



Helmut Mark, TRANSIT, 1992.

re: VISITED

media as utopian spaces?

a calendar of events on media archaeology

MiDiHy in co-operation with MEDIENTURM, Graz

November 12 - 14, 2004

MEDIENTURM Zentral

Josefigasse 1, 8020 Graz, Austria

MiDiHy

Bauernfeldstraße 26, 8020 Graz, Austria

T. / F. +43 / (0) 316 / 58 46 32

midihy@mur.at

<http://midihy.org>

MEDIENTURM Zentral

Josefigasse 1, 8020 Graz, Austria

T. / F. +43 / (0) 316 / 74 00 84

office@medienturm.at

<http://www.medienturm.at>

The history of a "media art" in the closer (and already again almost "classic") sense, is characterized foremost through shifts, breaks, discontinuities, non-simultaneousness, failures and unkept utopias. Among its historian references range fluxus, expanded cinema and situationism, but also concept- and performance art or pop art. Just when media art primarily not is defined in a technological way, its manifold and alternating references to cultural and social developments unfold: representation politics and publics, communication and localness, materiality and acceleration, media dispositives and questions on identity were and are some of its work fields, which altogether can be seen as breaks and power fields of cultural conflict.

re: VISITED subjects the immanent social blueprints of "media art" to a critical revision: which models and (occasionally utopian) concepts have been formulated, cited, continued or interrupted, and were they resumed? In what way does the current media landscape and topography of contemporary media art practics present itself in the light of the critical/self-authorized discourses of the '60s and '70s? How is this to strategies of aestheticizing in the '80s and repoliticising in the '90s? Do the manifold reformulations, contradictions and resistances not always also appear as the scenario of a failure?

Round Tables

The events of re: VISITED, as moderated Round-Table-discussions designed, take these manifold contradictions in the construction of "media", "art" and "society" since the '60s as starting point, in order to look up anew so called "historical" standpoints and set them in relation to current production forms and conceptual foundations of media practices and thus to a debate of a progressive technologization of culture on the whole. A range of experts who are important in an international context will illustrate their view on the manifold processes and present, discuss and critically comment on ideas of collaboration, dehierarchization, participation, resistance and critique in the frame of diverse media - from television up to the internet - as well as on therewith linked artistic practices. Moreover, the current situation of the relation art and media is outlined.

Mediensetting



The Round-Table-discussions take place in a space installation, designed by Robert Scharf as extension of his installation "Colour Television". This installation which picks out as a central theme the aspects of "materiality of television", positions the discussions via media in a congenial medial setup, which refers to media history in so far as the aesthetics takes up the time of the introduction of colour television. At the same time, Robert Scharf stages the dispositif of the television as it is, by means of the original setting that picks out as a central theme the increasing organization of the society around television as mass medium - the emergence of television as "ideological apparatus of state".

Screenings / Presentations

In addition, the round tables are accompanied by two screenings of historical and current artistic video- and television projects (see program), which have been produced in co-operation with the participants. In the frame of re:VISITED, MiDiHy will present Release 0.5 of the online-information system on media art "mediafiles.at".

MEDIENTURM introduces the relaunch of the online portal "FORUM Medienturm": this virtual "showroom" showcases, in a regular interval, media- and net art works in the form of an image- and text- or sound feature. On internet terminals, the present interdisciplinary focus "Übertragung - transfer/ence" is presented with works of Grond/Halbig/Jensen/Lausten (D/DK): "sol", Hidekazu Minami (J/USA): "Infrasonic Soundscape" and Florian Dombois (D/CH): "Wann Hören".

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Friday, November 12, 7:30 p.m.

[1] Tele-visions. Discursive utopia, utopian discourses?

Citizens' television and alternative media practices in the '70s / event television in the late '90s

Participants: Hans-Christian Dany, Karel Dudesek, Ariane Müller

Moderator: Marc Ries



In the late '70s, against the background of a general critical analyses of the mass media, a series of initiatives and projects formed, aiming at an "alternative media utilization" or a "democratization of television". Self-governed video groups, initiatives on the realization of local television programs emerge, projects involving the population employing portable cameras are carried out. These initiatives are also relevant for the context of artistic media practices in and with television, since they make plain the broad fight for the "possession taking of a ground-glass screen", not being about images or aesthetics, but about the co-ordination and control of cultural standards.

How are these media practices to the current situation of private television, reality-television-shows and Starmania-series? Can television still be understood as a medium that is capable to establish a platform for the debate and criticism of social utopia, when its main purpose is to deliver each broadcasting station its superstar? Today, do we at all still accept the question for a kind of medial counter-model as basis of critical reference on media standards or an alternative arrangement of elements, which determine the awaking to the proper environment?

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Saturday, November 13, 2:00 p.m.

[2] [Real] video. "Old" medium against "new" formats?

Participants: Gerda Lampalzer, Matthias Michalka, Richard Kriesche

Moderator: Marc Ries



Introduced as medium of an in any way direct access to reality, video forms the basis for numerous experimental artists' projects, as well as for one of the most important platforms of the critic of social media standards. The spectrum of definition of the medium reaches from the central role of video in the frame of the political counter-movement of the '70s via the aestheticizing of the '80s and the revival as art medium in the late '90s. In parallel, it appears in a medial mutation as "real video" in the frame of multi-media-oriented concepts of network utilization: from the snowboard world championship up to advertisement for tourism, live images have settled down within a new economy of attention. Does this parallel history trace the fundamental change from the analogue to the digital moving image? Is it about the transition of the image to a new (network-technical / digital) system space, where questions for the specific quality of a medium become obsolete and the basic matter is availability?

Also in this context, the questions revolve around possible different media practics of construction and distribution of image formations, around the shiftings within the media landscape and its consequences for the respective re-definition of media. Do "new" image formats transform a medium past recognition or can production- and presentation strategies which make appear a media-specific questioning justifiable, still be put forward?

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Saturday, November 13, 4:30 p.m.

[3] Net-genealogies. From social utopia to working model?

Participants: Walter van der Crujisen, Thomax Kaulmann, Helmut Mark, Winfried Ritsch

Moderator: Reinhard Braun



First developments of mailbox-programs emerged around 1961 in the frame of time-sharing-systems. Around 1985, the "FidoNet", being developed by Tom Jennings, experiences its first climax: "A computer bulletin board (BBS) is in fact a collection of social conventions encoded in software, each a microscopic 'internet' of dozens of hundreds of people, hundreds of downloadable files. In fact a lot of internet terminology ['download'] in fact are BBS paradigma and words". The idea of utopia of [independent] encoded social communities, anti-hierarchical online-

communities, of free access, or even to have at hand a new "revolutionary tool" with the internet, has proved to be in vain. In the center of the present utilization, there are information-retrieval, information filtering and security questions. The notion of cyber space is obsolete, pragmatic approaches have pushed through, with that however anew politicizing forms of information processing and -spreading.

In parallel, however, also a dynamic topography of trans-disciplinary - and therewith always artistic - contributions emerges as [alternative] culture-related models, concepts and operations of presentation, documentation, comprehension and knowledge organization.

Is the "history" of the internet a further component in a series of failed media utopia, an exemplary demonstration for the difference between theory and practics, or are we only at the beginning to formulate this idea of utopia and is it just now important to develop new working- and living models, that are already existing basically, and to extend these through theory-practics, in order to develop a social quality of "networking", which goes beyond the prevailing working techniques of the industrialized age? How does the role of artistic practics look like in the frame of the meanwhile highly differenciated every day medium?

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Program

Friday, November 12, 2004

6:00 p.m. Antoni Muntadas: On Translation: Die Stadt

7:00 p.m. Opening

Presentation of the installation "Farbfernsehen" (colour TV) by Robert Scharf
Presentation Medienturm FORUM / mediafiles.at

7:30 p.m. Round Table 1: Tele-visions. Discursive utopia, utopian discourses?

Participants: Hans-Christian Dany, Karel Dudesek, Ariane Müller
Moderator: Marc Ries

9:30 p.m. Screening Televisionen: (ca. 75 min)

Saturday, November 13, 2004

2:00 p.m. Round Table 2: (Real) Video

Participants: Gerda Lampalzer, Matthias Michalka, Richard Kriesche
Moderator: Marc Ries

4:30 p.m. Round Table 3: Net-genealogies

Participants: Walter van der Crujjsen, Thomax Kaulmann, Helmut Mark, Winfried Ritsch
Moderator: Reinhard Braun

7:00 p.m. dinner with all participants

9:30 p.m. Screening Technovisionen

Sunday, November 14, 2004

2:00 – 6:00 p.m. FORUM Medienturm / mediafiles.at

3:00 p.m. Screening Televisionen, ca. 75 min.

4:30 p.m. Screening Technovisionen, ca. 60 min.

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Film and video programs

Televisionen, ca. 75 min.

Gottfried Bechtold (A), "Fernsehen", 1972, 12 min.

Peter Weibel (A), "TV-Aquarium (TV Tod I)", 1972, 3 min.

Peter Weibel (A), "TV-News (TV Tod II)", 1972, 6 min.

Peter Weibel (A), teleaktion (iv) a, tv-poem, 1972, 2 min.

Richard Kriesche (A), "Blackout" (video demonstration no. 10), 1974, ca. 2 min.

Richard Kriesche (A), Malerei deckt zu - Kunst deckt auf, 1977, ca. 5 min.

Medienwerkstatt (A), Wochenschauprojekt "Volks stöhnende Knochenschau", 1980:

"Schwul sein kann schön sein", 11 min.

Christa erzählt, 12 min.

Richard Kriesche (A), "Die Nachrichten von gestern mit den Nachrichten von heute für die Nachrichten von morgen" ("Zagreb TV"), 1981, ca. 8 min.

Robert Adrian X (A), "Surveillance", 1981, ca. 3 min.

Helmut Mark (A), "Mediative Skulptur", 1992, 12 min.

Technovisionen, ca. 60 min.

Axel Stockburger (D), "Börsenkurse", Lokal TV, 1996, ca 3 min.

Florian Zeyfang, Pietro Sanguineti (GER/I), "Costumers only - My home ist dein Haus", A-CLIPS 1997, ca 1 min.

Jesko Fezer, Axel John Wieder, Katja Reinhard (GER), "Gentrification, was ist das? Ökonomische Verdrängung", A-CLIPS, 1997, ca 1, 30 min.

Dorothee Albrecht, Stephan Köperl (D), "Die Fahrt durch die SüdwestLB", Public Domain, 1997, ca 3 min.

UTV (BRD), "Trailer", 1997, ca 2 min.

skot, "iii", Mego, 1998, 1 min.

Flora Watzal (A), "Parabol", 1999

epy (A), "O texvertices", lanolin, 1999, 5 min.

plan-c (A), "plan-c", ca 4 min, 2000

n:ja (A), "rewind", 2000, ca 5 min.

Norbert Pfaffenbichler, Lotte Schreiber (A), "36", vidok, 2001, ca. 2 min

Manfred Neuwirth (A), "Private News", part of the project "Breaking News", 2003, 6 min.

Dariusz Krzeczek (PL), "LUUKKAANKANGAS", EDITION Medienturm, 2004, ca 8 min.