a personal level with his tiny audience of one person. The listener isn't perfectly safe either - the experience and the work of art experienced is moved to a much more personal level. The listener remains free to leave when ever he or she wants, but if he or she stays the per-

formance ends when the performer decides it's over and the musical piece is played to an end. The whole performance will probably last about 10 to 20 minutes.

Musical instruments used in the performance include software instruments created with Pure Data and electronic instruments based on microcontrollers, Basic Stamp and simple contact microphones used as loudspeakers. The musical piece is performed using earphones for both the listener and the performer, creating a rather intimate sound-space existing only for the two. Instruments are designed to keep the musical piece simple but flexible.

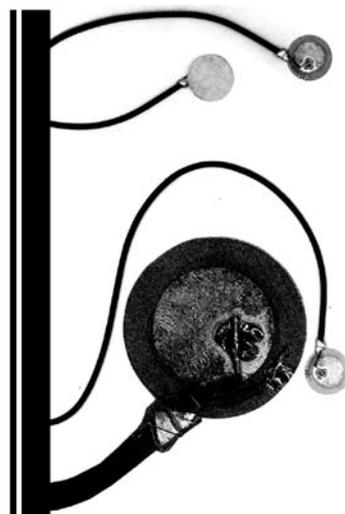
It can be a difficult and scary situation for both, rather intimate, possibly annoying - how can the two come together and communicate? There is no need for words, there are more universal languages: music and nonverbal communication. Mediating technology is taken down to minimum and within these boundaries anything can happen.

## Teemu Kivikangas

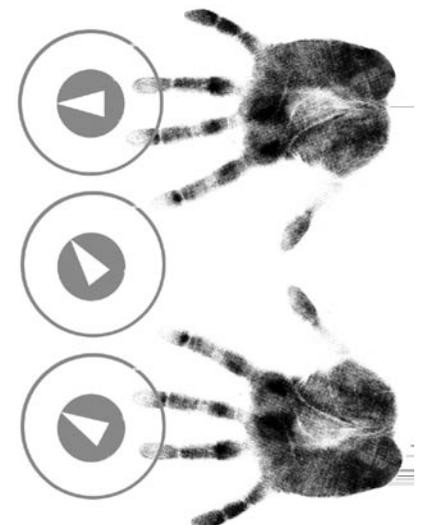
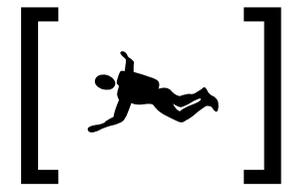
Teemu Kivikangas (1979) is media artist and designer working and living in Helsinki. Currently he is working on his final thesis for MA in New Media at Media Lab of University of Art and Design Helsinki and studying fine art in Helsinki Academy of Art. Teemu also works as a game artist, creating game graphics and designs for leading Finnish game publisher and studio Sumea. He is active member in Helsinki-based media art collectives Katastro.fi and Amfibio.

Teemu has worked with interactive installations, interactive narrative, experimental cinema and video performances. His cinematic works, often experimenting with narrative, interactivity and various viewing platforms, have been exhibited - and sometimes also awarded - on numerous festivals (for an example Cracow

Film Festival and Tampere Film Festival) in Finland and internationally. Together with Amfibio-collective he has crafted audiovisual performances with a number of Finnish and foreign musicians, dancers, theatre makers and artists - for an example with PixelACHE-festival, Amfibio did a tour of video performances in New York and Montreal during the summer 2003. As part of Destination: Helsinki workshop during winter 2004, Teemu worked with theatrical live visuals. In the end of the summer 2004, Amfibio's most ambitious piece of experimental real-time cinema, The Stories of the Sea, premiered in ISEA 2004-festival. Since then he has performed for an example at Pikkse.no-festival in Bergen, Norway, together with Antti Silvast from Pseudotoad Labs.

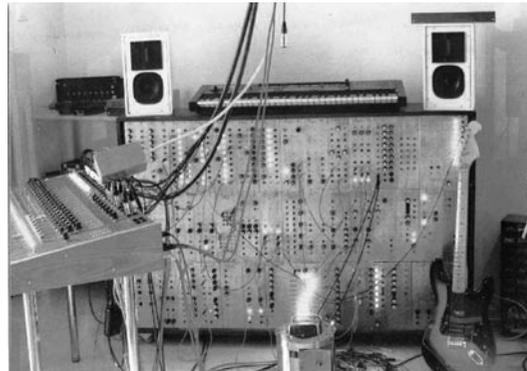
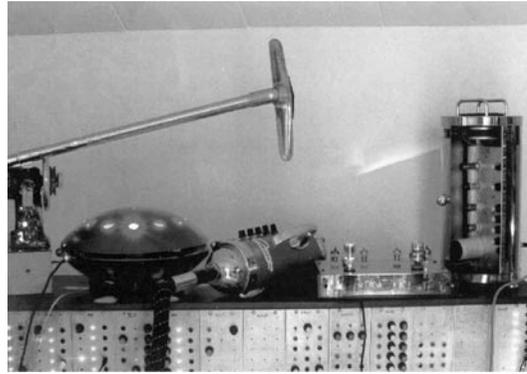


DATE: 16.04. TIME: 12:00  
WHERE: Nifca

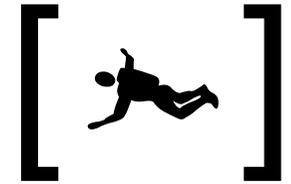


# Mika Rintala / VERDE

DATE: 15.04. TIME: 18:00  
WHERE: Nifca space #3



*Homemade electronics instruments by Mika Rintala / VERDE*



# Skisser och rutiner / Sketches and routines

DATE: 15.04. TIME: 19:00  
WHERE: Nifca space #3

*Sound and musicperformance with nonmusicianmusical techniques.*

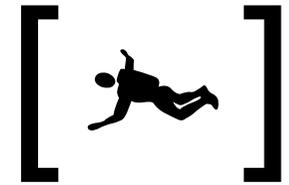
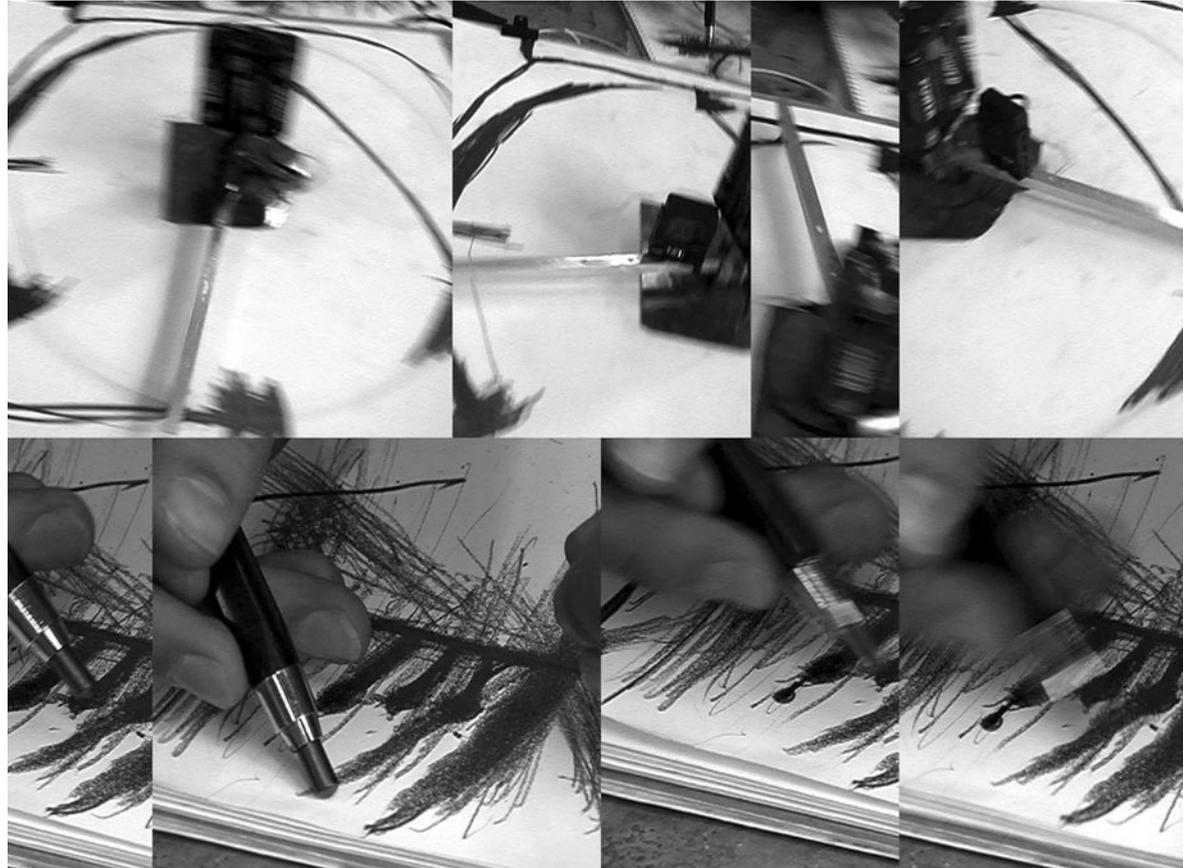
Daniel Skoglund uses electronic and mechanical machines of own design. They are controlled by choices and by chance.

Movement is translated into rhythm and unhierarchical explorations creates an engaging and visual sonic art.

**Daniel Skoglund** is a swedish artist. His work includes sound and music performances, installation art and sound composition.

Over the past years he has been collaborating a lot as well, for instance with Dj Olive, Mats Gustafsson, Luke eargoggle and Hans Appelqvist.

He also has produced music for the Swedish Radio and EMS - institute for electroacoustic music in Sweden.



# WORKSHOPS

DATE: 16.04. TIME: 12:00  
WHERE: Nifca

## Hands-on, DIY, input-output, microcontroller buffet + sensor boogie with Max/PD for newbies

*workshop by  
Tuomo Tammenpää*

Pop-in pop-out style basic electronics try-out day for beginners looking for first advice in entering in to the scary world of microcontrollers and simple sensors in connection with Max/MSP or PD. I

try to have different setups available for demonstration on affordable solutions for media artists, musicians, vj's and like for making their own controllers and experimental inputs. Available resources include: Basic Stamps, PICs, simple sensors (proximity, light, acceleration), simple wireless modules (serial RF) and serial or midi connections to pc/mac.

I have learned by doing barely modest skills in physical computing during last years, so I can't promise any problem solving or even correct advises, but something to get started with and carrying on self-education with these matters. If you are new to these things drop in and get started, if you have experience, drop in and share your insight.

### **Tuomo Tammenpää, born 1969**

Tammenpää works as a media artist and designer in Finland, just outside Helsinki. During the last ten years he has participated in several exhibitions in Europe, Asia and North America presenting interactive media installations dealing with control and consumerism.

portfolio:  
[www.needweb.org/box](http://www.needweb.org/box)

## Python for series 60 (Nokia, Symbian OS) Mobile devices *workshop by Jürgen Scheible*

This workshop provides you a practical introduction on how to program your own mobile application by writing simple python scripts that run on the phone. E.g. making your own Mobile Blogger takes 20 lines of code (incl. picture and text upload). Python for series 60 platform is very useful for creating prototype applications and making proof of concept.

For Artists and Designers in the field of new Media, this provides an easy way of starting to do your own "stuff" and be creative with it. E.g. applications that use SMS messaging, HTTP, FTP, Cell-ID, Bluetooth, XML, text input fields and dialog notes, menus, listboxes, forms etc.

Besides a "hands-on" programming session, the workshop includes a demo session with a variety of applications that demonstrate the power and limitations as well as the potential use, that python for series 60 provides for artistic purposes and New Media projects. The Workshop aims to inspire people to generate new ideas and to open up the field on how we can use the mobile in the future, especially for interaction between people, people and objects. Demos include e.g.: Collaborative tools, interaction with large screens,

Connect and communicate via Bluetooth with devices like PC, GPS device, Upload/download files to/from the net (HTTP, FTP, ... - picture, video, text, ...)

For whom is this Workshop ?  
Everyone who has interest in making "fast" prototypes of mobile applications.  
Even if you have never had anything to do with Python, but have some understanding of programming principles or have done some script writing e.g. with PHP or Director etc., you will quickly be able to start making own little mobile applications with Python scripts that work and can be hands-on tested with the phone.

Equipment needed:  
Laptop with Bluetooth, Text editor,  
No Software, No other Hardware.

If you have a Nokia 6600 or Nokia 6630 or Nokia N-Gage QD, then bring it along.  
A whole bunch of Phones will be provided for the Hands-on session

The workshop is held by Jürgen Scheible, a music and video artist and engineer. He is currently a Doctoral student at the Media Lab of University of Art and Design, Helsinki, running the Mobile Hub, a prototyping environment for Mobile technology related projects.



Research website:  
<http://mlab.uiah.fi/~jscheib>  
Artist Website:  
[www.leninsgodson.com](http://www.leninsgodson.com)



# ONE DAY VIDEO

DATE: 16.04. TIME: 18:00

WHERE: Kiasma Theatre

PixelACHE Exhibition:

DATE: 14.-17.04.

WHERE: Kiasma lobby



*One day. Same topic. Different people and different places. Every day a new video is initiated and completed. ONE DAY VIDEO is a format for creating videos through improvisation related techniques. They bring back the joy of kindergarten art lessons where invention was encouraged over the limitations of professional quality productions.*

The project has been started by Anttu Harlin and Osmo Puuperä. The Pixelache festival is the first time that One Day Videos are screened publicly. The project is expanding to reach more makers through the website, where the videos are collected.

All makers of One Day Videos are encouraged to explore their immediate ideas without the responsibility of making anything original, profound or meaningful. The seemingly constraining limit of one day is in fact a liberating help. Through this technique, the makers can find their first creative ideas without the pressure of making meaningful content, or self-censorship. The one day limit is an improvisation technique that helps us to tap out of our inhibitions.

"As I grew up, everything started getting grey and dull. I could still remember the amazing intensity of the world I'd lived in as a child, but I thought the dulling of perception was an inevitable consequence of age" - Keith Johnstone

Spontaneity has the power to open our eyes to new things. The dulling of perception is not just a result of age but a result of education - education that teaches artists how we should interpret the world, education that stifles spontaneity.

If I think about this really simply: I learned how to use Radial Blur a long time ago. If I could forget all that Radial Blur should be used for (like quick zooms), perhaps I could make a whole 1-minute video just using a creative impulse based on using Radial Blur. In this way, I want to release myself from doing what I think I should, and learn to re-see the elements in video production.

On the One Day Video website, as we collect the videos of a particular day, from a range of artists, we get a landscape of the day - expressions that are individual as well as influenced by the external variables; mood, weather, location, event, that any particular day has.

#### Here's how it goes:

- 1) Get your starting point from our website in the morning ([www.onedayvideo.org](http://www.onedayvideo.org))
- 2) Improvise from the day's theme, alone or in a group. The technique and style is up to you.
- 3) Finish your video before you go to bed.
- 4) Send your compressed QuickTime file to us as soon as possible.

Come back to the website and check out how different people from different places have interpreted the same theme on the same day. Quite often, the little seeds of a One Day Video lead to inspirations for a longer project based on something learned here.

#### Come on! at:

[www.onedayvideo.org](http://www.onedayvideo.org)

#### Words from Anttu:

Professionally, I work with animation editing, writing and directing. And as a hobby, I've got theatre and video projects going on, and One Day Video is a seed of that. Well, actually these are more than hobbies. A variety of stuff makes a good cabaret!

#### Words from Osmo:

A photographer who is also into mixed media *things*. Currently doing a MA degree at Goldsmiths College, London.



[www.onedayvideo.org](http://www.onedayvideo.org)

# Lipstick traces, a narrative study.

Lipstick Traces is an interactive installation composed of two screens and a Touch Pad. It is an interactive movie work, where the spectator's touch generates algorithmic drawings, directing the film.

The installation is based on two screens put side by side, interacting one with another through the touch of the spectator. On one screen an algorithmic drawing is created in real time by both the spectator and the program. As the handling creates new figures, it reprograms the film, and the audioelements, seen on the other screen and becomes sort of witness, the incarnation of the conversation between the performer and the program. This object, influenced by the movements of the relation, becomes one of the characters of the movie, perhaps even a narrator influencing our vision of the story.

Lipstick Traces proposes an experimental tool for what we used to call « interactive cinema ». It explores the capability of a graphic interface to build cinematic narratives in an interactive situation and interrogates the place these different elements take in the interactive cinema, by transforming the interactive graphics into one of the main characters of the film, meanwhile the manipulation of the object becomes an aesthetic experience.



## Jean-Michel G ridan.

Jean-Michel G ridan is born in 1977. He is living in Paris, France. He is artist and researcher in the Laboratory of Interactive Aesthetics (Labei, Paris 8 University). He teaches aesthetics of new medias in the Paris 8 University, and the Fine Arts School of Paris (ENSBA).

## Mariina Bakic

[www.webdrama.net](http://www.webdrama.net)

Mariina Bakic is finnish-serbian, Paris-based artist and researcher, exploring fields of esthetics of interactivity. Mariina focuses on linguistic figures through interactive cinema and playful interfaces, connecting musical, visual and communicating languages. Mariina is doctorating in Paris 8 university, and also plays in Peer-splex, an electro-hiphop band, with Jean-Michel G ridan.



PixelACHE Exhibition:

DATE: 14.-17.04.

WHERE: Kiasma seminar room



# Banananose Computer Movies

PixelACHE Exhibition:  
DATE: 14.-17.04.  
WHERE: Nifca #1



by: Robert Brecevic, Sweden  
[www.banananose.se](http://www.banananose.se)

How does it feel to be stared at while standing in front of the urinal? The initial question popped up when picking the subject for the next game-like video production. It was not hard to convince people that it could be a real treat panning the camera in front of a pissoar, "bumping" the image while characters stand there, watch them step to the side and get at each others guts and nerves. There came an idea of a series about the Permanent Tourist, a sans-papiers stuck in the transit zone of an airport wearing shiny white sneakers - a neglected victim that is present only through means of indirect representation. Mode of interaction is that of a 2d-scroll early 80:ies tile-based arcade game.

## **Don't Pee On My Sneakers - the Trilogy**

...is a series of short movies "pretending to be a computer game". Set in a public toilet for men, right in front of the urinals, the piece deals with male forms of rivalry around space and masculine integrity. It is about men-not-performing-properly and about men being exposed to the intrusive scrutiny of other men.

## **Wacky Moves**

I use game-like video to examine the on-screen choreography of player characters. An inspirational moment appeared to me while I laid out the work with a Swedish game title: "some of the platform games from the 80:ies contained such wacky moves performed by the player character; it felt good just moving the PC around, couldn't we do a game which is just about that?".

The study of how characters move, how they walk, how they stand - by themselves or in relation to others, in looped and non-looped phases as well as stylized or realistic representation - is central to me. It is examined through the eye of the camera. Improvisation is used as well as painstaking direction. People tell stories about themselves through nervous ticks or how they place their feet on the ground.

By gathering a loosely knitted collective called "Banananose Computer Movies", I attempt to turn film into computer game logic - with a playability supported by joysticks and lit-up control pads. Characters are filmed in different situations and dissected into animation phases. Video segments are assembled into game-like short movies by a custom-made video player called VOS PLAY.

I work also with the Share Studio, the Interactive Institute, as an artist/developer. My work facilitates research (public digital media); projects have been realized and displayed not only in conventional exhibition spaces. Commercial places such as a shopping mall have been used as a backdrop for responsive, playable video.

Selected works by Robert Brecevic have been on display at:

Museum of contemporary art, Minsk (2005), Banananose: "Don't Pee On My Sneakers - the Trilogy"; Media Centre Lume, Helsinki (2005), finalist at the Prix Möbius Nordica with "Don't Pee On My Sneakers - the Trilogy"; "Bergviks galleria, Karlstad (2004), Share: "Men that fall"; Arvika music festival (2004), Share: "The Well"; The Culture House, Stockholm (2004), Banananose: "Don't Pee On My Sneakers - the Trilogy"; Liljewalchs museum, Stockholm (2004), Banananose: "Don't Pee On My Sneakers"; SOC, Stockholm (2003) "SonicPong"; Björkanderska Magasinet, Visby Sweden (producer of computer game/art exhibition "All Systems Go" (2001) - including Banananose: "HandsOn"); CocaCola Xperience Center, "The Sixth Sense" (design and concept); winner of New Talent Competition, Milia2000 Festival, Cannes (2000), "ShoesOn"...

[www.banananose.se](http://www.banananose.se)

[www.tii.se/share](http://www.tii.se/share)

## **Robert Brecevic**

Based in Stockholm, Sweden - born 1971. An artist and a filmmaker with some years in computer game development, turned (partially) into a software developer. The "game engine" is assumed to be a crucial part of the design process, why I prefer having the proper skills in programming.



# ääniradio 99,4fm : 10-20 April

ääniradio  
huhtikuu 10-20 | 99,4 fm | [aaniradio.org](http://aaniradio.org)  
mitä kuuluu  kuuluu hyvää

## Be a part of the experiment

## ...on air ...online ...on the street !

### *ääniradio 2.0 : mitä kuuluu?*

ääniradio 2.0 takes an experimental approach to public broadcasting. we use special event fm licenses in helsinki, and low budget netradio, mini fm, podcasting and anything we can get our hands on to explore new ways of making radio. as well as public radio participation and performance we showcase a range of creative radio from around the world. each broadcast take a different approach, this is bleeding-edge radio experimentation in the public sphere. forget what you know about radio. join in the experiment.

### **listen**

you can listen to ääniradio 2.0 april 10-20 2005 on 99,4 in central helsinki and online at [aaniradio.org](http://aaniradio.org). you can also join us at live broadcasts during particle/wave happenings at mbar, sibelius academy, taidehalli klubi and kiasma and tune in for live streamed performances from all over the world!



### **interact**

we will be filling the city with immersive sonic landscapes using mobile mini fm transmitters, we'll be putting your mobile phone to new radiophonic uses, and letting you use the internet to interrupt our frequency...

look out for Street Radio day on saturday 16th april... don't leave home without your radio!

User Radio Hour from monday 11th till sunday 17th april... from 2-3pm everyday you can play with ääniradio's sounds live online

tell us what you can hear... mitä kuuluu? share you sounds and experiences over the phone on the ääniradio listening line

send an sms direct to masa our automatic radio personality and hear it on air...

things are changing all the time, so tune to 99,4 fm, or [aaniradio.org](http://aaniradio.org) for details...

### **open audio content**

ääniradio is all about experimental sound, we only play open content programmes, this means everything we broadcast will be licensed for free broadcast under creative commons, copyleft, or other open content licenses. what you hear on ääniradio is non-commercial, you won't hear the latest hits on this station, but you might just find something that opens your ears.



### **hybrid radio @ pixelache**

ääniradio is the broadcast playground for pixelACHE 2005 and hybrid radio festival Particle/Wave and international sound artists will also be descending on Helsinki to flex their radio imaginations. others will also be streaming events to ääniradio from their own corners of the globe - sweden, u.s.a., belgium, japan, australia. all ears are tuned to ääniradio from their own corners of the globe - sweden, u.s.a., belgium, japan, australia. all ears are tuned to ääniradio from their own corners of the globe...

<http://aura.siba.fi/particlewave>

ääniradio 99.4 FM live broadcast environment. An innovative temporary radio project of the Centre for Music & Technology, ääniradio, is available for workshop participants to experiment with a live FM broadcast environment. This is connected to a uniquely flexible network radio software architecture based on open source tools developed by some of the most creative contemporary net radio practitioners.

ääniradio is a media & sonic arts project of Centre for Music & Technology

[aaniradio.org](http://aaniradio.org)  
[hello@aaniradio.org](mailto:hello@aaniradio.org)

*ääniradio 2.0 : 99,4 kuuluu hyvää!*



<http://aura.siba.fi/particlewave>

<http://aaniradio.org>

# Particle / Wave Concert & Performances

## Click! p.o.p. BOOM Bang

concerts and performances at siba chamber music hall and mbar featuring:

### Click!

...a concert of multichannel live streamed composition

Thurs 14th April klo. 19.30

Chamber Music Hall, Sibelius Academy, P.Rautatiekatu 9

Internet Radio, Hörtexte v.16.1 (Sherre DeLys & Helsinki Computer Orchestra)

Bridge...Stream

(Jodi Rose, Mari Keski-Korsu and international bridge team)

Freedom Highway

(Emmanuel Madan)

Two Way Radios (2WR)

<http://mxHz.org>

Helsinki Computer Orchestra do their first fully networked performance to bring you Sherre Delys' live net-radio remix composition:

Hortexte I-radio v.16.1.

Sonic Art Star, Jodi Rose prototypes Bridge... Stream, a symphony of bridge resonances.

Take a radio ride on Freedom Highway with Emmanuel Madan in a disturbing portrait of American Empire as heard from the inside.

2way radio with Six 2-way audio streams after La Radio (Marinetti & Pino Masnata) explores the radio as apparatus of communication (Bertolt Brecht) and Imaginary Landscape No. 4 (John Cage)

<http://mxHz.org>

Presented by Sophea Lerner and the Centre for Music and Technology, Sibelius Academy. With a commitment to bleeding edge technology, anything can happen!

### Internet Radio, Hörtexte v 16.1

The 1983 radio classic by Ferdinand Kriwet 'Hortext 16' will be re-created for the internet radio age as a live streaming public event. Kriwet's mission to 'create a polyphony of the world history of radio' by collecting radio broadcasts from around the world and editing those into a 36 minute and 9 second montage creating what he called a 'fictitious world radio.' Today that world radio is a reality, which will be performed by volunteers harvesting live audio streams worldwide, edited and mixed to create Hörtext v 16.1.

Sherre DeLys is an internationally recognised radio/sound artist recently working at WNYC Public Radio NY. Sherre spent many years as a pro-

ducer for The Listening Room, Australian Broadcasting Corporation's acclaimed program for Acoustic Art.

### Bridge... Stream

Prototyping the global bridge symphony, an experimental networked multi-location bridge streaming performance playing the cables on the Matinkaari and Heureka Silta bridges in Helsinki. The mixed streams will be broadcast on ääniradio, online [ääniradio.org](http://aaniradio.org) and in person at the chamber music hall of sibelius academy, with live video and electronic music improvisation.

Australian sound artist Jodi Rose travels the world recording the sound of bridge cables. Mari Keski-Korsu (mkk) is a person, whose interest lays in human communication, coincidences, creating spaces and befallings.

[www.singingbridges.net](http://www.singingbridges.net)

[www.artsufartsu.net](http://www.artsufartsu.net)

### Freedom Highway

Beginning in September 2002, Emmanuel began driving through the United States and recording talk radio shows and religious programming on the AM band. The result is edited and remixed into a disturbing portrait of American Empire as heard from the inside.

Emmanuel Madan is a musician, composer and sound artist based in Montréal, who works in radio broadcasting as an engineer, journalist, producer, programming director and DJ and produces collaborative installation projects as [The User]: Symphony for dot matrix printers and Silophone.

[www.freedomhighway.org](http://www.freedomhighway.org)

### 2WR

Two Way Radios (2WR) is a project for six 2-way audio streams, after "La Radia" by F. T. Marinetti and Pino Masnata (1933), "The Radio as an Apparatus of Communication" by Bertolt Brecht (1932), and "Imaginary Landscape No. 4" by John Cage. With akihiro kubota, code31 (lahaag) and goto10 (jk, chun, fbar, aym3ric)... and praha (NOD Media Art Institute)

<http://mxHz.org>

...immediately followed by: P.O.P. PixelACHE? + Particle/Wave Opening Party @ mbar with performances from NoisiV? (berlin), audio\_z (vilnius), and Pixelache DJ's.

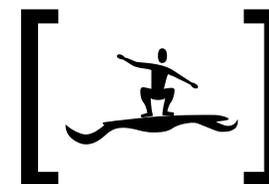
DATE: 14.04. TIME: 19:45  
WHERE: Sibelius Academy

DATE: 14.04. TIME: 22:00

WHERE: m-bar

DATE: 17.04. TIME: 20:00

WHERE: m-bar



[www.singingbridges.net](http://www.singingbridges.net)

<http://aaniradio.org>

[www.artsufartsu.net](http://www.artsufartsu.net)

<http://mxHz.org>

[www.freedomhighway.org](http://www.freedomhighway.org)

## **P.O.P.**

Particle/Wave -  
Pixelache Opening Party  
14/4 mbar klo.20:00 - 03:00

20:00-22:00 Pixelache DJ  
22:00 audio\_z (Lithuania)  
22:30 NoisiV (Berlin)  
23:00 Pixelache DJ's

## **Decangular Vibes**

Tautvydas Bajarkevicius will present Decangular Vibes, an open-structured audio mix of spoken concepts, essayistic-poetic interferences, and experimental sound objects which is the result of continuous collaboration with Lithuanian sound artists.

<http://jenty.ghost.lt/surfaces/srfc007frame.htm>

## **noisiV**

noisiV is a berlin based independent group who produce audio visual electronic environments by means of a variable arrangement of digital computers, video, selfmade analog electronic devices and live manipulation using prerecorded sound, visual and acoustic noise, generators and feedback. A journey through the ocean of chaos, order and structure.

[www.noisiv.de.vu](http://www.noisiv.de.vu)

## **BOOM**

14/4 - 17/4

BOOM : particle/wave interface @ dot.org boomstreet radio and user-radio hours on ääniradio 99,4 FM see <http://aaniradio.org> for details...

## **Bang!**

PixelACHE + Particle/Wave Closing Party @ mbar dot.org BOOM goes out with a Bang!

Sun 17th April 20hr  
mbar klo.20-late

20:00 Shadowcasting (remote networked performance, Steve Bradley USA)

22:00 August Black & Bo Bell

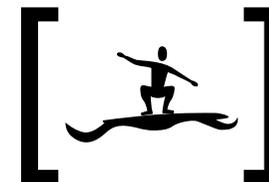
22:30 Basso Radio Mc Mute Open Content

23:00 Pixelache DJ & VJs

Shadow Casting is a live networked performance and broadcast event for ääniradio at pixelACHE via Baltimore, Maryland. Three renowned sound artists, John Hudak, Joe Reinsel, and Steve Bradley will create a live net performance stream, each "audio-casting" from 3 remote sites in the USA, mixed into one single stream via art@radio Using inexpensive software, live microphones, and moderate processing, to create a hybrid sonic space based on 3 locations. This project shows us possibilities of connecting between remote locations to shrink distances, combine simultaneous existences and re-contextualize our immediate environments into a new "connected" landscape which transcends each of our own physical borders.

<http://art-radio.net>

<http://bassoradio.net>



<http://aaniradio.org>

<http://art-radio.net>

<http://bassoradio.net>

[www.noisiv.de.vu](http://www.noisiv.de.vu)

<http://jenty.ghost.lt/surfaces/srfc007frame.htm>

<http://mxHz.org>

# Particle / Wave :: workshop :: hybrid radio practices

DATE: 15.04. TIME: 10:00  
WHERE: Kiasma seminar room

## ...be a part of the experiment

particle/wave hybrid radio workshop explores the interface between the creative traditions of terrestrial radio broadcasting and emerging practices of internet radiomaking. particle/wave rethinks community radio practices through distributed and participatory networks of sonic exchange, open content models and new radiomaking tools. particle/wave examines the dual nature of radio as wave and packet.. network and sound.. transmission and reception...

Radio artists, geeks, and activists are converging on Helsinki for particle / wave. Bringing extraordinary ideas of how to make radio, they will be giving the city a new soundtrack, and invite you to mix it. Particle/Wave will be happening on air, online, on the street and even on your phone.

**Helsinki, April 14-18 2005**

During recent years we have seen creative radio disappear from stations around the world while at the same time net radio, podcasting, mini fm transmission, pirate radio and hybrid wireless projects have boomed.

It's the future of radio and it's going off with a Bang (Click! and p.o.p) at Particle/Wave.

particle/wave fosters points of contact between radiomakers working in traditional and emergent ways. by bringing together radiomakers from a diverse array of practices to exchange skills and perspectives on radio art and technologies and cultures of radiomaking from across public, community and independent net and participatory radio.

The workshop takes an approach that maximizes active engagement and collaboration amongst participants and with audiences and avoids passive consumption of information. In this way we aim to build lasting networks and collaborations as well as rich learning exchanges. Our commitment to process based practices and flexible infrastructure mean that all systems and schedules are open to change and development.

### TALK RADIO

Particle / Wave Public Discussion  
Friday 15th April  
Kiasma Museum of Contemporary Art 14-17hr

Open discussions on current themes in experimental radio... find out what all the noise is about. As part of pixelACHE's dot.org.BOOM, you can get the latest in do-it-yourself radio and meet the people who are rewrit-

ing the rules. The morning will be focused on rapid skills exchange and sharing production practices for getting out on the streets and making radio together. The afternoon themed discussions will be streamed to the remote participants, with irc chat projected in the seminar room to feed-back into the conversation.

### Themes

The workshop explores a number of themes which stimulate a critical interface between tools, production practices and creative philosophies.

#### **re:casting radio art : traditions and trajectories in radiophonic practice**

Many participants bring projects that actively engage with the radiophonic past to reinterpret important radio repertoire for hybrid networks. We look at the changing contexts of radio practices over time, and foster a dialogue between different forms of radio, exploring what is and is not new about working with recent technologies.

#### **participation and production : open content and new economies of radiomaking**

A number of radio artists are making their own software to address the potentials of new networked practic-

es of collaboration. Participatory radio based on shared tools requires shared sound materials.

This project explores how open content, which is exchanged for free, and open tools impact on production processes and economics of supporting radio art.

#### **the distributed studio : unreal times in hybrid space**

When broadcasting breaks free of the studio, and we can make radio anywhere there is internet access or a telephone; it changes the frame of reference for a shared simultaneous experience. For example, User-Radio by August Black is an elegant tool for collaborative mixing from anywhere that participants can access a web browser. Working with an entirely temporal mode such as sound, shifting notions of 'realtime' invites fresh approaches to the local and temporal.

#### **materialities of radio : electromagnetic fieldwork**

As radio moves into the 'packets and bits' environment of the internet there is also an increasing awareness of the physical nature of radio waves as a medium with their own fascinating characteristics. Far from cherishing a nostalgia for terrestrial broadcast, artists such as Adam Hyde have developed a deep appreciation for the radio spectrum as a rich envi-



ronment with an ecology of it's own. Other artists take up the electromagnetic environment at a very local level. By fieldwork we mean a range of sound gathering and distribution practices that situate the listener in a soundfield, or integrate a broadcast into a community of listeners, or simply explore the local field of operations from a sonic perspective.

#### Participants:

Adam Hyde (NZ), Alexis Baghat (US), Andrew Paterson (FI/UK), August Black (US), Bo Bell (US), Colin Black (AU), Dinah Bird (FR), Elisabeth Zimmermann (AT), Emmanuel Madan (CA), Erik Sandelin (SE), Guy Van Belle (NE), Jay Needham (US), Jean-Philippe Renault (FR), Jo Frgmt Gry (IE), Jodi Rose (AU), Johannes Mayr (DE), Joshua Gumiela (US), Karsten Asshauer (DE), Kate Sieper (AU), Lee Azzarello (US), Leena Gävert (FI), Marie Wennersten (SE), Mark McLaren (UK), Mark Shepard (US), Marko Ala-Fossi (FI), Matze Schmidt (DE), Oliver Thuns (DE), Richard Widerberg (SE/FI), Seamus O'Donnell (IE), Sherre DeLys (AU), Sirpa Jokinen (FI), Sophea Lerner (AU/FI), Steve Bradley (US), Sumugan Sivanesan (AU), Tautvydas Bajarkevicius (LI), Tianna Kennedy (US), Ugo Vallauri (IT), Veronica Wiman (SE), Ville Tikka (FI), Zoe Bouras (UK)

#### INTERACT

Street Radio : Sat 16th April  
Don't leave home without your radio.

The area around Kiasma, mbar, and central railway station will be buzzing with secret transmissions. Throughout the day you will have the chance to activate the space around you via your phone. Performers will be carrying radios and transmitters. Sounds will be secreted in space using WiFi. Use the radio and your phone to listen for hidden stories and decode the found sounds, or use your mp3 player to follow the podcast. Further instructions await you on [aaniradio 99,4...](http://aaniradio.99.4...)

#### User Radio : 11-17 April

For an hour each day anyone will be able to mix our radio programme from anywhere they can get online, using a normal web browser. During Particle/Wave there will also be public access points for User Radio Hour at mbar...

#### Particle/Wave - hybrid radio, be a part of the experiment

[dot.org](http://dot.org) boom :: particle/wave workshop joins pixelACHE 2005 in exploring the thematics of open tools and open content. particle/wave will extend the thematic of sound in public space from last year's signal | process workshop into the arena of public broadcast spaces, and introduce participants to a variety of approaches to low budget / d.i.y. open radio-making.

<http://aura.siba.fi/particlewave>

<http://aaniradio.org>

<http://pixelache.ac>

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*Particle/Wave is a co-production of Piknik Frequency and Centre for Music & Technology, Sibelius Academy*

*Director Particle/Wave, [aaniradio](http://aaniradio.org):*  
**Sophea Lerner**  
*Particle/Wave producer and radio bridge conductor : **Jodi Rose***  
*[Aäniradio](http://aaniradio.org) producer : **Kate Sieper***

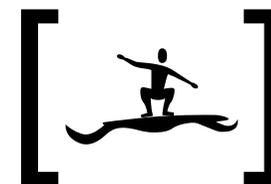
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CENTRALKOMMISSIONEN FÖR KONST  
ARTS COUNCIL OF FINLAND



**Piknik Frequency**

# [RAM]7: Models of Collaboration

*Minsk, March 4-9, 2005*

## **Introduction to RAM 7**

Minsk, Belarus in nowhere land, the bad ass country of Europe was hosting the RAM 7 workshop during a week in mars. An international group representing over 10 countries had a great time living at the 40 years of Victory Hotel and making new friends and contacts in a deep frozen monument over old time soviet architecture mixed with newly erected suburbs creating a Gotham city like feel.

Minsk is a big expanding city with a young population that has seen the explosion of users of new media the last years. Today the country has 1.3 million mobile phone users and Internet is expanding all the time. This is a great opportunity to create a critical net culture and develop a new media art scene.

It was the first time ever that Minsk hosted an International New Media workshop. The theme was Models of Collaboration in a broad sense: from multiple authorship creating collective photo-project to free universities, tactical media, collaborative projects concerning research and development, hands on pure data, and an introduction for the Belarus audience of new way and methods of working.

The event was organized in collaboration between CRAC ([www.crac.org](http://www.crac.org)) and Minsk Office 4 innovative Prac-

tise a newly started NGO. The local organizers got support from The Belarus Art Academy and the museum for Contemporary Art where a retrospective exhibition describing the RAM-project that started 2001 was held.

The exhibition and RAM 7 activities were given a lot of space in local and national television and news.

All the open presentations and summaries of workshops were presented at the Belarus Art Academy and one of the most striking results of RAM 7 is ongoing negotiations between the local organizers and the Art Academy that may host a future centre.

*by Nils Claesson*

## **Workgroups.**

The workgroups were planned to adapt them effectively to the local context: needs, interests, possibilities and existed initiatives. There were three workgroup sections initiating both theoretical discussions and practical studies: Free-Universities, Art & Science collaboration and Collective Creativity. The idea of such wide angle of topics has the target to explore approaches to new media culture available in Belarus while sharing experience, inspiring creativity and teaching practical tools. On the other hand the variety of groups appeared as collaboration models realized during the seminar. First two groups (Free-Universities and Art &

Science collaboration) dedicated their discussions to growing necessity of network based educational and interdisciplinary initiatives/structures. Collaborative Creativity section came up in several groups and activities.

We started the seminar inviting all international participants to join popular community based game called PHOTOhunt ([www.photohunt.by](http://www.photohunt.by)), where dozens of local amateurs groups were competing in digital photography browsing the city and random society sites during the whole first day of the seminar.

The "Photomachine" workgroup headed by Valery Lobko turned photographing process into collective action: "a photomachine made from plenty of photo-eyes". During the seminar days the group grew up to 45 persons, moving between locations, themes and concepts.

Two groups were studying Open Source tools in master-classes of Barbara Huber: "How to produce networking on/with/between free radios and audio-producers" and by Andrei Savitsky: "Using Pure-Data".

The Laboratory of Media-culture and Communications from the Lomonosov Moscow State University leded "Tactical Media" workgroup.

On-line-collaboration group spontaneously formed around a competition "1000 and 1 way of using mobile phone technologies" submitting and commenting their proposals of the most funny and the most unordi-

nary use of mobile phones. The competition processed on a popular forum [www.onliner.by](http://www.onliner.by)

"RAM 1-6" documentary exhibition, which took place at the Museum for Contemporary Visual Arts had a particular target to express solidarity/collaboration of the RAM network and at the same time to present RAM-project as publications map. Except RAM documentary the exhibition exposed three individual projects by Nomedas and Gedeminas Urbonas, Robert Brecevic, Nils Claesson.

*by Denis Romanovski*

## **The Art & Science seminar**

The Art & Science seminar was aimed to discuss different issues concerning interdisciplinary collaboration.

Discussion, in which artists, scientists, students and teachers were participating, had two different levels – theoretical one and practical one.

Theoretical level covered a big area of questions – from mathematician's point of view on connection between vectorial geometry and abstract paintings, to discussions about different models of building of independent interdisciplinary platform for collaboration between artists and scientists.

Practical level consisted of presentations of different examples of already existing media labs and other institutions for collaboration between art and science. Participants tried to

[www.onliner.by](http://www.onliner.by)

[www.photohunt.by](http://www.photohunt.by)

[www.crac.org](http://www.crac.org)

adapt the existing role models to Belarusian reality in different ways. Wide spectrum of solutions was presented – from regular member-based organization with most of activities in virtual space, to unusual computer game-based studies of situation in new media sphere – an instrument to connect different parts and made a map of net-working needs in art and science areas.

The main results of Art and Science seminar are knowledge exchange and the inspirational factor. Foreign participants learned much about situation in Belarus and Belarusian participants got some better knowledge about the development of art and science collaboration in different European countries.

Inspirational factor of RAM 7 as a whole and Art and Science seminar particularly is already expressed in international mailing lists discussion about future net-working and in building of new media center in Minsk, which is taking place right now at The Belarusian State Fine Arts Academy. This new media center is a first of its kind in Belarus and most likely the very first example of collaboration between independent new media artists, curators and activists and big state educational institution such as Belarusian Art Academy.

*by Dmitri Plax, moderator of Art and Science seminar*

#### **Free-Universities seminar**

An initiative to lead a [Free-Universities] seminar came from a fact that in the summer of 2004 the European Humanitarian University in Minsk

has been shut down. The questions concerning the problem of “university” survival, the influence of digital technologies on development of more flexible and open models of remote educational system, using of meanses and methods of community supporting inside and around of “virtual university” have become extremely actual in this situation. The [Free-Universities] working group was experimental attempt to gather in an non-academical open discussion atmosphere the local and international actors having various interests and the defferents points of view on the distance learning and knowledge sharing subject in general.

For future participants was proposed a broad range of themes: a history, value, examples of anti-, open-, free-, non-traditional universities; the self-organized educational attempts, analyzing of distance learning systems, educational open source programmes, the innovational interdisciplinary educational courses on crossing of the science, art and digital technologies. The seminar was opened for all applications and form of participation and became a real collaborative research at a local and international level.

As a result in the seminar took part the representatives of the belorussian educational and informational projects and artistic - educational european networks. The basic direction of discussion was: using and combining the digital technologies in educational and artistic areas, possibilities of cooperation between «virtual university» and the artistic noncom-

mercial organizations and networks, including the next aspects: using of the same technical and programming meanses (open source, wiki, digital radio, streaming, virtual conference etc.) and the same ideology (free spread of knowledge and information, collective form of participation in creative and educational process, strict preference to horizontal and democratic model of communication).

It is possible to say that an assumption of efficiency art - education interaction was justified, within four days of an intensive exchange of experience the [Free-Universities] working group has turned to collective of adherents. And according to the opinion of belorussian participants, the experience of artistik networking gives a new impulse for development of educational and informational network resources, to the development of new courses and educational programmes in the new open -, digital-free University.

*by Tatiana Tushina*

# Contested Commons / Trespassing Publics

*Report from a Conference on Inequalities, Conflicts and Intellectual Property, 6th - 8th January 2005 in New Delhi*

## Introduction

Over the last 20 years the notion of the digital commons has steadily been gaining support. The hackers of the free software movement have acted as an avantgarde who created a shared space of programme code, and a practice based on 'hacker ethics' and a collaborative way of working. After the success of the operating system Linux and the rebranding of Free Software as Open Source Software this way of working became ever more popular. Software protected by the 'copyleft' licence GPL and similar licences spread rapidly and formed the -- sometimes hidden -- core of the internet revolution of the second half of the nineteen nineties. Soon attempts were made to adopt this model and transfer it to other areas of work such as digital content creation in music, images, text and video.

The most well known endeavour in this direction so far is the Creative Commons project in the USA which has developed a range of licences for digital content. Creative Commons licences are now being 'translated' into versions which suit the legal systems of other countries. Throughout the same period of time the 'battle about intellectual property' has been

hotting up. Industries whose business model is based on aggregating intellectual properties and who feel threatened by the internet and new ways of disseminating content such as peer-to-peer file-sharing are urging governments to tighten legislation against what they call 'piracy'. They have also sought ways of protecting content technologically through copy protection schemes -- so-called digital rights managements. New legislation was introduced, first in the USA, that criminalizes the breaking of such copy protection schemes and governments have been lobbied to rigorously enforce this and other legislation. This whole discussion can by now be assumed to be well known and I only summarize it in order to point out the specific approach that Sarai have explored with their conference.

## The Conference

The conference hosts, Sarai and Alternative Law Forum (ALF), write in the introduction brief for the 'Contested Commons' conference: "The past three years have seen conflicts over the regulation of information, knowledge and cultural materials increase in intensity and scope. ... It is important to recognize that the nature of the conflict gets configured differently as we move from the United States and Europe to social landscapes marked by sharp inequalities in Asia, Latin America and Africa. ... we would like to push comparative discussions between earlier and con-

temporary moments of dispossession and criminalisation, between the open source movement and discussions on traditional knowledge and biodiversity." The structure of the conference, the composition of invited speakers and topics and the discussions and debates underlined the important differentiations that Sarai/ALF have made. As Jebeesh Bagchi, Lawrence Liang and Ravi Sundaram pointed out in their introduction for the final discussion panel, the commons debate has reached a certain level now that makes it necessary to challenge some of the assumptions, to go further and deeper in this debate. They asked, "can we have a commons debate version 2.0?"

The figure of the pirate played an important part in this debate about the commons 2.0. Traditionally only those people were considered to be intellectual property pirates who produced large quantities of illegitimate copies of cultural commodities such as software, film or music. But the copyright industries have managed to shift the goal posts. Everybody who downloads a music track from the internet without paying is called a pirate, as is the owner of a small video rental shop in Delhi who rents out pirated DVDs or VCDs. The public does not seem to have any issue with this form of 'piracy' and happily integrates it into its behaviour of leisurely consumption. Lawrence Liang questioned if the Creative Commons

model could accommodate this reality of piracy. According to his citations of Lawrence Lessig's latest book *Free Culture*, Lessig draws a demarcation line of il/legality between the file sharer on the internet and the video shop pirate. The file sharer is adding value through her/his way of consumption whereas the video shop pirate is not (or at least that is how Liang reads Lessig and how I portray this critique now in a somewhat simplified way). By the introduction of this demarcation line Lessig/CC postulates a 'safe' zone of user based activities of appropriation, remixing and annotation (like the making of playlists) legally protected by CC licences from which the purely 'commercial' pirate is excluded in terms of the discourse that CC leads.

But the matter of the fact is that this 'commercial' piracy remains big in Asia, not just in India but also in China, Taiwan, Thailand and many other countries. American attempts of curbing piracy in various ways, for example by threatening trade sanctions by applying Section 301 have so far failed to make a real impact. So, can this 'commercial' piracy be accommodated in the commons debate or does it transgress the boundaries of the categories in which this debate is being held? This was just one of the questions that Bagchi/Liang/Sundaram raised at the beginning of this panel which was probably the late highlight of this con-

ference. Generally they sought to bring in some other not so easily fitting stories into the CC led narrative of progress, commons, property and creativity.

The panel on 'Media Empires and the figure of the Pirate' gave some more flesh to this discussion. Jane Gaines showed that the early days of cinema were a heyday of copying, this to such an extent that it becomes questionable if there ever was such a thing as an 'original'. Shujen Wang set out in her lecture to throw some light on the 'complex and conflicting realities of piracy that are not solely reducible to the realm of the economic, the legal, the political, the cultural or the technological'. It was a common theme at this conference to discuss IP in ways that go beyond legal concepts. What is the cultural 'meaning' of those acts that are denounced as 'piracy' by the copyright industries? What are the links between piracy and creativity? Laikwan Pang presented some very funny examples that showed how pirated copies of Kill Bill grossly changed the meaning of key scenes of the movie by mistranslations in sub-titles.

The conference went well beyond the usual discussion about intellectual property which tends to focus on the internet, open source and the copying of cultural mass market goods. The impact of IP and the struggles surrounding it on the real world and the life and health of people took a major role in the presentations. This other major thread of the conference

was opened by John Frow's lecture on 'New World Order and the Public Domain'. His key statement was that the 'system of unequally distributed immaterial property rights has all the hall marks of an imperialist order.' Some of his shockingly revealing factual research showed how IP is used in areas such as agriculture and medicine to give multinational companies ever more rights, higher profit margins and at the same time the ability to stifle criticism. He reminded that the public domain was constitutive for the introduction of copyright in the first place but has fallen from view in recent years. Frow made the TRIPS agreement reached at the Uruguay round of world trade negotiations and subsequent trade agreements responsible for this development. As a result, according to him the public domain is now only a residue, an entity that can only be negatively defined. But an emerging discourse about monopolies offers a chance to apply 'well rehearsed and existent mechanisms of critique and struggle'. By such means a new discourse about rights and the public interest could maybe lifted to public awareness.

Cori Hayden presented a more optimistic outlook. The 1992 UN Convention on Biological Diversity recognizes a right of indigenous people for recompensation if, for example, traditional herbal medicines are getting commercially exploited. Hayden asks if the social struggle surrounding benefit-sharing can contribute to the establishment of 'publics'. She

thinks that public-ness is under active construction in some of those contested areas. Rosemary Coombe did not share this optimism. According to her the very same UN convention gives the pretext for neo-liberal policies. Well meaning efforts by NGOs who try to help indigenous people lead to a 'culturalization' of landscapes, it creates 'records of knowledge open for commercial exploitation'. The struggle for the recognition of traditional knowledge 'exposes the limits of modernity's categories for imagining social justice'. At some points during the conference a debate emerged about the use of 'public domain', 'public' and 'commons' as near synonymous. It is certainly worthwhile to think about such distinctions but the debate did not come to any conclusions.

Some of the talks focused on the philosophical meta-level. Nick Dyer-Witheford referred to Marx's notion of species-being, a notion that Marx brought up in 1844 but later never went back to. It describes humanity's capacity to cooperatively change the conditions of its collective existence. Exercising an 'archeological futurism' Dyer-Witheford sees some potential in the counter-globalisation and anti-war movements for advancing a new type of species-being that drives 21st century politics towards a new form of 'commonism' or a 'commonwealth of species-being'. McKenzie Wark presented the core thesis of his new book, A Hacker's Manifesto. He extends the meaning of the word 'hacker' to everyone whose work is

concerned with processing information in the broadest sense, from the personal assistant to the philosopher. With the West heavily focussing on immaterial property rights and outsourcing production to poorer countries 'the question is how to form a transnational, cross-class alliance of hackers, workers and farmers with an interest in the restoration or expansion of an information commons, to free information from its chains'.

It would be impossible to represent here the diversity of presentations which enriched the discussions, by highlighting specific notions of IP, the public domain, the figure of the pirate, the discussion of authorship or, just to give a very specific example, the potential role of artists in subverting the territorializations that arise from the rapid growth of mega-cities. The variety of contributions helped to broaden and deepen the terms of the discussion but made it sometimes also plain that it is very difficult to have a conversation across the boundaries of various academic terminologies. The conference ended with a very lively debate which could have gone on for much longer. If there was any conclusion reached it might have been that it is worthwhile to look more closely into the ways in which ingredients of social organisation combine to form different commons regimes. As one participant put it, maybe the cornucopia of commons has the capacity to displace some of the disruptions that neo-liberalism creates. Having had this conference in India certain-

ly helped to have a much more global viewpoint. It is not yet sure if we can really see a commons 2.0 rise from the ashes of the Western centric discussion about IP in the digital domain. What we got was a big and detailed picture that gave us many useful starting points for further investigations which probably need to find focus with another conference of a similar type. If there could be any criticism then it would be that the role of artists, activists and other practitioners was under-represented and too much weight given to academic papers. Maybe this could be corrected with any future event.

Conference URL: audio recordings of the presentations and discussions are available  
[www.sarai.net  
/events/ip\\_conf/ip\\_conf.htm](http://www.sarai.net/events/ip_conf/ip_conf.htm)

*Posted by Armin Medosch  
on Sun, 02/20/2005 - 16:45*



**QUANTO**

17.11. - 20.11. 2005

[www.avantofestival.com](http://www.avantofestival.com)

## PixelACHE // Mal AU Pixel 2006

### le boom.org à Paris!

Collaboration with Mains d'Œuvres –  
[www.mainsdoeuvres.org](http://www.mainsdoeuvres.org)

Mains d'Œuvres is a cultural place open to contemporary research in the fields of arts and society. This place of residencies, public events and experimentation aims at hosting artists from all disciplines, as well as associative and citizen projects. The place is dedicated to all the people who seek synergies, interfaces, whatever are their artistic field – music, visual arts, dance, theatre, multimedia, citizenship...

As a non profit organization, Mains d'Œuvres proposes technical, logistics and human resources to the resident artists and associations in order to accompany them in their projects and artistic production.

Thus, Mains d'Œuvres intends to supply all the best conditions for the development of creations and new experiences willing to link art, culture and society.

This 4000 m2 space, with its unfinished and friendly touch, was a former property of Valeo Industries, and as been turned in an art factory in 2000.

Mains d'Œuvres is part of TransEuropeHalles European network.

 **MAINS D'ŒUVRES**

 **PixelACHE**

## Credits:

Festival director, Dot Org Boom program: **Juha Huuskonen**

Program planning team: **Aura Seikkula, Antti Ahonen, Petri Lievonen, Jenni Valorinta, Pete Ruikka, Ville Hyvönen, Teijo Pellinen, Petri Kola, Ari Nykänen, Perttu Hämäläinen, Mikko Lindholm**

VJ program coordinators: **Pete Ruikka, Sami Sorvali**

Kiasma theatre program coordinator: **Ville Hyvönen**

PixelACHE exhibition coordinators:

**Aura Seikkula, Zeenath Hasan**

Dot Org Boom coordinators: **Juha Huuskonen, Zeenath Hasan**

Experimental electronics coordinator: **Antti Ahonen**

Interactive and Participatory Cinema program coordinators:

**Teijo Pellinen, Petri Kola**

PixelACHE UMO Club coordinator: **Ossi Luoto**

Production assistant: **Mikko Laajola**

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Web development: **Petri Lievonen, Ville Aho, Juha Franssila**

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Photographer: **Antti Ahonen**

Particle/Wave and ääniradio director: **Sophea Lerner**

Particle/Wave producer and radio bridge conductor : **Jodi Rose**

Ääniradio producer : **Kate Sieper**

Thanks to: Staff of Kiasma and all the venues  
+ all the supporters, volunteers and artists!!!

**Piknik Frequency**

  
Centre for Music & Technology

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[www.sat.qc.ca](http://www.sat.qc.ca)

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