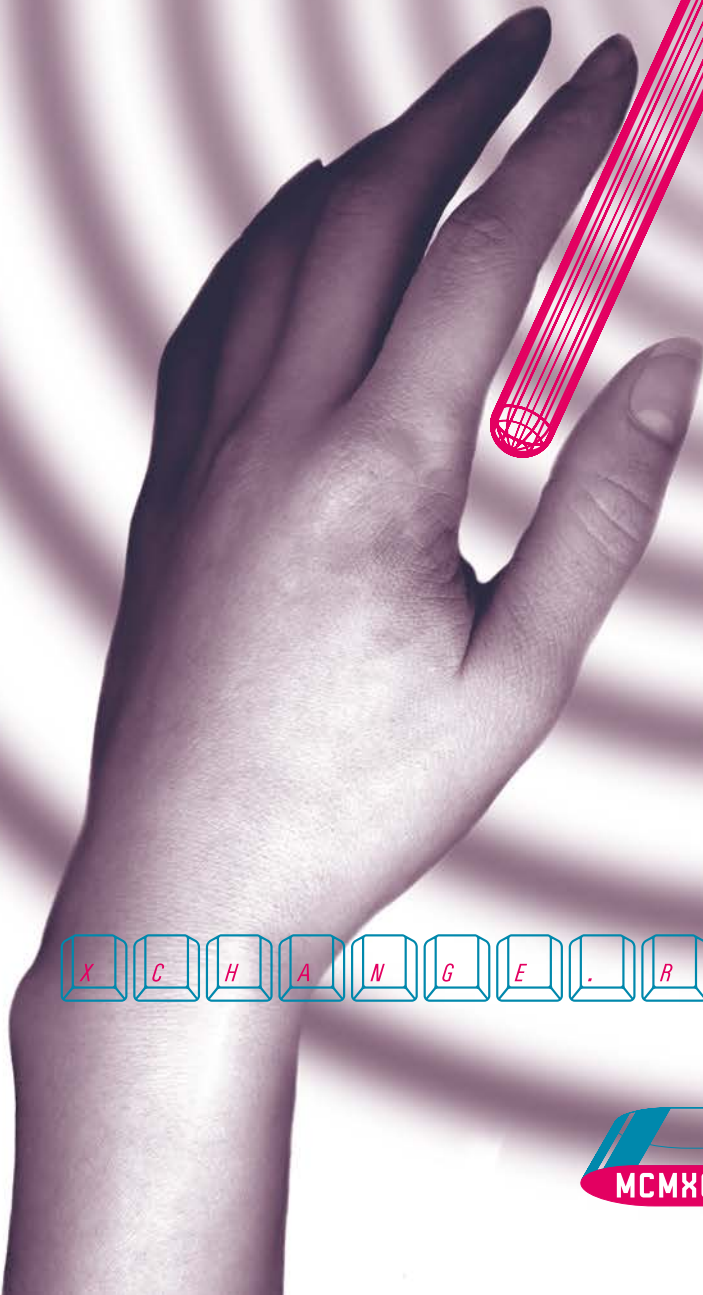


ACOUSTIC SPACE

AKUSTISKA TELPA



net.audio issue



X C H A N G E . R E - L A B . N E T



NET AUDIO and RADIO (URLs) + LIVE STREAMS

art-bag.net
http://www.art-bag.net/
[Berlin/London]

Ministry of Experiments
http://www.radiostudent.si/mzx/index.htm
LIVE http://www.radiostudent.si/mzx/live.ram
[Ljubljana]

B92
http://www.xs4all.nl/~opennet
LIVE 24h http://www.xs4all.nl/~opennet/audio/live_feed.ram
[Belgrade]

OZOne
http://ozone.parks.lv
LIVE http://ozone.rs-lab.net/live.ram
every Tuesday 21:00-01:00 [Riga]

Artdirt
http://pseudo.com/netcast/shows/adirt/
LIVE http://pseudo.com/live.ram
every Tuesday 15:00-17:00
[New York]
Pseudo Network
http://pseudo.com

Pararadio
http://www.c3.hu/para
LIVE http://www.c3.hu/para/live.ram
every Wednesday 17:00-21:00
[Budapest]

Berliner theory
http://www.aec.at/residence/BT/

POLICE SCANNER
http://www.policescanner.com/dpd.html
LIVE 24h http://www.radio.audionet.com/radio/scanners/dallaspd.ram
[USA]

Convex_tv
http://www.art-bag.net/convextv
LIVE - first Sunday of the month
[Berlin]

Radio Helsinki
http://helsinki.muc.at
[Graz]

Radio Student
http://www.radiostudent.si
[Ljubljana]

DFM radio-television International
http://www.desk.nl/~dfm/
LIVE http://www.desk.nl/~dfm/snd/net-live.ram
every weekend 22:00-03:00
[Amsterdam]

First Floor Radio
http://www.firstfloor.org/radiostart.html
[Iowa]

Radio Internationale Stadt
http://www.icf.de/RI5
[Berlin]

Radio TNC
http://radio.tnc.aec.at

Interface
http://www.pirate-radio.co.uk/interface/irate.html
LIVE new-uk: http://www.pirate-radio.co.uk/interface-uk2.ram
uk: http://uk-lon-rafed.pirate-radio.co.uk/interface.ram
usa: http://207.173.52.9/interface.ram
everyday 17:00-02:00 [London]

The Thing
http://www.thing.net/radio/
LIVE http://www.thing.net/radio/wtr.ram
[New York]

FRO
http://www.fro.at/
LIVE http://www.servus.at/fro.ram
[Linz]

Kunstradio
http://thing.at/brikunstradio
[Vienna]

RADIOQUALIA
http://www.va.com.au/radioqualia/
LIVE http://www.va.com.au/radioqualia/radio.ram
every Tuesday 21:30-24:30 (GMT 10:30-13:30) /Launch of Streaming Boises/
every Wednesday 21:00-24:00 /Hydrogen Jukebox/Zina K / 89.7 FM
[Sydney]

KZSU
http://www.kzsu.stanford.edu/
LIVE 24h http://realaudio.stanford.edu/audio/kzsu.ram
[Stanford]

Xchange net.audio network
http://xchange.re-lab.net
K-OPEN CHANNEL [at net radio ozone]
LIVE http://ozone.rs-lab.net/live.ram
every Tuesday 22:00-23:00 [Riga time]

LADA
http://www.giardini.sm/radio/

luxus cont.
http://www.art-bag.net/cont/index.html
[Berlin]

Workspace radio
http://www.dock4.de/ham/
http://www.forum.uni-kassel.de/interfunktion/WorkspaceRadio/
MORE LIVE STREAMS AVAILABLE AT
http://www.dock4.de/ham/interfunk/live.html
[Kassel]

when i was little i would cuddle my radio
and take it to bed
it told me stories and sang me to sleep
i listened to the news and the pop tunes
and saw with my ears
and was brainwashed by a most effective propaganda tool
and then came the Net
and i learned how to be my own propagandist

RACHEL BAKER

Kad irju maza es varēju apskaut savu radio
un pārņemt to līdzī gultā
tas stāstīja man pasakas un dziedāja šūpdziesmas
es klausījos ziņas un popmūziku
un redzēju visu savām acīm
un manas smadzenes tika skalotas ar visspēcīgāko propagandas līdzekli
un tad nāca Tīkls
un es uzzināju kā pašai kļūt par propagandisti

ACOUSTIC.SPACE

for new media culture and internet broadcasters network

net audio issue

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Paldies visiem, kas piedalījās šā izdevuma tapšanā!

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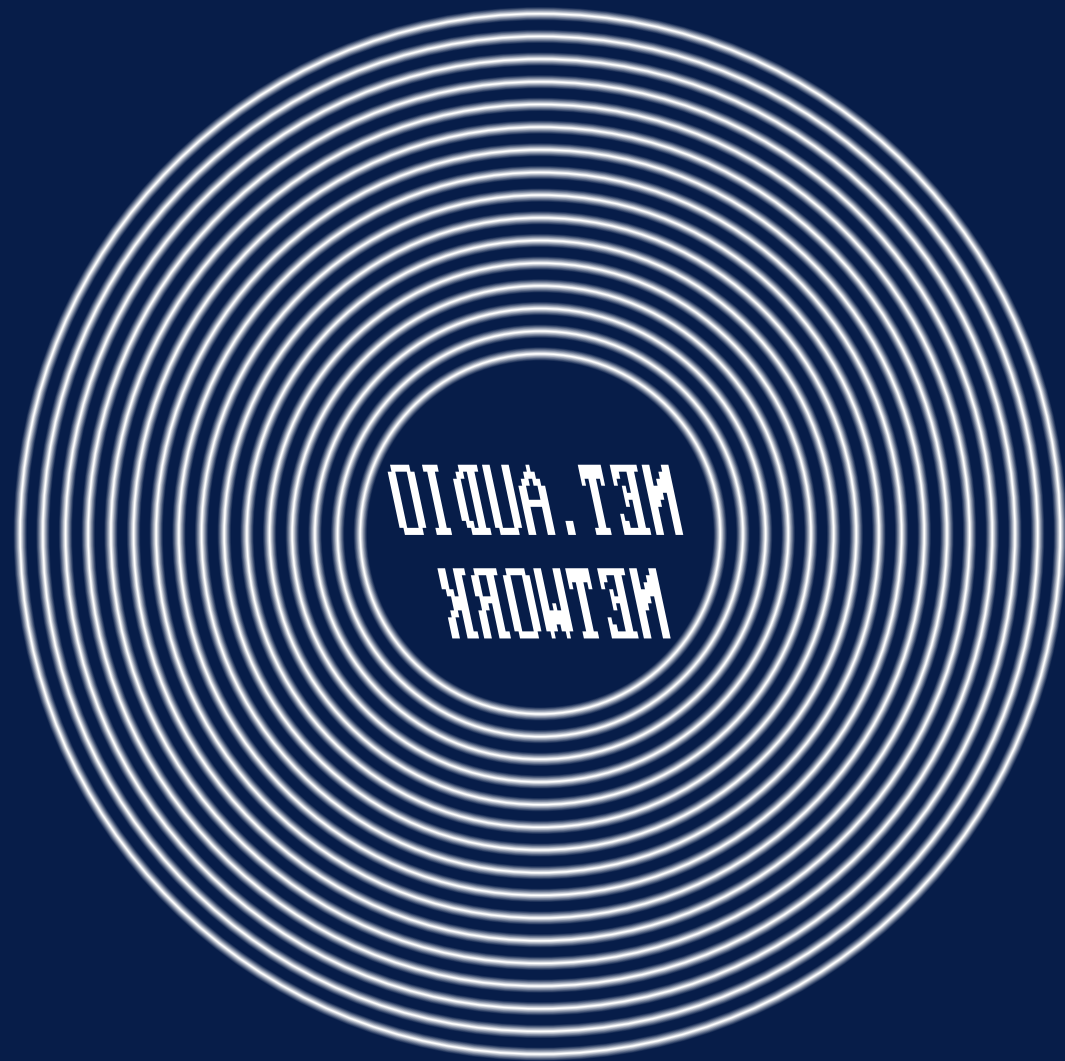
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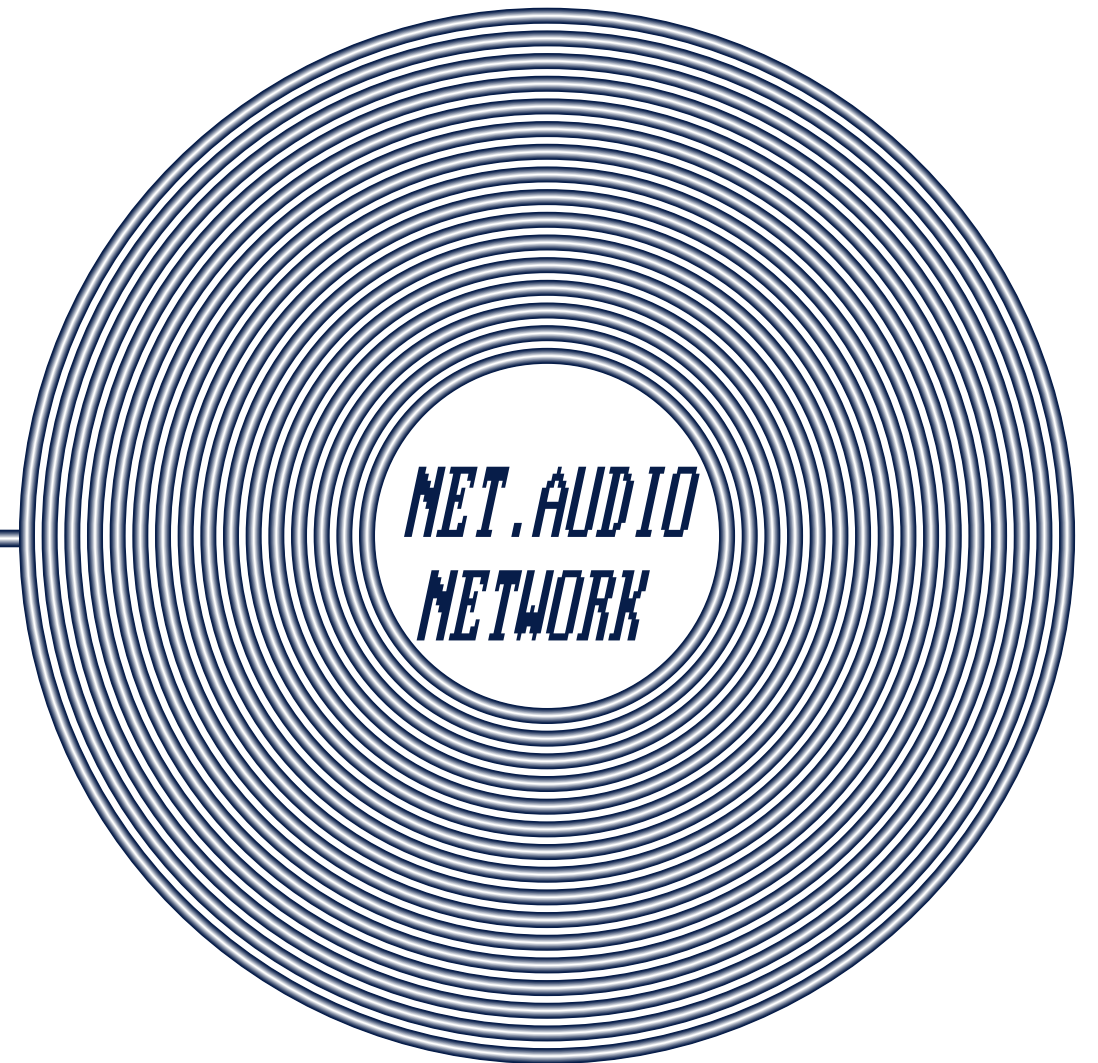
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NET.AUDIO
NETWORK



NET.AUDIO
NETWORK



net, 'radio' and physical space : E-LAB/Re-LAB/Xchange/OZOne

This is another interview of a series about the what, why and how of audio and the net. They are focussed on whether this can also be connected to physical spaces, to see if we could get more people to enjoy net.radio, instead of the few with the right connections, and of course also to simply enjoy it.

'Listen' to RASA and RAITIS SMITS now of E-lab, Latvia...

JB: Can you tell me where your special interest in audio is coming from? What does it mean to you?

***rasa:**

It's not so easy to fix the moment when and how we started to 'feel' a special interest. Audio itself is so 'soft' and comprehensive environment, more flexible/more imagination-full then visuals often are. Our background is visual art though. But sounds have been all the time around everybody of us - and as we always more or less have been trying to look for more open/free ways for self-expression - than I guess - it is just the natural way, that we together with some more friends-musicians & djs a year ago started net. radio project Ozone.

****raitis:**

Sounds surrounds us, it lets you free space for imagination. During the last year we have met many interesting people -> musicians, poets... all of them are bringing new energy here in E-lab.

JB: Do you present audio off the net in a physical space? If yes, what happens? How do people react?

****raitis:**

Yes, we did it during our wednesday night seminars. We presented new sound projects which were submitted for Xchange compilations. First of all people who don't deal with the Internet very much are curious about how it's possible and how it works. I think it's more fascinating when you know people who are broadcasting.

***rasa:**

We started live broadcasting very recently (month ago, few weeks before Xchange festival) but also before - for OZOne audio archive - we organised live jam sessions.

And - live broadcasting are going on in 'real physical space', even if this space is our small e-lab and ozone studio room. Ugis Vitins, musician-coordinator, often invites up to 10 people to the studio to play live music jam sessions, dj-mixes, etc.

But about a really 'real' and bigger physical space - we have a 'dream' for next year :) - to establish here in riga a 'public space' (a small one, at least) - with a conference room, dance-club hall, e-cafe with free Internet access (for free!) and of course - RealAudio in it.

JB: Did the connection with the London pirate who was going to broadcast part of the Xchange festival live, picking up the stream from the net, work?

***rasa:**

Not really and not with the interface.

It was not so easy to organise 'remote' and 'real space' conferences together, but it was attempt at least. We did live broadcast from all 3 conference-days and the workshop program, trying to make this event accessible also for remote participants and a remote audience. Jodi sent their page and sounds for net.radio workshop night - broadcastings. Some people were following the conference from Backspace. Rachel Baker reacting to Erik Davis lecture in Riga about 'acoustic cyber-space' had real experience about this idea and in her response about the sensations of this broadcast she wrote: "real-time sound transmission with peripheral noises - chairs, people moving, foreground and background has helped develop a sense of space".

JB: What is the general impression you get of the development of audio/radio on the net in the 'alternative' scene?

***rasa:**

Many different activities spreading up this year. Great beginning for net.audio environment, I could say, - more diversity is hard to imagine: fm radios starting on the net, new web-radio projects, sound.arts, individual self-expressions, different experiments, audio archives, etc.

In the same time there is a lack of the concentrated, edited, compiled information about those activities. Especially because real audio very often has been used for short-term broadcastings (like live transmissions from festival and special events).

Many 'audio' people, I guess, had this idea too - about the necessity of shared space - alternative broadcasters network, where to discuss and exchange information and ideas.

Xchange project is our attempt towards the development of the net.audio network for alternative Internet broadcasters. Also idea about net.radio mailinglist was already on our minds for some time. We started the (Xchange) mailing list recently and we are starting it in the context of Acoustic.Space, which is a really comprehensive and exiting idea for organising the sound environment within the Net.

'Acoustic space' was a very great lecture here in Riga by Erik Davis - about - how important a tool can be/sound for creating and organizing the environment,

and it perfectly refers to net.environment too, exactly audio is that (invisible) part of communication which often works the most directly/effectively. We decided to use it for conceptual background also for the Xchange mailinglist and net.audio network, because context of 'acoustic cyberspace' is wider then if it would be only - radio or - net.audio. It sounds more poetic and it gives an exact impression about the 'space' or 'environment' created by sounds - any, all and different - radio, music, voices...

JB: What are your favorite soundprojects?

***rasa:**

Many, especially because they all are really different, e.g. the Radio Internationale Stadt audio archive with the content created by contributors, Pararadio with their broadcastings in hungarian language (I really like it!), the huge Workspace archive of this 'summer of content's recorded sessions, etc. etc. But I also love and appreciate Ugis Vitins 'physical space' activities here in Riga, how he can find and involve in live music sessions so many different people - Latvians and Russians, as well as guests - like Isa Suarez from London and French people temporary living in Riga. He really can make magic with this subject called 'Acoustic space' because the Space and special sound environment is exactly what he wants to create with his and his friends music.

****raitis:**

There are many... actually all Xchange compilations consist of very interesting projects. I like very much what Herbert A Meyer did last summer, there was a good project in a Slovenian radiostation and the net (XLR) and of course the Polar Circuit live transmissions...

JB: Is there a difference between soundprojects from say the ex-east and the ex-west?

***rasa:**

I don't know, no idea... :) I guess there is difference between ALL sound projects, if one wants to see the difference.

****raitis:**

There is a difference between experimental enthusiastic volunteer projects and commercially aimed projects.

*

| (a) (c) (o) (u) (s) (t) (i) (c) () (s) (p) (a) (c) (e)
| information&communication channel | for net.broadcasters
| http://xchange.re-lab.net (Xchange) net.audio network
| xchange search/webarchive: http://xchange.re-lab.net/a/



Josephine Bosma INTERVIJA AR RASU ŠMITI UN RAITI ŠMITU, E-LAB

JB: Kā sākās jūsu interese par audio?
Rasa: Nav viegli nosaukt kādu īpašu brīdi. Audio ir elastīgāka vide nekā vizuālā māksla, tajā ir vairāk vietas iztēlei. Kaut arī mūsu izglītība ir saistīta ar vizuālo mākslu, skaņas vienmēr ir mums visiem visapkārt, un tā kā mēs vienmēr esam centušies meklēt atklātākus un brīvākus pašizteiksmes veidus, pirms gada kopā ar draugiem - mūziķiem un DJiem - sākām strādāt pie interneta radio OZOne projekta.

JB: Vai jūs nodarbojaties ar audio projektiem arī fiziskajā telpā?

Raitis: E-LAB trešdienu vakaru semināros mēs prezentējam jaunus muzikālos projektus. Cilvēkiem, kuri paši neizmanto internetu ikdienā, interesē audio raidīšana internetā, kā tā ir iespējama un kā tā darbojas.

Rasa: Mēs organizējam 'dzīvās mūzikas' (jam-sessions) vakarus un to ierakstus OZOne arhivam, muzikālais koordinators Uģis Viņš studijā parasti uzaicina ļoti interesantus daudz un visdažādākos alternatīvos mūziķus.

Mums ir sapnis nākošajam gadam - šeit Rīgā reālajā vidē izveidot atvērtas publiskas telpas ar konferenču zāli, kluba-deju zāli, elektronisko kafējnicu ar brīvi pieejamu un par brīvu interneta pieslēgumu. Telpām nav jābūt lielām, bet atvērtām un galvenais - radoši funkcionējošām. Šādās telpās arī būtu laba iespēja raidīt un atskaņot interneta radio programmas.

JB: Kāds ir jūsu kopējais iespaids par interneta radio alternatīvās sfēras attīstību?

Rasa: Liela dažādība - jauni individuālas izpausmes formas un projekti, eksperimenti, audio arhīvi utt. Tai pašā laikā trūkst koncentrētas, rediģētas, sakārtotas informācijas par šīm aktivitātēm, it īpaši tāpēc, ka RealAudio bieži vien tiek izmantots islaicīgi raidīšanai (piemēram, no konferencēm, festivāliem un citiem īpašiem notikumiem).

Manuprāt, arī citiem ir radusies līdzīga ideja - veidot Internet raidītāju tīklu - vidi, kurā apspriest idejas un apmainīties ar informāciju.

Xchange projekts ir mēģinājums izveidot interneta radio tīklu alternatīvajiem raidītājiem. Mēs nesen aizsākām Internet saraksti (mailinglist) 'Xchange', idejas par Akustisko Telpu kontekstā.

Akustiskā Telpa - koncepcija no Ērika Deivisa lekcijas, "cik svarīga var būt / ir skaņa vides radīšanai un organizēšanai", tas pats attiecas uz interneta vidi, un audio ir tā komunikācijas procesa daļa, kas bieži vien darbojas vistiešāk un efektīvāk.

JB: Vai jūsuprāt pastāv atšķirība starp audio projektiem no bijušajām Austrumu un Rietumu bloka valstīm?

Rasa: Nezinu... Es domāju, starp VISIEM audio projektiem pastāv būtiskas atšķirības, ja šīs atšķirības ir jāuzsver.

Raitis: Pastāv atšķirība starp eksperimentāliem, entuziasma vadītiem, brīvprātīgiem projektiem un projektiem ar komerciālu mērķi.



XTENDED LIVE RADIO

<http://www.iflugs.hdk-berlin.de/~xlr>
<http://www.radiostudent.si/mzx/xlr.html>

A joint project of
Ulf Freyhoff, Monika Glahn and Dagmar Gabler
Marko Kosnik, EGON MARCH INSTITUTE
Borut Savski MINISTRY OF EXPERIMENT @
Radio Student Ljubljana

XLR was a 14 days after-the-midnight net & fm (broad) casting project which took place at Radio Student Ljubljana and Kapelica Gallery Ljubljana from August 24th to September 5th 1997.

Initiated by Marko Kosnik, Ulf Freyhoff and Monika Glahn in June 1997. Decision was made on the basis of newly acquired (& not fully aware of...) communication possibility at Radio Student: a 24 hours on-line Internet access. For Marko Kosnik it was a continuation of his work at Radio Student (from 1991) to explore the (mis-interpreted) possibilities of media, aesthetical and technological (especially on international multi-central level: a project MUU SCHOOL) and to bring the explorations into regular radio practice thus reinterpreting the role of 'alternative' media.

Three artists from Berlin took the decision to take part in the project:

Ulf Freyhoff, video & web artist, Monika Glahn, web-artist, Dagmar Gabler - Sekretarin, actor & poet, the first two from INTERFLUGS HdK buero from Berlin. On Ljubljana side Borut Savski, keeper of the Ministry for Experiment at RADIO STUDENT Ljubljana and Marko Kosnik took over the organization and coordination. Technological infrastructure was combined out of three various institutions and two provided the necessary (minimal) financing.

During the two weeks we managed to successfully combine communication techniques of all available kinds (low-power fm-links, high-power radio-broadcast, telephone lines, one-way and two-way web casting on Internet).

A line of conceptual progression can be perceived: what began as fairly conventional transmitting of music & talk over the net and on the airwaves of Radio Student, progressed into exploring the 'horizontal' possibilities of both the classical radio (fm-links from places of 'real' activities) and especially the Internet.

A two-way communication with the use of two receivers (decoding computers) and two transmitters (two streams on a server) was tried out successfully on the fifth day and a conclusion crystallized: one has to find an active partner on the Internet.

From then on implementing the so-far established technological platform with 'content' remained the primary aim.

During the last week extremely interesting things were going on:

Date: Fri, 06 Feb 1998 23:27:31 +0100
From: moni@flugs.hdk-berlin.de (monika glahn)

- socially (in the sense that physically remote artists and artists from different national, cultural & aesthetical background were actively producing 'the same broadcasting moment',
- aesthetically: a wide variety of personalized projections was broadcast in the last week.

Some of these exciting moments are available in XLR ON-LINE ARCHIVE!!!

And... let us not forget the extreme personal tensions during the compressed two weeks of synchronizing the efforts, different aesthetics & concepts of all present individuals which had to be dealt with in real-time. Successfully?

The project was made possible (financially and technically) by:
RADIO STUDENT LJUBLJANA
KAPELICA GALLERY LJUBLJANA and
STUDENT ORGANIZATION OF UNIVERSITY OF LJUBLJANA
INTERFLUGS BUERO at the academy of fine arts, Berlin

Yes!
BORUT SAVSKI

XLR

XLR stands for eXtended Live Radio. All of us have been working on trying to establish networks and platforms of any kind, be it physical or on the web.

There were two main concerns, live-web-radio and live-fm-radio. We did two weeks of fm-live-radio in Ljubljana from midnight to 6am The first week we broadcasted from a studio at Radio Student, the second week from a public space, Kapelica Gallery, both in Ljubljana.

We invited people from all over the world to participate and contribute, it took some days till contacts to other places started to work, so the first days we were doing the whole program ourselves. So we focused and improvised on subjects which were about what we were doing there, for example one day it was about feedback (this was the day when finally the line to Berlin worked and we could work and play with a lot of internet-audio-feedbacks that night...)
Other subjects were real-time; machine and human languages; nothing, something, anything; sun ra .. and (of course) cyberpunk, cyberspace and cybereverything.

General shape of the program was a kind of monologues, lectures or readings, discussions, music and experimental live-mix, interviews. The structure was a main program between midnight and 2 am, which we called 'main content area', then from 2 till 4 am mix/improvisation and from 4 am till 5.30 music (recreation). We then faded out with Dagmars Wunsch, an ongoing story about the 'cyborgs' that she wrote during the time of the project and reflected the things that were happening during the broadcasts.

After some days, when web-contacts started to work, it changed depending on who was when online and what happened at other spaces. Now the focus was more on the external connections, we tried to always have opportunities open for broadcasts from other places.

Concerning web-activities: we had a lot of contributions from Berlin, for example musicians were giving concerts or were playing via internet together with people in Kapelica Gallery, there were interviews with artists from Hybrid Workspace in Kassel, there were interviews with musicians who work with electronics and web, or for example the last night we transmitted a concert of a percussionist in Aachen. Later this percussionist was supposed to improvise together with a trumpet-player in Berlin (unfortunately the line to Berlin broke down completely, so we had to improvise again). Borut Savski and Marko Kosnik then played in the gallery in Ljubljana together with the guy in Aachen.

In parallel chat was running all the time, and people, who were not able to send sound, gave comments or participated that way and we read parts of this communication during the program too. There were even people from Australia, Tokio and New York participating.

At the same time there were people in the gallery doing performance, for example a visitor from NewZealand decided to prepare a performance spontaneously for the next day together with one of the djs, who played the first night together with Berlin musicians...

These are some examples to give an impression what happened - but two weeks is so long, that its not possible to mention it all here and now - and of course there were a lot of "black holes" which we tried to fill as good as possible ;)

(nobody of the folks from Berlin ever did radio before)

There were a lot of technical problems, so we spent the first days between trying to find solutions for them and trying to prepare the broadcast for the night, and contacting and inviting people to participate, explaining via email and chat how to install the needed software...and so on.

This is a major thing one has to think about: is it possible to do the content and the technical side at the same time - we were stressed most of the time exactly in between these two concerns. So should one establish the 'technician position' for events like that - what we didn't like as an idea - or is it just about time management ?

There are several more 'jobs' that need to be looked after: someone has to be 'secretary' just to keep track of all the 'communications on the side', someone has to be the 'social worker', just to keep track on what's going on between the people at all the connected spaces.. Its all about monitoring what's going on, which is especially difficult if you are not physically at the same places.

We transmitted EVERYTHING on the net, no censorship. At the same time we always tried to make the process transparent, to tell something about the measures that had to be taken to make the transmissions possible, and about the possibilities of general

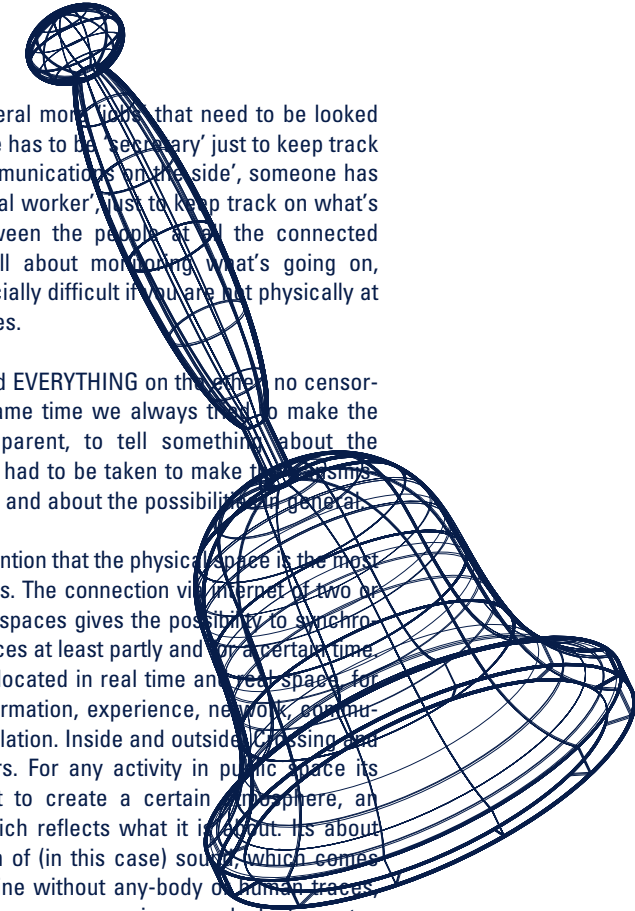
We have to mention that the physical space is the most important for us. The connection via internet of two or more physical spaces gives the possibility to synchronize those spaces at least partly and for a certain time. It's an image, located in real time and real space, for and about information, experience, network, and communication. Translation. Inside and outside, crossing and melting borders. For any activity in public space its very important to create a certain atmosphere, an 'interface', which reflects what it is about. Its about this translation of (in this case) sound, which comes out of a machine without any-body of human traces, into something you can experience and which creates an atmosphere.

Some basic reasons to do Xtended Live Radio:
- We all like Babel plus this was about investigating the possibilities of 'contemporary' media for artists.

Some questions we had were:
- what have we got with the internet that we did not have before / without the internet?
- how to 'misuse' the platform / the internet?
- how to create an own structure within the super-structure?
- how to really focus on contents not getting lost on technical issues?
- can the net be an artistic medium, or is it just good for documentation of artistic work ?
- what benefits do I get out of using the net as an artist?

Not that we got real answers to these questions, but we have more ideas about these topics now.

text by ULF FREYHOFF & MONIKA GLAHN



Veidotāji:

Ulfs Frejhoofs, Monika Glāna, Dagmāra Gablere, Marko Kosniks /Egon March institūts/, Boruts Savskis /Eksperimentu ministrija, Ļubļanas Studentu radio/.

XLR (IDR) bija 14 dienu garš pēc-pusnakts FM un interneta translācijas projekts, kas notika Ļubļanas Studentu radio un Ļubļanas Kapelica galerijā 1997. gada 24.08.-05.09.

Projekts aizsākās ar Marko Kosnika, Ulfa Frejhoffa un Monikas Glānas iniciatīvu 1997. gada jūnijā, kad studentu radio stacijā radās komunikāciju iespēja: interneta sakari 24 h diennaktī. Marko Kosnikam šis projekts bija savas darbības studentu radio turpinājums, kur viņš kopš 1991. gada pēta mediju ietekmi uz sabiedrību: viņš pievērsies sabiedrības pārprasto mediju iespējām gan estētiskām, gan tehnoloģiskām (it sevišķi internacionālā, multi-centrālā limenī), ka arī savu atklājumu izmantošanai dzīvajā radio, tādā veidā no jauna izskaidrojot alternatīvo mediju lomu sabiedrībā.

Projektā piedalījās trīs mākslinieki no Berlīnes: Ulfs Frejhoofs, video un interneta mākslinieks; Berlīnes INTERFLUGS HDK, Monika Glāna, interneta māksliniece; INTERFLUGS birojs. Dagmāra Gablere, aktrise un dzejniece, sekretāre. Dalībnieki no Ļubļanas: Boruts Savskis, Eksperimentu ministrija, Studentu radio; Marko Kosniks, projekta organizētājs un koordinators. Trīs atsevišķas organizācijas radīja tehnoloģisko infrastruktūru, un divas no tām sagādāja nepieciešamo (minimālo) finansiālo atbalstu.

Šo divu nedļu laikā mums izdevās apvienot gandrīz visas iespējamās komunikāciju tehnikas: mazjaudīgos FM savienojumus, jaudīgo radio translāciju, telefona līnijas, vien- un divpusēju interneta raidīšanu.

Mums radās pilnīgāks un progresīvāks priekšstats par mūsu projekta koncepciju: - sācies kā pavisam ikdienišķas mūzikas un sarunu interneta translācijas projekts, tas drīz vien kļuva par nepārtrauktiem 'horizontāliem' pētījumiem un atklājumiem gan klasiskā radio, gan interneta ziņā.

Piektajā dienā beidzot sāka darboties divpusējie sakari - tika likti lietā divi uztvērēji (atkodēšanas kompjuters) un divi translētāji (divas neatkarīgas skaņu ķēdes serveri). Līdz ar to kristalizējās secinājums - katram dalībniekam ir vajadzīgs savs aktīvais līdzdalībnieks (partneris) raidīšanas laikā.

Pēc šī momenta galvenais mērķis bija radīt saturu nodibinātajiem tehnoloģiskajiem sakariem.

Projekta pēdējā nedēļā notika ļoti interesantas lietas: sabiedriski - mākslinieki dažādās pasaules pilsētās, ar atšķirīgām kultūrām, pagātnēm un gaumēm, aktīvi

<http://www.iflugs.hdk-berlin.de/~xlr>
<http://www.radiostudent.si/mzx/xlr.html>

sadarbojās un radīja 'unikālo translācijas momentu'; estētiski - šajā laikā tika translēti dažnedažādi personālizēti projekti. Vairāki no šiem brīnišķīgajiem momentiem ir pieejami XLR interneta arhīvā.

Un neaizmirsīsim stresa galējības, ar ko nācās sastapties šajās darba pilnajās divās nedēļās, kad vienlaicīgi bija nepieciešams sinhronizēt visu darbinieku un interesentu pūles, dažādās idejas un gaumes. Vai mums tas izdevās?

Projektu atbalstīja: Ļubļanas Studentu radio, Ļubļanas Kapelica galerija, Ļubļanas Universitātes studentu organizācija, Berlīnes Mākslas akadēmijas INTER-FLUG birojs.

BORUT SAVSKI

X L R

XLR nozīmē Izplatītais Dzīvais Radio. Mēs visi cenšamies nodibināt dažādus sadarbību tīklus - vai nu dzīvē, vai internetā. Mēs gribējām pievērsties divām galvenajām tēmām - FM radio un net.radio tiešajām pārraidēm. Ļubļanā 2 nedēļas pēc kārtas no pusnakts līdz 6 rītā mēs translējām dzīvo FM radio - pirmo nedēļu no Studentu radio studijas, otro - no Kapelica galerijas.

Mēs aicinājām piedalīties cilvēkus no visas pasaules, un tā kā pagāja dažas dienas, kamēr sāka darboties sakari ar vairākām radiolokācijām, tad pašā sākumā mēs programmu veidojām paši ar saviem materiāliem. Mūsu uzmanības centrā tobrīd bija improvizācija - mēs centāmies translēt informāciju par saviem ikdienas projektiem - ar ko mēs tobrīd nodarbojāmies un kāpēc. Piemēram, vienu vakaru galvenā tēma bija 'atskaņa' (feedback) - (tas bija tad, kad pirmoreiz beidzot sāka darboties sakari ar Berlīni un mēs varējām eksperimentēt ar dažādām interneta audio atskaņām). Citi projekti notika dzīvās pārraides laikā; vēl daži piemēri izmantotajām tēmām: automātu un cilvēku valodas, nekas, kaut kas, jebkas, saule... un (protams) kiberpanki, kibertelpa, un kiber-viss pārējais.

Programma galvenokārt sastāvēja no monoloģiem, lekcijām, priekšlasījumiem, diskusijām, mūzikas, eksperimentālās dzīvā laika mikšēšanas un intervijām. Ikvakara pārraides uzbūve bija šāda: galvenā programma ('galvenā satura audio telpa') tika translēta no pusnakts līdz 2 rītā, tad no 2 - 4 naktī notika improvizēšana-mikšēšana, un no 4-iem rītā līdz 5:30 skanēja mūzika izklaidei. Un izskaņā mēs translējām Dagmāras Vušas (Dagmar Wusch) stāstu (vairākos turpinājumos) par kiborgiem, ko viņa sarakstīja projekta laikā, attēlojot visu, kas notika pārraižu laikā.

Viss nedaudz mainījās pēc dažām dienām, kad tikla kontakti sāka darboties un notikumi bija atkarīgi no tā, kas bija pieslēdzies tīklam, kad, un kurā vietā. No tā brīža mums nācās koncentrēties uz ārējiem kontaktiem, un mēs centāmies rast iespējas translēšanai no citām stacijām, citām radiolokācijām.

Kas attiecas uz interneta aktivitātēm, mums daudz palīdzēja sakari ar Berlīni, piemēram, - mūziķi no Berlīnes sniedza koncertus, vai caur internetu tāpat vien spēlēja kopā ar citiem mūziķiem no Kapelica galerijas; notika intervijas ar māksliniekiem no Kaseles 'Hybrid Workspace', intervijas ar mūziķiem, kas nodarbojas ar elektroniku internetā, un (pēdējā vakarā) mēs translējām kāda sitamo instrumentu speciālista koncertu no Āhenes. Bija paredzēts, ka nedaudz vēlāk šis mūziķis improvizēs kopā ar kādu trompetistu no Berlīnes, taču tehnisku iemeslu dēļ sakari ar Berlīni pārtrūka, un mums atkal nācās improvizēt. Boruts Savskis un Marko Kosniks Ļubļanas galerijā tad saspēlējās ar šo mūziķi Āhenē.

Paralēli visiem šiem notikumiem internetā turpinājās dzīvā konference (chat), un tie, kas nevarēja atsūtīt skaņu samplu, komentēja un tāpat piedalījās šajā projektā, un šo pārraižu laikā mēs vairākkārt nolasījām lielāko daļu no šiem komentāriem. Mums pat izdevās iesaistīt interesentus no Austrālijas, Tokijas un Ņujorkas.

Tanī pat laikā Ļubļanas galerijā notika priekšnesumi, piemēram, kāds viesis no Jaunzēlandes spontāni izlēma sagatavot savu numuru nākamajai dienai, sadarbojoties ar vienu no didžejiem, kas projekta pirmajā vakarā spēlēja kopā ar Berlīnes mūziķiem.

Šie ir tikai daži piemēri, kas varētu radīt priekšstatu par šo projektu, taču 2 nedēļas ir pārāk ilgs laiks, lai visus notikumus varētu uzskaitīt. Protams, ka tehnisku iemeslu dēļ radās vairāki 'melnie caurumi', ko mēs centāmies aizpildīt cik labi vien varējām ;)

(Neviens no Berlīnes dalībniekiem nekad vēl nebija piedalījies šāda veida dzīvajā radio).

Nenoliedzami mums radās ļoti daudz tehnisku problēmu, un projekta pirmās dienas mēs pavadijām, censdamies rast risinājumu šīm problēmām, un neatkarīgi no tām sagatavot savu nakts programmu, tai pat laikā kontaktējoties ar citiem, aicinot piedalīties visus interesentus, caur e-pastu izskaidrojot kā instalēt nepieciešamās programmas, utt.

Galū galā rodas jautājums, par ko katram vajadzētu padomāt: vai ir iespējams vienlaicīgi apvienot šī projekta tehnisko pusi ar projekta būtību, un tieši ar šīm divām polaritātēm mēs cīnījāmies visvairāk. Tātad, vai šādu pasākumu laikā vajadzētu radīt tehnoloģiskā eksperta štatu vietu, kas mums kā ideja nepatika jau no pašā sākuma, vai arī viss ir atkarīgs tikai no laika un tā ģeniālas iedališanas?

Pēc šī projekta mums nācās pārliecināties, ka ir vēl vairāki darbi, kam vajadzētu pievērst uzmanību: ir vajadzīga sekretāre, kas pārzinātu visas blakus komunikācijas, sabiedriskais darbinieks, kas spētu

pārzināt visu, kas notiek starp cilvēkiem citās tīklam pievienotajās radiolokācijas vietās.

Mēs ēterā raidījām pilnīgi visu, bez jebkādas cenzūras. Tanī pat laikā mēs centāmies visiem izskaidrot, ka translācijas process ir transparents, kā arī izskaidrot to, kam bija jānotiek, lai šis translācijas tīkls pārraidītos, un pārējās net-radio iespējas kā tādas.

Šeit mēs gribētu piebilst, ka reālā darbības vieta mums ir viens no svarīgākajiem faktoriem. Interneta sakari starp divām vai vairākām vietām dod iespēju sinhronizēt šīs vietas kaut vai daļēji, un kaut vai tikai uz īsu laiku. Tas ir dzīvā laika, dzīvās vietas virtuāls attēls, par informāciju, informācijai, pieredzei, sadarbībai, komunikācijai. Translācijai. Iekšējai un ārējai. Virtuāls attēls par reālo dzīvi, par robežu šķērsošanu un sakausēšanu.

Jebkurai sabiedrības aktivitātei ir nepieciešams izveidot savu seju, savu atmosfēru, savu iekšējo attēlu (interface), kas atspoguļo tās galveno ideju un mērķi. Šajā gadījumā tā ir skaņu translācija, kas rodas automātā, bez cilvēka iejaukšanās, un kļūst par kaut ko virtuālu, kaut ko tādu, ko iespējams piedzīvot, izjust, un kas kļūst par noteiktu atmosfēru.

Daži pamata iemesli, kāpēc izmantot/translēt Izplatīto Dzīvo Radio:

- mums visiem patīk Bābele un galu galā šis projekts tika radīts tāpēc, lai izpētītu mūsdienu mediju iespējas no mākslinieku viedokļa.

Daži jautājumi, kas radās šī projekta laikā:

- ko mēs esam ieguvuši ar interneta sakariem, salīdzinot ar ēru pirms interneta?
- kā varētu pakļaut internetu, lai tas darbotos mūsu mērķiem?
- kā radīt atsevišķu struktūru bez supestruktūras giganta?
- kā pievērst vairāk uzmanības projektam saturam, tai pat laikā mēģinot neapmaldīties tehniskajās problēmās?
- vai internets var kļūt par mākslas mediju, jeb tas ir derīgs tikai mākslas darbu dokumentācijai?
- kāds labums no interneta ir cilvēkam/māksliniekam?

Protams, ka pagaidām mums vēl nav atbilžu uz šiem jautājumiem, taču līdz ar šo projektu mums radās iespējas izprast šos tematus arī no citiem aspektiem.

ULF FREYHOFF & MONIKA GLAHN

Xchange compilations

X-Compilations

NET.AUDIO XCHANGE RADIO LINKS PROJECT

is Internet audio project initiated by riga net.radio OZOne/E-LAB on exchanging and linking-up of real time audio content within the net.space

idea is to make a picture of the present moment within the network - real time audio used as a tool for it - contributed sound material creates the content

Xchange compilations has each month update
 - free flowing concept
 - free building content
 - free floating location

Each Xchange edition has their own entrance page - all content pages are available from any of them:

Xchange #1 REVIEW [ArtDirt](#) [Alise](#) [B92](#) [Backspace](#)

Xchange #1 - July compilation (on-line since 9th of July)
 at radio OZOne (Riga) <<http://ozone.parks.lv/Xchange>>

Xchange #2 - August compilation (on-line since 20th of August)
 <mostly prepared in Workspace, DocumentaX>
 on Radio Internationale Stadt (Berlin) <<http://www.icf.de/RIS/Xchange>>

Xchange #3 - September compilation (on-line since 8th of September)
 <a part of Remote C project, AE festival>
 on Ars Electronica server (Linz) <<http://re-lab.net/Xchange>>

Xchange #4/#5 - October/November compilations
 <'dedicated' to P2P conference at Rotterdam&Amsterdam in October, 1997>
 on V2_Organisatie server (Rotterdam) <<http://www.v2.nl/Xchange>>

idea started with riga net.radio OZOne established as the 'network' radio (in March 1997).
 OZOne's data is placed on several servers in Europe:
 Web-site - in Riga IS Parks server <<http://ozone.parks.lv>>
 sound files - in Radio Internationale Stadt real-audio server (all OZOne's audio archive also is available there): <<http://www.icf.de/RIS>>
 mirror-site in Amsterdam on Xs4all server: <<http://www.xs4all.nl/~ozone>>

now:
 OZOne's URL since 1998: <<http://ozone.re-lab.net>>
 OZOne live: <<http://ozone.re-lab.net/live.ram>>

end:
 Xchange net.project finished with October/November (1997) compilations.

all X-Compilations are on-line still

continue:
 December 1997 - seting up and starting the (Xchange) mailinglist
 <<http://xchange.re-lab.net>>

live thursday 22:20-23:00 (gmt +1)

[KUNSTRADIO on-line](#)

forward&unbroken

[Merilene M. Murphy](#)

1 2 3 4 5 6 7 8 9 10

[OZOne](#)

[x#1](#) [x#2](#) [x#3](#) [x#4/5](#)

net.audio **Xchange** project RadioLi



[x#1](#) [x#2](#) [x#3](#) [x#4/5](#) net.audio **Xchange** project RadioLi

live wednesday 18:00-20:00

[OZOne](#) [ParaRadi](#)

00:00 31:39 03:33 22:29 16:31 16:51 17:53 live 12:32

ange on air session [B92](#) Co

live 119:03 123:00 119:24 126:45 115:45 119:26 113:33 60:12 62:43 51

[THE THING](#) [Workspace Radio Transmission](#) [Workspa](#)

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ACOUSTIC CYBERSPACE

Today I'd like to talk about some abstract ideas, some images, some open-ended notions about acoustic space. In particular, I am interested in the relationship between electronic sound and environments, on the Internet or in music. I won't talk about the various technologies involved; instead, I'll try to get at some of the deeper issues about sound and the ways it constructs subjectivities and can act as a kind of map.

A good place to start is with a distinction that Marshall McLuhan draws between visual space and acoustic space. McLuhan used the notion of visual space as a way to describe how Western subjectivity has been organized on a technical basis since the Renaissance. McLuhan argued that Renaissance perspective not only provided a powerful new way of organizing the visual field (in terms of representation), but also engendered a very specific form of subjectivity. He didn't just associate this subjectivity with the point-of-view produced by Renaissance perspective painting -- he related to it also to print technologies and to the new form of the book. In essence, he argued that the self that comes down to us from the Renaissance -- the "molar" self of the modern West, as some have called it -- is a visual self.

Renaissance perspective thus serves as a pictorial analogy for a much more general phenomenon -- the power to create a distinct, single point of view that organizes thought and perception along linear lines. This is related to print technologies -- and print culture -- because, according to McLuhan, these technologies inculcate within us a habit of organizing the world in a linear, atomized, and sequential fashion. Central to this visual space is the axiom or assumption that "different" objects, vectors, or points are not and cannot be superimposed; instead, the world is perceived as a linear grid organized along strictly causal lines.

McLuhan contrasts this construction of visual space, and the kind of subjectivity associated with it, with what he calls "acoustic space." Acoustic space is the space we hear rather than the space we see, and he argued that electronic media were submerging us in this acoustic environment, with its own language of affect and subjectivity. Acoustic space isn't limited to a world of music or sound; the environment of electronic media itself engenders this way of organizing and perceiving the other spaces we intersect.

Acoustic space is capable of simultaneity, superimposition, and nonlinearity, but above all, it resonates. "Resonance" can be seen as a form of causality, of course, but its causality is very different than that associated with visual space, because resonance allows things to respond to each other in a nonlinear fashion. Through resonance in a physical system, a small activity or event can gain a great deal of energy; for example, if I belted out a pitch that resonated with the unique acoustic characteristics of this room, the

ERIK DAVIS

energy of my voice would be amplified by the environment. That's why some singers can shatter a glass with their voice: they hit the resonant frequency of the glass (which is a space and contains a space), making it vibrate to the point of shattering. Resonance is a very powerful analogy for understanding how various types of energies and spaces operate.

Resonance is just one quality of acoustic space; another one is simultaneity. Where visual space emphasizes linearity, acoustic space emphasizes simultaneity -- the possibility that many events that occur in the same zone of space-time. In such a scheme, a subject -- a person, maybe -- organizes space by synthesizing a variety of different events, points, images, and sources of information into a kind of organic totality. This isn't true in the strictest sense, but, nonetheless, our thoughts and perceptions can tend towards this simultaneity: we sense many things at once, and combine them into a coherent if fragmentary whole.

McLuhan argued that what we hear is very different from what we see. Needless to say, we hear things and we see things simultaneously -- but according to different logics, logics that are culturally defined and change over time. There's no hard-and-fast, timeless distinction between the two; rather, these are simplified ways of talking about the conditions for experiencing information, consciousness, conception. And the rise of electronic media is awakening more acoustic sensibilities in the ways we experience the world.

Much of what people say about cyberspace, the Internet, virtual reality, and other electronic spaces is centered on visual images and graphics. This discourse occurs on many levels -- the artistic, the intellectual, as well as more practical technical issues and pragmatic social practices. And given the nature of today's interfaces, it isn't hard to see why. But I think we might benefit by weaving some of the deeper questions raised by acoustics, which includes hearing and orality, into the broader technocultural debate.

For one thing, there's electronic music, a tremendously innovative, exciting and polycentered field, which raises all sorts of issues around aesthetics, spatial constructions, the non-thought, the production of subjectivity. And then there's the larger environment of electronic arts or information culture -- the Internet, virtual reality, for example -- which remain for the most part centered on the lingering dreams of visual space.

If you think for a moment about the technical construction of virtual environments, I think you'll agree that Renaissance perspective continues to play an extraordinarily powerful role.

I've had the opportunity to experience a number of very high-end virtual reality environments. Some of them are profoundly immersive experiences. This isn't necessarily a goal for all virtual environments, but it's definitely a looming question for the people who work

on making them: How can we create a space where perception and subjectivity are sucked into an alternate dimension, an alternate kind of space? This is a central narrative about virtual reality; there are many, but this a very strong one. In many ways, it's a naive narrative. Yet the first time I experienced 3D audio, I was transported far more viscerally than in any of the far more sophisticated visually-based virtual reality installations.

There was something about the very pure non-graphic spatial organization of very good 3D audio that created an incredibly powerful immersive experience. Typically, people relegate acoustic dimensions to the "background" -- a soundtrack or score that "accompanies" a primary visual experience. But in an immersive acoustic environment, you might hear all the sounds you would hear on a street corner, spatially organized in real time, surrounding you. This is much, much, stronger than a visual experience, which tacitly distances you, places you in a transcendent, removed position, rather than embodying you at the center of a new context.

My question here is: why are acoustic spaces so effective in this regard? What is it about sound that is so potentially immersive? I think it has to do with how we register it -- how it affects different areas of the bodymind than visuals do. Affect is a tremendously important dimension of experience, and one of the most difficult to achieve in a visual environment. "Atmosphere" might be a good way to describe this aspect: sound produces atmosphere, almost in the way that incense -- which registers with yet another sense -- can do. Sound and smell carry vectors of mood and affect which change the qualitative organization of space, unfolding a different logic with a space's range of potentials. Ambient music, or an ambient soundscape, can change the quality of a space in subtle or dramatic ways.

We've seen some interesting experiments and opportunities with the use of RealAudio on the Internet, for example. But, more than that, I'm interested in getting people to think about the larger implications of sound and acoustics. Not as simply a vehicle for communicating information or establishing dialog between far-flung actors; and not simply as electronic music, a genre of activity and expression that, however fascinating, is commodified and compartmentalized from our "other" activities and experiences. A broader understanding of acoustic space is what I'm after: I'm really talking about different dimensions of the kind of subjectivity that we produce in networked environments. This dimension is profound, and we should consider it, work with it, explore it.

A historical example of the possibilities of acoustics that's worth considering is the history of radio: there was a tremendous amount of vitality in the early years of radio, and most of it was sapped away as it became commodified and consumerized, with the exception of pirate radio efforts, some public radio, and the fringes of radio art. Our situation now has a bit of *deja vu* about it: when the ability to communicate via wireless telegraphy occurred, it was absorbed into -- and contributed to -- the construction of a utopian imagination, in ways that strongly resemble some of the rhetoric

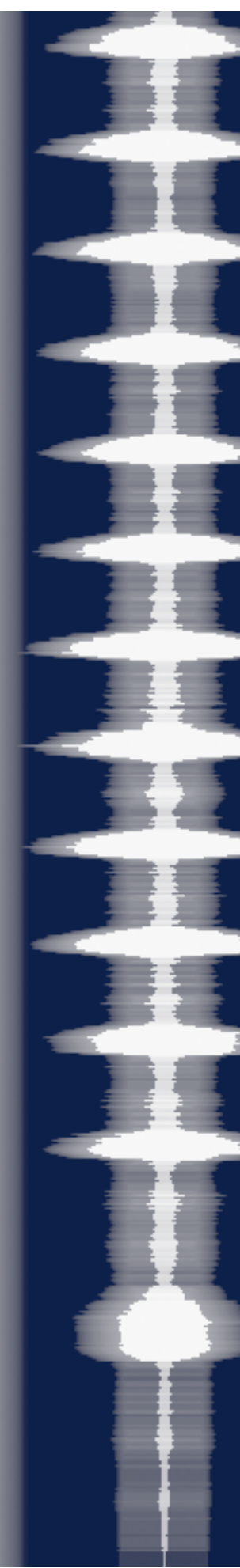
surrounding information technology. In fact, with each significant mutation in electronic technologies from the mid-nineteenth century on, there was an eruption of utopian energy. "Now we will be able to communicate across the world, now we will be able to solve conflicts, now we will have better education, now we will have more democracy." These ideas were very much associated with the mutation in electronic acoustic space brought about by radio.

Imagine for a moment what the radio spectrum presented -- a space that was not a space, wide-open, unknown, literally cosmic. As people began to interact with the world of vibrating waves, a sort of "hacker" culture develop around it: people began to build their own crystal sets and talk to with others in unknown places, exchanging information and building their own networks. In fact, broadcast radio emerged from the ground up -- from these smaller radio hackers deciding to broadcast music and news. This is very much like what we associate with the Internet's cultural development. But radio was quickly absorbed into commodity systems, and the state imposed its desire to organize the space of the spectrum, establishing the boundaries and rules that define the commercial radio that now dominates our airwaves.

Of course, there are other dimensions of the spectrum which maintain a more utopian, progressive, and imaginative aspect. There are pirate radio broadcasters, and there are people who listen to lightning storms, there are our favorite college radio stations...the spectrum is still open, in a sense. But for the most part it's a vast, depressing wasteland.

Now, Internet "radio" isn't radio; it does not exploit the spectrum, and that is a big difference. But it is hardly immune to the same kinds of domination at the hands of similar forces. It's incredibly important to maintain electronic communications media as a space of openness, of indetermination, of the affects of the unknown. What made early radio so exciting, in terms of the technical, the social, and the imaginative, was its openness: it was a space that wasn't entirely defined, wasn't totally mapped. More than that, I think, it was an acoustic space, which opened up a different logic. And that's happening again: the acoustic dimension of electronic media, and particularly of the Internet, offers an opportunity that is very different than simply providing more information, or making more web sites, or more entrancing animations. Or even making cheap phone calls.

The idea that we can create another kind of dimension with its own possibilities -- not just "informational" possibilities -- gives us a more atmospheric sense of where we are headed, as we plunge into the 21st century and its weird global environs. It's really difficult to see what this might mean, impossible even. All of the different factors, all of the different networks that are commingling and interacting...how do we make our way through this? How do we ground ourselves enough to get a sense of what our spaces are or might be, or how we relate to these spaces? It is precisely this acoustic dimension that gives us tools, not just as individuals, but particularly as collectivities as well. It enables us to modulate and re-singularize this new



environment in powerful ways -- ways that the visual, the graphic, and the text-based, do not.

Acoustic spaces can create different subjectivities; they open possibilities and potentials -- particularly on an aesthetic and informational levels -- that can help us feel our way through the spaces we are opening up and moving into. The greatest example of this is music, particularly electronic music. Of course, one could talk about music in general and its relationship to affect, the way that its vibrations resonate inside the body, conjuring up pleasures, fears, singularities, etc... But I'm especially interested in electronic music, because its history loosely maps the changing relationship between subjectivity and the "acoustic space" of electronic media in the twentieth century.

An example: the first truly electronic instrument is a gadget invented by the Russian Leon Theremin, which was appropriately called the theremin. Theremin created his instrument in the early twenties; basically, it created an electromagnetic field that you could modulate with your hand. You controlled pitch and volume by inserting your body into this field; seemingly, you plucked the music from thin air. Theremin thought of his creation as a concert hall instrument, and Clara Rockmore, the greatest thereminist of all time, used it for performances of Rachmaninoff and Ravel. But what do we see and feel when we hear the theremin's eerie etheric tones, its weird and wavering voice? We know the instrument through the soundtracks of fifties UFO movies and pop songs like the appropriately named "Good Vibrations." So though the instrument was constructed as an instrument to play "real" music, it drifted through twentieth-century pop culture, picking up any number of strange associations -- cosmic vibrations, outer space, paranoia, drugs. Electronic space opens up a variety of curious modes of subjectivity -- and not just science-fiction clichés. Think of what happened to electronic music in the sixties and seventies, in both psychedelic music and art music like Stockhausen. We find an emphasis on the cosmic, on spatial disorientation, on transport, on affect, on the nonhuman. The acoustic spaces of electronic music aren't limited to the organization of affect and narrative that define much popular music, with its highly personalized structures of love and loss.

Rather than merely extending the language of human affect along such typical lines, electronic music opened up much less personalized soundscapes and psychic spaces. It's not just a genre or technique of music, but a much deeper phenomenon that involves mapping the electronic media spaces that humans find themselves in, whether the "space" of the spectrum, the acoustic space of McLuhan, or the deterritorialized spaces that have become so important for the articulation of postmodern subjectivity.

Another example one could site is dub music. Dub music arose in a very crude technological context, in low-tech Jamaican recording studios in the early seventies. Basically, what dub artists did was take the backing tracks from whatever pop songs were laying around, and cut and splice them, mutating their various elements by submitting them to a variety of strange and often primitive effects: echoes, distortion,

reverb. The result was that an ordinary reggae tune, with its dance-friendly rhythms, became unfolded into a strange and somewhat alien electronic space. When you listen to dub music, you become submerged in a kind of immersive space carved out by all these sonic effects. The "invisible landscapes" of John Cage or the ambient music of Brian Eno furnish other, very different, examples. And yet all these environments suggest a kind of cyberspace -- a spacious electronic orientation of affect and quality rather than information and quantity, a space of simultaneity, superimposition, nonlinearity, odd repetitions, and odder resonances. At the same time, as many of these musical forms propagated themselves, their various folds and mutations created new spaces for subculture, psychic resistance, and popular rituals.

Music and sound are tremendously powerful forces for organizing affect; their power to structure subjectivity, in the here and now and over time, makes them an incredibly productive language, one capable of overcoming the linear grids implied by text. This isn't just true of electronic music: all popular music functions, particularly for young people, as a way to construct and define a whole worldview, a whole position, a whole set of ways of organizing the world. It is no accident that you find the logic of youth subculture most strongly articulated around music. And in the world we're moving into, a world full of cultural viruses, memes, decentered subjects and unfolding paraspace, these issues will only become more important.

In closing, I'd like to re-emphasize that the acoustic dimension of electronic technology is a powerful emergent domain -- not just for aesthetics, but for the organization of subjectivity and hence for the organization of collectives, of larger political groupings in the broadest sense of politics. I have used the example of music because it demonstrates most clearly how large groups of people around can organize -- or be organized -- around the politics of affect, of resonance. This is a very powerful language, even a dangerous one. Electro-acoustic spaces aren't simply a genre of music or a backdrop for good VR -- they are interfaces with the machine, interfaces where we mutate in order to feel our way. As our machines become more complex, our relationships with them will become more complex, and whole new domains and dimensions will keep opening up -- and closing down as well. By pushing the boundaries of electro-acoustic environments, of acoustic cyberspace, we can maintain a line into the open spaces of the unknown.

AKUSTISKĀ KIBERTELPA

lekcijas atreferējums (Xchange on-air session, Rīga 1997) un redakcija:
DIANA McCARTY & TED BYFIELD
tulkojums: ALISE TĪFENTĀLE

ERIK DAVIS

Šodien es gribētu runāt par dažām abstraktām idejām, tēliem, dažām nepabeigtām nojautām par akustisko telpu. It īpaši mani interesē attiecības starp elektronisko skaņu un vidi, internetā vai mūzikā. Es nerunāšu par dažādajām tehnoloģijām, kas tiek izmantotas, tā vietā es mēģināšu pieskarties dziļākām problēmām saistībā ar skaņu - kā tā konstruē subjektivitāti un kā tā darbojas kā sava veida karte.

Iesākumam - atšķirība, ko Maršals Makluens (Marshall McLuhan) iezīmē starp vizuālo un akustisko telpu. Makluens izmantoja priekšstatu par vizuālo telpu, lai raksturotu, kā kopš Renesanses laikmeta rietumu subjektivitāte ir organizēta uz tehnoloģijas pamatiem. Makluens uzskatīja, ka Renesanses perspektīva ne tikai piedāvāja jaunu, daudzsološu ceļu vizuālās telpas organizācijas procesam (runājot par reprezentāciju), bet iemiesoja sevi arī īpašu subjektivitātes formu. Viņš ne tikai asociēja šo subjektivitāti ar skata punktu, kuru radija Renesanses laikmeta gleznojums izmantotā perspektīva, bet attiecināja to arī uz drukas tehniku un grāmatas jauno formu. Viņš uzskatīja, ka cilvēks, kas nācis pie mums no Renesanses, moderno rietumu cilvēks, ir vizuāla persona.

Renesanses perspektīva tādējādi kalpo kā daudz plašāka fenomena vizuālā analogija - spēks radīt noteiktu, vienu skata punktu, kas sakārto domas un uztveri ar lineāru līniju palīdzību. Tas ir saistīts ar drukas tehniku - un drukāto kultūru - jo, saskaņā ar Makluenu, šīs tehnoloģijas iemāca cilvēkam paradumu organizēt pasauli lineārā, atomizētā, secīgā kārtībā. Šīs vizuālās telpas centrā ir aksioma vai pieņēmums, ka "dažādi" priekšmeti, vektori vai punkti nepārklājas un nevar pārklāties, un pasaule tiek uztverta kā lineāra un sakārtota ap stingri noteiktām līnijām.

Makluens šo vizuālās telpas konstrukciju un subjektivitāti, kas ar to saistīta, pretstata "akustiskajai telpai". Akustiskā telpa ir telpa, kuru mēs dzirdam, nevis redzam, un viņš uzskatīja, ka elektroniskie mediji mūs ievēd šajā akustiskajā vidē ar savu afekta un subjektivitātes valodu. Akustiskā telpa neaprobežojas tikai ar mūzikas vai skaņas pasauli, elektronisko mediju vide pati par sevi iemieso citu telpu organizēšanas un uztveršanas veidu.

Akustiskajā telpā ir iespējama sinhronitāte, pārklāšanās un ne-linearitāte, bet pāri visam, tā rezonē. Protams, "rezonansi" var uzskatīt par cēlonības formu, bet šī cēlonība visai būtiski atšķiras no tās, kas asociējas ar vizuālo telpu, jo rezonanse ļauj "lietām" savstarpēji atbildēt ne-lineāri. Tā kā rezonanse ir fiziska sistēma, maza mēroga aktivitāte vai darbība var iegūt milzīgu enerģiju; piemēram, ja es runātu tādā balss augstumā, kas rezonētu ar šīs telpas unikālajām akustiskajām īpašībām, vide pastiprinātu manas balss enerģiju. Tāpēc daži dziedātāji ar savu

balsi var likt tricēt glāzei, sasniedzot glāzes rezonējošo frekvenci (kas ir telpa un kas satur telpu) un liekot tai vibrēt dzirdamības robežās. Rezonanse ir spēcīga analogija, kas palīdz saprast, kā darbojas dažādi enerģijas un telpas veidi.

Rezonanse ir tikai viena akustiskās telpas īpašība, otra ir sinhronitāte. Vizuālā telpa uzsver linearitāti, bet akustiskā telpa uzsver sinhronitāti - iespēju vairākiem notikumiem risināties vienā laika/telpas zonā. Tādā sistēmā subjekts - varbūt persona - organizē telpu, sintezējot vairākus dažādus notikumus, tēlus, un informācijas avotus organiskā vienotībā. Strikti runājot, tas nav patiesi, bet tomēr mūsu domas un uztvere var tiktiet uz šīs sinhronitātes sasniegšanu: mēs vianlaicīgi uztveram daudz ko, un kombinējam vienotā veselumā.

Makluens uzskatīja, ka tas, ko mēs dzirdam, ļoti būtiski atšķiras no tā, ko mēs redzam. Nav jāsaka, ka mēs sinhroni gan redzam, gan dzirdam - bet tas notiek saskaņā ar atšķirīgiem loģikas likumiem, kas ir definēti un laika gaitā mainās. Nepastāv mūžīga, nemainīga atšķirība; drīzāk tas ir vienkāršots veids, kā runāt par informācijas pieredzēšanas, apziņas, koncepcijas rašanās apstākļiem. Un elektroniskie mediji rada vairāk akustisko iespēju pasaules uztverei.

Lielākā daļa atziņu par kibertelpu, internetu, virtuālo realitāti un citām elektroniskajām telpām, koncentrējas uz vizuāliem tēliem. Šis diskurss attiecas uz daudziem līmeņiem - māksliniecisko, intelektuālo, arī uz praktiskākajām tehniskajām problēmām un pragmatisko sociālo praksi. Ņemot vērā šodienas *interface* īpašības, nav grūti saprast, kāpēc tas tā notiek. Bet es domāju, ka mēs varam tikai iegūt, plašākā tehnoloģijas un kultūras kontekstā apskatot dažus dziļākos jautājumus, kas rodas saistībā ar akustisko telpu, kas sevi ietver dzirdi un runu.

Elektroniskā mūzika - radoša, interesanta un decentralizēta sfēra, kas izraisa visdažādākos jautājumus par estētiku, telpas konstrukciju, zemapziņu, subjektivitātes veidošanu. Un pastāv plašākā elektroniskās mākslas vai informācijas kultūras vide - piemēram, internets, virtuālā realitāte, kas lielākoties vēl joprojām koncentrējas uz saspītiem par vizuālo telpu. Ja padomā par virtuālās vides tehnoloģisko konstrukciju, manuprāt, jūs piekritisiet, ka Renesanses perspektīvai vēl joprojām ir īpaši svarīga loma.

Man ir bijusi iespēja pieredzēt vairākas ļoti augsta tehnoloģiskā līmeņa virtuālās realitātes vides. Dažas no tām ir bijušas visai pārlicinošas. Tas nav obligātais mērķis visām virtuālajām vidēm, bet tā noteikti ir problēma cilvēkiem, kas strādā pie to izveidošanas: kā mēs varam radīt vidi, kurā uztvere un subjektivitāte tiek iesūkta kādā citā dimensijā, citā telpā? šis ir galvenais jautājums, runājot par virtuālo realitāti, ir vēl daudzi citi, bet šis ir visspēcīgākais. Savā ziņā šis jautājums ir

Ļoti naivs. Tomēr, kad es piemoreiz pieredzēju 3-dimensiju audio, mana apziņa ceļoja tālāk nekā jebkurā citā no izsmalcinātajām vizuālajām virtuālās realitātes vidēm.

Ļoti laba 3-dimensiju audio vides organizācija bez vizuālā pamata radija neticami spēcīgu iespaidu. Parasti cilvēki uzskata akustiskās dimensijas par "fonu" - pavadijumu galvenajai vizuālajai pieredzei. Bet šajā akustiskajā vidē varēja dzirdēt visas skaņas, kādas jūs varētu dzirdēt uz ielas stūra, telpiski organizētas tiešajā laikā jums visapkārt. Tas ir daudz, daudz iespaidīgāk nekā vizuāla pieredze, kas jūs attālina, novieto jūs noteiktas distancēs attālumā, nevis novieto jūs jaunā koneksta centrā.

Mans jautājums: kāpēc šajā ziņā akustiskās telpas ir tik efektīvas? Kas ir skaņā tāds, kas slēpj sevi šo iespaidīgo potenciālu? Manuprāt, atbilde saistīta ar to, kā mēs to uztveram - skaņa ietekmē mūs savādāk nekā vizuālie tēli. Afekts ir ļoti būtiska pieredzes dimensija, un to ir ļoti grūti sasniegt vizuālajā vidē. Šo aspektu var raksturot vārds "atmosfēra" - skaņa rada atmosfēru, līdzīgi kā smarža. Skaņa un smarža ietekmē noskaņojumu, kas maina telpas kvalitatīvo organizāciju, un pakļauj citiem loģikas likumiem ar telpas potenciālu. Ambient mūzika vai *soundscape* var dramatiski izmainīt telpas kvalitāti.

Piemēram, mēs esam pieredzējuši dažus interesantus eksperimentus un iespējas ar RealAudio izmantošanu internetā. Bet vairāk par šiem eksperimentiem mani interesē, lai cilvēki domātu par skaņas un akustikas plašāku izmantošanu. Ne tikai kā komunikācijas līdzekli informācijas apmaiņai vai dialoga nodibināšanai, un ne tikai elektroniskās mūzikas jomā, kas ir fascinējoša, bet tomēr ir nodalīta no "citām" mūsu aktivitātēm un pieredzes. Es runāju par akustiskās telpas plašāku izpratni - es patiešām runāju par tās subjektivitātes, kuru mēs radām datortiklu vidē, citām dimensijām. Tā ir dziļa dimensija, un mums ar to būtu jārēķinās, jāstrādā ar to un jāatklāj.

Akustikas iespēju vēsturisks piemērs, ko būtu vērts ņemt vērā, ir saistīts ar radio vēsturi: pirmie radio gadi bija ļoti aktīvi, un lielākā daļa šīs enerģijas zuda, kad šis medijs tika plaši izplatīts un padarīts par ikdienas sastāvdaļu, izņemot pirātu radio darbību, dažiem sabiedriskajiem radio un radio mākslu. Mūsu situācija tāpēc ir kā deģenerācija: kad tika pierādīta iespēja komunicēt ar bezvada telegrāfa starpniecību, tā tika absorbēta un veltīta utopiskās iztēles ainu konstruēšanai, kas atgādina retoriku par visuresošu informācijas tehnoloģiju. Faktiski ar katru būtisku mutāciju elektronisko tehnoloģiju jomā, jau kopš deviņpadsimtā gadsimta vidus līdz pat mūsdienām, vienlaicīgi ir noticis utopiskās enerģijas izvirdums. "Tagad mēs varēsim komunicēt ar jebkuru pasaules vietu, tagad mēs varēsim atrisināt konfliktus, tagad mums būs labāka izglītība, tagad mums būs vairāk demokrātijas." Šīs idejas tika saistītas ar elektroniskās akustiskās telpas mutācijām, kuras ieviesa radio.

Uz brīdi iedomājieties, ko reprezentēja radio - telpa, kas nebija telpa, plaša, nezināma, burtiski kosmiska. Līdzko cilvēki sāka mijiedarboties ar vibrējošo skaņas viļņu pasauli, ap to attīstījās sava veida "hakeru" kultūra - ļaudis sāka būt pašiem savas raidīšanas

ierīces un sarunāties ar citiem nezināmās vietās, apmainījās ar informāciju un veidoja savus informācijas apmaiņas tīklus. Radio kustība sākās no šiem nelielajiem raidītājiem, kas raidīja mūziku un ziņas. broadcast. Šī situācija ir ļoti līdzīga tam, ko mēs pašlaik uzskatām par interneta kultūras attīstību. Bet radio ātri tika absorbēts ikdienas ērtību sistēmās, un valsts realizēja savu vēlēšanos organizēt šo telpu, nodibinot robežas un likumus, kas definē komerciālās raidstacijas, kuras tagad dominē.

Protams, ir citas dimensijas, kas saglabājušas utopisku, progresīvāku un tēlaināku aspektu. Ir pirātiskie radio un ir cilvēki, kas klausās pērkonu negaisus ir arī mūsu iemīļotās koledžu radiostacijas... Šis spektrs ir vēl atvērts, savā ziņā. Bet citādi tas ir milzīgs, nomācošs tuksnesis.

Interneta "radio" nav radio; tas neizmanto radio ēteru, un tā ir liela atšķirība. Bet tas ir imūns pret tām pašām varas izpausmēm. Ir neiedomājami svarīgi saglabāt elektroniskos komunikāciju medijus kā atvērtu telpu, kas gatava nezināmajam. Kas padarīja radio tā pirmsākumos tik aizraujošu tehniskajā, sociālajā un radošajā jomā, bija tā atvērtība: tā bija telpa, kas nebija pilnībā definēta, nebija pieradināta. Vēl vairāk, šī telpa atklāja citādu loģiku. Tieši tas notiek atkal: elektronisko mediju, it īpaši interneta, akustiskā dimensija piedāvā iespēju, kas būtiski atšķiras no vienkāršas informācijas piegādāšanas, vai jaunu interneta lappušu izveidošanas, vai vairāk animāciju izmantošanas. Vai pat lētāku telefona sarunu veikšanas.

Ideja par to, ka mēs varam radīt jaunu dimensiju ar jaunām iespējām - ne tikai "informējošām" iespējām - sniedz mums atmosfēriskāku priekšstatu par mūsu mērķi, sagaidot 21.gadsimtu un tā divainās globālās vides attiecības. Patiešām ir grūti iedomāties, ko tas varētu nozīmēt. Visi dažādo tīklu dažādie faktori, kas mijiedarbojas un saskaras... kā mēs tiksīm tam visam cauri? Kā mēs sev nodrošināsim pamatu, lai nojaustu, kāda ir mūsu telpa un kāda tā varētu būt, un kādas varētu būt mūsu attiecības ar šo telpu? Šī akustiskā dimensija piedāvā mums instrumentus, un ne tikai individuāli, bet arī kolektīvi. Tā ļauj mums modulēt refragmentizēt šo jauno vidi - to neļauj uz vizuāliem priekšstatiem, grafikiem un tekstu balstītās vides.

Akustiskās telpas var radīt citādu subjektivitāti; tās piedāvā jaunas iespējas un potenciālu - it īpaši estētikas un informācijas limeni - , kas var palīdzēt mums atrast ceļu uz telpām, kuras mēs atklājam un kurās ieejam. Labākais piemērs ir mūzika, it īpaši elektroniskā mūzika. Protams, var runāt par mūziku vispārīgā limenī un tās attiecībām ar afektu, par to, kā mūzikas vibrācijas rezonē ķermenī, amodinot prieku, bailes utt. Bet mani īpaši interesē elektroniskā mūzika, jo tās vēsture atspoguļo mainīgās attiecības starp subjektivitāti un "akustisko telpu" divdesmitā gadsimta elektroniskajos medijos.

Piemērs: pirmais patiešām elektroniskais instruments ir krieva Leona Teremina izgudrotais instruments, kas attiecīgi tika nosaukts par teremīnu. Viņš radija šo instrumentu divdesmito gadu sākumā: instruments radija elektromagnētisko lauku, kuru varēja modulēt ar roku. Skaņas stiprumu un skaļumu varēja kontrolēt,

novietojot savu ķermeni šajā lokā; šķietami mūzika radās no tira gaisa. Teremins bija iecerējis šo instrumentu koncertzālēm, un Klāra Rokmora, visu laiku labākā šī instrumenta izmantotāja, ar to spēlēja Rahmaninova un Ravēla skaņdarbus. Bet ko mēs redzam un jūtam, dzirdot teremīna ēteriskās skaņas, tā divaino un plūstošo balsi? Mēs šo instrumentu pazīstam no piecdesmito gadu filmu par NLO muzikālā pavadijuma, un no popmūzikas, piemēram, no atbilstoši nosauktās "Good Vibrations". Kaut gan instruments tika radīts "īstās" mūzikas atskaņošanai, tas ceļo viscaur divdesmitā gadsimta popkultūrai, radot visdažādākās asociācijas - kosmiskās vibrācijas, kosmosa, paranoja, narkotikas. Elektroniskā telpa piedāvā dažādus subjektivitātes veidus - un ne tikai zinātniskās fantastikas klišejas. Padomājiet par to, kas notika ar elektronisko mūziku sešdesmitajos un septiņdesmitajos gados - gan psihodēliskajā mūzikā, gan mākslinieciskajā mūzikā, kā Stokhauzens. Tas ir uzsvars uz kosmisko, telpisku dezorientāciju, afektu, vai ne-humāno. Elektroniskās mūzikas akustiskās telpas neaprobežojas ar afekta un sižeta organizāciju, kas definē lielāko daļu popmūzikas, ar savu maksimāli personificēt milestības un zaudējuma struktūru.

Elektroniskā mūzika nevis tikai paplašināja afekta valodu pēc šāda stereotipiska modeļa, bet gan atvēra vairāk vai mazāk personificētas skaņu ainavas un fiziskas telpas. Tas nav tikai žanrs vai mūzikas tehnoloģija, bet daudz dziļāks fenomens, kas saistīts ar elektronisko mediju telpas sakārtošanu, kurās atrodas cilvēki, lai kāda arī būtu šī telpa - Makluena akustiskā telpa, vai de-teritorializētās telpas, kas ir kļuvušas par būtisku elementu postmodernās subjektivitātes artikulācijai.

Vēl viens pieminēšanas vērts piemērs ir dub mūzika. Tā radusies ļoti skarbā tehnoloģiskā kontekstā, zemas tehnoloģiskā līmeņa Jamaikas ierakstu studijās septiņdesmitajos gados. Dub mākslinieki paņēma jebkādu popdziesmu pavadijumu, kāds vien bija pieejams, un samontēja citā secībā, izmainot to dažādus elementus ar divainu un bieži vien primitīvu efektu palīdzību - atbalsis, skaņas izkropļojumi, reverberācija. Rezultāts - parasta reģeja melodija ar savu dejisko ritmu, pārvērtās par divainu un svešu elektronisku telpu. Klausoties dub mūziku, jūs iegrimstat, ieslīgstat šo skaņu efektu radītajā telpā. Džona Keidža (John Cage) "neredzamās ainavas" vai Braiena Ino (Brian Eno) ambient mūzika ir vēl citi piemēri. Visas šīs vides attiecas uz sava veida kibertelpu - telpisku un elektronisku afekta un kvalitātes orientāciju, nevis informācijas un kvantitātes, tā ir sinhronitātes, pārklāšanās un ne-linearitātes telpa, divainas atkārtotības un vēl divainākas rezonanses. Tajā pašā laikā, kā daudzas no šīm muzikālajām formām ir propogandējušas, to dažādie aspekti un mutācijas ir radījušas jaunu telpu subkultūrām, fiziskai pretestībai un populāriem rituāliem.

Mūzika un skaņa ir neiedomājami spēcīgi afektu organizētāji; to spēks strukturēt subjektivitāti pāri laikam padara to par neticami produktīvu valodu, kas spējīga pārvarēt teksta uzspiesto linearitāti. Tas neatiecas tikai uz elektronisko mūziku: visas populārās mūzikas formas funkcionē, it īpaši attiecībā uz jaunajiem, kā iespēja konstruēt un definēt pasaules

uzskatu. Nav nekāda nejaušība, ka jauniešu subkultūras visvairāk centrējas ap mūziku. Un pasaulē, uz kuru mēs ejam, kultūras virusu, decentralizētu subjektu un para-telpu pasaulē, šīs tēmas kļūst arvien svarīgākas.

Nobeigumā es gribētu vēlreiz uzsvērt, ka elektroniskās tehnoloģijas akustiskā dimensija ir augošs spēks - ne tikai estētiskā nozīmē, bet visai subjektivitātes organizācijai un līdz ar to kolektīvu un politisko grupējumu organizācijai. Es izmantoju mūzikas piemēru, jo tas visskaidrāk demonstrē, kā organizējas - vai tiek organizētas - cilvēku grupas ap afekta, rezonanses politiku. Tā ir ļoti spēcīga valoda, pat ļoti bīstama. Elektro-akustiskās telpas nav tikai mūzikas stils vai labas virtuālās realitātes skaņas pavadijums, tās ir saites starp cilvēku un mašīnu, saites, kuras mēs jūtam ar mutāciju starpniecību. Tā kā mūsu mašīnas kļūst arvien sarežģītākas, arī mūsu attiecības ar tām kļūst arvien sarežģītākas, un atklāsies arvien jaunas dimensijas - tik pat labi arī noslēgsies. Šķērsojot elektro-akustisko telpu, akustiskās kibertelpas, robežas, mēs varam saglabāt ceļu uz nezināmā atvērto pasauli.

(humble under minded) psychic rumble

Transcript of a talk first given at Code Red, Sydney.

I write every day. Something like 100 or maybe a thousand words. I might keep it, or throw it away. It makes no difference really. Sometime ago I noticed that the writing had become different, and I tried to figure out what had changed. To explain it, I had to formulate some funny maths. My reasoning went like this:

>> There are an infinite combination of words in my head but I carry them all inside me.

>> If I keep moving a sentence around my lips then at some point it will find a mirror and just listen to itself for a long time.

>> Site specific nonsense is just as useful, if not the same as, a resolved argument.

>> If you listen very hard, you can unpeel what one person is saying to you and toy with the resulting component parts.

>> I am literally dreaming up a novel, but will attempt to only print one word at a time.

So I am playing with 'coding up', how words are encoded or decoded and somehow, through some meta cognitive processes "we believe we understand". Yes, I believe I understand.

We can code things up to be as difficult to understand as we like, or as contrived or as elaborate, or as fragrant, or as popular, but ultimately if you say something, all the delicate shades of it will disappear in the big meaning.

The big meaning. The headline or the picture.

But the little words are like ants:

>> How do you do

>> I'm reading being and time

>> The warp drive is running very smoothly thank you.

The big words yeah THEY take up the most space and we are kind of trained to go deaf after hearing them.

>> Di is Dead!

Wow that's mega words. Sorry, I should apologise for bringing them in here. It's like being trampled underfoot by a herd of elephants. Yup, they are big words, huge, these words together just mean too much, and nothing also. Hey you know that don't you. But do you know who defined them?

A while back I sat down and wrote these words differently. So I was going to talk about push media and the law of disclaimers and all the things that are bothering us now. I was going to preface this talk by little words - legalise - saying something like,

>> "you have actively agreed to come to read this statement and be witness to me writing. The information I give is your responsibility now so if you publish anything I say then you are liable for defamation not me" I hacked that straight out of Hotline...

Then I was going to talk about my previous incarnation, as editor of a magazine in London. It wasn't that exciting, but I suppose that it's the closest I ever got to rUper mUrdoch. Somehow I ended up one step away, talking with a man who had daily conversations with



mUrdoch and wrote some big words with big meanings that were read by thousands and millions of people. BUT ultimately he also said some small words to me that, a bit later, I realised had this meaning: "if we could, we would buy the rights to the phrase 'Di is Dead!'"

The mysterious we. rUper mUrdoch and his (soon to be superceded) Old Boys Network. The guy that used all the little words peppered with big ones to make you think that he was telling you about the D lady, but in fact was just creating his market out of nothing but a safety net of anti words: smoke and mirrors.

And then there is a crash and you are looking at the documentation of the wreckage.

But what are you doing here? No really. This is a kind of a problem. What are you going to say about it, what is your position? What language are you speaking? It's important because the boundaries are unclear, this is international Paris/Sydney/internet afterall! Are you outraged! Crying? And then all the big words pour out of your mouth like sand. And maybe the little voice is saying:

>> before I speak I must choose the language in which to be heard most loudly! Maybe by this time it is impossible to hear a word because all big words are out in tribute to something, or discussing it already and you are contextualising it with language...

So I want to circle my work, the work. There is some equipment, that was once cold war surveillance stuff, but also belongs to the realm of structures and the acoustic engineer. It sits on a window in a space and it broadcasts the conversation that the building makes with it's environment over the internet via real audio. When people are around you cannot hear their voices, only the heaviness of their feet or the lightness of their laugh. This is not a machine for conspiracy theorists.

To me it is part of a system, a chain of transient aural messaging. Small words. You see Airplanes are like big words, but the electronics inside them are like the sea washing over you. Telex machines are like shells, tapping ears. Alexander Graham Bell carried a severed ear in his pocket while he was inventing the telephone, the telephone was once thought to be a device to contact the dead. All these quiet things, bleeping away in the darkness, vibrational wave forms, the echo of feedback on the line.

I'm giving the you the future now and this is what it sounded like: An ultra-low rumble, it rattles your brain a bit. There is a lot of space in it, so maybe you are in outer space looking down at everything so small and clean and happy. It's your comms link that's noisy. It's passing up and down and sometimes you can hear something bouncing around ..oh hey, voices. In the sludge are these pixelated patches of colour. Hot and burning colour. To me it's the most beautiful sound in the world. I can hardly articulate how I feel about it. But I've been dreaming about this psychic rumble for a year now and I finally get to hear my premonition.

VIBRĀCIJA SMADZENĒS

tulkojums: ALISE TĪFENTĀLE

Es rakstu katru dienu. Apmēram simts vai varbūt tūkstoš vārdus. Es varu saglabāt uzrakstīto, vai arī izmest. Man patiešām ir vienalga. Pirms kāda laika es ievēroju, ka mana rakstīšana ir mainījusies, un es mēģināju saprast, kas bija mainījies. Lai to izskaidrotu, man nācās formulēt dažas jocīgas domas. Mani spriedumi bija sekojoši:

>> Manā galvā eksistē nebeidzamas vārdu kombinācijas, bet es tās visas glabāju sevī.

>> Ja kāds teikums būs uz manām lūpām, tad kādā brīdī tas atradīs spoguļi un vēros pats sevi nebeidzami ilgi.

>> Pilnīgas muļķības ir tik pat noderīgas, kā pārdomāts arguments.

>> Ja jūs pietiekami uzmanīgi ieklausaties, jūs varat atklāt, ko kāds jums saka un spēlēt ar teiktā sastāvdaļām.

>> Es burtiski izsapņoju stāstu, bet pa to laiku varu mēģināt uzrakstīt tikai vienu vārdu.

Tādējādi es spēlējos ar kodēšanu - ar procesu, kurā vārdos tiek iekodēta un pēc tam dekodēta kaut kāda nozīme, un mēs ticam, ka saprotam šo procesu. Jā, es ticu, ka saprotu.

Mēs varam iekodēt tik sarežģītu nozīmi, kādu vien vēlamies, vai tik smalku, tik trauslu, vai tik populāru, bet - ja jūs sakāt kaut ko, visas nianšes pazudis, atstājot tikai vispārējo nozīmi.

Vispārējā nozīme. Virsraksts vai attēls.

Bet mazie vārdi kā skudriņas:

>> Sveiki

>> Es saprotu

>> Ierīce darbojas lieliski paldies

Lielie vārdi, jā, TIE aizņem vietu un mēs esam pieraduši kļūt kurli pēc tam, kad esam izdzirdējuši tos.

>> Diāna ir mirusi!

Tie ir milzīgi vārdi. Man vajadzētu atvainoties, ka lietoju tos šeit. Tas ir kā nokļūt zem kājām veselam ziloņu baram. Jā, tie ir lieli vārdi, milzīgi, tie nozīmē pārāk daudz un tajā pašā laikā neko. Jūs taču to zināt, vai ne.

Bet vai jūs zināt, kas tos izvēlējies?

Pirms kāda brīža es uzrakstīju tos savādāk. Es gribēju rakstīt par medijiem, kas ieņem arvien vairāk vietas mūsu dzīvē un uzrunā mūs pret mūsu gribu, un par vēl daudz ko citu, kas mūs tagad uztrauc. Es vēlējos iesākt šo sarunu ar vienkāršiem vārdiem - apmēram tā:

>> "jūs esat aktīvi izrādījuši piekrišanu izlasīt šo tekstu... Par informāciju, ko es jums sniedzu, tagad esat atbildīgi jūs, tā kā - ja jūs publicēsiet kaut ko no tā, ko es saku, tad par neslavas celšanu būsiet atbildīgi jūs, nevis es".

Es to nokopēju no Hotline.

Tālāk gribēju runāt par savu iepriekšējo dzīvi, kurā es biju žurnāla redaktore Londonā. Tas nemaz nebija tik



aizraujoši, bet man šķiet, ka nekad nebiju atradies tuvāk Rupertam Merdokam. Tad es runāju ar kādu viru, kurš ikdienas sarunājās ar Merdoku un rakstīja "lielus" vārdus ar lielu nozīmi, kurus lasīja tūkstošiem un miljoniem cilvēku. BET viņš man teica arī ko citu, kā es vēlāk sapratu teikā nozīmi: "ja mēs varētu, mēs nopirktu autortiesības uz frāzi "Diāna ir mirusi!"

Šie mistiskie "mēs". Ruperts Merdoks un viņa Old Boys Network. Viņš izmantoja parastos vārdus, papildinātus ar "lielajiem", lai liktu jums domāt, ka viņš stāsta par princesi Diānu, bet patiesībā viņš tirgoja neko citu kā tikai savu anti-vārdu tīklu - miglu un atspulgu.

Tad notiek katastrofa, un jūs vērojat tās dokumentālu atspoguļojumu.

Bet ko jūs tur darāt? Neko. Tā ir problēma. Ko jūs par to teiksiet, kāds ir jūsu viedoklis? Kādā valodā jūs runājat? Tas ir svarīgi, jo robežas nav skaidras, galu galā tas ir starptautiskais, pasauli aptverošais internets! Vai jūs esat noskumuši? Jūs raudat? Un tad no jūsu mutes kā smiltis sāk birt visi šie "lielie" vārdi. Un varbūt smalka balstiņa jūsos saka:

>> pirms es runāju, man jāizvēlas valoda, kurā manis teiktais skanēs visskaļāk! Varbūt tagad vairs nav iespējams neko pateikt, jo visi "lielie" vārdi jau ir kaut kam veltīti...

Es gribētu tuvoties nobeigumam. Ir kaut kas, ko reiz sauca par izdzīvošanas ekipējumu aukstā kara apstākļos, bet tam ir saistība arī ar struktūrām un akustisko inženieriju.

Tas atrodas uz loga un pārraida ar RealAudio un interneta starpniecību sarunu starp šo ēku un vidi, kurā tā atrodas. Kad apkārt atrodas cilvēki, viņu balsis nav dzirdamas, var just tikai viņu soļu smagumu vai smieklu vieglumu. Tā nav rotaļlieta slepenības teorētiķiem.

Man tā ir daļa no sistēmas, posms auru sazināšanās ķēdē. Vienkārši vārdi. Piemēram, lidmašīna ir viens no "lielajiem" vārdiem, bet elektronika, kas ir to iekšienē, ir kā jūra. Teleksa aparāti ir kā gliemežvāki. Aleksandrs Bells esot nēsājis kabatā nogrieztu ausi, kamēr izgudrojās telefonu, reiz pastāvēja uzskats, ka telefons būs starpnieks sarunām ar mirušajiem. Visi šie klusie priekšmeti, vibrējošu viļņu formas, atbalsis un atbildes.

Tāda ir nākotne: ultra zema skaņa, kas mazliet satricina jūsu smadzenes. Tajās ir daudz telpas, un varbūt jūs atrodaties kosmosā, skatīdamies lejā, kur viss liekas tik sīks, tīrs un laimes apdvests. Trokšņaina ir tikai jūsu komunikāciju līnija. Tā reizēm kļūst skaidrāka, tad noklust, reizēm jūs varat dzirdēt kaut kādas skaņas.. teiksim, balsis. Kā krāsu traipus - košas un spilgtas krāsas. Man tā ir visskaistākā skaņa pasaulē. Man ir grūti paskaidrot, kā es to izjūtu. Bet es esmu sapņojusi par šo fizisko vibrāciju vairāk kā gadu, un tagad beidzot manas nojautas ir piepildījušās.

POP MUZIK - HOW DID SAMPLING TECHNOLOGY AFFECTED CONTEMPORARY POPULAR MUZIK

- thoughts and associations related to the matter, not comprehensive, nor high art in any way, just to raise some questions and thoughts -



[transcript from lecture at XCHANGE on-air session, Riga, 1997]

In the age of Mozart he has written and played progressive contemporary popular music. That's surely true. He used instruments, melodies and rhythms to express his feelings. This is what we could call 'music' in a traditional sense. What is 'music' now? Scepticists say that Mozart has done everything with that 12 notes that could be done. So what else left for the eagerly waving pop-hunger crowd? Same old shite? Perhaps you could say 'yes', but if you take a closer look at the new archetypical circus you can see that the concept has changed a lot.

The first common used electronic instruments were mostly keyboard based ones and 'pop' musicians could use these as smaller, more practical virtual models of the original. Ray Manzarek of Doors and Emerson of Emerson, Lake and Palmer could be mentioned as the wizards of the electronic organs and the first synthesizers those were manufactured by Dr. Moog.

This modeling scheme was the basic idea for the mentioned Moogs: remodel an existing sound of an existing instrument by using electronic devices, construct real sounds from a constant flow of electrons. The first machine that has any common to a 'sampler' was the Mellotron. This instrument looked like a keyboard with each key has a short dedicated magnetic tape. You could record sound events to each tape - you could 'sample' - and later play it back with the pressing of the key. Of course the quality, the liability and the effectiveness of this thingy could not be changed to the contemporary used digital ones and truly they were very expensive. Even the first generation of digital samplers made by Fairlight and EMU Systems costed a lot and just state-of-art studios could buy them at the time of their manufacture. Such experimental artists like Brian Eno made the most relevant works not really with this technology, but with this way of thinking, as they made a soundscape from bits, events and layers of sound, not a real composition with a strictly used term 'melody' or 'rhythm', but a texture that of course had some way of flowing. From these early works from the seventies - such as 'Music for Airports' - the so-called 'ambient' style has been born. (This term is commonly used in contemporary dance music.)

Returning to the pop, the first hit which was based on this technology and idea of music was Paul Hardcastle's 'Nineteen' in 1983. The number of sample and sampler users started to grow, but the next quality change was done by the hands of Jonathan Moore and Matt Black, the Coldcut duo. The sampling pioneer pop producer team has started the carrier of Lisa Stansfield, Yazz and many more. Their 1987 released 'What's That Noise' made their fame to became the

world's first real remixing artists. Furthermore they have founded Ninja Tune Records and Hex experimental multimedia firm. The real groundbreaking song was M*A*R*R*S' 'Pump Up The Volume' in the same year - evidently with some Coldcut sample. The cause of the importance were: 1. this was the first pop house tune, 2. this song was made only of samples, no instruments, nothing new and additional material has been recorded during the making process. Surprisingly or not, at this time not so many people has realised the importance and the possibilities of this musical concept, but after 'The Manual' almost everything has been explained and done. The two of Jim Cauty and Bill Drummond have decided to form a pop group and ake a hit a month. They did it and documented it in the previously mentioned book. The band was the JAMS (Justified and Ancient of Mumu) and the song was 'Doctorin' the Tardis'. Sampling Gary Glitter and the Doctor Who series they provided an easy step-by-step guide to contemporary pop music, giving every one a chance to score a number one hit in just a month. Their first common known album, 'The White Room' released under the pseudonym KLF (Kopyright Liberation Foundation) was entirely done with one sampler, one synthesizer and one guitar. This album included the single 'What Time Is Love' that made a Guinness record with its almost 700 different remixes available. They have been the most controversial pop band ever with their appearance on Top Of The Pops (premiere English pop music TV programme) with the Extreme Noise Terror and that infamous British Awards version of 'What Time Is Love' in noisemetal. Publishing whole page ads in Guardian and high art magazines questioning the 'art'. (Their truly weird story and concepts would need lot more space and time than I have, so take a look at them by yourself, it do worth it.) The latest pop phenomenon I would like to mention in the sampling business is the Utah Saints. No, it's not a football team, but two youngsters who provided us a very ambivalent way using of pop an unfamiliar artistic samples, their songs could contain Slayer, Eurythmics and Kate Bush samples at the same time bringing together an excellent and organic sound.

Now let's get back to my generation. We can put all buzzwords in one bowl: industrial revolution, information revolution, desktop revolution, revolution revolution. Ok, solid, we all know this, we all have lived this personally, so how can we get in focus in this whole stuph. If you all mix up these previous buzzwords the sum will be something about reproducing and replacing the natural, the original by human inventions, making the convergence better and better, smoothing the

human boundaries' analogue and digital approximate errors. Really I'm not interested in those pioneering artists and talents who revealed the hidden secrets and treasure of sampling technology in the ancient mist of the Seventies. Truly I've one of the boys who didn't really bothered the ADSR synthesizer of the good old Commodore 64, because we considered melodic music as a thing of past and in a silly bipolar way it could have been either cheesy easy listening pop or unlistenable Bartók-like mathematically designed soundscape.

Sorry we were not curious about neither of them. But receiving the Commodore Amigas the most obvious way of using them was to use them as a sampler tool. Basically an Amiga could be considered as a 4 note polyphonic 8 bit sampler with 512 kilobytes memory. That time this machine was huge! Using samples as tuned instruments, using them as 'noise' or manipulating them - we thought that we had been born to do this. Okay, we missed the real time feature, but don't forget the fact, that the high end real time aloryhtms had been developed and optimised by these demo groups - I've come from one of them -, so the last buzzword, the desktop revolution was done by these people - or could I say _us_.

Our generation was the first one growing up _in_ an information overflow, that's why we are into sampling, perhaps. I could cite Gibson short stories, but let that be enough if I say holistic world view. I'm just trying to sample the world, I ain't try to synthesize any part of it, I'm just stealing the interesting pieces and put them together. I think that some of the Kraftwerk had mentioned the realm of the ultimate German kid with a synthesizer and a sampler, who's coming home from the school builds his own song from his favourites, chopping bits and pieces, taking the bass from here and the chorus from there. Considering the availability of free multitracker sample oriented music editor softwares (the so-called 'trackers', FastTracker for instance) and the cheap PCs plus the soundcards anyone can join the new 'folk' music movement. This new concept of pop music gives back the music in the hand of the common people, I only can think about it as a new pseudo folkmusic. We've left specially prepared sample discs behind, we have online sample stores, free archives, the most successful acid jazz act, the US3 scored their hits with a free entrance to the Blue Note Records jazz archives - they could use any sample they'd found.

World music goes to mainstream with sampling and Deep Forest. The ex-Depeche Mode icon, Alan Wilder stated that he made his last album home with one PC and a CuBase Virtual Studio. If you look around carefully on the net, you can bounce into illegal software archives providing you the latest high tech programmes, filters, workstation. These softwares like Sonic Foundry's Soundforge or Steinberg's Wavelab provides 24 bit oversampled quality and so tough and heavy digital processing features that could only be compared to a Russian military ICE-cracker.

Straight consequence of the sampling fair is the remixing industry with its saints and sinners. Pet Shop Boys' 'DJ Culture' has known something for years... Look at that Brooklyn kid, DJing since 1984 whose name is simply Todd Terry. This freak of remixing has

done the EBTG effect. The Everything But The Girl has been an average post wave intellipop duo, playing the same music for almost 10 years with some not relevant Top 40 hits, then came this Todd guy, remixed their single 'Missing', and it has sold in 3 million copies worldwide, overselling their all previous records. Fast enough it was a hip to have a 'Todd Terry' or a 'Tee's Freeze' remix on singles, so the price of this work has gone too high, the act called Freakpower denied to have a Todd Terry remix as it has costed 20.000 pounds in 1996. If you add to this that Todd Terry is using the _same_ groove - I'm just calling it the 'One Groove' like the 'One Ring' from the Lord of the Rings - for 3 years, and he rips off everyone a lot of money for putting that 4 seconds in, it's crazy. There's only one more crazy thing around: it works. Todd Terry remixes do work! They sell records! The other one who's 'doing jobz for da mob' is Mr. Armand Van Helden. He's from Boston, he's been DJing since 15, his Tori Amos remix made his worldwide success, as a musician he has just two samplers and he's making a remix for 60.000 dollars. Only one groove, some basslines, last time for the Rolling Stones 'Anyvbody Seen My Baby'. The song is not the melody, nor the rhythm, but the sample. (I'm just waiting for the ultimate sample-video clip, as the Emergency Broadcast Network and Coldcut's Hex done some very nice experimental works in the field.)

Okay, let's put and end to this mutating association line. You can decide! If you're passive, take some time, let them render your sociogramme and provide you the ultimate idoru, the non plus ultra of your desires who will sing you the Song of Your Inner Desires. By myself I think I choose the other option that has started somewhere on Axl Rose's T-Shirt in a Guns n Roses videoclip: 'Kill Your Idols'. If you feel real enough, join the new folkateers. Grow your own! E-mail us, we give you tools if you need some. Only one thing can stop us: a new Recording Act from the States or the just recently signed - poor Clinton - Act against digital thievery. I'm not really scared about it, if David Bowie could release 'Telling Lies' in MP3 for full free, then 'the brothers gonna work it out.'

* Right Channel

Look for The Pool project

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POPMŪZIKA - SAMPLĒŠANAS TEHNOLOĢIJAS IETEKME UZ MŪSDIENU POPULĀRO MŪZIKU.

Lekcijas atreferējums (Xchange
on-air session, Rīga, 1997
tulkojums: AIJA SILIŅA

DANIEL MOLNAR

LATVISKI

Domas un asociācijas,
kas attiecas uz šo
neizprotamo, nekādā
gadījumā ne izcilo
mākslu; jautājumi un
p ā r d o m a s .

18. gadsimtā Mocarts sacerēja un atskaņoja progresīvu, modernu mūziku. Tā nu ir neapstrīdama patiesība. Savas emocijas un jūtas viņš izteica dažādu instrumentu melodijās un ritmos. Tā bija 'mūzika' tās tradicionālajā ietērpā. Bet kas gan mūzika ir tagad? Skeptiķi apgalvo, ka Mocarts ar visām 12 notīm panāca maksimumu, izdarīja visu iespējamo un par viņa mūziku nekas labāks nevar būt. Kas tad paliek pāri mūžīgi pēc kā jauna izsalkušajiem popmūzikas mīļotājiem? Tās pašas vecās un simtreiz izmantotās 12 notis? Būtibā jau tam varētu piekrist, taču ja tuvāk paskatās uz arhīpisko cirku, kas mūzikas pasaulē notiek mūsdienās, tad var redzēt, ka mūzikas koncepcija ir ļoti izmainījusies.

Pirmie pazīstamākie elektroniskie instrumenti galvenokārt bija dažādi sintezatori, ko popmūziķi manīgi izmantoja kā oriģinālā instrumenta mazākus un ērtākus virtuālos modeļus. 'Doors' dalībnieks Rejs Manzareks (Ray Manzarek) un Emersons no 'Emerson, Lake & Palmer' bija pirmie elektronisko ērģeļu un sintezatoru izmantotāji. Šie instrumenti bija 'Dr. Moog' ražojumi, un to radīšanas pamatideja bija pārtaisīt jau eksistējoša instrumenta skaņu, izmantojot elektroniskas ierīces, tādā veidā radot jaunas, reālas skaņas no pavisam parastās elektriskās strāvas. Pirmie instruments, kas mazliet atgādināja istu sampleri, bija Mellotrons. Šī ierīce izskatījās kā neliels sintezators, kura katram taustiņam bija sava magnētiskā lente. Uz katras no šīm lentēm varēja rakstīt noteiktu daudzumu skaņu salikumu, varēja 'samplēt' un pēc laika atskaņot, nospiežot attiecīgo taustiņu. Diemžēl šo ierīču kvalitāti, efektivitāti un pašāvilību, ka ierakstītais sampls būs vajadzīgajā vietā arī pēc ilgāka laika, nevar ne salīdzināt ar mūsdienīgu digitālajiem instrumentiem, pie tam šie instrumenti bija arī ļoti dārgi. Pat pirmie digitālie sampleri, ko ražoja firmas 'Fairlight' un 'EMU Systems' bija tikpat dārgi, un tos iegādāties spēja tikai vismodernākās studijas. Daži eksperimentālie mākslinieki, piemēram, Braiens Īno (Brian Eno), savus nozīmīgākos darbus radīja ne tieši ar šo tehnoloģiju, bet ar šāda veida koncepciju - veidojot tekstūru ar skaņas momentiem, garākiem motīviem un dažādiem līmeņiem, neizmantojot tādas noteiktus terminus kā 'melodija' vai 'ritms', bet gan savienojot dažādas saplūstošas tekstūras. Ar šiem 70.-to gadu skaņu ierakstiem, piemēram, 'Music of Airports' arī radās tā saucamais 'ambient' mūzikas stils. Šo terminu bieži lieto, apzīmējot mūsdienīgu deju mūziku.

Bet atgriezoties pie popmūzikas vispār - pirmais hits, kas tika radīts ar šo samplēšanas ideju un tehnoloģiju bija Pola Hardkastles (Paul Hardcastle) 1983. gadā iznākusi dziesma 'Nineteen'. Drīz vien pēc šī notikuma samplu un sampleru lietotāju skaits sāka pieaugt, un vēl nedaudz vēlāk duets 'Coldcut' - Džonatans Mūrs (Jonathan Moore) un Mets Bleks (Matt Black) samplēšanas tehnikā ieviesa nozīmīgas izmaiņas. Šie divi popmūzikas samplēšanas producenti aizsāka Lizas Stansfildas (Lisa Stansfield), grupas Yazz un daudzu citu mūziķu karjeras. Taču kā pirmie pasaules istie remiksa mākslinieki viņi kļuva slaveni ar savu 1987. gada hitu 'What's that noise'. Kopš tā laika duets 'Coldcut' nodibinājis ierakstu studiju 'Ninja Tune Records' un eksperimentālo multimēdiju firmu 'Hex'. Pirmā slavenākā viņu producētā dziesma bija grupas M*A*R*S 'Pump up the Volume' - protams ar samplu no 'Coldcut'

īpašumiem. Salīdzinot ar visu iepriekš dzirdēto šī dziesma bija samplēšanas tehnikas jaunās ēras sākums: 1) par pamatu bija likta pirmā 'pop house' mūzikas tēma, 2) šī dziesma tika veidota tikai ar sampliem - ierakstā netika izmantots ne cits instruments, ne cits mūzikas materiāls.

Lai cik pārsteidzoši arī tas nebūtu, tajā laikā tikai nedaudzi isti saprata šīs muzikālās koncepcijas nozīmību un iespējas, taču pēc instrukciju (The Manual) izdošanas šajā nozarē gandrīz viss ir ticis izmēģināts. Šīs idejas iedvesmoti divi citi jaunieši - Džims Kārtijs (Jim Kauty) un Bils Dramonds (Bill Drummond) nolēma nodibināt savu grupu un nākt klajā ar mēneša labāko dziesmu. Viņiem tas izdevās un visu padarīto viņi sīki aprakstīja iepriekšminētajā grāmatā. Grupas nosaukums bija JAMS (Justified and Ancient of Mumu), un populārā dziesma 'Doctorin the Tardis'. Samplējot Garija Glitera (Gary Glitter) un 'Doctor Who' sēriju viņi radīja detalizētu modernās mūzikas apskatu, dodot iespēju katram, kas vien vēlas tikt mūzikas topos viena mēneša laikā. JAMS pirmais plašākās aprindās pazīstamais albūms 'The White Room', kas nāca klajā ar pseidonīmu KLF (Copyright Liberation Foundation), visā pilnībā tika mikšēts ar vienu sampleri, vienu sintezatoru un vienu ģitāru. Šajā albumā ietilpa arī singls 'What Time Is Love', kas iekļuva Ginesa rekordu grāmatā ar gandrīz 700 visur pieejamiem remiksiem. Līdz ar to šī grupa izraisīja visāsākās diskusijas popmūzikas vēsturē - sākot ar savu pirmo parādīšanos Top Of The Pops (kas ir daudzsoļošāko jauno popmūzikas grupu parāde Anglijas TV) ar dziesmu 'Extreme Noise Terror' un beidzot ar 'British Awards' 'What Time Is Love' trokšņmetāla versiju, kā arī publicējot reklāmas veselās lappuses lielumā 'Sargeņģeli' un citos modernās mākslas žurnālos, nekaunīgi pieprasot definējumu - kas tad isti ir Māksla.

(Šīs grupas patiesi savādo un neizprotamo ideju izklāstam man vajadzētu daudz vairāk laika un vietas, tāpēc labāk sameklējiet viņus paši, ticiet man - tas ir tā vērts.)

Visjaunākais popmūzikas fenomēns samplēšanas industrijā, par ko es gribētu pastāstīt, ir grupa 'The Utah Saints'. Un - nē, tā nav visamerikāņu futbola komanda, bet gan divi jauni cilvēki, kas nākuši klajā ar sevišķi interesantu pieeju popmūzikas un mazpazīstamu māksliniecisku samplu pielietošanai. Viņu dziesmās izmantotas gan 'Slayer', 'Eurythmics', gan Keitas Bušas (Kate Bush) dziesmu sampli, kas vienā tekstūrā veido izcili organisku skaņas struktūru.

Bet tagad atgriezīsimies pie mūsu paaudzes. Visus labi skanošos vārdus mēs varētu sasviest vienā kaudzē - industriālā revolūcija, informācijas revolūcija, kompjūteru revolūcija, revolūcijas revolūcija. Labi, tāpat pats par sevi saprotams, mēs visu saprotam un zinām, mēs visi personīgi dzīvojam laikā, kad notika visas šīs revolūcijas, - bet tagad rodas jautājums - kā gan lai mēs koncentrējamies šīs pasaules apstulbuma drudzī? Ja iepriekš minētos labskanošos vārdus labi sajauktu kopā, tad summa praktiski būtu apmēram šāda: visu dabīgo, oriģinālo vajag pārtaisīt un pilnīgi restaurēt, transformāciju veidojot aizvien netveramāku, cik vien iespējams izlīdzinot cilvēku iespēju analogus un digitālo kļūdu aptuvenības to pieļaujamās robežas.

Taču patiesībā mani nepavisam neinteresē iesācēji mākslinieki un talanti, kas atklāja samplēšanas tehnoloģijas aplēptās bagātības un noslēpumus antīkajā 70.-to gadu miglā. Īstenībā es pat zinu kādu puisi, kurš pat

nepieskārās ADSR sintezatoram no vecās labās 'Commodore 64' sērijas. Jebkurā gadījumā mēs bijām nolēmuši, ka melodiskā mūzika pieder pagātnei, un ja tā atkal tiktu radīta no jauna, tad gala iznākums būtu diezgan salkana un muļķīga viegli klausāmā popmūzika vai arī matemātiski sacerēta, pilnīgi nebaudāma muzikāla skulptūra Bartoka garā. Piedodiet, bet mūs neinteresēja ne viens, ne otrs. Kad mēs visbeidzot savā lietošanā ieguvām 'Commodore Amigas', tad kļuva skaidrs, ka vissaprātīgāk tās būtu likt lietā kā samplēšanas ierīces. Vispār 'Amiga' var uzskatīt par 4 nošu polifonisku 8 bitu sampleri ar 512 kilobaitu atmiņu. Toreiz šī mašina bija milzīga! Diendienā izmantojot samplu kā uzskāņotus instrumentus, lietojot kā 'troksni', vai manipulējot visos iespējamajos veidos - mums šķita, ka esam atraduši savas dzīves isto acinājumu. Labi, mums nebija 'reālā laika' programmas, bet neaizmirstiet to, ka 'reālā laika' un 'sirreālā laika' algoritmus radīja un pielāgoja tieši šīs demonstrētāju grupas - es pieradu pie vienas no tām, tā kā (pēdējais labskanošais termins) 'kompjūteru revolūcija' notika tieši šo cilvēku dēļ, vai konkrētāk - mūsu dēļ.

Iespējams, ka mēs esam pievērsušies samplēšanai tieši tādēļ, ka mūsu paaudze bija pirmā, kas uzauga informācijas pārpilnības laikmetā. Šeit es varētu citēt Gibsona stāstus, bet varbūt pietiks ar to, ja teikšu - mums piemīt holistiska pasaules uztvere. Taču patiesībā es tikai mēģinu samplēt pasauli, es netaisos neko sintezēt; es tikai nozogu pašu interesantāko un lieku to kopā. Man šķiet, ka kādam no grupas 'Kraftwerk' pirmajam bija radusies nākotnes vizija par pavisam parastu vācu puisi, kam pieder sintezators un sampleris, un kas ceļā no skolas uz mājām savā nodabā 'uzbūvē' pats savu mīļāko dziesmu - saskaldot kādu samplu mazos gabaliņos, paņemot basa līniju no šīs dziesmas un kori no tās otras. Ja ņem vērā to, cik viegli šodien ir pieejamas un par brīvu dabūjamas samplu mūzikas ieskaņošanas redaktoru kompjūteru programmas (tā sauktie 'trackers', piem. 'FastTracker') un lētie kompjūteri ar skaņas kartēm, tad iznāk, ka praktiski ikviens var piedalīties šajā pseido-folkmūzikas kustībā. Šī jaunā popmūzikas koncepcija reiz pa ilgiem laikiem parastajam ikdienas cilvēkam atkal ļauj radīt to, ko viņš vēlas dzirdēt un klausīties - es tam varu atrast tikai vienu terminu - pseido-folkmūzika. Mums ir speciāli sagatavoti samplu kompaktdiski, samplu veikali internetā, ikvienam pieejami arhīvi, visplašākā 'acid' džeza izvēle; grupa 'US3' savus hitus radīja tieši ar iespēju izmantot 'Blue Note Records' studijas džeza arhīvus - viņi varēja izmantot jebkuru atrasto samplu.

Pasaules mūzika šodien sākas ar sampliem un 'Deep Forest'. Bijušais 'Depeche Mode' dievs Alans Vailders (Alan Wilder) savu jaunāko albumu ierakstīja pats savā mājā ar vienu kompjūteru un 'CuBase' virtuālo studiju. Ja intensīvāk pameklē, tad internetā pavisam vienkārši var atrast nelegālus programmu arhīvus, kur atrodams pilnīgi viss - sākot ar pašām jaunākajām programmām, filtriem un beidzot ar pilnīgi izstrādātām virtuālajām studijām. Šīs programmas, piem. 'Sonic Foundry's Soundforge' vai Steinberga 'Wavelab' piedāvā 24 bitu pārsamplētu kvalitāti un tik pamatīgu digitālās apstrādes iespēju klāstu, ka to var salīdzināt varbūt vienīgi ar krievu armijas ledlauzi.

Protams, samplēšanas bums neiztik bez noteiktām sekām - saviem svētajiem un saviem grēciniekiem. 'Pet Shop Boys' un 'DJ Culture', piemēram, kaut ko zinājuši jau vairākus gadus un tomēr - nevienam to nav darijuši zināmu. Un tad, protams, jāpiemin tas puisis no Bruklinas, kurš par didžeju strādā jau kopš 1984. gada, un kura vārds ir vienkārši Tods Terijs (Todd Terry). Šis remiksēšanas trakulis nāca klajā ar EBTG efektu. 'Everything But The Girl' bija pavisam parasts, viduvējs 'godīgās' popmūzikas duets, kas vienu un to pašu mūziku atskaņoja gandrīz vai

10 gadus un augstāk par topa 40 dziesmām tā arī netika, bet pēkšņi uzrodas šis puisis Tods, samiksē viņu singlu 'Missing', kura 3 miljons kopijas izķēra visā plašajā pasaulē, pārsītot visus iepriekšējos singlu rekordus. Galvu reibinošā ātrumā savā īpašumā iegūt 'Todd Terry' vai 'Tee's Freeze' remiksa singlu kļuva par prestiža lietu, līdz ar to Terija darba cena drīz vien bija tik augsta, ka kāda Anglijas akcija 'Freakpower' aizliedza izdot viņa remiksus - 1996. gadā tas izmaksāja jau 20 000 mārciņas. Ja tam visam vēl pievieno faktu, ka Tods Terijs jau 3 gadus pēc kārtas visam par pamatu izmanto vienu un to pašu šablonu, un par savām 4 sekundēm darba pieprasa milzīgas naudas summas (un kāds tās vienmēr arī samaksā), tad tas ir pavisam traki. Ir tikai vēl viena trakāka lieta par šo - tā lieta iet! Toda Terija remiksiem ir milzu pieprasījums! Un ko gan ierakstu studijām vairāk vajag?

Vēl viens puisis, kas nodarbojas ar kaut ko līdzīgu, ir misters Armands van Heldens (Mr. Armand Van Helden). Viņš ir no Bostonas, kā didžejs darbojas jau kopš 15 gadu vecuma; viņa Torijas Amosas (Tori Amos) remikss bija pirmais ieraksts, ar kuru viņš kļuva slavens visā pasaulē. Kā mūziķis viņš izmanto tikai divus samplerus un viens viņa remikss maksā 60 000 amerikāņu dolāru. Viens vienīgs šablons, pāris basa līnijas - pats jaunākais remikss ir grupas 'Rolling Stones' 'Anybody Seen My Baby'. Dziesmu neveido ne melodija, ne ritms, tikai viens vienīgs sampls. (Es nevaru vien sagaidīt to mirkli, kad beidzot kāds nāks klajā ar augstākās klases samplu videoklipu; 'Emergency Broadcast Network' un 'Coldcuts' studija 'Hex' jau paguvuši izdarīt dažus jaukus eksperimentus šajā jomā).

Labi, laiks pielikt punktu šo savādo asociāciju sarakstam. Izlemiet paši! Ja no dabas esat pasīvi, pagaidiet kādu laiciņu, ļaujiet citiem atveidot jūsu sociogrammu, piedāvāt jums jauno ideālu pilnīgu veidojumu, pateikt priekšā jūsu vēlmes un parādīt to radību, kas izpildīs 'Jūsu iekšējo alku' dziesmu. Bet pats es gan laikam izvēlēšos otru procesu, kas sāks kaut kur uz Aksela Rozes (Axl Rose) t-krekla kādā 'Guns 'n Roses' videoklipā: 'Kill Your Ideals'. Savukārt, ja jūs jūtaties pietiekoši reāli, kļūstiet labāk par vienu no 'tautas' mūziķiem. Vai vēl labāk - audziniet paši savējos! Rakstiet mums uz mūsu e-mail, ja jums vajadzīgi kādi instrumenti vai vienkārši informācija - mēs jums to iedosim. Mūs var apstādināt tikai viens apstāklis: jauns ierakstu likums no Savienotajām Valstīm, vai arī tas pats, ko nabaga Klintonš tikko parakstīja - likums, kas aizliedz digitālo zādzību. Bet es par to īpaši neraizējos - ja arī Devids Bovijs (David Bowie), piemēram, nāktu klajā ar 'Telling Lies' MP3 versiju un to vēl izdarītu par brīvu, tad gan jau 'brāji kaut ko izdomātu'.

*
meklējiet projektu 'The Pool'

RECYCLING THE FUTURE
4 - 7 December 1997 - <http://thing.at/orfkunstradio/FUTURE/RTF/>

!!! LIVE REALAUDIO AND WEB-CAMERAS NON-STOP !!!

"Recycling the Future" is the birthday celebration of KUNSTRADIO. RECYCLING THE FUTURE looks back" at all the futures that Kunstradio inherited and created and shared through the 10 years of chaos, confusion and challenge called (by some) "the electronic revolution".

Nowadays even the future isn't what it used to be...

Date: Sat, 20 Dec 1997 16:31:00 +0100 (MET)
From: Josephine Bosma <jesis@xs4all.nl>

RECYCLING THE FUTURE

Vienna: city without crime, city of control, city full of history, sculpted in thousands of statues and monuments, exported as product. On the other hand: Public Netbase, with its robot receptionist., the subway, with its well-dressed junkies (different then in Holland anyway), Mamax, the sexy institution, and of course: ORF-Kunstradio, our host, as some (?) contrasting counterparts.

Recycling The Future was the 10 year anniversary fest of ORF-Kunstradio, and Heidi Grundmann's farewell party. Heidi Grundmann will stay involved behind the screens, but what will happen to Kunstradio now is not clear to me.

The festival was entirely located (one exception, the Saturday night bunkerparty) in the building of ORF, a big monolith of early modernist architecture, with long white corridors with wooden and copper decorations, an Austrian cuisine canteen and some marvelously sixties redecorated rooms, of which the main theatre was the masterpiece. Weird huge sculptures on the walls are supposed to catch the basses, to eliminate the vibrations escaping the room. Outside the building, speakers were welcoming passersby and visitors with spooky sounds, typical eighties sound art, as I know it so well from the Radio 100 Staalplaat autoreverses here in Amsterdam. To be precise, it was one part of a Bill Fontana piece, the other being in an empty studio. It said to explore the acoustic space of Vienna's underground canal system, its spatiality. Heidi Grundmann elaborates on it:

"We could not really mediate the background to Bill Fontana's installation as it was developed in the last few days before and during the event: I see it as a kind of sketch for a much bigger thing. It did have a live-element transmitted via satellite from the sewers of Vienna: I had no time to go there, but the sound there must have been astonishing: spatial projections of sounds recorded by hydrophones. Bill briefly told me that he spent all his time down there to study the reaction between watersounds and other sounds and how they do not mix etc. I did not catch it all I hope to get some text by him or interview him soon. And surprising to him and all of us the sounds from the tunnels went up through the manhole covers into the public space of the big Viennese Naschmarkt stopping people in their tracks trying to find out what was going on..."
The whole festival has convinced me even more than I was of the potential of sound as captivating and encompassing artform, more physical and free than any other to undergo as audience. The entire time I have been carefully watching the performers. The intensity of their expression and concentration, combined with the nonchalant setting and relaxed atmosphere so unusual for most media festivals, was very inspiring, even though the crammed programme left us all exhausted. It made me think of the different ways art can be



placed in the public sphere, society and art-history. The art I saw and heard in Vienna seemed so much less polluted by artmarket mechanisms than all visual arts I know of, that it involuntarily reminded me of net.art, which has some things in common with sound art. The fact that this particular sound/radio art festival was organised by one of the pioneering groups in net.radio and net.casting probably made the comparison even more easy to happen.

Heidi Grundmann about the installations of Fontana and Sam Auinger: "(This work) shows one aspect of many of our events - in the past and now at RTF: On site you touch the surface - one version, your own version of something, that has many more levels - simultaneously somewhere else, on line and/or on air. These levels cannot possibly *all* be grasped by anybody. I myself am now struggling very hard to get some focus on the things I know went on but of course could not witness..."

There were not many outside visitors, and it was the first time for me to be in a sound/radio-art festival. To see people hanging in chairs, watching other people on a stage manipulate buttons and harmless looking small machines that produce all kinds of noises and sounds was something I had to adjust to. I know the kind of music or radio-art that was presented from studio's and peoples homes, not in a performance setting. It worked well most of the time though, and even was special from time to time, being in a huge dark room, with a high ceiling, closing your eyes, drifting into timelessness.

I will not go into detail as to who did what at which time. Some performances and lectures should be mentioned though.

One of the performers was Helen Thorington, whom I interviewed. She could be called, carefully, the "Heidi Grundmann" of the USA, as she, just like Heidi Grundmann, has been working with her New American Radio group for also ten years now. She did a performance via the net together with a Brooklyn NewYork based group, that works under the name Fakeshop. The performance was an experiment in combining visuals in the shape of a moving vrml image and text that was produced separately from this, and sound, all of which was changing under influence of the different people at both ends of the cable lets say. There were of course problems with the technique again here, but what they are doing is actually quite interesting, and I will publish the interview I did with Helen Thorington somewhere the coming time.
The all star jam session which happened on Friday night was very pleasant to undergo. In the radio-cafe things got a bit uncomfortable from time to time, as the performers there were all heavy individuals,

squeaking and noising in severe competition with each other (John Rose, violinsticks, Jupiter-Larsen, noise from a metal scraper, Bob Ostertag, synthesizer, Roberto Paci Dalò, many instruments). In studio 3 however, a group of six electronic sound artists were collaborating so well, they could hardly distinguish who was doing what occasionally. The atmosphere was very special there, concentration and humour taking turns. (Scanner, Sam Auinger, Rupert Huber, Sergio Messina, Andrea Sodomka, Norbert Math). In the webstudio Gerfried Stocker and Robert Adrian were doing undefinable things to the webperformance. In the big theatre Andres Bosshard mixed all together for a half-doing, hypnotized, small audience.

The lecture-performance of G.X.Jupiter-Larsen should be mentioned too. Never before had I heard the word noiscian, and this is what he is. His lecture was a strange Californian (not like in Californian Ideology) antidote to the European dominated atmosphere, underground style, almost a caricature of it. The American sound art can in general be described as different anyway, as was noticeable in Tom Shermans performances (low husky voice telling tales) and from Helen Thoringtons story as well. It has a more oral tradition. Not so noise art though, which is, as the word predicts, made of noise. Jupiter-Larsens lecture will be on nettime for sure when I find a scanner to submit the text with. Apparently noiscians prefer analogue mostly, 'digitality' of course is mostly very clean compared to older technology. The noise excerpts he presented were special, and not played loud enough for what it was, but that was ORF technician policy I guess. One could say the noise tradition he represents stem from the punk-era, which according to Jupiter-Larsen never went far enough.

A very special installation was set up in the basement, in an apparently half forgotten room that used to be used for sound effects. The space was only designed to reverberate sound. I was locked in there with Scanner, Jupiter-Larsen and his charming assistant Suzanne for fifteen minutes, in pitch darkness. The sound started with a faint hissing noise like a tv with 'snow', which became slowly louder. I was just getting into that sound, letting my tired self flow on that Sunday morning, when an almost undecipherable bass started small hurricanes in the room, making our cloths flap and our skins touched. When the performance was over, the noiscians assistant lay half fainted on the floor with pleasure. The title of this performance was Unraum, made by Sha.(tm)& Martin Burkhardt.

An attempt was made at this festival to make two worlds meet: the slightly newer net.theory and net.art camps and the veterans of radio art on and off the net. This did not succeed well outside the circle of invited guests, as the audience was a mostly strictly 'traditional' sound art audience. There was little response to and misunderstanding of the talks on Sunday morning, where Pit Schulz had to both give a lecture and moderate a discussion between Eva Wohlgemut, Alexei Shulgina, Richard Kriesche, Helmut Mark (Thing, Vienna) and Gordan Panovic (B92/soundartist). This misunderstanding seemed close to that of Documenta visitors during the Hybrid Workspace proceedings. The speakers had to fight with solid expectations. Nevertheless there were some good discussions, and like with most meetings, the aftermath is just as important as the meeting itself. The speaker that was given the hardest time after her lecture was Marie-Louise Angerer, who spoke about misinterpretations within cyberfeminist and media theory discourse a day earlier.
Our last day in Vienna was spent eating mostly, in restaurant Beograd and two Viennese cafes, while

having talks about art and other things, very very important. There was darkness in the late afternoon, christmas decorations everywhere, expensive shops and cheese sausage, sweet pie, cognac and the Clima(x) City Hotel last but not least to crash in.

Two days before Heidi Grundman was honoured with a spontaneous Happy Birthday To You, by the gathered ORF Kunstradio allstars. (for names, see jam session) It was a very intimate festival.

*



LATVISKI

"Recycling the Future" 4 - 7.12.1997
Recycling the Future - Kunstradio (Vīne)
jubilejas svinības, kas atskatījās uz
visām nākotnes vīzijām, kuras
Kunstradio radīja un izplatīja 10 haosa,
mulsuma un iespēju gados, kurus dažādi
mēdz saukt arī par
"elektronisko revolūciju".
Mūsdienās pat nākotne nav vairs tāda,
kā agrāk...

JOSEPHINE BOSMA

RECYCLING THE FUTURE

Vīne: pilsēta, kurā nav noziegumu, pilsēta, kurā viss tiek kontrolēts, vēsturiska pilsēta, kuru grezno tūkstoši skulptūru un pieminekļu, pilsēta kā eksporta produkts. No otras puses: Public Netbase ar automātisko atbildētāju, metro ar labi ģērbtajiem narkomāniem, Mamax, seksa industriju, un protams - ORF-Kunstradio.

Recycling the Future - ORF-Kunstradio 10 gadu pastāvēšanas jubilejas festivāls. [...]

Festivāls mani pārliecināja vairāk kā jebkas, ka skaņa ir visvairāk fiziska un brīva nekā citas mākslas formas attiecībā pret auditoriju. Festivāls man lika domāt par dažādām iespējām mākslu skatīt sabiedriskās sfēras, sabiedrības un mākslas vēstures kontekstā.

Šajā festivālā notika divu dažādu pasaulu mēģinājums satikties - no vienas puses jaunākā interneta teorijas un interneta mākslas nometne, un no otras - radio mākslas veterāni. Mēģinājums nebija pārāk veiksmīgs ārpus ielūgto viesu loka, jo auditorija lielākoties sastāvēja no tradicionālajiem skaņas mākslas piekritējiem.

Vīnē notikušais man šķita mākslas tirgus mehānisma nesamaitāts, atšķirībā no mākslas vizuālajām formām, un savā ziņā man tas asociējās ar interneta mākslu jeb net.art, kam ir daudz kopīga ar skaņas mākslu. Šo salīdzinājumu vēl vairāk veicināja fakts, ka šo skaņas / radio mākslas festivālu organizēja vieni no interneta radio pionieriem. [...]

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tulkojums [sāisīn.]: ALISE TĪFENTĀLE

MINISTRY of EXPERIMENT - prehistory

<http://www.radiostudent.si/mzx/>

I have been working at Radio Student* from 1983. In a way I was one of those fascinated listening to it from 1975 (this was the reason to buy a portable radio). I liked music so much and Radio Student was really opening my horizons at that time. With a little delay I joined it in 1983 as a technician apprentice. I succeeded to get the license to work and had a lot of fun mixing things, writing some texts, doing a lot of jingles and a couple of longer productions. All in a little bit different manner than the usual stuff at Radio Student. Much later there was opportunity to get a job as programmes coordinator (producer?) and this I did from 1992 to 1996. During my job I tried to establish a regular practice of direct broadcasts from the outer world (local clubs, homes), of non-regular, non-professional programmes, which would not be possible if I was not holding a position inside the structure of Radio Student. Amongst people in this structure a definition was put out for these projects: space projects (and we were spacemen!). I would call it: amateur broadcasts. Later on another word came out: civil group projects. This was already a political term.

In 1991 I met Marko Kosnik, another fascinated with Radio Student, as it was in the end of seventies. He had his share in LAIBACH emerging so effectively as it did in the beginning of eighties, some other project are not so known, but he already initiated EGON MARCH INSTITUTE. He tried to get on the airwaves of Radio Student even in mid eighties but was successfully eliminated. Now he got his regular transmission: Egon March Institute presents. He re-introduced a long forgotten approach to Radio Student. Talking about media as an art platform, experimenting with it, going through language in media, writing a lot of essays on all of this. Even before anyone else was aware, he was defining what was alternative media, what was media laboratory, the need to form international connections between intellectuals - all becoming global emigrants.

He organized a part of VAN GOGH TV project at Dokumenta (1991) - Piazza Virtuale** in Ljubljana, connecting a local newly born (commercial) TV (Channel A) to transmit the picture from the satellite TV (SAT1) with the sound of Radio Student which was a mix of telephone conversations between (intellectuals) in Belgrade, Ljubljana and a live sound broadcast from a nearby club with artists and intellectuals gathered to put forward their view of war in Bosnia. The nerve centre was, of course, in Kassel, where further links were pouring in. Also the pictures with picture-phones (remember?) and bbs being put on the TVscreen. This was all pre-internet technological solutions as we have it now, but without any doubt the same (low budget, low quality) thing as net activities now!

About a year later a number of main people from Radio Student joined a conference of UNIVERSCITY TV**** in Geneva. A lot of people from East/West

came but the platform shortly disintegrated. However Marko Kosnik announced a project of media training & international exchange of people: the MUU school.

MUU (media uplink unit) was a project of exchanging people who will learn to work in alternative media, in return an international platform would be much more easier established (through personal relations). It went on for two years, at Radio Student we invited people (artists, curators, critics, organizers and practical people) from Hamburg, Berlin, Vienna, Dessau and Paris. But the communication means were not so advanced then (no internet yet!). There was no cheap direct connection possibility. Still we did some live programmes with the use of telephone lines: with Amsterdam (Radio VPRO), with Berlin (Museum fuer Zukunft) and Sarajevo (Radio Zid), in both occasions - at both ends transmitted into the air.

In the summer of 1996 Marko Kosnik, together with two guys (Luka Frelj and Chiron Morpheus) applied for a funding of a project of open access studio.

Soros Foundation granted 3300 USD to buy the necessary equipment. On this basis we now have an on-line Pentium 133, a small mixing desk, a couple of MD recorders, a room at Radio Student.

Especially a lot of discussing was necessary to convince Radio Student to accept us as an integral part.

Still, after a few months we managed to convince some people at Radio Student that a possibility for a redefinition of Radio Student could be a special production segment inside the (otherwise) quite rigid structure of Radio Student. Acting on entirely different basis of criteria, we work mainly after the midnight. It got a name Ministry of Experiment. Three people with loose connections to Radio Student. With them almost exclusively I did projects before - so the solution was evident. I quit the former job and started working on activities of the Ministry (not a job really).

The biggest achievement for international activities of Radio Student now proves a computer. Radio Student was very late to get the internet connection (first computer connected with internet we got in the mid of 1996!). Before it was bbs mail which was not very effective and the server was soon down. Now in Slovenia we seem to be coming to a common technical platform (a server) - but the biggest job would be getting cooperation between local production groups (RADIO STUDENT, LJUDMILA, KAPELICA Gallery, etc) for larger international and local projects.

For local broadcasts the small mixing desk is also invaluable. In the past years it seems I succeeded to make a very positive attitude towards these events, having a lot of activities on the air directly from their physical space. The ex-East disease seems to be gathering of equipment under one institution. Our way is to gather equipment from various institutions and from ourselves in order to get everything what is needed together.

EKSPERIMENTU MINISTRIJA - senvēsture

Es strādāju Radio Student* kopš 1983. gada. Varu teikt, ka biju viens no tiem, kuri ar prieku klausījās šo radio kopš 1975. gada (tas bija iemesls pārnēsājamā radio uztvērēja iegādei). Man tik tiešām ļoti patika Radio Student mūzika, kas tolaik paplašināja manu redzesloku. 1983. gadā es tur sāku strādāt kā tehniķa asistents. Man izdevās iegūt darba licenci, un es sāku miksēt, rakstīt tekstus, džinglus un piedalījos dažu lielāka apjoma darbu veikšanā - mazliet savādāk, nekā tas bija parasti pieņemts Radio Student. Daudz vēlāk radās iespēja strādāt kā programmu koordinatoram - producentam, ar ko nodarbojos no 1992. līdz 1996. gadam. Es centos nodibināt regulāru tiešo pārraīžu tradīciju no "ār pasaules" (vietējiem klubiem, mājām), neregulāras neprofesionālas programmas, kas nebūtu iespējams, ja es nestrādātu Radio Student struktūrā. Citu šīs struktūras darbinieku vidū radās apzīmējums šiem projektiem: telpas projekti. Es tos nosauku par amatieru raidījumiem. Vēlāk radās vēl viens apzīmējums: pilsoņu grupu projekti. Tas bija jau gandrīz politisks termins.

1991. gadā es satiku Marko Kosnik, kurš arī bija Radio Student idejas fascinēts tāpat kā es septiņdesmitajos gados. Astoņdesmito gadu sākumā viņš bija piedalījies LAIBACH darbībā, otrs projekts bija EGON MARCH INSTITUTE dibināšana. Jau aostoņdesmito gadu vidū viņš centās iekļūt Radio Student viņos, bet mēģinājumi beidzās nesekmīgi. Tagad viņam ir sava regulāra pārraide - "Egon March Institute presents". Viņš atgādināja Radio Student sen aizmirsto, runājot par masu medijiem kā mākslas platformu, par valodu medijos, eksperimentējot ar to, rakstot esejas par šīm tēmām. Vēl pirms par to bija informēti visi pārējie, viņš definēja alternatīvos medijus, mediju laboratoriju, vajadzību veidot internacionālas saiknes starp intelektuāļiem - kas visi kļuvuši par 'globālajiem emigrantiem'. Viņš organizēja daļu no VAN GOGH TV projekta Dokumenta (1991) - Piazza Virtuale** ietvaros Ljubanā, ļaujot nesen dibinātai vietējai komerciālajai TV stacijai (Chanel A) raidīt attēlu no satelīta (SAT1) kopā ar Radio Student skaņu, kas pārraidīja telefona sarunas starp Belgradas un Ljublanas intelektuāļiem un skaņas no netālu esoša kluba, kurā mākslinieki un citi intelektuāļi apsprieda karu Bosnijā. Projekta smadzeņu centrs, bez šaubām, bija Kaselē. Tie bija pirms-interneta komunikācijas līdzekļi, bet to raksturojums bija neapšaubāmi tāds pats (zemas izmaksas, zema kvalitāte), kā pašlaik interneta aktivitātēm.

Apmēram pēc gada daļa Radio Student galveno darbinieku piedalījās UNIVERSCITY TV**** konferencē Ženēvā. Tur bija daudz dalībnieku no Austrumiem un Rietumiem, bet kopējais pamats ātri zuda. Tomēr Marko Kosnik paziņoja par mediju studiju un starptautiskās apmaiņas projekta aizsākumiem - MUU skola.

MUU (media uplink unit) bija projekts studiju apmaiņai cilvēkiem, kas mācītos strādāt alternatīvajos medijos un līdz ar to būtu vieglāk izveidot starptautisku platformu. Tas turpinājās divus gadus - mēs uzaicinājām uz Radio Student māksliniekus, kuratorus, kritiķus un koordinatorus no Hamburgas, Berlīnes, Vīnes un Parīzes. Bet tajā laikā komunikāciju tehnoloģija vēl nebija tik augsti attīstīta (vēl nebija interneta), un nepastāvēja lētas tiešās komunikācijas iespējas. Mēs veicām dažas tiešās pārraides, izmantojot telefona līnijas: ar Amsterdamu (Radio VPRO), ar Berlīni (Museum fuer Zukunft) un Sarajevu (Radio Zid).

1996. gada vasarā Marko Kosnik (kopā ar Luka Frelj un Chiron Morpheus) iesniedza projekta pieteikumu par atklātas pieejas studiju. Sorosa Fonds atbalstīja šo projektu ar 3300 USD nepieciešamās aparatūras iegādei - Pentium 133 ar pastāvīgu interneta pieslēgumu, neliela mikserpults, ieraksta aparatūra un telpa Radio Student. Īpašas diskusijas bija nepieciešamas, lai pārliecinātu Radio Student pieņemt mūs kā savu sastāvdaļu. Pēc pāris mēnešiem mums izdevās pārliecināt Radio Student ļaudis, ka Radio Student atjaunotā koncepcija ietvertu arī speciālu producēšanas grupu citādi stingrajā Radio Student struktūrā. Balstoties uz pavisam citiem kritērijiem, mēs strādājam pēc pusnakts. Ir radies nosaukums - Eksperimentu Ministrija.

Lielākais Radio Student starpatutisko aktivitāšu sasniegums pašlaik, šķiet, ir dators. Radio Student visai vēlu ieguva interneta pieslēgumu - 1996. gada vidū, pirms tam tika izmantots BBS mail, kas nebija pārāk efektīvs. Pašlaik Slovēnijā mēs sākam vienoties par kopēju tehnisku platformu (serveri) - bet lielākā problēma ir nodibināt sadarbību starp vietējam producentu grupām (RADIO STUDENT, LJUDMILA, KAPELICA Gallery, u.c.) lielākiem sarpatutiskiem un vietējiem projektiem. Vietējām pārraidēm mazā mikserpults ir nevērtējama. Iepriekšējos gados, šķiet, man izdevies radīt ļoti pozitīvu attieksmi pret šiem notikumiem, daudz strādājot pie tiešā ētera pārraidēm no notikumu vietas. Šķiet, ka bijušām Austrumu valstīm raksturīga tendence ir tehnikas monopols vienas institūcijas rokās. Mūsu pieeja - izmantot citu organizāciju un savu tehniku, lai izmantotu visas iespējas.



INTERVIEW WITH PARARADIO

Pararadio is an Internet only radio in Hungary. Its three keywords are, according to the initiators: technology, culture and lifestyle. I presume the word lifestyle does not have the same meaning here as it has in ex-western glossies. At HIP97 I talked to B2Men and Jinx in the tent of RIP, Radio In Progress...

CJ B2Men and Jinx of Pararadio:

- We do reality hacking. Survive at first. Going to conferences, looking around the Internet, WWW, the real world. But seriously, this group emerges from an underground computerscene in Hungary and this group started to do things about contemporary culture, started to explore the Internet. We realised that there should be some kind of filter between the world outside and the world inside this country which was previously communist. People had no access to the world outside there, in a cultural and philosophical sense. We had to make some kind of input to these people, have their links outside, and we should show the inner ones to the outside. Filtering is not an Ubermensch attitude, but to help focusing people. It's a cliché to cite the information overload, but simply there are too much things out there. It goes two ways. Mostly filtering what's coming in and not what's going out. There is not much going out there, but we are very glad that right now there are some emerging groups who want to show themselves and interact.

Q: How do you do that in practice, how does the filter act?

- First we came up with a webserver by the start of 1995, unfortunately it is still on university wireframe, so our hands are a bit tied. That was just about culture. It was kind of the first in Hungary that was aimed at contemporary culture in the common sense let's say. We organised face to face meetings in clubs and presentations. Now we are doing Pararadio and thinking about having club sessions again.

Q: Do you have a lifestream? 24 hours a day?

- We have four hours a week, every wednesday from 4 pm till 8 pm CET there is lifestreaming. From then on you can listen to any of the programs in an archive, in RealAudio format. We were very surprised by the huge amount of reflections and the number of the listeners. We had feedback from Brazil and Canada and so. We had just figured out that on an average Saturday morning eight people were listening to our archives. But of course we think that we are doing a very important task by documenting the ongoing things. In Hungary it is a problem now, to have a computer, a decent modem and stuff at home to listen to this radio live. We are thinking of making prints of the material. Perhaps it will be much more interesting in the future, to have this stuff all together. We are showing to the outside emerging groups, emerging bands or parties... those who have no possibilities to show their work to the public in another way.

Q: This Pararadio, is it also a solution for not being able to have an etherstation or a normal radiostation?

- We wanted to have a net.radio. There are real radios, but there wasn't any net.radio in Hungary at that time. We would like to give these programs and this knowledge to those people who are really interested in it, so they get access to the WWW just to listen to us. We should have mentioned that in Hungary there is really just one radio that can do what they want. It's called Tilos radio - means Radio Forbidden -, in Budapest. Of course they are not forbidden anymore, it's hip to listen them, I mean they do nice programmes, but right now they do make their living of the old pirate fame. There is a very heavy pressure and powercontrol over the frequencies. You can't go to the ministry and say: I want to have a radio, and I have this and this program. They then say: fuck off. By the way, there was another net.radio tryout in Hungary, but they wanted to be commercial and they've failed.

Q: A pirate station is out of the question?

- Piratestations are under very heavy surveillance. The commercial radio stations pay so much to the state that they can finance these places being under surveillance. There are no more real pirate stations in Hungary. They'd catch them very soon. There was one, that was mentioned already, Tilos radio. It went a bit mainstream, but it's ok. Of course there are some people who have a little transmitter at home, but they are not relevant, I mean it's not like in London.

Q: What is the content of your live radioshows? Interviews or music...

- Of course we play lots of music, like modern styles of music. We have talks, interviews and programs, reviews of things. It's varied and colourful. If I use journalistic terms, it's a magazine program. We play music that cannot reach people in any other way, this is the latest music or of artists that cannot reach an audience in another way. There is about fifty percent talk and fifty percent music. The themes range from extreme sports, to the latest hacker scene events, to everything that could be put in the bag called contemporary culture that is not so mainstream. We are going to talk about things which might be touching our future and about people who could be interesting to our future.

Q: You had some problems with calling it a radiostation?

- In Hungary the laws are not professional enough to have special laws for the internet and broadcasts there. Right now we are a normal website with some audio content. That is the pocket they can put us into. We are officially not called a radiostation, but maybe at a later date we will change it. They didn't bother us yet.

Q: What is this computerscene like that you are coming from?

- That is the old good hacking cracking stuff, you know. You have your old Commodore 64 at home, you get software, nobody pays for it. You crack for friends, you write demo's to present your knowledge, you get together with other people at copy parties and change black software. That's it. The classical sense of hacker culture was very blooming in Hungary for a very long time. Nobody really has money to buy the programs in an official way. It is a rather special thing in Hungary because about two years ago there was no software police at all. There were not any laws for software. You couldn't access legal software in Hungary, so it was a normal thing to have cracked software and to exchange it and to give it away. Then came these laws and policies and they made it rather hard for us. Now the whole thing is changing. These copyparties, where previously they exchanged this software, are called scene parties now. There they show and present their knowledge. They are still exchanging and trading this cracked stuff. Because there is now more and more legal software the pressure is getting heavier, so this hacking cracking scene is going more and more underground. They were wellknown people. They would be very open about the work they did: I've cracked it. Now they are going underground you cannot really reach the best ones. You get only the surface.

Q: What is this JHFC Hacker Club?

- There are some guys from the University of Veszprém. They are really nice guys, because they started the real hacking of

machines for their knowledge, to get more knowledge. These guys were some kind of system administrators at the university. They made their ways into Unix systems, just for fun, for the knowledge. They were fired from the university half a year ago, because one of their friends used his knowledge for bad stuff. This guy who used this for his own purposes, did not get any kind of punishment, in return of telling who gave him the passwords. So the good guy got fired, and the bad one walked free. Now they formed this so-called hackerclub. They are a team and they are about to get into hacking a bit more seriously. They see it is unfair how they were treated. It is a kind of a theoretical revenge. They could be reached at hotjhf@hotmai.com.

Pararadio could be reached at <http://www.c3.hu/para> at IRC channel #para. Our internal mailing list is para@c3.hu (main language on the radioshows is Hungarian, but there is, as said, lots of music).

EastEdge site is gaining new content right now, will be available at eastedge.neurospace.net EastEdge: phoenix rises!

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Josephine Bosma

INTERVIJA ar PARARADIO

Pararadio ir tikai internetā raidošs radio Ungārijā. Tā darbības trīs pamatprincipi, sākotnēji ar autoriem, ir - tehnoloģija, kultūra un dzīvesveids. Pieņem, ka vārdam "dzīvesveids" šeit ir cita nozīme nekā Rietumos. Sarunājos ar B2Men un Jinx festivāla 'HIP97' laikā 'Radio in Progress' teltī...

Pararadio:

- Mēs esam realitātes hakeri. Vispirms izdzīvošana. Konferences, internets, WWW, istā pasaule. Ja nopietni - šīs grupas pirmsākumi meklējami Ungārijas pagrides datorsabiedrībā, šī grupa sāka izmantot internetu un darboties mūsdienu kultūras jomā. Mēs sapratām, ka jābūt kādam filtram starp ārējo pasauli un iekšējo pasauli, kas mūsu gadījumā bija agrākā komunisma valsts. Kultūras un filozofiskā nozīmē cilvēkiem šeit nebija pieejama ārpusaule. Ir banāli runāt par bezgalīgo informācijas haosu, bet šajā ārpusaulē vienkārši ir pārāk daudz visa. Filtrs vairāk attiecas uz ienākošo, nevis izejošo informāciju. Šeit pagaidām nekas pārāk daudz nenotiek, bet mēs varam priecāties, ka sāk rasties vairākas grupas, kas vēlas aktīvi darboties.

J: Kā šis filtrs darbojas praksē?

- Vispirms, 1995.gada sākumā, mēs sākām ar savu serveri, tas bija pirmais Ungārijā mūsdienu kultūras vajadzībām. Mēs organizējām tikšanās klubos un prezentācijas. Tagad mēs nodarbojamies ar Pararadio un atkal domājam par šādām klubu sarunām.

J: Vai Pararadio ir arī risinājums situācijai, kurā nav iespējams izveidot radiostaciju?

- Mēs gribējām interneta radio - Ungārijā tolaik neviens tāds nebija. Mums vajadzētu piebilst, ka Ungārijā pašlaik ir tikai viena īsti neatkarīga radiostacija, kas var darīt, ko grib - 'Tilos Radio' jeb 'Aizliegtais radio' Budapeštā. Protams, tas vairs nav aizliegts radio, viņi gatavo labas programmas, bet viņi tagad izdzīvo uz senās pirātu raidstacijas slavas fona. Ungārijā raidīšanas frekvences tiek stingri kontrolētas, neviens nevar aiziet uz ministriju un

teikt - man ir tāda un tāda programma, es gribu izveidot savu radio. Atbilde būs - ej d***. Starp citu, Ungārijā bija vēl viens interneta radio izveidošanas mēģinājums, bet ar komerciālu ideju, un tas cieta neveiksmi.

J: Pirātu raidstacija nav aktuāls jautājums?

- Tās tiek ļoti rūpīgi kontrolētas. Komerciālās radiostacijas valstij maksā tik daudz, ka valsts var atļauties finansēt šo kontroli. Ungārijā vairs nav īstu pirātisku radiostaciju, tās ātri tiek atklātas un slēgtas. Protams, ir vairāki cilvēki, kam dzīvokli ir savs raidītājs, bet tas nav tik būtiski, tas nav kā Londonā.

J: Kāds ir jūsu tiešo pārraižu saturs?

- Protams, daudz mūzikas, modernā mūzika. Ir arī sarunas, intervijas, apskati. Saturs ir visai daudzveidīgs - lietojot žurnālistikas terminoloģiju, tas būtu kā žurnāls. Mēs raidām mūziku, kas nevar nonākt pie auditorijas citā veidā - vai nu tā ir pati jaunākā, vai arī autori nevar citādi izplatīt savu mūziku. Apmēram piecdesmit procenti sarunu un piecdesmit - mūzikas. Tēmas - piemēram, ekstrēmie sporta veidi, viss, ko var nosaukt par mūsdienu kultūru, un kas nav pārāk 'mainstream'. Mēs runājam par lietām, kas var ietekmēt mūsu nākotni un par cilvēkiem, kas var būt interesanti nākotnē.

J: Jums bija problēmas ar radiostacijas nosaukuma iegūšanu?

- Ungārijas likumdošana nav tik profesionāla, un tajā nav paredzēti atsevišķi likumi raidīšanai internetā un radio raidīšanai. Pašlaik "mēs" esam parasta interneta lappuse ar audio saturu - tādā maišā viņi var mūs iebāzt. Oficiāli mēs neesam radiostacija - varbūt vēlāk tas mainīsies, bet pašlaik viņi nav pievērsuši mums pārāk daudz uzmanības.

J: Kāda ir kultūra, no kuras jūs nākat?

- Vecā labā hakeru būtība. Vecais Commodore 64 mājās, programmas, par kurām neviens nemaksā, un tā tālāk. Diezgan ilgu laiku hakeru kultūra klasiskajā izpratnē bija visai plaukstoša Ungārijā. Neviens nebija naučas programmu oficiālai pirkšanai. Pirms diviem gadiem šeit vispār nebija nekādas politikas attiecībā uz datorprogrammām. Oficiālas programmu kopijas nebija iespējams iegādāties, tāpēc nelegālā programmu kopēšana un apmaiņa bija normāla parādība. Tad tika pieņemti likumi, un mums sākās grūti laiki. Tagad viss mainās. Šī vecā hakeru sabiedrība ar programmu apmaiņas darbību kļūst arvien vairāk par pagrīdi. Tajā bija ļoti pazīstamas personas, kuras bija lepnas par paveikto - jā, es "atlauzu" šo programmu. Tagad, kad tas viss kļūst par pagrīdi, labākos vairs nevar atrast.

J: Kas ir JHFC Hakeru klubs?

-Tie ir ļoti jauki puisi, viņi sāka ar to nodarboties, lai iegūtu zināšanas. Viņi bija tādi kā datoru speciālisti, sistēmas administratori universitātē, viņi "ielauzās" Unix sistēmās tikai prieka un zināšanu pēc. Vairāk kā pirms pusgada viņi tika atlaisti no darba universitātē, jo viens no viņiem izmantoja savas zināšanas sliktiem nolūkiem. Viņš netika sodīts, jo pateica, kurš ir izpauzdis paroles. Un tā, 'labais' tika atlaists, bet 'sliktais' staigāja brīvībā.

Tagad viņi ir izveidojuši savu 'hakeru' klubu - tā ir ista komanda, viņi to uztver nopietni. Viņi uzskata, ka pret viņiem neizturējās godīgi, tā ir kā teorētiska atbilde. Viņu e-mail adrese: hotjhf@hotmail.com

Pararadio Web-adrese:

<http://www.c3.hu/para>, IRC kanāls #para. Mūsu vietējās net.sarakstes adrese: para@c3.hu (pārsvārā radio raidījumi ir ungāru valodā, bet, kā jau mēs teicām - ir arī daudz mūzikas.

EastEdge projekta driz būs atrodams <http://eastedge.neurospace.net>

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Date: Mon, 29 Dec 1997 22:14:43 +0100 [GMT]
From: Molnar Daniel <b2men@c3.hu>

DANIEL MOLNAR

RromaDub

DEFINITION:

Rroma Dub is an electronic musical workshop giving an exclusive possibility for these youngsters to express their musical identity based on their traditional folk music mixing with contemporary pop music. The aim is not less than to bridge the gap between traditional musical heritage and contemporary youth, MTV and popular radio. The merge of these two musical directions should help the youngsters to a full expression of their individual and group identity with their own words, music and dance.

BIRTH:

The idea of Rroma Dub has born at 'Live arts On-Line' organised by Artec, where Suzanne Mészöly met Bobby Demers and Steve Savale who has been running such workshops with success at Community Music, London those times. Ferenc Arató who has been responsible for Rroma affairs at Soros Foundation was the contact to local youth, as he was teaching some of the latter participating members of project.

FIRST:

First session has been held from December 6th to December 16th 1996.

Bobby Demers and Steve Savale started to involve the project members in the use of digital sound technique (MIDI, keyboards and samplers), provided a nice overview of these new upfront desktop applications and they had been the 'know-how' people of these sessions. This meant that they were mostly the realizers of the ideas of the Roma kids and teens so they (the Roma participants) had much time and possibility to creatively express themselves.

The first session works were presented at a party in C3 on December 15th 1996.

Trainers:

Bobby Demers (musician, Community Music, London)
Steve Savale (musician, Asian Dub Foundation, London)
Mike Stubbs (Hull Time Based Arts, Hull)
Péter Mátrai (trainer, Magyar Iparművészeti Főiskola, Budapest)
Suzanne Mészöly (coordinator, C3, Budapest)

The participants were Balogh Rudolf, Bogdán Erzsébet, Illés Ferenc, Mohamed Fatima, Nyerges Mária, Orsós Gyula, Orsós Zoltán, Ponczók Béla Rigó János, Szabó Attila, Szilvási István -- Roma kids from Pécs and Roma teens from Budapest.

Sponsored by British Council, Soros Foundation Roma Education Programme, Magyar Iparművészeti Főiskola, Tolgyfa Galéria

SECOND:

The second session has been held on April 11st and April 12nd 1997.

The second session works were presented at a party in Almásy Téri Művelődési Ház on April 12th 1997

C3 ONLY:

As the first session with Community Music and Asian Dub Foundation trainers were called 'Rroma Dub', we have decided to use 'Rroma DubB' label to the only C3 hosted sessions.

Based on the experiences of instructors Bobby Demers and Steve Savale and the similar technical circumstances plus the similar project group we thought that MATT (Music and Technology Training Course) at Community Music Centre would be a solid base for our training programme.

The core units of MATT are:

1 - Music Skills (basic music education, improvisation, composition, basic keyboard training, music theory, performance -- live, using MIDI)

This programme includes show-case performance at Community Music House.

2 - MIDI Technology (programming, sampling, mixing, sequencing)

3 - Core Skills for Musicians/Music Industry Awareness (written and verbal communication, lyrics, music industry inside, how does it work?, work in music industry for demonstrational purposes)

Considering their native musical background Rroma DubB mainly focused step 2 and 3 in MATT programme. We should state that beyond this concept the aim of the project was not to produce high-tech studio quality music, but to teach the basic principles of the above mentioned techniques and experiment with classic pop songwriting ways opposed to folk tradition.

During the first series of Rroma DubB lectures (from April till nowadays) we worked with teens from Pest -- due to a lost link to Pécs we still have no contact with them. They had learned Ze_Kitchin, the studio where they have worked, then have come learning MIDI, General MIDI, synthesizers, keyboards, samplers, effects, mixing console basics. During this process we constructed some backing tracks and songs for their traditional folk music.

During the summer both trainer and students were unavailable for the workshops -- simple causes: university examinations, moving, relocating.

Second phase comes up next that would point out mostly music industry questions those should be interesting to a practising Gipsy folk band. Keywords are cut'n'paste music, remixing works,

collaborations with other musicians from other music styles (planned and under construction links to this part are Andor Gábor, jazz drummer and percussion player, Oszkár Horváth, jazz pianist, Gangxta Zolee, rapper, pop performer) and get to know 'working' composition methods (collaborator producer Pierrot, sound engineer Sándor Kutty).

Trainer/coordinators were:

Dániel Molnár (trainer, JATE, Szeged)
Sándor Szabó (studio coordinator, Ze_Kitchin @ C3, Budapest)
Suzanne Mészöly (coordinator, C3, Budapest)

FUTURE:

The Rroma Dub project would like to be a part, a station of Migrations project, that was planned to take place in Budapest, Glasgow, London and Hull in November 1997.

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Rroma DubB Technical Equipment:

Steinberg Cubase Audio XT for Windows, Steinberg Recycle, Sonic Foundry Sound Forge 4.0, Circle Elements, Fatehén Sample CD, Turtlebeach Tahiti Soundcard, Yamaha CBX-K1XG Keyboard and General MIDI synthesizer, Yamaha SU 10 Sampler Unit, Yamaha RY 8 Rhythm Machine, Midi TimePiece Interface, Roland SE-70 Super Effects Processor, Alesis Nanoverb, Novation BassStation, Pentium 133 MHz, 32 Mb RAM, 2 Gb HDD, 17" SVGA monitor, 8*CD ROM drive, cables

ParaRadio Technical Equipment (partly used):

Spirit Folio SI RW-5068 Mixing Console, Technics RS-BX601 Tape Deck, Sony CDP-561 CD Player, Tascam DA-20 DAT Recorder, Sony MZ-R3 Portable MiniDisc Recorder, Behringer MDX2100 Compressor/Limiter, AKG D230 Microphone, MAT-01 Preamplifier, Shure SM7 Microphone, Sennheiser MD-421 Microphone, AKG AG-K141M Headphone, Fostex FX-6301BX Active Boxes, Gravis Plug and Play, card, Software Audio Workshop Plus, Pentium 133 Hz, 64 Mb RAM, 2 Gb HDD, 15" SVGA monitor, rack, cables

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LATVISKI

DANIEL MOLNAR

Rroma Dub

Koncepcija:

Rroma Dub ir elektroniskās mūzikas simpozij (workshop), kas jauniešiem dod lielisku iespēju paust savu muzikālo identitāti, balstoties uz tradicionālās tautas mūzikas un mūsdienu popmūzikas mijiedarbību. Simpozija mērķis ir radīt saikni starp tradicionālās mūzikas kultūru un mūsdienu jaunatni, MTV un moderno radio. Šo abu mūzikas virzienu saliedēšana palīdz jauniešiem pašiem savos vārdos, mūzikā un dejā izteikt savu identitāti gan individuāli, gan grupā.

Sākums:

Ideja par Rroma Dub izveidošanu radās Artec organizētajā 'Live arts On-Line' (dzīvā māksla internetā). Šī pasākuma laikā Suzanna Meszolja iepazinās ar Bobiju Demersu un Stīvu Savali, kas ar lieliem panākumiem jau tolaik organizēja šāda veida simpozijus 'Community Music', Londonā. Sorosa Fonda Rroma kultūras programmas koordinators un vēlāko simpozija dalībnieku skolotājs Ferenks Aratoss bija vietējās jaunatnes ieinteresētājs šajā projektā.

1:

Pirmais simpozij notika 1996. gada no 6. līdz 16. decembrim. Bobijs Demers un Stīvs Savale projekta dalībniekus sāka iesaistīt digitālās mūzikas tehnikas izmantošanā (MIDI, taustiņi un sampleri), sniedza izsmelšu pārskatu par šīm jaunajām datoru programmām, un bija visu projektu pārzinātāji. Tas nozīmē, ka viņi bija galvenie simpozija Roma dalībnieku ideju īstenotāji, un šiem bērniem un pusaudžiem bija daudz laika un iespēju parādīt savu radošo garu.

Pirmā simpozija darbu prezentācija notika C3 sarakojumā 1996. gada 15. decembrī.

Instruktori:

Bobijs Demers (mūziķis, 'Community Music', Londona)
Stīvs Savale (mūziķis, 'Asian Dub Foundation', Londona)
Maiks Stabbs (Hallas 'Time Based Arts', Halla)
Piters Matrai (instruktors, 'Magyr Iparművészeti Főiskola', Budapešta)
Suzanna Meszolja (koordinatore, C3, Budapešta)

Simpozija dalībnieki: Balogs Rudolfs, Bogdāns Ersebets, Illess Ferenks, Muhameds Fatima, Nergess Maria, Orsoss Gjula, Orsoss Zoltans, Ponczoks Béla, Rigo Janoss, Zabo Atilla, Silvazi Istvans, kā arī jaunieši no programmas Roma Peksā un Budapeštā.

Izglītības programmas Roma sponsori: Lielbritānijas padome, Sorosa fonds, Magyr Iparművészeti Főiskola, Tolgifa galerija.

2:
Otrais simpozijis notika 1997. gada 11. un 12. aprīlī. Šo darbu prezentācija notika 1997. gada 12. aprīļa sarīkojumā Almasi Teri Muvelodesi Haz.

C3:
Tā kā pirmais simpozijis, sadarbībā ar 'Community Music' un 'Asian Dub Foundation' instruktoriem guva nosaukumu 'Roma Dub', tad mēs esam nolēmuši izmantot 'Roma Dub' nosaukumu tiem semināriem, ko vada tikai C3.

Pamatojoties uz Bobija Demersa un Stīva Savales pieredzi, kā arī līdzīgajiem tehniskajiem apstākļiem un līdzīga projekta grupām mēs domājam, ka Mūzikas un Tehnoloģijas izglītības kursi 'Community Music' centrā būtu stabils pamats mūsu izglītības programmai.

Galvenās programmas sastāvdaļas:

1 - Mūzikas iemaņas (vispārējā mūzikas vēsture, improvizācija, kompozīcija, taustiņinstrumentu spēles pamati, mūzikas teorija, izpildīšanas māksla - ar publiku un izmantojot MIDI). Šī programma sevi ietver arī koncertēšanu 'Community Music' koncertzālē.

2 - MIDI tehnoloģija (programmēšana, samplēšana, mikšēšana, sekvenčēšana)

3 - Vispārējās mūzikas iemaņas / Mūzikas industrijas apzināšanās (rakstu un mutiska komunikācija, mūzikas teksti, mūzikas industrijas iekšēja struktūra, demonstrēšanas projekti mūzikas industrijā).

Ņemot vērā dalībnieku līdzšinējo mūzikas izglītību, Roma Dub savā izglītības programmā galvenokārt pievērsās 2. un 3. kursu grupām. Mēs gribētu piezīmēt, ka vadoties pēc šīs koncepcijas projekta mērķis nav radīt sarežģītas tehnoloģijas studijas kvalitātes mūziku, bet gan iemācīt pamata principus augšminētajās tehnikās un eksperimentēt ar klasiskās popmūzikas sacerējumu sajaukšanos ar tautas mūzikas tradīcijām.

Pirmajās Roma Dub lekcijās (no Aprīļa līdz šodienai) mēs strādājam tikai ar jauniešiem no Peštas - komunikāciju trūkuma dēļ mums vēl aizvien nav izdevies sazināties ar Peksu. Šie jaunie cilvēki iepazīs ar 'Ze Kītcinu', darba studiju, apguva MIDI, vispārējo MIDI, iemācījās pielietot sintezatorus, taustiņinstrumentus, samplerus, efektus, un mikšēšanas konsoles pamatus. Šī procesa laikā mēs radījām dažus interesantus ierakstus, izmantojot tradicionālās tautas melodijas.

Vasarā semināri nevarēja notikt tīri cilvēcīgu iemeslu dēļ - gan dalībniekiem, gan instruktoriem bija citas saistības: universitātes eksāmeni, dzīves vietas maiņas, utml.

Nākošais jautājums, par ko mēs gribētu runāt, galvenokārt attiecas uz mūzikas industriju vispār. Šis temats varētu būt ļoti interesants tieši čigānu tautas melodiju izpildītāju grupām. Svarīgākie momenti varētu būt mūzikas izvietojuma atsevišķā ieraksta, darbu pārmikšēšana, kā arī sadarbība ar mūziķiem no citiem mūzikas stiliem (šie linki jau tiek plānoti un konstruēti ar dažādu mūzikas stilu pārstāvju palīdzību un entuziasmu - džeza bundzinieks un sitamo instrumentu speciālists Andors Gabors, džeza pianists Oskars Horvats, popmūzikas un 'rap' izpildītājs

Gangsta Zole) un eksistējošās kompozīcijas metožu izziņāšana (sadarbības producentis Perots, skaņu inženieris Sandors Kutī).

Instruktori/koordinatori šajā seminarā:
Daniels Molnars (instruktors, JATE, Segeda), Sandors Zabo (studijas koordinators, Ze-Kicin @ C3, Budapešta), Suzanna Mezoli (koordinatore, C3, Budapešta)

Nākotne:
Roma Dub projekta veidotāji gribētu būt daļa no Migrācijas projekta, kam bija jānotiek Budapeštā, Glasgovā, Londonā un Hallā 1997. gada novembrī.

Roma DubB izmantotā tehnika:
Steinberg Cubase Audio XT for Windows, Steinberg Recycle, Sonic Foundry Sound Forge 4.0, Circle Elements, Fatehén Sample CD, Turtlebeach Tahiti Soundcard, Yamaha CBX-K1XG Keyboard and General MIDI synthesizer, Yamaha SU 10 Sampler Unit, Yamaha RY 8 Rhythm Machine, Midi TimePiece Interface, Roland SE-70 Super Effects Processor, Alesis Nanoverb, Novation BassStation, Pentium 133 MHz, 32 Mb RAM, 2 Gb HDD, 17" SVGA monitor, 8*CD ROM drive, cables.

ParaRadio tehnika (izmantota daļēji):
Spirit Folio SI RW-5068 Mixing Console, Technics RS-BX601 Tape Deck, Sony CDP-561 CD Player, Tascam DA-20 DAT Recorder, Sony MZ-R3 Portable MiniDisc Recorder, Behringer MDX2100 Compressor/Limiter, AKG D230 Microphone, MAT-01 Preamplifier, Shure SM7 Microphone, Sennheiser MD-421 Microphone, AKG AG-K141M Headphone, Fostex FX-6301BX Active Boxes, Gravis Plug and Play, card, Software Audio Workhop Plus, Pentium 133 Hz, 64 Mb RAM, 2 Gb HDD, 15" SVGA monitor, rack, cables.

Raitis Šmits JO DATI VAR ATRASTIES JEBKUR



Jā, tik tiešām dati var atrasties jebkur, un šī bija pamatideja ar ko mēs iesākām veidot Internet radio OZOne. Tobrīd mums nebija pašiem savs real audio serveris, mums nebija nekāds serveris vispār, bet bija idejas un vēlēšanās tās realizēt.

Mūsu radio struktūra sastāvēja no divām daļām, interneta lapas atradās uz "Parks" servera tepat Latvijā, bet visi skaņas faili, uz ICF/RIS servera Berlīnē. Šī bija diezgan veiksmīga kombinācija, jo no vienas puses mums bija iespēja lietot jau eksistējošas tehniskās iekārtas, un nebija nepieciešams pirkt pašiem savas, un no otras puses mēs piegādājām saturu Radio Internationale Stadt.

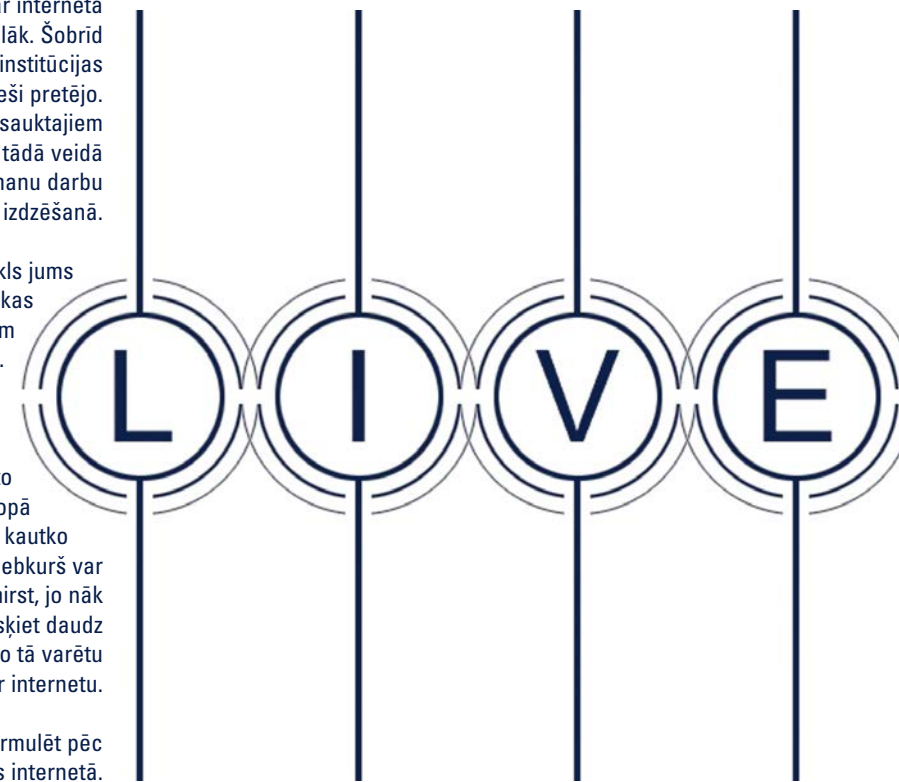
Tad radās nākamais projekts - audio apmaiņas projekts Xchange, ar kuru mēs gājām soli tālāk. Kopumā bija četri izdevumi šim projektam, kur saturs bija radīts no iesūtītiem skaņas materiāliem gan datu gan kasešu gan tikai interneta saikņu veidā, un katra no šīm četrām lapām atradās uz cita servera ("Parks" serveris Latvijā, ICF serveris Vācijā, "Ars Electronica" serveris Austrijā un V2 serveris Holandē).

Un tā, kas notiek šobrīd, - ir izjukuši trīs lieli interneta projekti, DocumentaX Internetā, neskaidrība ir ar RemoteC projektu uz Ars Electronica servera, un šobrīd taisās pajukt RIS projekts (uz šī izdevuma iznākšanas brīdi iespējams būs skaidrāks kas tad īsti būs ar Radio Internationale Stadt projektu, vai tas atradīs sev citu mājvietu vai arī ne). Protams var teikt ka tas ir dabisks process un viss attīstās un mainās, tikai ātrums pieaug, bet tad es atceros ļoti jaukas diskusijas no dažādām konferencēm par interneta darbu arhivēšanu, saglabāšanu un tā tālāk. Šobrīd man gan vairāk šķiet, ka pašas mākslas institūcijas cenšas darīt tieši pretējo. Vai varbūt man būtu vairāk jāuzticas tā sauktajiem komerciālajiem serveriem, jo šie cilvēki tādā veidā pelna savu naudu un nav ieinteresēti manu darbu izdzēšanā.

Pretējā gadījumā šis jaukais sadarbības tīkls jums dod tikai dažāda veida kļūdas (error ?), kas protams arī ir viena no interneta īpašībām ?!

Vai arī varbūt ir nedaudz cits veids ka strādāt ar internetu šodien. Tas šobrīd notiek net.art tīklā 7-11 un arī mēs to cenšamies attīstīt net.audio vēstulju kopā (mailinglist) Xchange, tiklīdz kāds ir kautko uztaisījis, tā tūlīt tiek publicēta adrese un jebkurš var to pārbaudīt un apskatīt, un pēc tam aizmirst, jo nāk jau nākamā adrese. Šis veids man šobrīd šķiet daudz svaigāks un dinamiskāks un varbūt no tā varētu attīstīties citāda pieeja, kā strādāt ar internetu.

Tās bija dažas domas kuras es vēlējos noformulēt pēc manas šī gada darbības internetā.



RAITIS SMITS

BECAUSE DATA CAN BE PLACED EVERYWHERE

Yes, data can be placed everywhere, that was the basic idea we started our net.radio OZOne with. At that time we didn't have our own real audio server, we even didn't have any server at all, but we had an ideas and we wanted to realise them. The structure of our radio was divided in two parts, the website was on our local Parks server and all sound files were on ICF/RIS server in Berlin. This was good combination because on the one hand we were using already existing technical facilities without need to search for money to buy our own, and on another, we were providing with content Radio Internationale Stadt.

Then came next project - audio link Xchange, where we went one step further. There were four issues of Xchange where the content was submitted from different people and net.radios and all those four websites were placed each on different server.

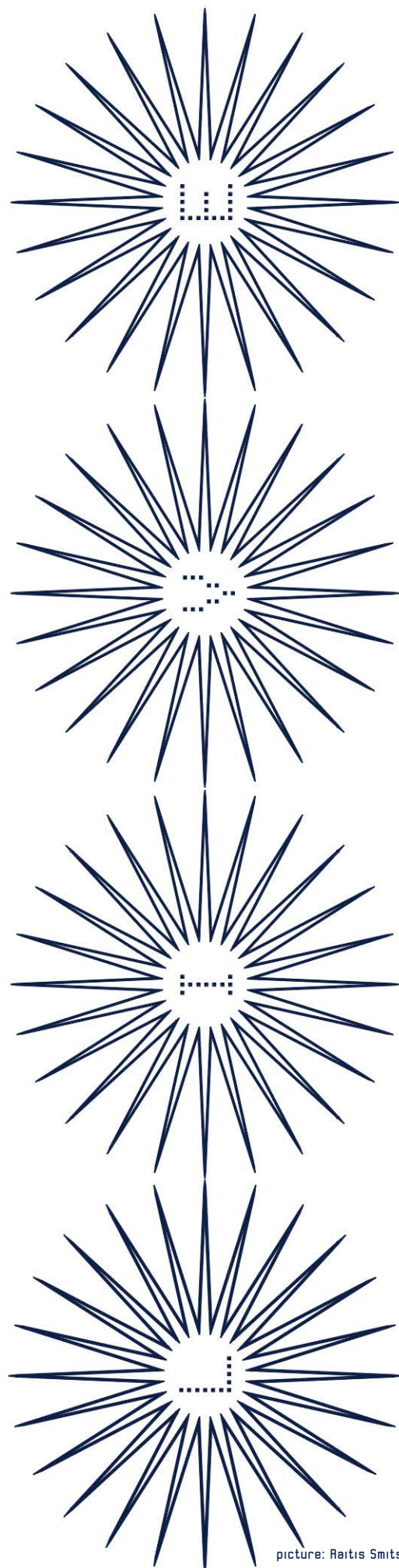
So, what happening now is, three big projects is going down one after another*:

Documenta_x website, Remote_C project on Ars Electronica server and now it seems than RIS is getting down on ICF server. Of course it's normally, everything is in changes and in movement, just speed is growing day by day, but I remember very nice discussions in different conferences about archiving, saving and so on, but now it seems I can trust more so called 'commercial' servers because those people are earning their money with this and they are not erasing my work at least. Otherwise this nicest network gives you just different kinds of errors, which is also quality of the Internet :)

Or may be there is another way of working with the net, it's happening right now in 7-11 network and also we are developing this in mailinglist Xchange, as soon as one has made something the link is published and everyone can check it out and forget it after, because another is coming already. This way I started to like much better because it's fresh and may be because of the speed.

So these were some thoughts which I wanted to formulate after this year experience working with the net.

*text was published in December 1997 at [Xchange] and <nettime> mailinglists



picture: Raitis Smits

re:



Atsauce uz Raita Šmita publicēto tekstu (Nettime mailinglist)

>BECAUSE DATA CAN BE PLACED EVERYWHERE

[...]

>So, what happening now is, three big projects is going down one after another,

[...]

it is for this reason that I first proposed the creation of the "Permanent Autonomous Net" in Amsterdam in 1996, which evolved into the Name.Space project. The purpose, to create a self-sustaining, self-funding economic infrastructure where we can pay for our connectivity and hardware so we can keep our content alive and online. The only way to assure our continued presence online is to buy the bandwidth and run our own nets. The other phase, as well represented in your model of X.change, is to mirror content, and support projects. To this end, to achieve this with sustainability, we need to provide hosts for our content on many, decentralized, artist-run servers that are self-sufficient, to be supported through income earned from Name.Space.

The disappearance of the sites you mention are just a few examples of how temporary and fragile our access really is in terms of serving non.commercial content and making it visible. We can't rely on the art institutions, as their agenda is their OWN survival and image, and not the survival of the artists that they purport to represent. The essential problem of the art institutions and museums is that they regard art as PROPERTY and value it even higher than the life of the artist. (the value of the property goes UP upon the DEATH of the artist...so don't count on the institutions supporting the artists' life!).

The danger of commercial services as a threat to free expression lurks in the ability of private networks to censor content. Unlike the public streets, commercial services are private property and, at least in the USA, there is no constitutional protection for free speech on private property. So I can modify the above statement to read: The only way to assure our continued UNCENSORED presence online is to buy the bandwidth and run our own nets.

Let's work together in the coming year to achieve this.

Best wishes,
PAUL GARRIN

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<nettime> is a closed moderated mailinglist for net criticism,
collaborative text filtering and cultural politics of the nets
more info: majordomo@icf.de and "info nettime" in the msg body
URL: <http://www.desk.nl/~nettime/> contact: nettime-owner@icf.de

lemesls, kāpēc 1996.gadā Amsterdamā pirmoreiz ierosināju dibināt "Pastāvīgo Autonomo Tīklu", kas vēlāk izvērtās par "Name.Space" projektu, - radīt ekonomisku infrastruktūru, kas pati sevi varētu uzturēt, mēs maksātu par interneta savienojumu un programmu nodrošinājumu, lai mēs varētu saglabāt savu darbu aprītē. Vienīgais veids, lai to īstenotu - datortīkli, kas pieder mums pašiem. Nākošais attīstības posms - kā to reprezentē Xchange - satura dublēšana no citiem serveriem un projektu atbalstīšana. Lai to panāktu, mums jānodrošina vieta mūsu datiem daudzās, decentralizētos serveros, kas pieder māksliniekiem, un kurus mēs varam atbalstīt ar ienākumiem no "Name.Space".

Datu izdzēšana no serveriem ir tikai viens no piemēriem, cik islaicīgas un trauslas ir mūsu iespējas saglabāt un izplatīt nekomerciālu informāciju. Mēs nevaram paļauties uz mākslas institūcijām, jo tām rūp pašām sava izdzīvošana un publiskais tēls, nevis mākslinieku izdzīvošana un tēls, ko šīs institūcijas izliekas atbalstām. Mākslas institūciju un muzeju problēma ir tā, ka tās uztver mākslu kā ĪPAŠUMU, un vērtē to augstāk nekā mākslinieka dzīvību (īpašuma vērtība CEĻAS pēc mākslinieka NĀVES... tāpēc neceriet, ka šīs institūcijas saglabās mākslinieka dzīvību!).

Komerčiālo interneta piegādātāju draudi vārda brīvībai slēpjas privāto datortīklu iespējās cenzēt saturu. Pretēji sabiedriskajam īpašumam, komerciālie interneta piegādātāji ir privātipašums, un, vismaz ASV, uz privātipašumu neattiecas vārda brīvības konstitucionālā aizsardzība. Tāpēc es varu apgalvot: Vienīgā iespēja nodrošināt savu NECENZĒTU klātbūtni datortīklu informācijas pasaulē ir pašiem savi serveri un tīkli.

Strādājam nākošgad kopā, lai to sasniegtu!

PAUL GARRIN

Komunikāciju māksla - humānisma beigas vai antihumānisma sākums. Vai vēl ne?

"Tehnoloģija ir tik tīra, ka tās vienīgā funkcija ir eksistēt." /Mākslinieku grupējums Critical Art Ensemble/

Var uzdrošināties apgalvot, ka mūsdienu attīstītās tehnoloģijas iespējas ir nojaukušas kādu būtisku robežu, barjeru, kas agrāk šķietami nodalīja "mākslu" (katrs gan laikam saprot ko citu ar šo vārdu, jo nebeidzamās disusijas par un ap tēmu "kas ir māksla" ir izrādījušās neveiksmīgas, jo nav atrasta neviena visaptveroša definīcija, kuru varētu mācīt bērniem skolā) no citām cilvēka aktivitātes formām.

Jau no mūsu gadsimta sākuma šī robeža pamazām tika ārdīta - neskaitāmi jauni "mākslas virzieni" un pieminēšanas vērti vārdi - Maļeviča "Melns kvadrāts", Endijs Vorhols un viņa Campbell's konservi, Džeksons Polloks un viņa lielās otas, Lihtenšteina komiksu estētika, oparts, instalāciju un vides mākslas klasika, visbeidzot videomāksla un datoru laikmeta iesāktā interaktīvā māksla.

Vispirms tika iznīcināti priekšstati par mākslas estētiskajiem nosacījumiem (mākslas darbam nav jābūt kam oriģinālam - par tādu var nosaukt arī izkrāsotus Merilinas Monro portretus, vai Joko Ono akcijas ar urīna burciņām, un tā tālāk, neiedziļinoties attiecīgā laikmeta mākslinieku aizrautībā ar visu neglīto, "aizliegto", atbaidošo, lēto un reizē arī šokējošo, reizē ar 60. gadu sekā revolūciju iznīcinot agrāk tik rūpīgi sargāto robežu starp privāto, intīmo un publisko), tad izzūd arī priekšstats par "mākslas" ētisko būtību - darba pašmērķis ir varmācības kults, vēlēšanās šokēt ar kaut ko nepatīkamu (kā viens no spilgtākajiem agrīnajiem piemēriem prātā nāk Dali / Bunjuela kopražojums - filma "Andalūzijas suns"), rādīt ļauno, negatīvo, pretīgo tikai ar vienu mērķi - izraisīt riebumu, atšķirībā kaut vai no Renesanses laikmeta, kad elles un šausmu ainām bija ētiski pamācoša, audzinājoša loma.

Arī robeža starp pērkamo popkultūru un priekšstatu par mākslu kā "augstāku sfēru" izgaist, popmūzika un masu mode arīdžan tiek uzskatīti par mākslu, kas sevi uzņem visu raibo bezgaumību, vienkāršumu un lētumu, ko piedāvā iela - piemēram, netīrīgos un vienmēr bezcerīgi apreibušos pankus ievēro acīgi ļaudis, un mūzikas industrijā rodas "Sex Pistols" un ne tikai, modes skatēs uz mēles parādās Vivjenas Vestvudas variācijas par šo pašu tēmu, utt.

Datoru laikmetā, šķiet, ir grūti runāt par "mākslas" klātbūtni vispār. Protams, ir cilvēki, kas sevi sauc par māksliniekiem, ir starptautiski atzīts termins net.art - tīkla māksla, notiek plašas diskusijas par to, kas tad būtu pieskaitāms šai jomai. Visi iepriekš izmantotie mākslas mediji, šķiet, sevi ir izsmēluši, vai arī neviens ar tiem vairs nenodarbojas citu iemeslu dēļ - vai tās būtu humānisma beigas? Cilvēcisku, cilvēkam draudzīgu formu, apjomu, materiālu un citu līdzekļu vietā ir tikai viens - pelēkais draugs dators, kas "var visu". Mehāniski apstrādāt attēlu, pārvēršot to citiem datoriem atpazīstamās digitālās zīmēs, vai tas nav tas pats kā nogalināt dvēseli un izlikt apskatei izkrāsotu, apgērbtu, bet nedzīvu ķermeni?

Tehnoloģija, protams, liecina tikai par cilvēka smadzeņu visvarenību, ģenialitāti, iespējām un neapšaubāmu pārkumu pār visām citām radībām.

Taču tajā pašā laikā tā mūs pakļauj, liek piemēroties savām iespējām, nevis otrādi. WWW lappusēs ievērojamo daļu aizņem datu materiāls, kas tiek dēvēts par mākslu - virtuālās izstādes, galerijas, muzeji, arhīvi, mākslinieku individuāli projekti utt.

Taču tehnoloģija nosaka visiem vienādas iespējas izteikties, demonstrēt sevi un savu radošo moku rezultātus - pagaidām Internets tiek uzskatīts par vienīgo nekontrolējamo, demokrātiski anarhistisko mediju, kuru veido un uztur paš lietotāji visā pasaulē, nevis viens centrs, kontroles mehānisms, organizācija. "Zvaigznēm - nē", saka tehno subkultūra, visi ir vienādi, visus vieno elpas ritms, zemes pievilksanas spēks, vēl citi būtiski rādītāji. Arī popkultūrā (un līdz ar to arī mākslā?) nav spilgtu, ilgstoši mirdzošu zvaigžņu, kulta tēlu, kas varētu raksturot "tehno" laikmetu. Didžeji ir tikpat anonīmi kā viņu auditorija - reiveri. Ielas mode ir bezpersoniska un bezgaumīga - treniņtērpi kā absolūta parodija par modi kā mākslu, apģērbu kā pašcieņas elementu, nicīgi piedauzīgs un izaicinošs žests pret stilu un labu gaumi vispār. Mūsu laikmeta "kulta filmas" - Tarantino, Araki, Linčs un citi - tikai citē iepriekš radīto, pārfrāzē un groteski pārspilē kino klasiskus, izsmejot skatītāju. Datoru virtuālajā vidē, kurā daudzi no mums - 90. gadu beigu pasaules pilsoņiem - dzīvojam, nepastāv līdz šim samērā būtiskie dzimuma, rases, tautības, dzīves vietas, sociālā stāvokļa un citi priekšstati, katrs no mums var kļūt par jebko. Tā sauktā tīkla māksla lielākoties arī spēlējas ar šādām iespējām, pašapmierinās ar datoru tehniskajām iespējām un kāri izmanto katru jaunu tehnoloģisku triku, kas ļauj arvien plašāk izmantot datoru visdažādākās formas informācijas pārraidei. Radio un televīzija internetā, video, mūzika, attēli, animācija, tiešā ētera sarunas, utt.

Reizēm šķiet, ka šajā procesā pazūd cilvēks kā vērtību mērs, mērķis ir komunikācija - anonīma, globāla, bezpersoniska, iluzora, un šķietami droša - virtuālā pasaule kļūst par lielisku patvērumu laikā, kad viens no "valdošās ideoloģijas" saukļiem varētu būt "Tavs ķermenis ir tavs lielākais ienaidnieks", jo mūs apdraud vairākas neārstējamas, ātru letālu iznākumu sološas slimības.

Nekad vēl cilvēkam nav bijusi tāda iespēja sazināties - komunikācija ir kļuvusi par pašmērķi, par kultu, kura dekadentiskais templis ir WWW lappuses, e-mail pastkastītes un citi datoru produkti. Taču tajā pašā laikā - nekad nav bijis tik viegli pazaudēt sevi, informācijas lielceļā nav vērtību kritēriju, ātrumu ierobežojumu, vecuma cenzu, gaumes, stila, humānisma un citu noteikumu.

"Disnejlenda ir pankapitalistu priekšstata par ideālo pasauli perfekts modelis. Disnejlendā dalībnieki atrodas pastāvīgā, nepārtauktā patērēšanas un pasīvas līdzdalības stāvoklī, un pastāv nevainojama kārtība. Disnejlenda ir arhitektūras modelis, uz kura balstās visa 'ārpusmājas' izklaides industrijas sistēma. Ar izklaides pavadītajām vērtībām drīz arī 'mājas' tiks kolonizētas." /Critical Art Ensemble/

Communication art - the end of humanism or the beginning of anti-humanism? Or not yet?

"Technology is so pure that it's only function is to exist." /Critical Art Ensemble/

One can dare to declare that the advanced possibilities of today's technology have destroyed some kind of essential border, a barrier which previously seemingly separated "art" (I suppose everybody understands something different with this word because unfinished discussions about question "what is art" have proven to be unsuccessful - no all-round, all-wise definition of the art is found) from other forms of human activities. Starting even from the very beginning of XX century this border has been gradually destroyed with countless new "art tendencies" and names worth mentioning - Malevich's "Black square", Marcel Duchamp and his "Readymades" and Rose Selavy, Andy Warhol and his Campbell's soup, Jackson Pollock and his big brushes, Lichtenstein's comics esthetics, opart, the golden age of installation and environment art, then videoart and, at last, interactive and net.art in the age of computers.

At first the concepts about the esthetical conditions of art were exterminated (the artwork does not have to be something original - colored portraits of Marilyn Monroe or Yoko Ono's actions with urine jars can be called "art", and so forth, not talking about the artists' fascination with everything ugly, creepy, dirty, perverted, "prohibited", cheap and shocking, together with the sex revolution of 60ies the previously so cherished border between the private and the public was swept away). Then also concept of the ethic essence of the art disappeared - the meaning of the artwork is the cult of violence, wish to shock with something unpleasant (I can relate to Dali/Bunuel film "Un Chien Andalou" in the era of surrealism as one of the first examples), showing the mean, the negative, the repugnant with only one goal - to fill a viewer with disgust, differently from, for example, Renaissance when the visions of hell and nightmare had ethical role.

Also a border between the pop-culture and concept of the art as a "higher sphere" disappears, pop-music and mass fashion also is considered as a form of art, which consists of everything colorful, tasteless, simplicity and cheapness offered by the street- for example, some smart guys notice the dirty and always hopelessly stoned punks and Sex Pistols in the music industry are born, and Vivienne Westwood repeats the same trick on the catwalk, etc.

In the information age it seems rather hard to talk about the presence of "art" at all. Of course, there are people calling themselves artists, internationally known term net.art exists, massive discussions about it take place. All previously used media are dead for the art - does that mean the end of humanism? Human-friendly forms, sizes, materials and media are replaced by only one thing - the computer which "can do anything". Digitally process an image, making it into rows of symbols recognizable by other computers. Isn't it the same as to kill a soul and to exhibit made-up, well-dressed but dead body?

Of course, technology only proves the power of human brain, talent, possibilities and undoubted superiority comparing to all other live beings. But at the same time it subordinates us, makes us adapt ourselves to it. Technology provides (relatively) equal chances to publish every kind of "art" in WWW. "No stars", says the technology age. DJ's are as anonymous as their audience. Street fashion is face-less, cheap and bitchy - let's take a look at all this sportswear on the streets which is a nasty kick in the ass of "a good taste" and sense of style. The "cult movies" of our time - Tarantino, Arachi, Lynch and others - only repeat the classics, laughing about the viewer. In the virtual world there are no more differences of sex, race, nationality, age and others. Everybody can become anybody. Net.art in the most cases plays with these possibilities and uses every new technological trick. Radio and TV via the net, video, music, pictures, animation, porn and shopping, cat-rooms and mailing-lists.

Sometimes feels like the human being as a measure of values is lost in this process. The goal is communication process - anonymous, global, face-less, delusive and seemingly safe. The cyberspace becomes a great place to be in the age when one of the most popular sentences is "your body is your enemy", our bodies are threatened by drugs and lethal diseases.

The possibilities to communicate now are unique - communication is the only goal, the cult with its decadent temple called WWW. At the same time it has never been so easy to lose yourself, there are no values out in the information highway, no speed limits, age limits, no taste, no style and no rules. Disneyworld is the perfect microcosm of the pancapitalist vision for the world. At Disneyworld, participants are locked into a state of permanent consumption, market image envelopment, passive participation, and perfect order. (Disneyworld is the architectural model on which the unidirectional home entertainment system is based. Through the seduction of entertainment value, domestic space will also be fully colonized).

ALISE TĪFENTĀLE

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published in <nettime> mailinglist, Wed, 18 Feb 1998

[The Foundation for the advancement of illegal knowledge]

MANY PEOPLE CLAIM TO HAVE DATA DANDIES IN THEIR CIRCLES OF FRIENDS AND THIS NOTION IS DIFFICULT TO COUNTER.

ADILKNO's second book, 1990's *Cracking the Movement: Squatting beyond the Media*, has recently been published in English by Autonomedia (New York) following Dutch and German editions. The book describes the squatters' movement in Amsterdam in the 1980s. It shows how the many big street riots in 1980 and 1981 turned into an advanced, subtle game with the media. It proposes that in the beginning there were only overwhelming events. The pattern that people discovered later was called a "movement." "In the beginning was the event. Time was compressed, space concentrated into one point - and a metamorphosis took place. Movement is born out of this first impulse. It seeks a way to consolidate the last stage of transformation, to give it substance." But a movement cannot metamorphose; it can only go on: "It lacks the mobility to easily become something else. It will endlessly branch off, get stuck, scheme, resprout, be exploited, write about itself, see itself on film."

Media are never just tools you can work with at will. The transformation of an ordinary rage and subversion into information is a painful process. The crystallization of a movement is accompanied by fragmentation, selection and exclusion. Once taken up into the media sphere, the now virtual movement can never again return to street level, however hard it tries to force its way back via the staging of spectacles. In *Cracking the Movement* ADILKNO speculatively divides the reaction to the mediatization of the squatters' movement into three parts: the antimedia movement, the extra-medial, and sovereign media. The anti-media movement is in a certain sense a UTO, which doesn't exist but is nevertheless an ever-growing movement. "There are individuals who have undergone the extramedial experience and are left upon return with an immense anger. They experience being turned into information as an assault on their lives. They go on the offensive. The antimedia movement they unleash fights hard, but wants nothing to do with powers that oppose the freedom of the press. They demand that democracy breaks its ties with the media. They do their part by literally cutting the connections. Not out of fear of contact, but for the chance to meet someone again. The antimedians wrestle with the problem of how to meet others without bringing the media into play."

In the 1990s many squatters have renounced belief in any media, their own included. The realization that all information, including one's own, is subject to media laws and is just one part of a gigantic selection, has resulted in a healthy media-relativism. Autonomists no longer wish to justify or express themselves. Squatters move from one house to the next like nomads and no longer believe in defending a place with words and bricks. Information as such has no healing or subversive properties. People no longer harbour the expectation that others will be "turned around" simply by reading a pamphlet or manifesto. Although the radical refusal of new technologies as instruments of control over humanity has largely disappeared, skeptical pragmatism is widespread.

Hakim Bey writes about this in similar terms in his essay on "Temporary Autonomous Zones." Opposite the Net he places the Counter-Net and the Unofficial Web, which consists of "the marginal zine network, the BBS networks, pirated software, hacking, phone-phreaking, some influence in print and radio and almost none in the big media." The TAZ exists in information space as well as in the "real world." But "the Web does not depend for its exis-

SOVEREIGN MEDIA

<http://thing.desk.nl/bilwet>

tence on any computer technology. Word-of-mouth, mail, the marginal zine network, "phone trees" and the like are sufficient to construct an information webwork. The key is not the brand or level of tech involved, but the openness and horizontality of the structure." The TAZ according to Hakim Bey is not out to simulate resistance or to resist spectacularly. "The TAZ desires above all to avoid mediation, to experience its existence as immediate. The very essence of the affair is 'breast-to-breast,' as the Sufis say, or face-to-face." The TAZ cannot be for or against technology; it does not wish to be utopian or nostalgic. "Because TAZ is an intensification, a surplus, an excess, a potlatch, life spending itself rather than merely surviving, it cannot be defined either by Tech or anti-Tech." Hakim Bey no longer believes in well-intentioned anti-information spread via the radical networks. "Frankly, I already had plenty of data to enrich my perception." What he wants is "marvelous secrets." "Most of all I want computers to provide me with information linked to real goods - 'the good things in life.'"

ADILKNO's second alternative is an enigmatic category, about which there is little to say: the extra-medial. "Extramedial figures view painful wrestling with the media issue with something like pity. When asked to participate, they don't answer. They do not wish to be spoken to. They appear to live in another universe. They are occupied with all kinds of things, but their purpose remains invisible through the media lens. They seem never to know what they want. But this dismissive attitude is not merely indifference. They are intently concentrating on 'the right thing'; their silence comes from this. They answer only unasked questions. Their attention is focused on the approach of an A text from Adilkno: Recognizing and living with the media's omnipotence does not always lead one to happy destructivism. The laborious strategy of antipublicity or total absence can be avoided. Instead of being employed in an alternative way, the media can be raised to ecstatic heights. This, the media's supreme self-experience, has passed the stage of information absorption and transmission. The point is to cause media effects without references to an outside world. This is achieved through sovereign media.

V a g u e M e d i a

Sovereign media make no clear statement; this is not their intention. This they have in common with one of their colleagues: vague media, another of ADILKNO's "unidentified theoretical objects." Vague media do not go in for success. They do not achieve their goals. They do not follow the model of argument, but that of contamination. Once you tune in to them you get the attitude. But that was never their intention; vagueness is not an ideal; it is the ultimate degree of abstraction. The ability to avoid concrete questions is combined with the giving of answers which lack any depth of field. Thus vague media still manage to appear diplomatic and polite. Their social critique is troubled by an unsteady image of the world. For them crisis does not lead to a new beginning, but gradually ends in the evaporation of the problem area. Doubt does not arise; it is a sixth sense. The senselessness of existence renders everything a sensible activity which can be stopped whenever desired; so nothing ever gets finished. Here no one works; rather, one devotes oneself to taking apart and putting back together undefined objects and projects. The liquid Dasein of vague-media-people never crystallizes into definite forms. When beginning and endpoint have disappeared from view, existence can be experienced in peace. The vague ones have obliterated

the factor of time, and distribute their concentration out over an x number of years; their broadcasts only appear on a homeopathic frequency. They are no less present for this. Vague media are not on a constructed network in need of maintenance. The lines of the net are dissolved in an astral mist. Instead of distribution, there is a random selection, which gets eagerly snapped up. In this post-atomic business culture, uncertainty is the foundation of efficiency. The untrustworthiness of agreements is not a result of other activities, but a sign of good will. The field of possibilities is left open at every moment, in every situation. There is a willingness to get caught up in anything: a meeting, a party or an accident. Parallel to the transparent society there unfolds a cloud of vague structures through which the subject moves forward in a Brownian manner. This nonlinearity defies the rhizomatic dogma that prescribes endless switching. These hard-luck pilots do not wander; they stumble from one discontinuity to the next. In vague spheres one thing does not lead to another; after one thing comes something totally different. Nor are trees or roots visible here. A veiled belief in continuity is replaced in vague media by steam on the window to eternity. Undirected recreational activities form temporary compressions in the random distribution of particles which roam about in the vague ether. No order anyone discovers in this chaos will impress the insiders. The brilliant conspiracy will be heard out for a while and then forgotten again. Vague media are impossible to follow. Their fuzzy logic frustrates meaning-makers in search of uni- or multivocality. The result is a fluffy sign with an information value of 0,34 or 2,74. Nothing is concealed or intentionally distorted. One simply doesn't exactly know; and this is obvious. In spite of everything, the other gets plenty of room to voice her revolutionary message. There is no fear of data here. The historical excursion is a heavy exertion which is gladly undertaken, although the history of vagueness is still waiting for its author. One can unearth a mass of shadowy Greek philosophers and less obvious theologians who didn't quite get around to making their statements, or brilliant Renaissance painters who never came into their own. The B film rose above pulp and started being taken seriously a long time ago, and there is no reason this ought not to happen to B thinkers (i.e. Russell), B literature and the rest of culture. Certain historical figures have found their natural milieu in vague media: Mao, Gysin, Manson, Reich, Jesus, Debord, Meinhof, Fromm, Hitler, Hendrix, Castaneda, Goldman, Marley and Longstocking, but also cookbooks, weapons, children's drawings, witches, blood, death's-heads and always animals. As long as it's cut up, overloaded with text, full and dark, with illustrations heavy and in black and white. Vague media are not especially obsessive or passionate; but they keep coming back to the same point. While sovereign media are on a perpetual journey of discovery, the vague channels might pitch their tents for an indefinite time or stick around forever. For them the universe can be found anywhere; mobility is not necessary. The biggest mystery for vague media is their own functioning. Because of this existential moment, individual expressions will take no definite and immutable form, though they will always have some point to make. The[se] travellers of the terrain vague can find their way in wastelands where even the hot-spot tourists du moment get lost. Vague media are not concerned with forms, but for the space between the forms, and these are timeless. This is why they will long outlive the rising and setting of other media.

S o v e r e i g n M e d i a

Sovereign media insulate themselves against the hyperculture. They seek no connection; they disconnect. This is their point of departure. They leave the media surface and orbit the multimedia network as satellites. These do-it-yourselfers shut themselves up inside a self-built monad, an "indivisible unit" of introverted technologies which, like a room without doors or win-

dows, wishes to deny the existence of the world. This act is a denial of the maxim 'I am connected, therefore I am.' It conceals no longing for a return to nature. They do not criticize baroque data environments or experience them as threats, but consider them material, to use as they please. They operate beyond clean and dirty, in the garbage system ruled by chaos pur sang.

Their carefree rummaging in the universal media archive is not a management strategy for jogging jammed creativity. These negative media refuse to be positively defined and are good for nothing. They demand no attention and constitute no enrichment of the existing media landscape. Once detached from every meaningful context, they switch over in fits and starts from one audio-video collection to the next. The autonomously multiplying connections generate a sensory space which is relaxing as well as nerve-racking. This tangle can never be exploited as a trend-sensitive genre again. All the data in the world alternately make up one lovely big amusement park and earn five stars in the paranoia category, where humor descends on awkward moments like an angel of salvation and lifts the radioprogram up out of the muck.

Unlike the 'anti media movement', which is based on a radical critique of capitalist (art) production, the sovereign media have alienated themselves from the entire business of politics and the art scene. An advanced mutual disinterest hampers any interaction. They move in parallel worlds which do not interfere with each other. No anti-information or criticism, politics or art is produced in order to start up a dialogue with the authorities. Once sovereign, media are no longer attacked, but tolerated and, of course, ignored. But this lack of interest is not a result of disdain for hobbyist amateurism or political infantilism; it is the contemporary attitude towards any image or sound that is bestowed on the world.

Sovereign media are equipped with their own starters and do not need to push off from any possible predecessors or other media. They are different from post-'68 alternative media and from the autonomous 'movement' media of the 80s. Alternative media still work with the principle of 'anti-publicity' and mirror the mainstream media, which they feel needs to be corrected and supplemented. This strategy aims to make the individual aware of his behavior as well as his opinion. This process aims to change public opinion. These corrective media have no general claims but work with a positive variant of the cancer model, which assumes that in the long term everyone, whether indirectly or through the infected big media, will become informed about the problem. They presuppose a tight network stretched around and through society, so that in the end the activism of a few will unleash a chain reaction among many. Until that time, they direct themselves at a relatively small group, in the certainty that their info will not stay stuck in a ghetto or start feeding back in the form of internal debates. This 'megaphone model' aims in particular at liberal-left opinion leaders, who have no time to accumulate information or invent arguments and get politically motivated specialists to do it for them. Movements in the 60s and 70s gave themes like feminism, the third world and the environment a wide range this way. Professionalization and market conformism in those circles, however, have caused people to switch to the 'real' media. The laboratories where information and argumentation get tested are currently an inseparable part of the process to 'manufacture consent', now that their movements have become just as virtual as the media they figure in.

At the end of the 70s, radicals who had gotten tired of waiting for the other's change of consciousness founded so-called 'movement media'. At precisely the moment that the official media started emancipating themselves and terms like 'press' and 'public opinion' vanished from the scene (together with the rise of satellite-broadcasting and cablesystems), a group of

activists gave up believing in their deaf fellow citizens and got to work themselves. Although to unknowing outsiders their work seemed a continuation of alternative media activity, they let go of the cancer model and, like the official media, went floating. The mirror of the alternative media was crushed. It had become pointless to keep appealing to public responsibility; they needed to look for a different imaginary quantity to concentrate on: 'the movement'.

Although these media were only locally available, they had no concern for the regional restriction which the ascending local media impose upon themselves. They no longer wanted to be alternative city papers. In form as well as content they became transnational, like their global peers. They wanted nothing to do with growth. Their brilliant dilettancy turned out to be a childhood illness, but an essential component. As a left-over product of vanished radical movements, which flare up every now and then, their continuity and staidness in design and content remain breathtaking to this day. It cannot be reduced to dogma. They turn away from the brevity of media time and create their own space-time continuum.

The sovereign media are the cream of all the missionary work performed in the media galaxy. They have cut all surviving imaginary ties with truth, reality and representation. They no longer concentrate on the wishes of a specific target group, as the 'inside' media still do. They have emancipated themselves from any potential audience, and thus they do not approach their audience as a moldable market segment, but offer it the 'sovereign space' it deserves. Their goal and legitimacy lie not outside the media, but in practicable 'total decontrol'. Their apparently narcissistic behavior bears witness to their self-confidence, which is not broadcast. The signal is there; you only have to pick it up. Sovereign media invite us to hop right onto the media bus. They have a secret pact with noise, the father of all information. And time is no problem - there is room for extended versions as well as sampled quotations.

This is only possible through a lack of profile. Without being otherwise secretive about their own existence, the sovereigns remain unnoticed, since they stay in the blind spot that the bright media radiation creates in the eye. And this is why they need not be noticed as an avant-garde trend and expected to provide art or social movements with a new impetus. The reason sovereign media are difficult to distinguish as a separate category is because the shape in which they appear can never shine in its full lustre. The program producers don't show themselves; we see only their masks, in familiar formats. Every successful experiment that can possibly be pointed to as an artistic or political statement, they immediately expose to contamination. The mixers inherently do not provoke, but infect chance passers-by with corrupted banalities which present themselves in all their friendly triviality. An inextricable tangle of meaning and irony makes it impossible for the experienced media reader to make sense of this. The atmosphere inside the sealed cabin conflicts with the ideology of networking. As a central coordination machine, the computer subjects all old media to a digital regime. The sovereign media, conversely, make their own kind of connections, which are untranslatable into any universal code. High tech is put to the test and turned inside out. But this trip into the interior of the machine does not result in a total multimedia art work. Disbelief in the total engagement of the senses and technically perfect representation is too great for that. The required energy is generated by short circuits, a confusion of tongues, atmospheric disturbances and clashing cultures. Only when computer-driven networks begin to break their own connections and scare off potential users, will it be time for the sovereigns to log in.

Free Radio in Amsterdam

Since the early eighties, Amsterdam has boasted an exten-

sive collection of free radio stations. These pirates work non-commercially out of squatted buildings and are grudgingly tolerated by the authorities. Along with independent and world music, radio plays and shows with drop-in guests, the mix shows provide the most distinctive sound of the Amsterdam stations. The mixture is an expedition to the innermost recesses of radio. Mixers create their own universes of sound, infinite in length and breadth. They collect and examine material for its alienation potential. Trash is taken along on the trip and treated with a certain respect. Processing is not an act of violence for them. The point is not to ritually drive out some demon believed to reside inside the media. The mix shows us that we must travel through an immense empty space before we arrive at a new meaning. Sovereign media are hybrid through and through. Old and new, popular and obscure, trivial and heavy, all is forged together into a stunning total mix. The mixmasters connect discarded tape recorders to high-tech samplers and lace a cut-up Clinton speech with a language course, an Italian tv-show, barking dogs and a dance orchestra.

The punk and hardcore station Radio Death, with its credo "Listen or Die", was the forerunner of Radio Patapoe, on which I now wish to focus. Patapoe's slogan is "Stand up better to a young world." Unlike other radio stations, Patapoe likes to veil itself in mystery about its existence and its intentions. But there is a manifesto, part of which I would now like to read.

Radio Patapoe: Stands up Better to a Young World

The media are unbearable. What to do? Some people express their righteous democratic rage by interfering with the regular media. They bring the lie machine to a halt. Others disappear behind the curtain, conscious that the media mill will pervert their good intentions. They leave behind no traces in the media; they simply perform important works. Radio Patapoe is behind them all the way, but would like to draw your attention to a third path.

Information incites a Pavlovian reaction in many. It has to be passed on, actualized, commented on — fast! The pace at which the info streams in and the shock value of the latest report determines the relative attention accorded the item. Remember Tiananmen and Desert Storm. Because of the live requirement and the craving for images people are easily satisfied with dubious sources. The power of a media event is that it pushes other items out. Every medium automatically chases the ideal of the worldwide live report. No one thus escapes selection, and the multiplication of complex background information. Only children can still make sense of it all. The more coverage, the less truth content and practical usefulness.

Radio Patapoe is an obscure, illegal, homemade station which doesn't wish to measure itself by adult criteria. There is enough information that hasn't yet been spread. It might be ten days or fifteen years old and can be dished up with elan, with nary a reference to "their" news. Information is always new and surprisingly timely. It is never historical because next week it will be the center of attention. And the cases never close; they keep plodding along. There are already so many data recorded that one needn't even have to look for them. They're there for the taking and they're there to be distorted. Just selectively reading from a newspaper (recent or not) rakes up so many mysterious details and pronouncements that it can be more exciting than a professional newsmagazine, which naturally never has quite the right correspondent in the right place.

Patapoe rummages in others' audio and video archives and makes amazing discoveries. Humanity is in the possession of a universal archive that the officials maintain may be unpacked only in an historically responsible way. Someone might pick out a pattern and send it around one more time as a fashion. But

you never get the banal groundswell of foolishness dumped on you that a comprehensive representation would entail. Old material is meant to figure as a citation or an ornament in the contemporary scenery. Documents are not sacred objects for the Doggie Patapoe; they're there to be used.

Why the hankering for serious anti-information? So there you sit; you're right about something, but no one's told you so yet. And the chances of anyone doing so is exceedingly grim. So you scrape up all your courage and bring the truth to the fore. Everyone ignores you; but God records everything (including your program), so later your integrity will be proven. You can speculate about the long-term effect of information: in six years you meet someone who was really happy with your message. Or maybe not. Patapoe isn't waiting. The trouble gone to must be matched by the pleasure got from the broadcast. When your show is going haywire and you've made a mess of everything in sight and you can't hold back your laughter, it is a delight to the ear. And fun for the listeners as well. The dialectic of boredom and fascination is ruptured for a moment. The desecration of Information, to everyone's surprise, does not lead to disbelief. You can test your rock-solid principles without having to sell them down the river. Only those who are tired of thinking and have firmly determined their values long ago will fear this.

At Patapoe information is corroded, thrown to the winds and shaken out. Many see such an attack as a physical threat. You betray comrades who feel that their position as information provider is endangered, and you are either heralded as a decadent art movement or dismissed as an amateur. The world situation is so precarious that no static may be introduced. These voices mute themselves at any overwhelming success. The approach ensures a blurry listener profile. The shady format opens ears that had been closed.

The theory of relativity applied to the phenomenon of information is the supporting foundation of every sovereign medium. The listener need not be served, and decides which medium he or she will consume. When one news item has a lock on 20 channels, there's no reason to become the 21st. You then run a great risk of reiterating rubbish. It is impossible to give an objective view of the world. To suggest otherwise is what prevents official as well as alternative media from drawing their own conclusions. In our business, opinions and facts freely intermingle. Sovereignty in the ether means nothing more or less than daring to determine according to your own taste what will be on the agenda. Without paying heed to an imaginary (movement) audience, editorial board, ideology or formula. This sounds logical, but is practiced nowhere. This rule should be made part of the universal declaration of human rights! Everyone is a broadcaster and a potential radio personality who can communicate across the spectrum. Paternalistic media that know what is of General Interest need to be shouted down and drowned in an all-out din.

Patapoe and multirationality — one future. People know what's in their best interest. Multirationalism is a vote of confidence for the listeners. After all, information can be filtered out of any sound. The message might be unequivocal, but everyone will interpret it differently regardless. One will hear a sloppy microphone technique, a whiny voice, a detail that pricks up the ears. Another will hear only the sensational highlights; a third fixates on the idea behind it all; the next waits for something that never comes. How many fellow creatures are listening in the way that the radiomaker imagines they are? Precious few. Multirationality implies that the other cannot be fathomed, or reduced to a submissive receiver.

A message generally consists of many layers of information which affect interpretation. The Multirat medianaut is unfailingly aware of the following laws and sees through every camouflage: — the fact that there is air time for the message (or not). By

scanning other channels you can figure out which topics are neglected or fall entirely out of the picture. A news story from two weeks ago turns out to have no follow-up, though things have been in no way resolved.

— The length of an item (the importance attached to it). The more attention the better, one would think. The most important news of the day takes the most time and squeezes out other topics. The question is: did this cover story really belong on this day? Wasn't squeezing out other things really the point of all the hot footage? Be suspicious whenever there's a major event that may occupy public opinion.

— The choice of words (the news provider's ideological freight). The faster news travels over the world, the less deviation there will be from the original wording. Live broadcasts cannot be simultaneously stamped in an ideological mold. That can only be done later. In fact things are copied out and parroted more and more. The terms that the Turkish government uses for "the" Kurds get universally adopted. For the "race riots" in Los Angeles the phrase "multicultural bread riots" would have been much more applicable. The German police call antifascists "leftist anarchists." Behind every word hides an ideological universe. Not once does a term get used by accident. Here is a job for hermeneutic anarchism that will set a never-ending analysis in motion (which will be interrupted by the sampler resistance).

— The tone in which things are read. This determines believability. Every report can be made ridiculous through the use of speaking techniques. A scoffing intonation or the repeating of sentences is almost demagogic and can make a story quite chilling. And then there are the subliminal techniques for keeping the unconscious busy.

No wonder information does not flow linearly from one brain to the other. The usual channels treat information only as text to be transmitted. Though the other layers of information are not recognized, they definitely influence the listener nonetheless. Behind the daily ration of de-formation one might suspect a conspiracy. You could also see it as a ritual, or as helpless fumbling. Patapoe researches these layers and plays with them; which is not to say anyone can escape them.

A good program is just as manipulative as a bad one. How convincing a program is depends on the degree to which you have knowledge of the laws. A well-meaning mistake on one of the levels can be enough to undermine the whole thing. Placing your own good name and the listeners' listening habits in doubt is a rewarding business.

Another aspect of multirationality is excessive lies and promises. The audience has no problem with this and is not offended if the truth comes out or the promise is not fulfilled. The grand gesture is valued, but no one really expects to get anything out of it, as is usual in advertisement, love and politics. Lunatic radio, in contrast, does not live for unmitigated appreciation. This turns most listeners off, but the chance few extract fruitful information from it. Previous knowledge or interest makes them able to appreciate the nonsense for what it is. These eccentrics have nothing in common with each other: when you put craziness on the air, you transgress boundaries of age, scenes, ideologies, because the message is not put into the familiar codes. This can deregulate group behavior quite a bit.

All the mechanisms of selection and distortion that are unleashed on information also apply to music. Bands that are not part of the music monopoly are not broadcast. Media attention is directly related to sales figures, except when artists that sell well start making critical noises, which results in structural neglect in favor of their "safe" colleagues. In the economic system of composer, lyricist, performing artist, record label, radio station and record store, the record bigwigs hold the reins. Selling records will no longer make any artist rich; only concerts make money. Composer and lyricist pay dearly to protect their copyrights, but

make nothing unless their creations sell in astronomical numbers. Radio stations must pay duties for music, but they can choose not to. Their copyrights are not ours.

We have made friends with the invisible enemy named technology. Playing with the knobs yourself (or even what's behind them) during broadcasts gives insight into the possibilities of the medium and the modus operandi of other media. Dependence on the engineering department is surrounded by much liturgy for us, while elsewhere technicians make their appearance only when there's a disturbance. The do-it-yourselfers are in permanent contact with the vague spheres that surround audio technology, since they have one foot drifting in the air and one firmly on the ground. Technology is not a holy place or a black box; it's an accessory to recreation that nominally enlarges the freedom of what the Japanese call the "convenient life of the new human people." The equipment is fought and vanquished, and then used comfortably in versatile ways.

S U V E R Ē N I E M E D I J I

ADILKNO otrā grāmata - "Cracking the Movement: Squatting beyond the Media", 1990. - izdota arī angļiski. Grāmata apraksta skvoteru kustību Amsterdamā 80. gados. Tā parāda, kā lielās ielu sacelšanās 1980. un 1981. gadā pārvērtās par izsmalcinātu, daudzslāņainu spēli ar medijiem.

Mediji nekad nav tikai līdzekļi, kurus jūs varat izmantot savām vajadzībām. Oriģinālās neapmierinātības, dusmu transformācija par informācijas vienībām ir sāpīgs process. Kustības kristalizēšanās ir saistīta ar informācijas fragmentāciju, selekciju un noklusēšanu. Nokļuvusi mediju sfērā, tagad jau virtuālā kustība nekad vairs nevarēs atgriezties ielās. Grāmata sadala skvoteru kustības pārvērtību par mediju notikumu trijās daļās: anti-mediju kustība, ārpus-mediju kustība un suverēnie mediji.

Anti-mediju kustība

Ir indivīdi, kuri savas pieredzes pārvēršanu par mediju saturu uzskata par draudiem savai dzīvei. Viņi pieprasa, lai demokrātija sarauj saites ar medijiem.

Ārpus-mediju kustība

Šķiet, ka šie cilvēki dzīvo citā pasaulē. Kad viņiem lūdz piedalīties vai izteikties, viņi neatbild. Viņi nevēlas, lai ar viņiem runā. Viņi ir aizņemti, bet viņu darības mērķis paliek neredzams, skatoties caur mediju prizmu. Viņi koncentrējas uz "pareizo lietu", viņi atbild tikai uz neuzdotajiem jautājumiem.

Suverēnie mediji

Šie mediji nemeklē saistības, tie nepievienojas. Tie pamet mediju vidi un kā satelīti riņķo multimediju tīklu orbitās. To eksistence noliedz aksiomu "es esmu pievienojies komunikāciju tīklam, tāpēc es esmu". Šie negatīvie

So it needn't figure in a performance concerning the destructiveness and power of technology.

We expect that everyone will become multirational, at least outside the range of Radio Patapoe. But within hearing range Patapoe may only be understood through its transmitter. Publicity does not solve problems; it merely gives you a false feeling of significance. That would be a pity. You'd either get crapped on, or you'd be unable to live up to your own hype. What's left is an alliance with like-minded people. Patapoe does not seek connections or ask for solidarity. This improves our cooperation with driven weirdos from the multimedia mill. In our meeting-free work environment, where the directors must slave away the hardest, consensus is dismissed as imaginary and the free association of sovereigns is allowed to do its work. The organizational model keeps pressure on the workers as low as possible in the interest of good feelings. Multirationality helps us stand up better to a young world.

GEERT LOVINK / ADILKNO

Radio Patapoe: Stands up Better to a Young world

"Mediji ir neizturami. Ko darīt? Daži izpauž savas demokrātiski tiesiskās dusmas, mēģinot iejaukties parasto mediju darbībā. Citi pazūd aizkulisēs, apzinoties, ka mediju dzirnavas samals miltos viņu labos nodomus. Viņi neatstāj aiz sevis nekādas pēdas medijos, viņi tikai dara savu darbu. Radio Patapoe iet savu ceļu, atšķirīgu no šiem abiem. Radio Patapoe ir nelegāla, neatkarīga radio stacija, kas nevēlas sevi raksturot, izmantojot parastos, nopietnos kritērijus. Pastāv pietiekami daudz informācijas, kas vēl nav izplatīta. Radio Patapoe rokas svešos audio un video arhivos, atrodot lieliskas lietas. Kāpēc aiztikl nopietnu anti-informāciju? Te nu jūs sēžat, jums kaut kas ir ienācis prātā, bet neviens to jums vēl nav pateicis. Un iespēja, ka tas notiks, ir pavisam neliela. Tā nu jūs koncentrējat visu savu drosmi un skaļi izsakāties. Visi jūs ignorē; bet Dievs pieraksta visu, un vēlāk jūsu darbs būs reģistrēts. Jūs varat spekulēt ar informācijas ilgtermiņa efektu - pēc sešiem gadiem jūs varat satikt kādu, kam patiešām patika tas, ko jūs teicāt. Varat arī nesatikt. Radio Patapoe negaida. Relativitātes teorija, piemērota informācijas fenomenam, ir katra suverēnā medija pamatmērs. Klausītājs nav jāapkalpo, un tas pats izlemj, kuru mediju izmantot. Kad viena ziņu tēma ir atspoguļota 20 TV kanālos, nav nekāda iemesla mums kļūt par 21. Suverenitāte ēterā nozīmē uzdrīkstēšanos noteikt sabiedrības aktuālo notikumu plānu saskaņā ar savu individuālo gaumi, nepievēršot uzmanību iluzorajai auditorijai, redakcijai, ideoloģijai vai formulām.

Radio Patapoe un multiracionalitāte - viena nākotne. Cilvēki zina, kas viņiem ir vajadzīgs. Jebkura ziņa sastāv no daudziem informācijas slāņiem, kas ietekmē uztveri. Multiracionālais mediju patērētājs labi zina sekojošos likumus un redz cauri katram mēģinājumam nomaskēties - piemēram, vārdu izvēle. Jo ātrāk ziņas apceļo pasauli, jo mazāka to atšķirība no oriģinālā formulējuma. Tiešos pārraidi nav iespējams simulēt ideoloģizēt, taču vēlāk to var. "Rasu nemieriem" Losandželosā ir atrasts piemērotāks apzīmējums - "dažādu kultūru interešu sadursmes". Vācu policija sauc antifasistus par "kreisajiem anarhistiem". Aiz katra vārda slēpjas ideoloģisks kosmos. Neviens vārds netiek lietots nejauši. Tāpēc nav nekāds brīnums, ka informācija neplūst tieši no viena cilvēka smadzenēm uz otru. Parastie komunikācijas kanāli informāciju uztver tikai kā pārraidāmo tekstu. Taču citi informācijas līmeņi, kurus uztvērējs neapzinās, tomēr viņu ietekmē. Radio Patapoe pēta šos informācijas slāņus un spēlējas ar tiem. Mēs esam sadraudzējušies ar neredzamo ienaidnieku vārdā tehnoloģija. Mēs esam atkarīgi no tehnikas un speciālistiem, kas ar to rikojas, kaut arī citur tehniski parādās tikai tad, kad kaut kas nogājis greizi. Tehnoloģija nav svētums vai "melnā kaste", tas ir komforta aksesuārs, kas palielina brīvību tam, ko japāņi dēvē par "jauno cilvēku ērto dzīvi". Popularitāte neatrisina problēmas, tā tikai sniedz šķietamu nozīmības ilūziju. Žēl. Viss, kas paliek - savienība ar līdzīgi domājošiem cilvēkiem.

tulkojums [sāsin.]: ALISE TĪFENTĀLE

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MA Breeze

g r e a t w h i t e h a z i n g e c h o e s

i knew a girl once who dreamt in soundtracks basslines drumbeats pouring outwards from her skull
She lived indoors and Dressed in black exquisite shades of grey and yellow that Don't won't go
t o o g g e t t h e e r

she had a dream of sound of beating thumping whacking into her It ripping outwards from her
black orb eyes and enveloping worlds Her Sphere-

it Hasn't happened through the night-and hasn't happened through her day
She tried to sing tried singing tried to quench that soundbite feirceness through a (void-
ed aping sound a) blossom caught within her peeling out bad sound like rotten apples
sitting in decay it didn't work of course it couldn't work.

She tried to bury sound to lock away CDs white zombie buried in a plastic coffin a
swagging bird she killed and poured its blood into the sink then forced its vacant
bundled body down the garbage (chrome sound) chute

It helped of course it stopped the pounding ceaseless noise that jerked and
punched into her frame and smoothed the sound the bassline grounding
sound but not for long

She started on the player next some sleek black ebony that held 5 discs
(or used to) stuffed red dirt into the shapes the spaces ment for discs
and spat on them then dug great Gouges out of earth and squashed
the player into earth Sledgehammer (great dark crashes) helping
her along

and now she sits inside a sound proofed room a stereo lies
Pieces broken at her bloodfilled feet (rush sound) and breath-

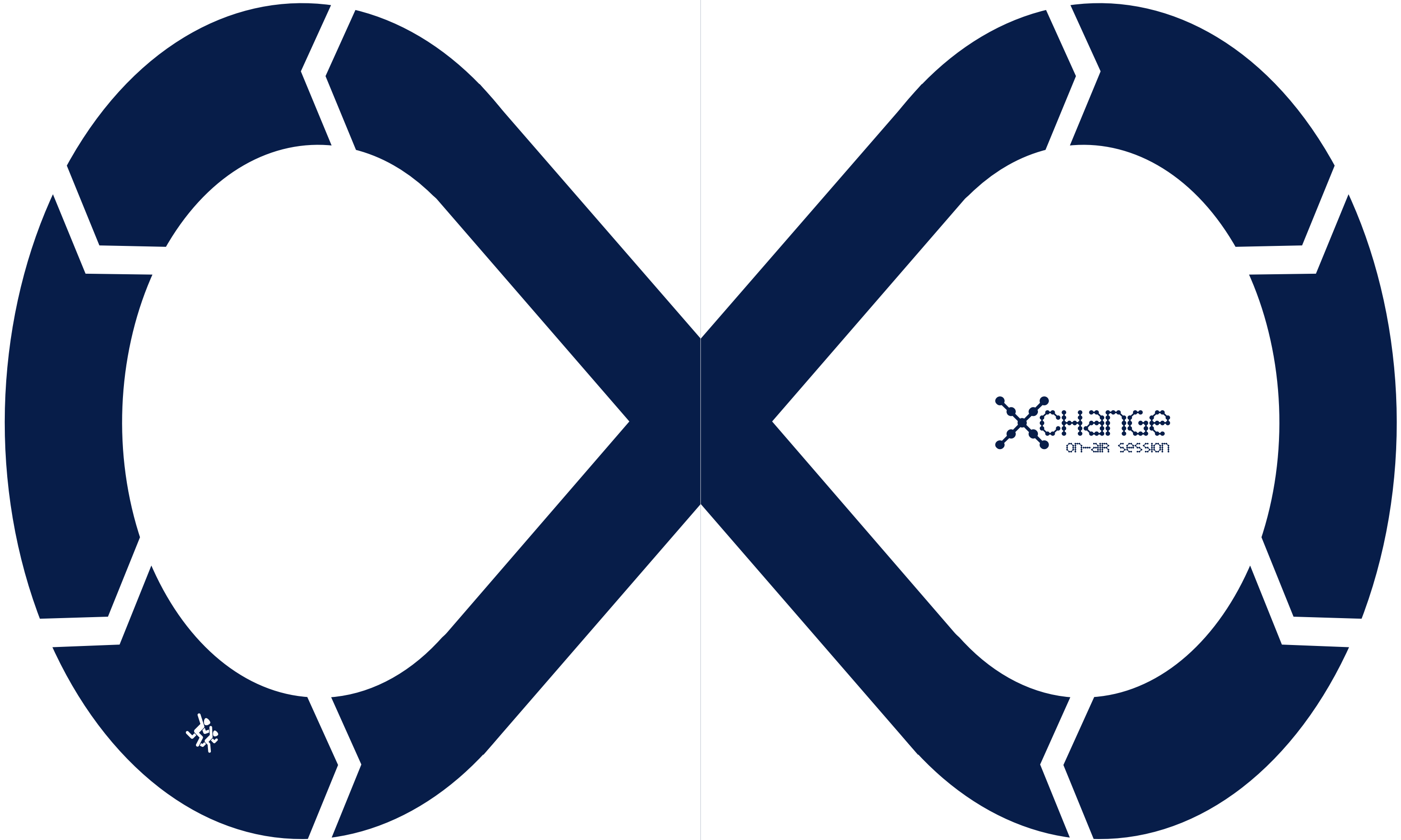
ing sits inside her muffling (no sound no bass ache sound) to
fill her lungs or heart or hair

l i e l ā s b a l t ā s n e s k a i d r ā s a t b a l s i s

reiz es pazinu meiteni, kura sapņoja skaņu ierakstu ceļiņos basa
partijās bungu ritmos kuri atbalsojās viņas galvaskausā Viņa nekad
negāja ārā un gērbās melnā pelēkos toņos un dzeltenā kas nepiestāvēja
viens otram
viņa bija sapņojusi par skaņu par ritmu par atbalsim sevi
kuras izplatījās caur viņas melnajām acīm un ieskāva pasaules Viņas sfēra-
tas Nenotika nakti - un nenotika arī viņas dienā
Viņa centās dziedāt viņa mēģināja dziedāt centās aplklusināt iedomātās skaņas
s p ē k u
kā izplūcot puķei savitušās ziedlapiņas viņa centās atbrīvoties no sliktajām skaņām
kas bija kā sapuvuši āboli bet viņai tas neizdevās protams tas nevarēja izdoties
Viņa centās apglabāt skaņu noslēpt CD baltais zombijs ieslēgts plastmasas zārkā putniņš
ko viņa nogalināja un izlēja tā asinis izlietnē tad izvieda tā ķermeni atkritumu vadā
Protams tas palīdzēja aplkusa neizturamā pukstošā skaņa kas griezās ausis

un padarīja basa skaņu maigāku
bet ne uz ilgu laiku
Tad viņa pieķērās melnkoka rāmim kurā bija ievietoti 5 diski blakus atskaņotājam
diskiem paredzētās vietas aizpildīja ar sarkaniem dubļiem
un tad izraka zemē bedri un iesvieda tur atskaņotāju
Piepalīdzot ar āmuru
un tagad viņa sēž istabā ar skaņas izolāciju stereo melo
lauskas pie viņas kājām un elpa kas piepilda viņas plaušas vai sirdi vai matus

<http://www.merlin.com.au/eyespace/mezgaru/linguid1.htm>
<http://wollongong.starway.net.au/~mezandw@it>
<http://wollongong.starway.net.au/~mezandw@it/slut1.htm>



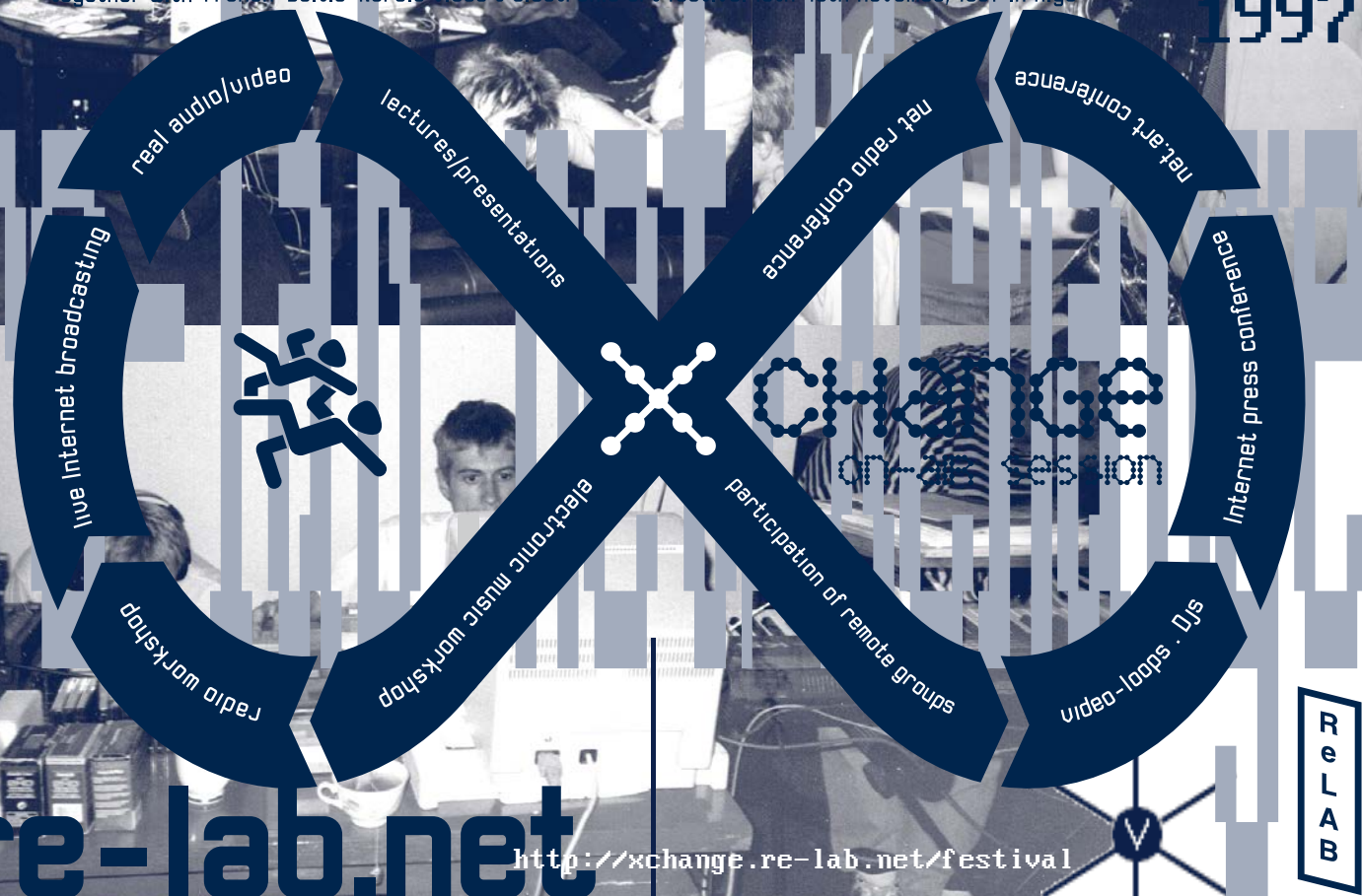
 **Xchange**
ON-AIR SESSION



2nd new media festival in Riga (art + communication #2)

together with French-Baltic-Nordic video & electronic arts festival 10th-16th november, 1997 in Riga

12-15
November
1997



re-lab.net

<http://xchange.re-lab.net/festival>



FOTO: ARNIS BALČUS
ILZE STRAZDIŅA

PROGRAM

festival program

SOUND

live (RA) festival sound

XCHANGE ON-AIR SESSION

12 - 14 NOV 1997

2nd new media festival in Riga "Art + Communication II"

2. starptautiskais jauno mediju festivāls "Māksla + Komunikācijas"
(together with Baltic-French-Nordic video and electronic arts festival
11-15 November 1997)

[kopā ar Baltijas-Francijas-Ziemeļvalstu video un elektroniskās mākslas
festivālu]

XCHANGE ON-AIR SESSION - 4 days event focused on
Internet radio experiments, based on idea about the development of the
Interface for the Net.audio exchange network.

Xchange festival included:

- _net.radio conference and workshop
- _media artists presentations
- _discussions about media culture
- _live music jam sessions
- _screenings and night parties

Xchange on-air session

XCHANGE ON-AIR SESSION - mediju kultūras festivāls ar ieskatu IKT
[Informācijas un Komunikāciju Tehnoloģijas] kultūras un mākslas
attīstībā, tendencēs un problēmās, radio eksperimentiem Internetā un
diskusijām par Internet audio un radio Tīkla sabiedrības attīstību.

Xchange festivāla ietvaros notika:

- _net.radio konference un radio eksperimenti
- _mediju mākslinieku prezentācijas
- _diskusijas par mediju kultūru
- _dzīvās muzikas jam sesijas - koncerti
- _video demonstrēšana, mākslas un mūzikas nakts pasākumi



SOROSA MŪSDIENU
MĀKSLAS CENTRS - RĪGA

LATVIJAS KULTŪRAS
MINISTRIJA
LATVIAN MINISTRY OF CULTURE



GOETHE
INSTITUT RĪGA



British Council Riga

SUPPORT

LMS Galerija



festival supported by



LIST OF PARTICIPANTS

NOVEMBER 12 / Wednesday

Xchange festival OPENING NIGHT PARTY (at Pulkvedis) organized in collaboration with Casablanca2000
LIVE CONCERT by Sentimental Beatz with participation of:

ISA SUAREZ (London/France), FinDeSiecle - voice / UĢIS VĪTIŅŠ (Riga), SlokaSoundsSystem - saxophone, voice / TOMS VĪTIŅŠ (Riga), SlokaSoundsSystem - bass / MĀRTIŅŠ TAURIŅŠ (Riga), SlokaSoundsSystem - keyboards / GOSH (Riga), YaputhmaSoundSystem - guitar / VLAD JAKOVLYEV (Riga), YaputhmaSoundSystem - percussion's / NILS ĪLE (Riga) - congas, voice / VIKTOR SOROKIN (Riga), VarkaCru - keyboards, voice
RENARTS BRAUFMANIS (Riga) - guitar / DENISS PAŠKEVIČS (Riga), TimeAfterTime - saxophone / DJ BONGO (Riga) Buahuasca / Screen-loops: DZINTARS LĪCIS (Riga)

NOVEMBER 13 / Thursday

ARTISTS PRESENTATIONS (at cinema Andaluzijas Suns)

JĀNIS GARANCS (Riga/Stockholm) Re-re
PALLE TORSSON (Stockholm) Join hands, The Game and other projects
DANIEL MELNAR (Budapest) AromaDub
ARVĪDS ALKSNIS (Riga) New project Opera
GINTS GABRĀNS (Riga) Notikums

NET.RADIO WORKSHOP (at LAU Gallery)
R* JODI (Barcelona)
R* RACHEL BAKER (London)

NOVEMBER 14 / Friday

NET.RADIO CONFERENCE (at LAU Gallery)

RASA SMITE (Riga) Net.audio Xchange project
ERIC KLUITENBERG (Amsterdam) About the net as an alternative space for broadcast
JINK (Budapest) Peraradio
BEMEN (Budapest) Pop - the effects of sampling technology on popmusic
HERBER F MEYER (Kassel) Workspace-radio

LATVIAN MEDIA ART & CULTURE SCENE (at LAU Gallery)
moderation by RITA ŠMITS (Riga)
SERGEY TIMOFEEV (Moscow) Poetika mercaņja
GODA Elektro Ticks: an ultimate collection of approximate love songs
VLAD JAKOVLYEV
LN Women league: INGA ŠTEJMANE, ZOLDE ČESNIECE-SUIPE, KRISTĪNE KEĪRE, SILJA POGULE, INĢĀRA ZĀBERE
Project - The Hearts
VIESTARS GARZDANVIČS Youth and debut film festival / no Anna's
INGUN AUDERE (Lithuania)
SANDRA MURĪNS (Lithuania) Stream
MARTINS KĀBERS & SERGEY TIMOFEEV Casablanca 2000

NOVEMBER 15 / Saturday

NET.CONFERENCE (at cinema Andaluzijas Suns)

ERIK DAVIS (San Francisco) Technologies of the Self
HEATH BUNTING (London) <http://NATIONAL.ORG> just go BETTER and it's FREE
DIANA MCCARTY (Budapest) Women in new media
PIT SCHULTZ (Berlin) internet after media art: public content, free groupware and interface critique
PĒTERIS KĪMELIS (Riga) 3 frequencies
R* DANIEL PFLUMM (Berlin) ELEKTRO video-loops / Kotai+Mo: music-loops/ "NYC.LOOPS.005"

Nigh Party "AKTUELLE TANZEN" (at club "Secret Experiment") welcome in 60-70ties dress-code!
organized by OPEN: KASPARS VANAGS (Riga) *R
Film "110-220" JURIS PUŠKUS / Environmental art: ANNA HEINRIHSONE, KIRILS KIRASIROVS, MIKĒLIS FIŠERS
Disco: Džs KARUKLIŠ ANTONS / Acid Jazz: DJs MĀRTIŅŠ ĶIBERS, TIM, TOMS VĪTIŅŠ

*R - remote participants



art icles + b

Date: Thu, 13 Nov 1997 01:06:27 +0100

From: "Pit Schultz" <pit@europax.contrib.de> [by way of diana@mr.f.hu (Diana McCarty)]



internet after media art: public content, free groupware and interface critique

abstract:

given that the exploration and testing of the limits of the 'public sphere' is an important part of cultural practise, the crisis of this concept is getting more and more relevant for doing 'art' on the net. rethinking the notion of 'public domain' vs. 'privacy' opens the field for a variety of possible actions (and existing examples). While network technologies changed the conditions of doing media art and theory practically, the economical, social and political dimension of an aesthetical practise on the net cannot get excluded from the work any more without shortening it's possibilities in an unwanted way. What 'media art' could learn from contemporary art in the 90ties is the constitutive element of 'context'. For aesthetic production on the net, the modes of distribution, authorship, data and program structure, it's social framework and cultural representation, the way a work is realised within an institutional process, does affect the work as much as it's visual surface. A constructive critique and awareness of the modes of visualisation, and 'networks of power' inbedded in common software standards, could open a new round in doing media art. Also a recontextualisation of the ongoing changes towards a focus on traditional struggles in 'information societies' (the right to know) points towards the 'public mode' of aesthetic production and it's current situation and function in the 'commercialisation of the internet'. Finally the notion of 'work' may need a closer view also.

Bio:

PIT SCHULTZ,
<pit@icf.de>

is currently working and living in Berlin and Budapest, co-moderating the nettime mailinglist, a collaborative for the cultural politics of the net, with Geert Lovink, published "Netzkritik", (Edition ID Archiv, 1997), studied computer sciences until '90, with Botschaft e.V. until '95 in arts, events, clubs in Berlin-Mitte, with Internationale Stadt e.V. till 97, latest project: hybrid workspace, dX.

TECHNOLOGIES OF THE SELF

abstract:

What is the status of subjectivity in postmodern information culture? The deconstruction of the subject and the dismantling of established cultural forms, combined with a host of political, social, and media mutations, have left the question of subjectivity adrift, suspended, even vaguely embarrassing. And yet it is the very nature of our own subjectivity — that irreducible flux of awareness, perception, affect, and thought — that it constantly returns. Far from being a lingering trace of a dead metaphysics, subjectivity remains the site of intention, action, ethics. It needs to be re-examined and redeployed if we are to creatively resist and renew our chaotic and homogenizing age, with its wetware drugs, mind viruses, and sophisticated marketing/propaganda tools.

Using Foucault and Deleuze/Guattari, we will introduce the notion of “technologies of the self” and “polyphonic subjectivity.” This will help clarify the issue of network subjectivity, which concerns the status of the self in a cybernetic system. The system in question can be corporeal, technological, virtual, and/or informational, but we will focus on the Internet as a particular apparatus for the production of network subjectivity. By analyzing and critiquing some aspects of the online mind — its horizontal mobility, depthlessness, and rhizomatic restlessness — we will hopefully open up a more global discussion about the implications of networks on the postmodern self.

Bio:

ERIK DAVIS is a San Francisco-based writer, culture critic, and independent scholar. His book *TechGnosis* is a study of the religious, magical, and spiritual undercurrents of the information age, and will be published by Harmony Books in the fall of 1998. As a freelance writer, Davis has contributed articles and essays to *Wired*, *Gnosis*, *21C*, *Spin*, *Discover*, *Lingua Franca*, *Magickal Blend*, *Parabola*, *The Nation*, *Details*, *Rolling Stone*, and the *Village Voice*, where he has written extensively about television, technology, music, philosophy, and the subcultural landscape. Two of his *Voice* features—concerning the future of television and *Klingon Star Trek* fans—were reprinted in the *Utne Reader*, and a number of his articles have been translated for publication in countries ranging from Japan to Brazil to Hungary. His essay “*Techgnosis: Magic, Memory, and the Angels of Information*” appeared in *Flame Wars*, a collection of articles on cyberculture published by Duke University Press. Davis is also a contributing editor to the cyberzine *Fringeware Review*, and edited a special issue with Spiros Antonopoulos devoted to “*Chaos Spirituality*.” Davis has also lectured internationally on topics relating to cyberculture, contemporary music, and spirituality in the modern world. Some of his work can be accessed at <http://www.levity.com/figment>, and he can be reached by email at figment@sirius.com

Erik Davis

(Sanfrancisko)

TEHNOLOĢIJAS UN SUBJEKTIVITĀTE

Kāds ir subjektivitātes statuss postmodernajā informācijas kultūrā? Subjekta dekonstrukcija un agrāk stabila kultūras formu izjukšana, politiskas, sociālas un mediju pārmaiņas ir atstājušas jautājumu par subjektivitāti neatbildētu un savā ziņā uztraucošu. Tā ir mūsu pašu subjektivitāte - zināšanu, uztveres, afektu un domu kopums. Subjektivitāte rada mērķus, darbības, ētiku. To nepieciešams pārskatīt un pārveidot, ja mēs vēlamies radoši pretoties un atjaunot savu haotisko un homogenizējošo laikmetu ar domu vīrusiem, narkotikām, izsmalcinātiem reklāmas / propagandas līdzekļiem.

Pamatojoties uz Fuko un Delūzu / Guattari, mēs ieviesīsim jēdzienus “subjektivitātes tehnoloģijas” un “polifoniskā subjektivitāte”. Tie palīdzēs noskaidrot datoriklu subjektivitātes jautājumu, kas attiecas uz personības statusu kibernetiskajā sistēmā. Šī sistēma var būt tehnoloģiska, virtuāla, informatīva, bet mēs pievērsīsimies internetam kā datortikla subjektivitātes producēšanas līdzeklim.

Interneta domāšanas aspektu analīze un kritika - tās horizontālā mobilitāte, dziļuma trūkums un rizomātiskā nepacietība - var palīdzēt veidot atklātu, globālu diskusiju par datortiklu ietekmi uz postmoderno personību.

Pit Schultz

(Berlīne)

INTERNETS PĒC MEDIJU MĀKSLAS: SATURS, BRĪVS PROGRAMMU NODROŠINĀJUMS, INTERFACE KRITIKA

Tā kā “sabiedriskās sfēras” iespēju atklāšana un pārbaudīšana ir kultūras prakses būtiska sastāvdaļa, šī koncepta krīze kļūst arvien svarīgāka, runājot par “mākslu” internetā. Jēdzienu “sabiedriskais” pret “publisko” atjaunotā nozīme atklāj plašu lauku dažādām darbībām. Kaut arī datortiklu tehnoloģijas izmaiņa mediju mākslas un teorijas praktiskos apstākļus, tikla ekonomiskās, sociālās un politiskās dimensijas vairs nav iespējams ignorēt.

Tas, ko “mediju māksla” ieguva no 90.gadu mākslas (contemporary art), ir būtisks “konteksta” elements. Estētisku darbību internetā ietekmē tā izplatība, datu un programmu struktūras, sociālais konteksts un kultūras reprezentācija, darba organizācija institucionālajā procesā, arī vizuālais noformējums. Vizualizācijas veidu konstruktīva kritika un “varas tikli”, kas iekļauti kopējos datorprogrammu standartos, var atvērt jaunas durvis mediju mākslai.

Pārmaiņas attiecībā uz tradicionālo ciņu par “informācijas sabiedrību” (tiesības zināt) norāda uz estētiskās produkcijas “publisko raksturu”, tās pašreizējo situāciju un funkcijas “interneta komercializācijas” tendencēs. Turpmāk nāksies tuvāk aplūkot arī jēdzienu “darbs” un pārstrukturēt tā nozīmi.



LATVISKI



Eric Kluitenberg

(Amsterdama)

ATBRĪVOJIET VADUS UN ĒTERU! PAR INTERNETU KĀ ALTERNATĪVU RAIDĪŠANAS TELPU

Internets attīstas jaunā dimensijā, un tā iespējas strauji aug. Internetā var redzēt attēlus, atskaņot skaņas un izmantot primitīva videoteleфона sakarus.

Pamazām kļūst iespējams redzēt un dzirdēt ar interneta starpniecību. Bet vienīgie, kuri būs redzami šajā jaunajā medijā, ir tie, kas runā visskaļāk, neliela radošu cilvēku daļa.

Real Audio un Real Video ir šodienas primitīvo darbarīku vārdi, ar kuru starpniecību iespējams internetā nosūtīt un uztvert video un audio informāciju.

Bet, lai realizētu sapni par atklāto mediju telpu, mums nepieciešama vēl viena lieta - jaudīgs savienojums. Tam ir jābūt brīvi pieejamam, nevis organizāciju kontrolētam, lai, piemēram, “reiveri” Bombejā varētu klausīties mūziku no Rīgas ar vispasaules datortikla starpniecību.

WE WANT BANDWIDTH!

A public research by De Waag - the Society for Old and New Media from Amsterdam @ Hybrid Workspace documenta X, Kassel 8 - 17 July 1997.

FAQ

FREQUENTLY ASKED QUESTIONS ABOUT BANDWIDTH

1 WHAT IS BANDWIDTH?

band. with n (ca. 1937) 1: a range within a band of wavelengths, frequencies, or energies; esp: a range of audio frequencies which is occupied by a modulated carrier wave, which is assigned to a service, or over which a device can operate
2: the data transfer rate of an electronic communications system (Webster Dictionary)

Bandwidth is the currency of the information society

2 WHAT IS THE CURRENCY OF BANDWIDTH?

bps = bits per second
Kbps = 1024 * bps (kilobits per second)

At the Hybrid Workspace 128 Kbps of connectivity is available.
This equals the total Bandwidth for the entire academic network of Romania, which is also 128Kbps.

Equal Access for All

THE BANDWIDTH APPLICATIONS ARE BROADENING THE GAP BETWEEN THE INFORMATION RICH AND THE INFORMATION POOR

3 WHAT IS AN INTERNET NODE?

A communications network transfers data from source to destination through a series of network nodes.

Country:	Number of Nodes:	Inhabitants per Node:
Netherlands	270.521	57
Germany	721.847	115
Japan	734.406	170
Romania	8205	2600
India	3138	300.000
Cameroon nodes:	0	

4 WHAT IS A BACK BONE?

back. bone n (14c) 1: spinal column, spine 2: something that resembles a backbone: as a: a chief mountain ridge, range, or system b: the foundation or most substantial or sturdiest part of something c: the longest chain of atoms or groups of atoms in a usu. long molecule (as polymer or protein) 3: a firm and resolute character 4: spine 1c (Webster Dictionary)

Internet network backbones are owned by the large telecom operators. There is a continuous process of concentration of power. The largest Internet connectivity provider of the world, UUNet Technologies, owns most of the infrastructure of Europe: EUnet. National EUnet-subscribers like EUnet Germany have been bought in the last years by UUNET. UUNET is based in Virginia, USA. 40% of its stock capital is owned by Microsoft corporation.

The more channels the less owners.

5 WHY IS BANDWIDTH IMPORTANT FOR ALL OF US?

In the information society the social debate and social communication has increasingly shifted from the physical public space to the electronic public space; the communication space of electronic media. To have Bandwidth means to be able to access information and put your own information inside this electronic space. This new public space can only truly be called 'public' if bandwidth is distributed equally, so that every voice can make itself be heard.
We demand from National, European and Global policy makers that 10% of the world's digital bandwidth will be reserved for the public sphere.

(Examples: public libraries, cyber cafés, community networks such as the Digital City Amsterdam, or the Internationale Stadt Berlin, community services)

6 WHAT ARE PUSH MEDIA?

PUSH Media means that the Net turns into a hybrid of the Internet and other existing computer network structures, and old and new forms of broadcast for mass audiences. PUSH media exploit the potential of digital networking to create much more diversified models of content distribution.
The rise of PUSH media, however, threatens to marginalise existing low-bandwidth ('Flinstone speed') infrastructure and low-bandwidth access to essential information and communication services.

PUSH Media widen the gap between information rich and information poor even more.

7 WHY PUSH BACK?

To PUSH Back means: Broadcast for all. Access to information and communication should be a fundamental democratic right. In the process of accelerating technological change and revolution the diversity of

democratic voices is under threat, and measures are called for to maintain them. There should be structural support of access and production infrastructure for local providers and producers of content.

We demand that the European Union will emphasise and develop more decidedly the social and cultural components of existing European Information and Communication Technology (ICT) programmes.

Demand the same Bandwidth for all.

8 REFERENCES ON THE INTERNET:

Hybrid Workspace:
<http://www.documenta.de/workspace>
Society for Old and New Media:
<http://www.waag.org>
We Want Bandwidth!:
<http://www.waag.org/bandwidth>
Webster Bandwidth definition:
<http://www.nethotel.dk/ephos/en/thesauru/T892.htm>
Jargon Bandwidth definition:
<http://nmsmn.com/~cservin/jargon/b/bandwidth.html>
An atlas of Cyberspaces:
<http://www.geog.ucl.ac.uk/casa/martin/atlas/atlas.html>
Internet Domain Survey:
<http://www.nw.com/zone/WWW/top.html>
Current world map of the Matrix and the Internet:
<http://www3.mids.org/mapsale/world/index.html>
Romanian National Backbone network topology:
<http://www.rnc.ro/nb/nb.html>
UUnet backbone network map:
<http://www.uu.net/lang/en/network/>
Boardwatch Magazine list of Internet Service Providers:
<http://www.boardwatch.com/isp/backbone.htm>
Cook report on evolving Internet infrastructure:
<http://cookreport.com/evolving.html>
Bandwidth Conservation Society:
<http://www.infohiway.com/way/faster/index.html>

THE BANDWIDTH TEAM @ THE HYBRID WORKSPACE DOCUMENTA X - KASSEL 8 - 17 July 1997

THE SOCIETY FOR OLD AND NEW MEDIA is based in Amsterdam and designs information for public spaces. Prototypes, applications, products and software are being developed - through the public research method - to offer people real possibilities to participate in the information society. The Society hosts the Tactical Media Network and the Next 5 Minutes conferences.

The people of the Society for Old and New Media, Belissima & Hybrid Workspace: Yariv Alterfin, Birgitte BÉlanger, Jan van de Berg, Simone Berghuys, Michael van Eeden, Thomax Kaulmann, Eric Kluitenberg, Mieke Gerritzen, Ellen Pronk, Bastiaan Lips, Geert Lovink, Patrice Riemens, Pit Schultz, Thorsten Schilling, Martin Schitter, Marleen Stikker, Ace Soares

SOCIETY FOR OLD AND NEW MEDIA
DE WAAG Nieuwmarkt 4, 1012 CR Amsterdam
Tel: +31-20-557.9898 - Fax: +31-20-5579880
Websites: www.waag.org/bandwidth & www.icf.de/workspace, e-mail: bandwidth@waag.org



ERIC KLUITENBERG

Date: Fri, 7 Nov 1997 08:10:07 +0100
From: ericmedia-gn.nl (Eric Kluitenberg)

Liberate the Wires, Free the Ether, Give us Bandwidth!!

About the Net as an alternative space for broadcast

abstract:

The Internet is moving to a new dimension as its capacity is rapidly expanding. The Net can now show images, play sounds and do some primitive form of video-telephony. Slowly it becomes possible to not only see and hear me, but also to see and hear you, on the Net and via the

Net. But the only ones who will become visible in this new medium are those who make their voices heard; the inventive few who will use the new medium to send their messages, sounds and images across the globe. Real Audio and Real Video are the names of the primitive tools of today to send out music and video over the Net and to listen and see at the other end. But for the dream of an open media space to become a Real Reality we still need one more thing: Bandwidth. Bandwidth is the capacity you have to access the Net, the speed of your connection. The Bandwidth has to be shared, not controlled by the big players, in order to let a raver in Bombay enjoy the grooves from Riga, over the world wide data networks, in 'real' audio.

Bio:

ERIC KLUITENBERG

is an independent writer and organiser specialised in the relationship between culture and new media-technology. He was involved with the start of the ISEA international symposia on electronic art in 1988 & 1990, was the program director of the first and second Interstanding conference on networked media in Tallinn, Estonia, and recently he co-ordinated the European P2P conference on culture and new technology in Amsterdam. He teaches media theory at MEDIA-GN in Groningen and works for the Society for Old and New Media (De Waag) in Amsterdam, both in the Netherlands.

<http://www.media-gn.nl/theory>

<http://www.dds.nl/p2p>

e-mail: epk@xs4all.nl

Workspace Rad
1 | 2 | 3 | 4 | 5 | 6 | 7 |
each ca. 120 minutes!
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Social Spaces/cross the bor
cross the border 06Jul97
We want bandwith! 13Jul97
Recycling the Future 20Jul97
Recycling the Future/deep e
deep europe 03Aug97
tactical media 10Aug97
technoscience I 17Aug97
technoscience II 24Aug97
theme follows function 31Au
no-name-cologne 07Sep97
nettime 14Sep97
cyberfeminism I 21Sep97
cyberfeminism II 28Sep97

WorkSpace Rad
each 60 minutes!
RIS Compilation 28Jun97 /th
atapoe 3rd rmx 05Jul97 /ha
Xchange #1 rmx 12Jul97 /han
IBW mono 02Aug97
David/Stikker 09Aug97 /ham
cmn rmx 23Aug97 /Henry Kock

Wo
REAL
http://www.icf.de/cgi-bin/RIS/ris-search?querystring=hybrid&find_what=label

WorkSpace Ra
man or mach

WorkSpace Ra
Workspace Ra
Workspace Ra
Workspace Ra
Workspace Ra
Workspace Ra
Workspace Ra
Workspace Ra
Workspace Ra
conventional RIS-listing | LAST

Herbert A Meyer X-lecture 22:29 <http://ozone.re-lab.net/festival/herbert.ram>

HERBERT A MEYER

Date: Sun, 09 Nov 1997 08:47:07 +0100
From: Herbert A Meyer <hameyer@hrz.uni-kassel.de>

abstract:

WorkSpace Radio

Hybrid WorkSpace has been a temporary laboratory during documenta X in Kassel. More than 100 days it was a zone of critical thought and productive conflict, a social space to manufacture consent and initialize dissent. The Orangerie, a historic building in the central park of Kassel, has been transformed into an open media studio to collect, select, connect, record, and distribute information and content. Eleven workgroups, invited through the Nettime Brothers and friends, dealt with current social, political and cultural issues. Distribution beyond the Orangerie was realised via selected zones on the Internet as well as through print media and radio broadcasting.

The free radio of Kassel (Freies Radio Kassel) submitted a platform to go on the air. Radio Internationale Stadt (RIS), an open RealAudio-server, provided the opportunity to archive the audio stuff.

'Freies Radio Kassel' is a local radio with a range in and around Kassel. It is an uncommercial broadcast-projekt, which depends on ideal and financial public support. The Freie Radio Kassel is defined by an open access, where people, especially those, who are underrepresented in the common media get the opportunity to create a program which is different from the common information market. In this case the term of 'counter-public' will be best to describe the ideals of Freies Radio Kassel. Nevertheless the radio is bound on the formal rights of the press.

Herbert Meyer connected Hybrid Workspace, RIS and Freies Radio Kassel. He coached 50 hours on the air and looked after the real audio-archive. During 'Xchange on-air session' he will discuss his experiences and show some of the acoustical results of the 'summer of content'.

URL's of WorkSpace Radio:

http://www.forum.uni-kassel.de/interfiction/WorkSpace_Radio/
<http://www.dock4.de/ham>

Bio:

HERBERT A MEYER
born 1958 in northern Germany. In the eighties home.taping activist and mail.artist, since the nineties employed at university of Kassel, at the center for cultural research and department of psychology. He works mainly in the field dealing with the theory and history of electronic networks. Since 1995, he has been organizing in co-operation with Filmladen Kassel the conference 'interfiction', where exchanges regarding intra- and extra-academic network projects take place.

MOLNAR DANIEL

Date: Thu, 6 Nov 1997 12:10:39 +0100 (GMT)
From: Molnar Daniel <b2men@c3.hu>

abstract:

Program contribs:

- I could present **Aroma DubB**, an ongoing experimental educational program, teaching roma/gipsy traditional folk musicians to use high tech desktop technical equipment (34 minutes of prepared Real Audio music could be played)
- I could present lecture
'Pop - The effect of sampling technology on pop music',
it's an interesting and rather popular stufh, I think,
although it has some technical terms in it, but I have nice pictures to show, some sample music, etc.
- I could play DJ sets, if it's possible I'd rather do it, coz I'm very into it nowadays. I don't know what kind of music will do by you, so if it's possible please send me any kind of details of the place where I should play, or just songs/styles what's on menu. I can play a broad selection of stufh and I've planned that I have some brit hop/big beat (Chemical Brothers/Fat Boy Slim-like), speed garage (187 Lockdown-style) and jumpup drum'n'bass (mostly Urban Takeover stufh). PErhaps it all sounds to you dizzy I've just posted it for your information :]
PROBLEM: I am not able to bring with myself cartridge and shell for the turntables, and it's not sure that I can bring my own headphone as it's broken. I can bring all my vinyl stufh (it will be 10 kilos as well). Bla. Bla. Bla.

cj.cj thx 4 boring U please reacTv8

more info on romadub will be at
<http://www.c3.hu/~b2men/rromadub>
<http://www.c3.hu/~b2men/pop>

Is it raining now? CNN has told something...

Bio:

DANIEL MOLNAR,
21, content provider, context designer
focusing on contemporary pop culture and information technologies
creative manager of GetUp@9 Records, DJ, radio DJ
technical coordinator of ParaRadio Budapest
university student, founder of EastEdge contemp. cult. network group
more info on my CV is at
<http://eastedge.neurospace.net/~b2men/daniel.html>

Roma Dub will go with 30 mins its okay
but Pop is about an hour, it's rather a big theme around

thx in 4ther

Daniel Molnar X-lecture POP 30:58 <http://ozone.re-lab.net/festival/b2men.ram>

Pr
SC
Ar
RRROMADUB
First Session with Asian Dub Foundation
1] Medley (Miert nincs ezen a világon-Amerika-VIII. kerület) (Why aren't in this world?-America
2] Drum'n'bass
3] Álom -alom (Strictly Business Mix)

From: "Palle Torsson" <palle@kth.se>
Date: Tue, 18 Nov 1997 12:18:40 +0100

PALLE TORSSON

My name is Palle Torsson and I work and live in Stockholm. My work consists of performance, video, photographs and computer based work. I have been studying in Uppsala, Stockholm, New York and Berlin, and I have had the opportunity to take part in exhibitions in the Nordic countries, Europe and New York.

Due to my dyslexic mind and analytical upbringing I have always thrown myself against the solid surface of language and at the same time tested the limits of understanding. In my quest for meaning, art became the tool to combine my twisted picture of the world with an understanding of it. Being a white male in today's society also creates a ambivalent relation to my body, both as a sexual and a racial being. My constitution brings about a whole lot of predetermined concepts which are forced on me. The two basic poles of my work are my twisted concept of the world, and my body as young white male.

CURRENT PROJECTS

For the moment I have two main projects:

1. Racial Desire, a performance, video and photo-based work which deals with sexuality and race.
2. Sensorium-the Ghostwriter; a computer-based video and sound installation exploring the field of the creation of meaning.

"RACIAL DESIRE" 1997 - 1998

The first piece was shown during the event "Love All" at the exhibition space Fargfabriken in Stockholm, 1996. Naked, motionless and greased in oil, I stood in front of a temporary wall in which a hole was sawed and where I had placed my bottom. In a more intimate room behind me the visitor could see a projection on my ass of violent Asian videofilm clips. The performance, which I call "Asian Men of Discipline," lasted for two periods of four hours each. I did a similar performance in Rotterdam 1997, at the art centre Duende.

This performance was later turned into "Assvideos". Videos like Cape Fear, Seven and The Silence of the Lambs were transformed into such assvideos. An Assvideo is a video projected and simultaneously filmed on my ass.

I'm thinking of my ass in an extended sense; the ass as my male and white identity generated by a reflecting relation to the gender and the race. The ass is a place and a metaphor for change. The narrative and the composition of the films are constantly broken up by the convex ass-landscape. To break the flow and at the same time keep it intact is the way we relate to ourselves. The ass is like a filter that never lets go of the film, in the same way that the self never lets go of the identity or the situation of the subject. This work was presented at Smart Show in Stockholm, 1997.

The starting point of the project has been to focus on racial and economical differences with sexuality as a perspective. The latest work in "Racial Desire" is a combination of a series of photographs and women's underwear. I believe that difference is the base for understanding, and without this, art or desire would have no material to work with.

The series takes place in rooms where I lived for shorter periods during my stay in Cuba this summer: hotels, rented private rooms and at family and friends. These places are temporary scenes for my act, and at the same time authentic places where people live their ordinary lives. On all the pictures I wear women's underwear.

There is a demand in Japan for girls' dirty underwear. Customers used to be able to get them from street vending machines in Tokyo. Nowadays shops sell them but they are not easy to locate. Often businesses are run from private flats. The normal procedure is that the client gives 2.000 yen to a dealer, who passes a clean underwear to the girl; she disappears behind a curtain to change. The girl is given further 3.000 yen from the client who is handed her old underpants in a plastic bag together with a photograph of the girl. The work will be presented in the same way, in a plastic bag, with the underwear and the picture.

SENSORIUM - THE GHOSTWRITER 1998

As a node between two rooms a computer controls the flow of information from a group of cats. The cats live their ordinary lives in one of the rooms; they eat, sleep and play. The room is installed with sensors which feel their actions. The information is registered by the computer which generates a nonlinear combination of images and sounds. The video material contains extracts from films and are grouped in different types; male, female, black, white, weapons, road scenes, explosions, underwater scenes, dialogue structures, funeral scenes, cafe scenes, police station scenes, and other samples that can be classified into types. These groups are then structured by the computer in such a way that they will tell a ongoing story, generated by the activities of the cats. A continuous music is created by looped sounds based on the same rhythm. From this room the visitors can see the cats but not interact with them. The cats live without knowledge of their creation, but are objects onto which we can project our ideas.

The work has a tripartite structure: the cats, the sensor and computer interface, and the system of speakers and projections. The meaning of the individual element is reduced to become a part of a network of possibilities, like a letter in the alphabet. This generic state of mind creates meaning, like a ghostwriter.

JOIN HANDS - Censored Art on the Web

www.bahnhof.se/spons/ToB

In summer 1995 we were asked by Art Node to do an art project on their website. Art Node was building up an artist database with information on 30 artists. In addition they invited artists to work specifically for the Web.

Our project Join Hands was finished and presented in September 1995. Shortly after, it was censored. The staff at SICS, Art Nodes server provider considered that parts of the work could be understood as child pornography and closed it down. This was the first case of censorship on the Web in Sweden.

Our intention with the project was to work with and examine the cliches, fears and desires that surrounds the medium. We wanted to focus on the myths and preconceptions of the Internet such as: the democratic medium, the facts that 80 % of the users are men, the Net as a space for commercial and power, the distribution of pornography and the overall aesthetics of the Web.

MUSEUM MELTDOWN

www.artnode.se/meltdown

In 1996 Arken Museum of Modern Art in Copenhagen invited us to participate in the exhibition The Scream, Borealis 8. Inspired by the spectacular architecture, we decided to turn the space of the museum into a violent computer game to ask questions about art, space and technology. From our background working with context related projects and site specific work we also had the discourse of the role of the institution in mind, which the architecture in itself emphasized.

The Game

The work was done by using the editor of the game Duke Nukem 3D. All significant details of the museum were photographed and scanned into the game, and the rooms were reconstructed from architecture plan drawings. The rest of the game was left untouched to show the bad taste of it and it's racist and sexist cliches.

Following projects

In Spring 1997 we were invited to do a similar piece in the show Funny vs Bizarre at the Contemporary Art Centre in Vilnius. The change of context gave the piece another direction. The museum were of typical Soviet architecture and were built in 1968. The history of the city Vilnius also gave a new background to the game.

We are now working on a similar project connected to the opening of the new Modern Museum in Stockholm 1998. The piece will now be based on the computer game Quake.



I knew just how he felt and I wanted



Palle Torsson

(Stokholma)

Mākslinieks Palle Torsson strādā performanču, video, fotogrāfijas un elektroniskās mākslas jomā.

Projekti:

RACIAL DESIRE (1997-98) - video un foto performance par identitātes, seksualitātes un rasisma tēmām.

SENSORIUM - THE GHOSTWRITER (1998)- datorizēta video un audio instalācija, kas atklāj nozīmes, jēgas rašanās procesus.

JOIN HANDS <http://www.bahnhof.se/spons/ToB>

mākslas projekts internetā, ArtNode lapā, kas kļuva par cenzūras uzbrukuma objektu un tika aizliegts 1995. gadā. ArtNode apkalpojošais interneta serviss uzskatīja, ka daļa no šī mākslas projekta ir uzskatāma par bērnu pornogrāfiju. Tas bija pirmais interneta cenzūras gadījums Zviedrijā. Darba mērķis - pievērsties interneta mītiem un aizspriedumiem, piemēram - internets kā demokrātiskākais medijs, komercijas un varas jaunā telpa, kā arī analizēt interneta estētiku vispār.

MUSEUM MELTDOWN <http://www.artnode.se/meltdown>

1996. gadā Kopenhāģenas Modernās Mākslas muzejs uzaicināja mūs piedalīties izstādē "The Scream, Borealis 8".

Muzeja telpa tika imitēta varmācības pilnā kompjuterspēlē.

THE GAME - projekts tika īstenots, izmantojot datorspēles Duke Nukem 3D veidošanas programmu. Reālās muzeja telpas tika nofotografētas, ieskannētas un ievietotas spēles virtuālajā telpā, kas tika rekonstruēta saskaņā ar muzeja arhitektoniskā plāna zīmējumiem. Visi pārējie spēles elementi palika neskarti, lai demonstrētu tās bezgaumību, kā arī tajā izmantotās rasistu un seksistu klišejas.

Nākošie projekti

1997.gada pavasarī mūs (kopā ar mākslinieku Tobias Bernstrup) uzaicināja veidot līdzīgu projektu Viļņas Mūsdienu mākslas centrā izstādē "Funny vs Bizarre". Jaunais konteksts pavērsa arī mūsu projektu citā virzienā - muzejs bija tipisks padomju arhitektūras paraugs, un pilsētas vēsture deva papildus fona informāciju.

Pašlaik mēs strādājam pie līdzīga projekta saistībā ar jauno Moderno Muzeju Stokholmā, un jaunajā, projektā tiks izmantota datorspēle Quake.

Herbert A. Meyer

(Kasele)

WorkSpace Radio

HYBRID WORKSPACE

bija laboratorija, kas darbojās Documenta X laikā Kasselē. Vairāk kā 100 dienas tā bija vieta kritiskām domām un idejām, radoši produktīviem konfliktiem, sociāla telpa vienošanās panākšanai. Vēsturiskā celtne Kaseles centrālajā parkā tika transformēta par atvērtu mediju studiju informācijas uzkrāšanai, savienošanai, ierakstīšanai, pārraidīšanai un izplatīšanai. Vienpadsmit darba grupas pievērsās pašreizējām sociālajām, politiskajām un kultūras problēmām. Informācijas apmaiņa un izplatīšana notika ar interneta, drukāto mediju un radio starpniecību. KASELES BRĪVAIS RADIO (Freies Radio Kassel) nodrošināja platformu raidīšanai ēterā. RIS (Radio Internationale Stadt), atvērts Real Audio serveris, nodrošināja iespēju izveidot audio materiāla arhīvu.

FREIES RADIO KASSEL

ir lokāls radio, kura darbības sfēra ir Kasele un tās apkārtnē. Tas ir nekomerciāls raidīšanas projekts, kas atkarīgs no sabiedrības finansiālā atbalsta. Radio raksturo atklāta pieejamība - cilvēki, kuru viedoklis masu medijos netiek atspoguļots, var šeit veidot programmas, kas atšķirtas no kopējā informācijas tirgus satura. Tomēr radio saista formālais preses likums.

Daniel Molnar

(Budapešta)

Projekti:

AROMA DUBB, eksperimentāla izglītojoša programma - čigānu tradicionālo folkmuziķu apmācība modernās datortehnikas lietošanā (34 min RealAudio programma)

Lekcija POP - SAMPLINGA TEHNOLOĢIJAS IETEKME UZ POPMŪZIKU (1h)

CJ B2MAN ir PARARRADIO (Budapešta) tehniskais koordinators, GetUp@9 Records radošais menedžers, DJ un radio DJ, EastEdge mūsdienu kultūras tīkla dibinātājs.

DANIEL PFLUMM

EMD008 (VON EMD005)

NY STAR
SPEEDLOOP
TIMEDOUBLER
FUTURE DISCO
PANAM ULTRA
CASIO
PANAMWU
PANABASS

EMD 006
SILENCER

BOYS IN THE BACKSTREET

EMD007

BACK AT TEN (SLOW)
— " — (FAST)

EMD010
JINGLE

KRATZ/KRATZ tap
HIPPIE HOTEL

ELFKTRO
MUSIC DEPARTMENT

001

Media-Space!
dezember_97
11.12.1997 ab
21:00

ELEKTRO Club Label Party
Live uebertragung im Internet
von Berlin nach Wien: Kotai, Mo,
und Daniel Pflumm.
DJ im Media-Space!: Pit Schultz
Der legendaere Berliner Club
Elektro gastiert am 11. 12. in der
e~scape lounge.

... Nicht nur ein Club und ein
renommiertes Label, Pionier des
derzeit aktuellen minimal groove,
sondern auch ein Mikrokosmos des
urbanen, elektronischen
Lebensstils.
Der Club Elektro und spaeter das
Panasonic wurden beruehmt fuer
seine Locations, Ambiente und den
eleganten Einsatz von
Videoinstallationen aus dem Elektro
Produktionskatalog.
...

ELEKTRO

Ir ne tikai klubs un izslavēta ierakstu studija (ar pazīstamu 'label') Berlīnē, patreiz tik aktuālā 'minimal groove' aizsacēji, bet arī pilsētas dzīves, elektroniskā dzīvesveida mikrokosmos.

Klubs Elektro un vēlāk visiem pazīstamais

Panasonic kļuva slavens ar savām atrašanās vietām, īpašo vidi, kā arī ar eleganto videoinstalāciju klāstu no Elektro produkcijas kataloga.

<http://www.icf.de/RIS/Xchange/Elektro.ram>

<http://ozone.re-lab.net/archive/elektro.ram>



Date: Thu, 23 Oct 1997 23:01:52 +0100
From: diana@mrf.hu (Diana McCarty)

DIANA McCARTY

DIANA MCCARTY

lives in Budapest where she is a member of the Media Research Foundation which organized the MetaForum Conference Series

<http://www.isys.hu/metaforum>.

Her recent projects include co-moderating the FACES mailing list for women in media, co-editing the Nettime readers -ZKP-, co-founding NICE (Network Interface for Cultural Exchange) and participating in the Cyberfeminist International at the Hybrid Workspace at Documenta X in Kassel.

.....FACES women in 'new media' mailinglist
contact: diana@mrf.hu

DIANA McCARTY

dzivo Budapeštā un darbojas Mediju Izpētes Fondā (Media Research Foundation). Mediju Izpētes Fonds ir jauno mediju konferenču sērijas - MetaForum organizētājs <http://www.isys.hu/metaforum>.

Diana McCarty ir viena no FACES mailinglist vadītājām (FACES ir interneta vēstuljkopa sievietēm, kas darbojas medijos), redaktore Nettime izdevumiem "ZKP" par interneta kriticismu un kultūru, kā arī viena no NICE (Network Interface for Cultural Exchange) dibinātājām, tāpat piedalījusies Cyberfeminist International grupas sastāvā projektā Hybrid Workspace Documenta X (Kasele).

Diana McCarty X-presentation 12:49 <http://ozone.re-lab.net/festival/diana.ram>



Date: Fri, 7 Nov 1997 17:30:32 +0000
From: rachel@irational.org

RACHEL BAKER

tel/fax: 00 44 171 272 5816

email: t_mould@irational.org
rachel@irational.org

<http://www.irational.org/tm>

P E R S O N A L D A T A

Graduate of Gwent College Of Higher Education : Interactive Arts programme
Graduate of Goldsmiths College, University of London : Design Futures MAprogramme
Currently studying at Backspace college of Cyberlounge : Phd socialnetworks programme

Net projects and collaborations:

Gold Medal Award <http://www.cs.msu.su/wwwart/award>

TM Clubcard <http://www.irational.org/tm/clubcard>

Loudmouths <http://www.irational.org/tm/loudmouths>

PDF <http://remote.aec.at>

Routeless <http://www.irational.org/routeless>

P R O P E R T Y

L O Y A L T Y

rachel baker trina mould irational.org illegal property loyalty clubcards tesco sainsbury personal data fairy pdf



Date: Sun, 16 Nov 1997 17:20:25 +0000

From: tm <t_mould@irational.org>
subject: net.radio

RACHEL BAKER
Atsauksme par net.radio

johny and i listened in on the discussions today the sound was loud and clear and it was exciting to hear all of you in riga in some ways i'm glad not to have been present otherwise i would not have experienced the sensations of this broadcast and the sense of potential i liked erik davis concept of 'acoustic cyberspace' i loved the extraneous noises, the pauses, the expectancy there is NOTHING more thrilling then live broadcasting its not enough just to play music like interface radio cool music though it is congratulations to el@b for breaking ground backspace has a bit of catching up to do i hope bs can organise something on a similar scale and cover some net.radio terrain here in london with el@b collaboration	mēs šodien klausījāmieš diskusijas skaņa bija tik skaļa un skaidra un bija tik patikami dzirdēt jūs visus Rīgā tā ka savā ziņā es pat priecājos par to ka nebiju tur klāt cītādi es nebūtu pieredzējusi šo pārraidi internetā un nākotnes potenciāla nojautas man patika Erika Deivisa koncepcija par "akustisko kibertelpu" man patika blakus trokšņi, pauzes, gaidas nav NEKAS aizraujošāks par raidīšanu tiešajā ēterā nepietiek tikai ar mūzikas raidīšanu, ko dara Interface radio lai arī tā ir lieliska mūzika sveicam E-LAB par uzdrošināšanos Backspace ir vēl ceļš priekšā ceru, ka varēsim organizēt kādu līdzīga mēroga pasākumu un aptvert net.radio sfēru šeit, Londonā sadarbojoties ar E-LAB
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From: jodi@jodi.org
Date: Wed, 12 Nov 1997 10:48:28 -0700

\ Cannibals versus Missionaries.txt

\ A band of three missionaries and three cannibals must cross
\ a river. Their boat can only hold two persons. If, at any time,
\ cannibals outnumber missionaries on one bank or the other, then
\ the cannibals will eat the missionaries. Can the party find
\ a sequence of boat traversals which will allow the group to
\ attain the opposite bank without any change in population?

Logic: HyperRes; \ hyperresolution
Predicate: situ; \ situation
Function: MW,CW; \ Missionaries on West, Cannibals on West
Function: B,ME,CE; \ Boat, Missionaries/Cannibals on East
Constant: w,e; \ West, East

Europe Standard Time 1997

```
~situ(MW(x),CW(x1),B(w),ME(x2),CE(x3)) |
situ(MW(x-2),CW(x1),B(e),ME(x2+2),CE(x3)) |
  unless((x-2) < 0) |
  unless(((x-2) > 0) & ((x-2) < x1)) |
  unless((x2+2) < x3);
\ You can move two missionaries from east to west:
~situ(MW(x),CW(x1),B(e),ME(x2),CE(x3)) |
  unless((x2-2) < 0) |
  unless(((x2-2) > 0) & ((x2-2) < x3)) |
  unless((x+2) < x1) |
situ(MW(x+2),CW(x1),B(w),ME(x2-2),CE(x3));
\ You can move two cannibals from west to east:
~situ(MW(x),CW(x1),B(w),ME(x2),CE(x3)) |
  unless((x1-2) < 0) |
  unless((x2 > 0) & (x2 < (x3+2))) |
situ(MW(x),CW(x1-2),B(e),ME(x2),CE(x3+2));
\ You can move two cannibals from east to west:
~situ(MW(x),CW(x1),B(e),ME(x2),CE(x3)) |
  unless((x3-2) < 0) |
  unless((x > 0) & (x < (x1+2))) |
situ(MW(x),CW(x1+2),B(w),ME(x2),CE(x3-2));
\ You can move one cannibal and one missionary from west to east:
~situ(MW(x),CW(x1),B(w),ME(x2),CE(x3)) |
  unless((x-1) < 0) |
  unless((x1-1) < 0) |
  unless(x2 < x3) |
situ(MW(x-1),CW(x1-1),B(e),ME(x2+1),CE(x3+1));
\ You can move one cannibal and one missionary from east to west:
~situ(MW(x),CW(x1),B(e),ME(x2),CE(x3)) |
  unless((x2-1) < 0)
```

JODI

```
unless((x3-1) < 0) |
unless(x < x1) |
situ(MW(x+1),CW(x1+1),B(w),ME(x2-1),CE(x3-1));
```

You can move one cannibal from west to east:

```
~situ(MW(x),CW(x1),B(w),ME(x2),CE(x3)) |
  unless((x1-1) < 0) |
  unless((x2 > 0) & (x2 < (x1+1))) |
  situ(MW(x),CW(x1-1),B(e),ME(x2),CE(x3+1));
```

You can move one cannibal from east to west:

```
~situ(MW(x),CW(x1),B(e),ME(x2),CE(x3)) |
  unless((x3-1) < 0) |
  unless((x > 0) & (x < (x1+1))) |
  situ(MW(x),CW(x1+1),B(w),ME(x2),CE(x3-1));
```

You can move one missionary from west to east:

```
~situ(MW(x),CW(x1),B(w),ME(x2),CE(x3)) |
  unless((x-1) < 0) |
  unless((x2+1) < x3) |
  unless(((x-1) > 0) & ((x-1) < x1)) |
  situ(MW(x-1),CW(x1),B(e),ME(x2+1),CE(x3));
```

You can move one missionary from east to west:

```
~situ(MW(x),CW(x1),B(e),ME(x2),CE(x3)) |
  unless((x2-1) < 0) |
  unless(((x2-1) > 0) & ((x2-1) < x3)) |
  unless((x+1) < x1) |
  situ(MW(x+1),CW(x1),B(w),ME(x2-1),CE(x3));
```

Assert:

```
\ Initial situation: 3 missionaries & 3 cannibals on west.
situ(MW(3),CW(3),B(w),ME(0),CE(0));
```

\ Objective: 3 missionaries and 3 cannibals on east.

```
\ (We claim that it can't be achieved — that way, when it is  
\ achieved, the inference process will detect a contradiction and stop.)
~situ(MW(0),CW(0),B(e),ME(3),CE(3));
```

LimitF: 10;

LimitV: 10;

LimitC: 20;

(day66@jodi.org).

(http://www.jodi.org)



B2MAN

JINX

PALLE TORSSON



foto: ARNIS BALČIUS / @ FF

Date: Sat, 22 Nov 1997 15:35:41 +0100
From: Molnar Daniel <b2men@c3.hu> (by way of Pit Schultz)

Dear Peopla!

As we couldn't seem to be able to arrange no flesh meetings, we were considering of having a weekly fix time to meet on IRC channel #para.

We think that the time should be from 22:00 on some day. Please state which days are no good.

As we were to Riga last week and met Palle Torrson who has developed Duke Nukem maps of contemporary art museums and he is right now developing Quake map of Stockholm Museum of Contemporary Art, we had some ideas came up our minds.

At first, there should be a world archive of almost all famous buildings in common 3D formats (we think that Quake or Quake II maps should be considered as the most popular 3D formats).

There should be easy step-by-step guide and a software collection to make as easy as possible to construct such a map if you have a normal paper version of a building. Scanning, vectorising, griding in 2D, then seizing to 3D and converting possibilities between for example Duke Nukem, Quake, VRML, Lightwave and 3D Studio.

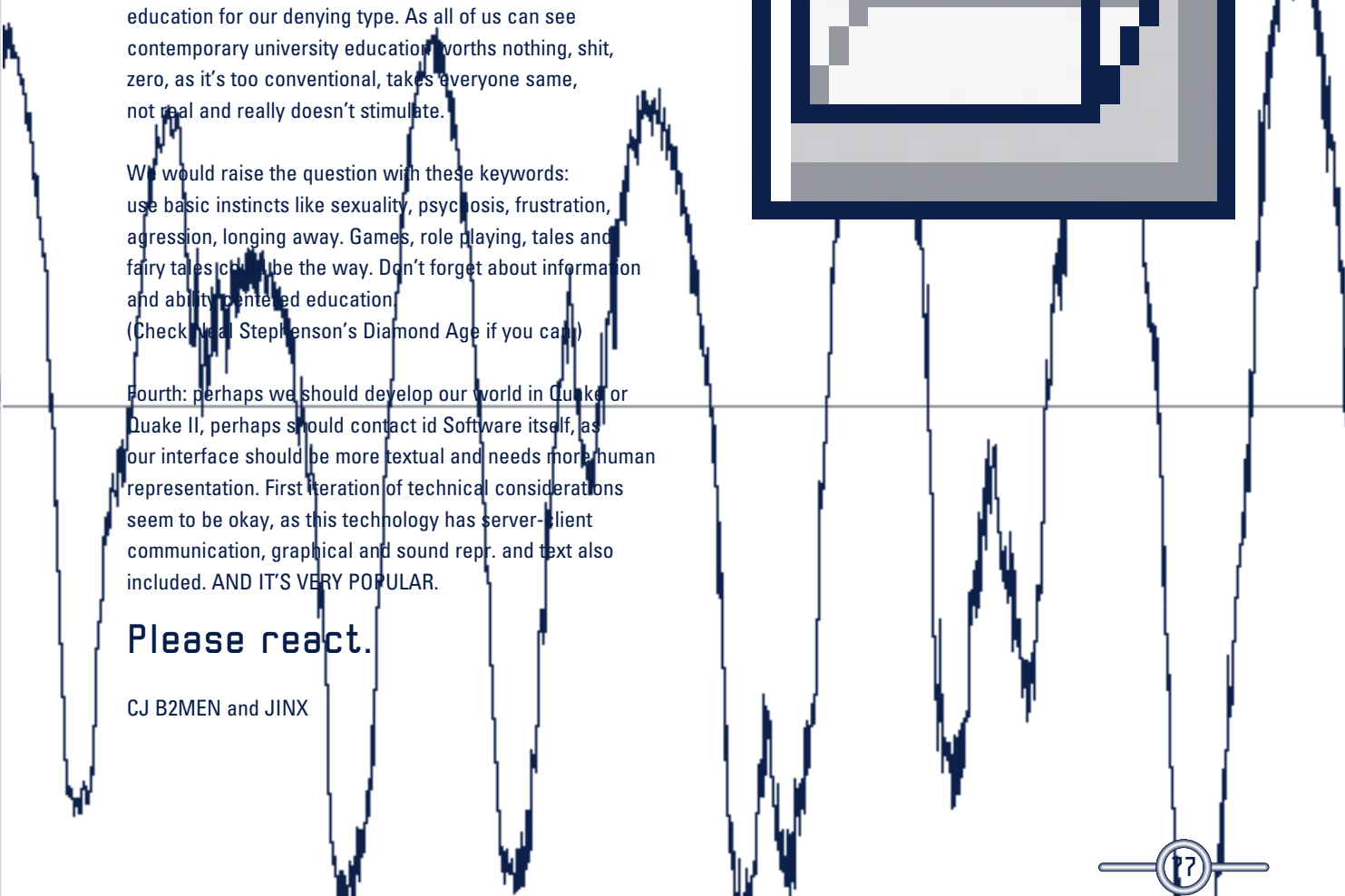
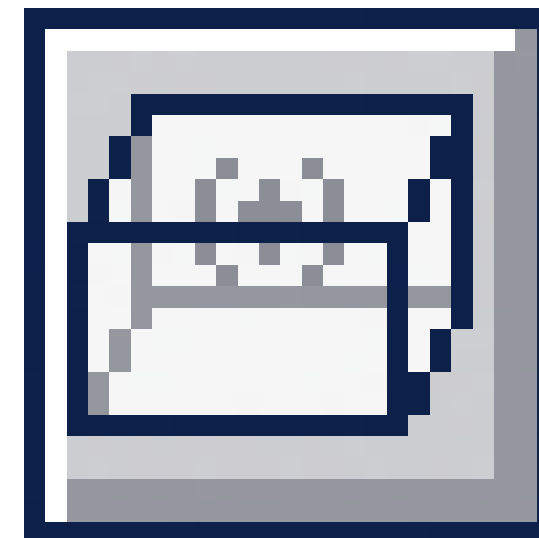
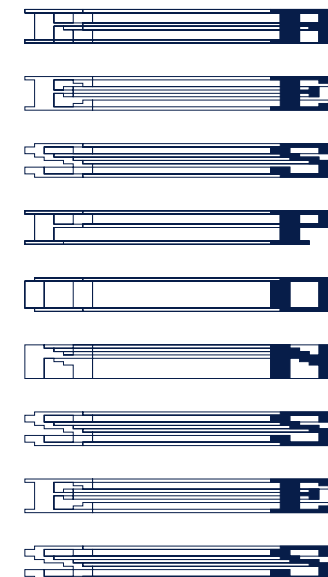
Third: these stuph raised the question of the future of education for our denying type. As all of us can see contemporary university education worths nothing, shit, zero, as it's too conventional, takes everyone same, not real and really doesn't stimulate.

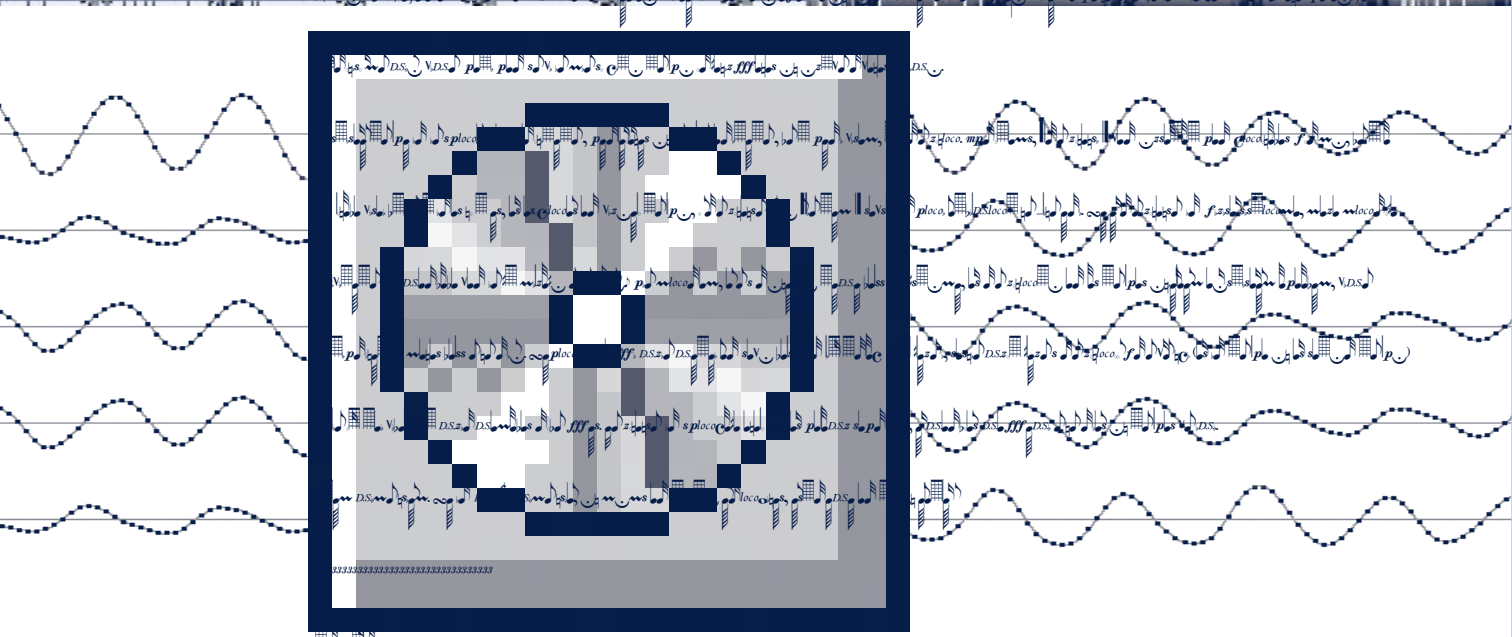
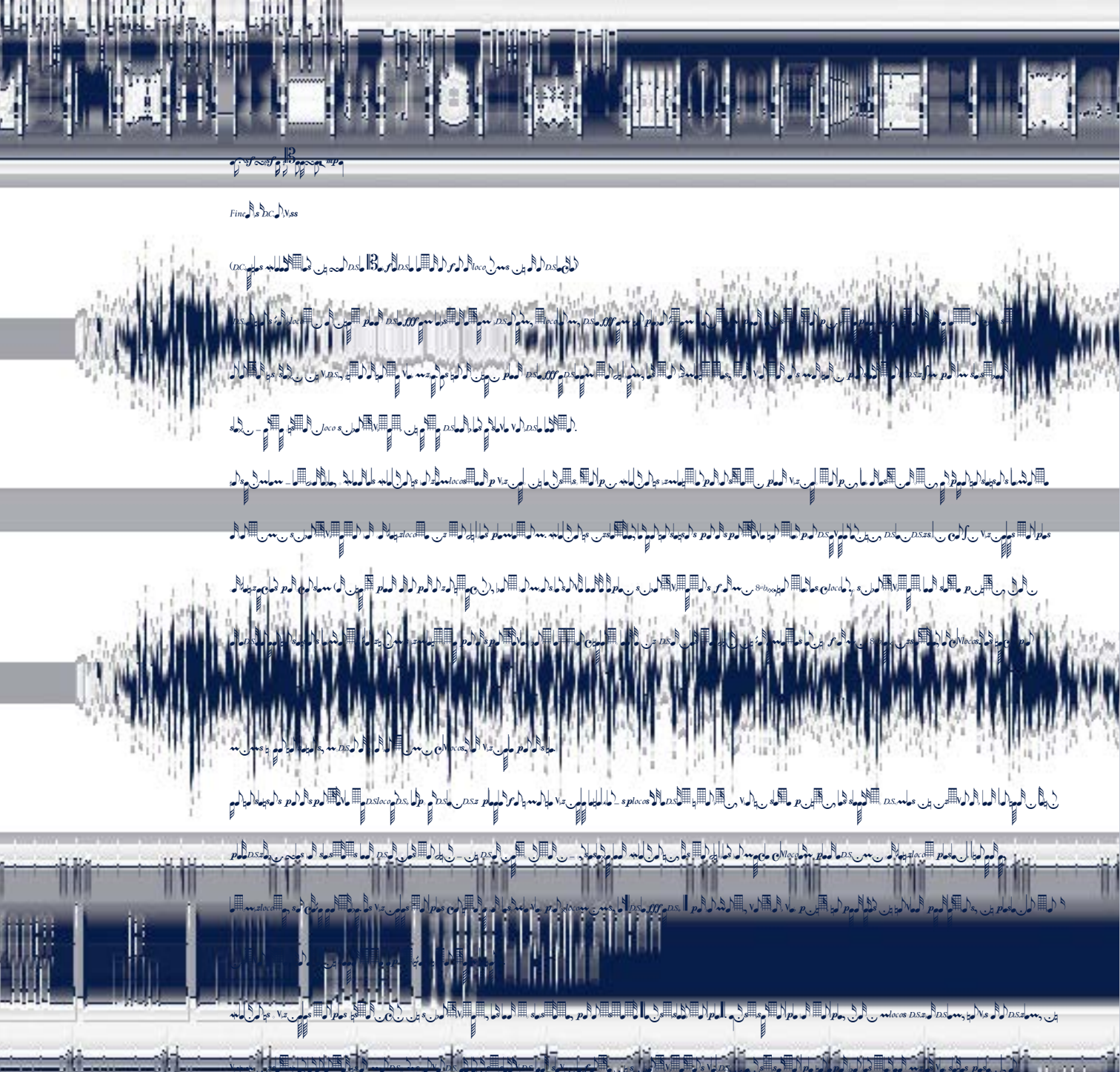
We would raise the question with these keywords: use basic instincts like sexuality, psychosis, frustration, agression, longing away. Games, role playing, tales and fairy tales should be the way. Don't forget about information and ability centered education (Check Neal Stephenson's Diamond Age if you can)

Fourth: perhaps we should develop our world in Duke or Quake II, perhaps should contact id Software itself, as our interface should be more textual and needs more human representation. First iteration of technical considerations seem to be okay, as this technology has server-client communication, graphical and sound repr. and text also included. AND IT'S VERY POPULAR.

Please react.

CJ B2MEN and JINX





Other Worlds

*Other worlds (x3)
Reaching out into other worlds (x2)
Reaching out (x2)*

*Translucid
Transparent
Trancendental*

*Translucid
Transparent
Trancendental worlds*

Other worlds (x3)

*Secret
Sexual
Simple
Sexual
Secret
Simple worlds
Secret*

*These other worlds
They make you feel
Just like you want (x2)*

Other worlds (x3)

Reaching out

*Tranclucid
Transparent
Trancendental*

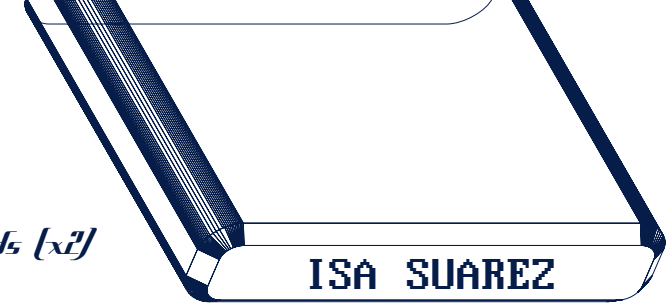
*These other worlds
They make you feel
Just like you want (x2)*

*Tranclucid
Transparent
Trancendental*

*Secret
Sexual
Simple*

Reaching out

Other worlds (x2)



ISA SUAREZ

Fin De Siecle

play a fusion of styles, including Techno, Dub, African, Jazz and Industrial. The band started in 1992 in New Cross, South-East London, a churning smash of phased and filtered metal jazz.

ISA SUAREZ, the leader of Fin De Siecle, plays keyboards, computers, live mixing and vocals. She came to England in 1987 from the Basque Country (South-West of France), and worked with various bands as a keyboard player: punk/industrial bands such as Bulbous Skunk Cabbages, Bourbonese Qualk; funk/pop/rock with The Cath Jefferson Experience. She has been writing and working for short films, cable TV, dance companies and theatre as a freelance composer/performer since 1989. She has also worked for Deptford Community Radio and researched Afro-Brazilian rhythms Salvador, Brazil.

F. NOZE plays tenor saxophone, flute, clarinet , WXII midi wind controller and assorted wind instruments.

CYROY/ZEDECHIA - percussion.

Fin De Siecle (Gadsimta Beigas) atskaņo dažāda veida mūziku - techno, dub, āfrikāņu, džezu, industriālo u.c. Grupa tika dibināta 1992. gadā New Cross, Londonas dienvidaustrumu daļā, un tās darbība sākās ar filtrētu un fāzētā metāldžeza trokšņainu sensāciju.

ISA SUAREZ, grupas Fin De Siecle dibinātāja, (taustiņinstrumenti, kompjūteri, dzīvā mikšēšana, vokāls) no Basku zemes (Francijas dienvidrietumos) uz Angliju pārcēlās 1987. gadā, un sākumā spēlēja taustiņinstrumentus dažādās grupās: pank-industriālajās Bulbous Skunk Cabbages, Bourbonese Qualk, fank-pop-roka The Cath Jefferson Experience. Kopš 1989. gada Isa rakstījusi darbus īsfilmām, kabeļtelevīzijai, un uz neatkarīgiem līgumiem darbojusies deju trupās un teātros kā komponiste un atskaņotājmāksliniece. Viņa strādājusi arī Deptfordas Radio un studējusi afro-brazīļu ritmus Salvadorā, Brazīlijā.

F. NOZE - tenora saksofons, flauta, klarinete, WXII midi pūšamo instrumentu temperu kontroles, u.c. pūšamie instrumenti.

CYROY/ZEDECHIA - sitamie instrumenti.





Date: Sun, 23 Nov 1997 18:17:40 +0000
From: rachel@rational.org

Listening in to live Xchange, Riga Festival, 15/11/97

Listening from one 'cybercafe' (Backspace, London) to another (E.cafe, Riga) - some cursory conclusions:

- live elements are more exciting than pre-recorded.
- a response channel was needed to satisfy the desire to participate - i.e. internet phone, email
- sound quality was nice: slightly muffled, scratchy, somehow like shortwave radio
- peripheral noises - chairs, people moving, foreground and background - helped develop a sense of space. (Whether with real or constructed spaces, would be interesting to experiment with this)
- having previous connections with the people and the place (Riga) contributed to the enjoyment of listening in

Acoustic Cyberspace

Developing networks that facilitate audio transmission and feedback is taking a while but could be one of the most rewarding aspects of the Net. Audio environments work more directly than text and image environments because there is less separation between subject and (audio) object. This is what distinguishes the idea of 'acoustic space' from 'cyberspace'.

Sounds illicit a more physical response than the more abstract text and image environments (which we all know can lead to paranoia, semantic overload and existential misery)

What 'cyber' brings is feedback mechanism

Net.Radio culture

To cultivate a culture of net.radio, producing as well as listening, there needs to be regular core transmission events that are well-publicised

As many more people can access audio transmission through radio sets than through computers, it makes sense to broadcast locally from experimental radio stations that use net as a powerful response channel.

This does more to embrace the home listener. However, as ISDN connected spaces such as cybercafes and electronic studios are the key net.radio listening posts it is worth identifying and collaborating with these networks for international transmissions.

Finally, tribal net.cultures (communities?) developed through mailing lists would seem to make ideal potential audience for live transmissions, as the relevant content and style is always already suggested

rachel



LATVIŠKI

Klausoties Xchange festivāla tiešo pārraidi internetā, 15/11/97

Dažas domas, atrodoties virtuālajā telpā starp divām elektroniskajām kafējnicām (Backspace Londonā, E-LAB Rīgā):

- tiešā pārraide ir interesantāka nekā iepriekš ierakstīts materiāls
- bija nepieciešams kanāls atgriezeniskās saites nodrošināšanai, lai apmierinātu vēlēšanos piedalīties - piemēram, interneta telefons, e-mail
- skaņas kvalitāte bija jauka - nedaudz traucējumu, blakus trokšņi, kaut kas līdzīgs isviņņu radio pārraidei
- blakus trokšņi - krēslu bīdīšana, cilvēku kustības, fons - palīdzēja radīt telpas un klātbūtnes izjūtu (būtu interesanti eksperimentēt ar istām/mākslīgi radītām telpām)
- iepriekš pazīstot cilvēkus Rīgā un notikuma vietu, bija patīkami klausīties šo Akustisko Kibertelpu.

Datortiklu, kas varētu nodrošināt audio informācijas pārraidīšanu un atgriezenisko saiti, attīstīšanas process pagaidām ir diezgan darbietilpīgs, bet tas varētu būt viens no daudzsoļīgākajiem interneta nākotnes aspektiem.

Audio informācija iedarbojas uz auditoriju daudz tiešāk nekā teksts vai attēls, jo pastāv mazāka distance starp subjektu un (audio) objektu. Tieši tā ir atšķirība starp "akustisko telpu" un "kibertelpu". Skaņas telpa pieļauj lielāku fiziskas reakcijas iespēju nekā attēla vai teksta telpa, kas ir abstraktāki (un, kā zināms, ilgstoša uzturēšanās šādā telpā var novest pie paranojas, semantiskas pārslodzes un eksistenciālas krīzes).

Net.Radio kultūra.

Lai kultivētu net.radio kultūru, gan producēšanas, gan patērēšanas kultūru, jābūt regulāriem raidījumiem, kas tiek plaši popularizēti.

Tā kā daudz lielākai sabiedrības daļai audio raidījumi ir pieejami caur radio, nevis datoriem, būtu prātīgāk raidīt vietējā mērogā no eksperimentālām radio stacijām un izmantot internetu kā vienu no kanāliem. Tomēr tādas sabiedriskas telpas kā elektroniskās kafējnicas un studijas ir galvenās vietas, kurām būtu adresēti audio raidījumi internetā, tādēļ būtu vērts apzināt šīs vietas un sadarboties ar tām starptautiskai raidīšanai.

Visbeidzot, tiešo pārraižu potenciālā auditorija varētu būt arī interneta kultūras / kopienas, kuras attīstījušas ar net.sarakstes (mailing-lists) starpniecību.

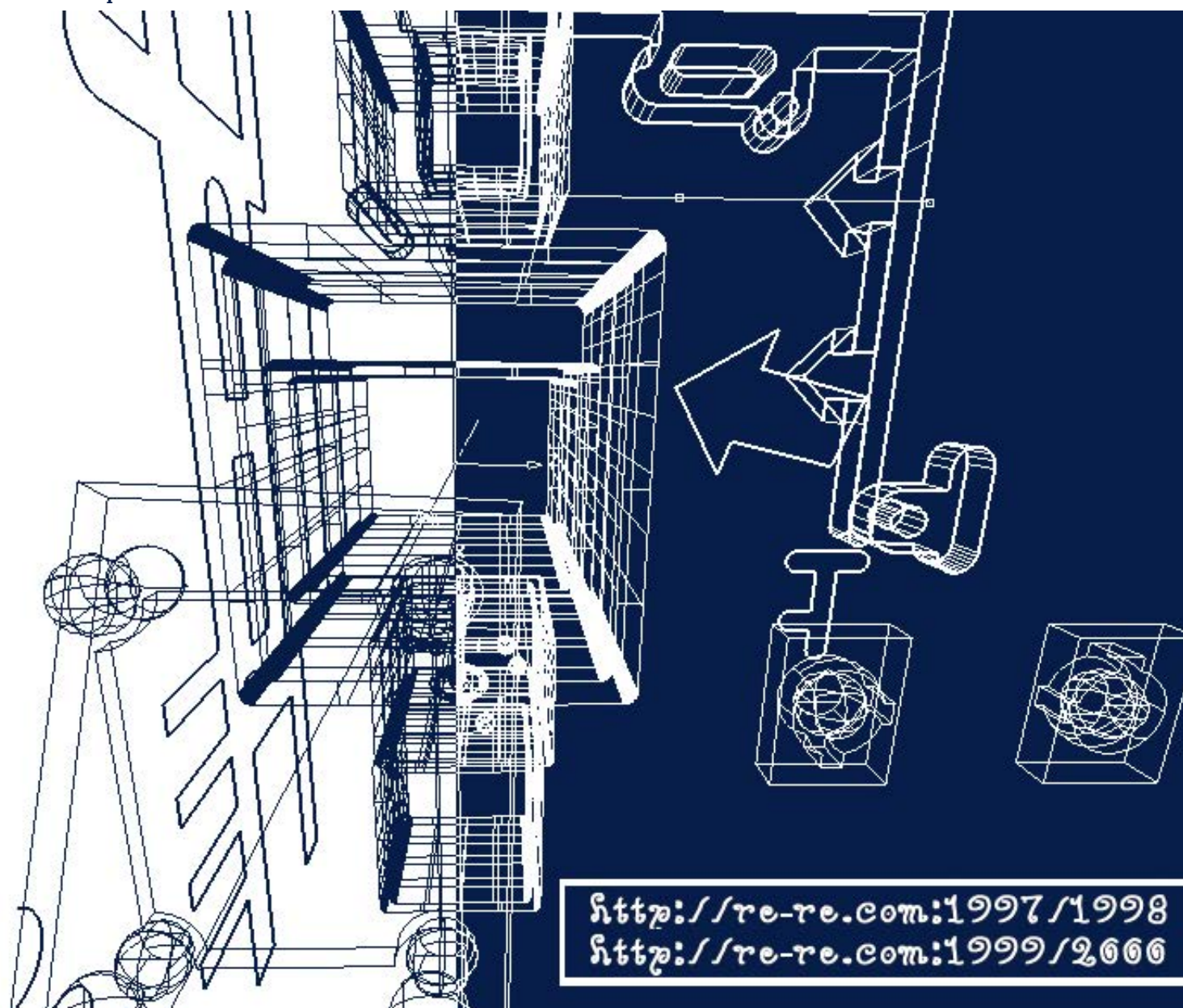
Tulkojums: ALISE TĪFENTĀLE

MEDIA ART'N CULTURE SCENE IN LATVIA

MEDIJU MĀKSLA UN KULTŪRA LATVIJĀ



<http://jg.re-lab.net/xchange.ram>
<http://re-re.com:1997/1998>
<http://re-re.com:1999/2000>



<http://re-re.com:1997/1998>
<http://re-re.com:1999/2000>



Baltijas - Francijas - Ziemeļu valstu video un elektronisko mākslu festivāls

Ar 1990. gadu Latvijā aizsākās pasaulē jaunākās un arī elitārākās mākslas - video mākslas festivāli. Iesākumā kā Francijas - Latvijas video mākslas festivāli, bet vēlāk, kļūdami aizvien populārāki ne tikai pie mums, bet arī pasaulē, kā Francijas - Baltijas video mākslas festivāli.

Šoruden pēc neliela pārtraukuma atkal notiek kārtējais video un elektronisko mākslu festivāls Rīgā. Šis būs viens no ievērojamākajiem festivāliem, jo tajā piedalīsies ne tikai Francijas un Baltijas valstu šajā jomā vadošie mākslinieki, bet arī citu Ziemeļu valstu mākslinieki ar saviem darbiem.

Festivālu organizē Latvijas Kultūras Akadēmijas Multimēdiu Centrs sadarbībā ar Francijas vēstniecību Latvijā un Elektronisko mākslu un mediju centru E-LAB.

Paralēli festivāla programmai notiks konference "Xchange on-air session" jeb "Māksla + komunikācijas II", ko organizē E-LAB. Šajā konferencē piedalīsies pārstāvji no Stokholmas, Amsterdamas, Budapeštas, Berlīnes, Londonas u.c. Festivāla gaitā ir paredzētas tiešās pieslēgšanās caur internetu dažādiem Eiropas un Ziemeļu valstu elektronisko mākslu centriem ko nodrošina interneta distribūcijas centrs PARKS un Elektroniskā kafējnīca.

Šī gada festivāla goda viesis ir franču mākslinieks Žans Mišels Vekjē. Žans Mišels Vekjē ir dzimis 1958. gada 30. decembrī Martigā. Mācījies Eksas - Marseļas Universitātē, kur ieguvis diplomu plastisko mākslu jomā. Šobrīd strādā par pasniedzēju Nacionālajā fotogrāfijas skolā un Eksanprovansas filoloģijas fakultātē.

Rīgā Žans Mišels Vekjē rādīs ne tikai savu labāko video darbu kolekciju, bet sniegs arī videokoncertu.

BALTIC - FRENCH - NORDIC VIDEO AND ELECTRONIC ARTS FESTIVAL



After a short interval this autumn again sees the video and electronic arts festival in Riga. This is one of the most significant festivals because taking part are not only video artists from France and the Baltic, but also artists and their work from other countries too.

In Latvia, the world's newest and most elite art form, video art, had its first festival in 1990. Originally these were French - Latvian festivals, but as they gained popularity not only locally but in the rest of the world too, they became French - Baltic festivals.

Alongside the festival programme there will also be a conference 'Art + Communications2' organised by E-LAB.

Among the subjects examined will be the enrichment of our cultural and artistic processes with new developments in the rest of the world; art processes as they happen in real time and the examination of the significance of the new trend in the world; the creation of a new context in the art processes revealed by the interaction of new forms and content; promotion of the expansion and amalgamation processes in global culture.

This conference will be attended by representatives from Stockholm, Amsterdam, Budapest, Berlin, London and other countries.

Over the course of the festival we plan to link directly to various European and Nordic electronic arts centres over the Internet with the help of service providers PARKS and the Electronic Cafe.

Guest of honour at this year's festival is French artist Jean Michel Veccier. In Riga he will not only be demonstrating a collection of his best works, but he will be giving a video concert too.

I hope this festival will become a venue for artists to exchange new and original creative ideas.



The stairway to heaven.

This is a true story. I heard it from a friend about his brother-in-law D. who lives out in the sticks. One day they all went into town on a works outing. The plan was to see some exhibition but D. didn't go because he met an old friend. The friend didn't have much time so, after they parted, D. went off to find the museum, hoping to catch up with his colleagues from work.

He came across this exhibition, went inside but the place was empty apart from this hole in the ceiling and a sign saying 'insert head into hole'. Hmm, he thinks, climbs onto a stool and then shoves his head up into the hole. Then he gets this kick in the head, knocking the living daylight out of him. 'Heer's bells! The Devil take the twat that did that!' he cursed, falling off the stool.

If you were D., would you insert your head into the hole?

YES NO DON'T KNOW

D. then notices, coming down from the second floor, a normal looking well dressed man with a bloody eye - obviously injured too, but he's very happy and laughing about something. "I wonder what else there is to laugh about in here?" thinks D. and runs upstairs. He looks around but there's nobody there just this hole in the floor. He goes nearer and before he could blink, up pops this big round hairy bastard of a fucking head. D. gives this almighty boot

If you were D., would you kick the head?

YES NO DON'T KNOW

<http://www.parks.lv/home/E-LAB/notikums>

After such an experience, would you still go to exhibitions?

YES NO DON'T KNOW



VLAD JAKOVLEV

No 1995 gada rudens līdz 1997 gada pavasarim biju grupas "Yaputhma Sound System" dalībnieks. šajā projektā ieguldīju daudz spēka, radošās enerģijas, fantāzijas un arī veselību. Bet esmu apmierināts - man izdevies veikt vairākus atklājumus, kuri ir spēcīgi ietekmējuši grupas mūziku, sociāli-kulturālo 'imidžu', kā arī mitu par pašu grupu. Piemēram, reiz nesakārtotu burtu kombinācijā izdevās izlasīt projekta nosaukumu YAPUTHMA, citreiz izspēlējot mažora akordus, saklausīju tajos jauku melodiju (Thru The Space), kura gandrīz gadu bija savdabīga grupas vizitkarte. Taču, tā kā biju perkusionists, manas iespējas bija visai ierobežotas.

Turklāt, būdams viens no hita "Thru The Space" autoriem, biju neapmierināts ar to, par ko dziesma pārvērtās laika gaitā, bet neko nespēju darīt nedz koncerta laikā, nedz darbā studijā. Manuprāt, dziesma tika pārpildīta ar banalitātēm, pārmērīgi pāraranžēta, tā pārvērtās un zaudēja savu pievilcību. 1996. gada rudenī šis process sasniedza savu kulmināciju ierakstu laikā "Jumprava Sound" studijā. Dzirdot, ko ar mūsu dziesmu dara producentis Aigars Grāvers, kā viņš veic ierakstu, miksēšanu un apstrādā skaņu, es sapratu, ka producentis nesajūt, kā dziesmai jāskan, un līdz ar to stipri vien izkropļojot grupas muzikālo "seju". Pēc šīs bēdīgās pieredzes ķēros pie dziesmas jauna remiksa. No oriģināla paņēmu tikai bungas un vokālu, nedaudz pūšamos instrumentus un arī perkusijas, un pēc palīdzības vēr-



šos pie Uģa Vitiņa - mūziķa, ko respektēju. Tehnika MIX FM 102,7 izrādījās ļoti jaudīga un moderna, kuras iespējas centāties maksimāli izmantot. Turklāt vēlējās izdarīt kaut ko neordināru, eksperimentālu. Piedalījās: Vlads Jakovļevs, Uģis Vitiņš, Žeņa Choop, Kirils Lomonovs, Dima Zago, Mārtiņš Tauriņš. Izmantojām fragmentus no grupas Yaputhma Sound System koncertiem, skaņas no K. Debisi darbiem, skaņas no āfrikāņu bundzinieku Obo Abu un Kurkudu ierakstiem; Gosh balss un Kirila bungas no oriģināla "Thru The Space" ieraksta, automašīnu, autobusu, lidmašīnu, vilcienu skaņas, meksikāņu megafons no CD "Holivudas Bibliotēka"; indiešu jogu dziesmas, fragmentus no M. Musorgska, mūsdienu



SKAŅU INSTALĀCIJA "SKAISTULES SIRDĀ" JEB YAPUTHMA SOUND SYSTEM DZIESMAS "THRU THE SPACE" REMIKSS.

amerikāņu komponistu, V. A. Mocarta darbiem, indiešu fleitu, jukušo balsis no 1953. gada Lielās Mediciniskās Enciklopēdijas muzikālā pielikuma plates, dabas skaņas, dzīvnieku balsis. Pēc trešās sesijas mums bija milzīgs, daudzslāņains materiāls, grūti uztverams, 150 minūšu garš. Attīrīšana notika ar Ģirta Biša radošo un tehnisko palīdzību viņa mājas studijā. Izmantojot partitūras principu, mēs izgriezām un sakārtojām pašus interesantākos gabalus. Visbeidzot, muzikālā darba kopējais laiks izrādījās nedaudz īsāks par 20 minūtēm.

Sound installation "The Beauty's Heart" or The Remix of "Thru The Space" by Yaputhma Sound System.

I have been a member of "Yaputhma Sound System" from autumn 1995 till spring 1997. I put much creative energy, fantasy and also my health. But I can say that I am satisfied - I succeeded in creative work and did things that hardly influenced the music of the band, socially-cultural image and also the myth about it. For example, in the combination of random signs I read the name of the project YAPUTHMA, or, playing major chords heard a nice tune (Thru The Space) which became a kind of band's theme for almost a year. But my creative possibilities as a percussionist were very limited.

Besides as a co-author of the hit song "Thru The Space" I was disappointed with the future development but I couldn't do anything in gigs or studio. To my mind this song was filled with banalities, re-arranged too much till it lost its vibe. In the autumn of 1996 this process reached it's peak when we worked in "Jumprava Sound" studio. When I heard what the producer Aigars Gravers did with the song during the recording and mixing, I understood that his version didn't correspond to the band's "face". I wanted to make my own remix of the song. I took drums and vocal track from the original, also a part of percussion and trumpets, and asked Uģis Vitins - my highly appreciated musician - to help. I wanted to do something extraordinary, experimental. Using electronics, I started experiments with

the rhythmical samples. During three separate recording sessions, I worked together with Uģis Vitins, Zhenya Choop, Kirils Lomonovs, Dima Zago, Martins Taurins using different samples, voices, sounds etc.

At the end we had huge piece - 150 minutes long. With Girts Bish creative and technical help we took the best part and the resulting artwork is shorter than 20 minutes.

LN-SIEVIEŠU LĪGA LN-WOMEN LEAGUE

*Inga Šteimane
Ingrīda Zābere
Izolda Cēsniņa-Suipe
Kristīne Keire
Silja Pogule*

- 1 LN Sieviešu līgas projekts OTELLO. Maldinātais Otello nožņaudz Desdemonu.
LN Women league project opera OTELLO. Ottello throttles Desdemona after he has been misled by intrigues.
- 2 LN Sieviešu līgas projekts ČO ČO SANA. Kapteinis Pinkertons atņem geišai bērnu.
LN Women league project opera MADAME BUTTERFLY. American captein Pincerton takes away children of his mother and previous wife - Japanese geisha.
- 3 LN Sieviešu līgas projekts ROLSTEIN ON THE BEACH. Ainis Tubiņš saka "I love me".
LN Women league project opera ROLSTEIN ON THE BEACH. Ainis Tubiņš answers to one of his girlfriends after she has been waiting for him: "I love me".
- 4 LN Sieviešu līgas projekts JAVGENIJS ONEGINS. Tatjana, pēc daudziem gadiem satiekot Oņeginu, paliek uzticīga savam vīram.
LN Women league project opera YEVGENY ONEGIN. When Onegin finally falls in love with Tatiana, she is married already and devoted to her husband
- 5 LN Sieviešu līgas projekts PARĪZES DIEVMĀTES KATEDRĀLE. Soda nevainīgu Esmeralda.
LN Women league project opera NOTRE DAME DE PARIS. Innocent Esmeralda has been executed.
- 6 LN Sieviešu līgas projekts TOSKA. Toska pēc mīļotā nāves nolēc no cietuma torņa.
LN Women league project opera TOSCA. Singer Floria Tosca after she undersatands that her beloved has been really killed jumps off from prison's tower.
- 7 LN Sieviešu līgas projekts PAJACI. Greizsirdīgs vīrs nodur sievu izrādes laikā.
LN Women league project opera PAGLIACI. Jealous husband stubs his wife during the show in the scene where jealous lover questions his beloved.
- 8 LN Sieviešu līgas projekts KIBEROPERA. (atrasta internetā <http://www.cwrl.utexas.edu/~opera/libretto.html>)
LN Women league project CYBEROPERA. (found in internet <http://www.cwrl.utexas.edu/~opera/libretto.html>)
- 9 LN Sieviešu līgas projekts TRAVIATA. Violeta sabiedrības aizspriedumu dēļ atsakās no savas laimes un mirst.
LN Women league project opera TRAVIATA. Violet has to give up her love because of public hypocrisy and dies as a victim.
- 10 LN Sieviešu līgas projekts KARMENA. Atraidītais Hosē nogalina Karmenu.
LN Women league project opera CARMEN. Refused Hose kills Carmen.
- 11 LN Sieviešu līgas projekts FAUSTS. Grietiņa atsakās no visa, lai glābtu savu un mīļotā dvēseli.
LN Women league project DOCTOR FAUST. Gretchen rejected any escape of death to save soul of herself and her beloved Faust.
- 12 LN Sieviešu līgas projekts SNIEGBALTĪTE. Sniegbaltīte pārkāpj dabas likumu un izkūst.
LN Women league project opera SNEGUROCKA/SNOW MAIDEN. SnowMaiden trespasses against the Nature and dissolves.

net: ARVĪDS ALKSNIS
foto: ANDRAIS TENASS, JĀNIS DEINATS, GUIDO KAJONS



"Villijs biedē sieviešu līgas projektu", 1997, jūnijs
Foto: Ilmārs Znotiņš, Diena

"Willy frightens LN women league project", June 1997
Photo: Ilmars Znotins, Diena

LN sieviešu līgas projekts pašlaik pievērš uzmanību elementārām attiecībām starp sievieti un vīrieti, t.i. attiecības starp stipro un vājo dzimumu, kas it kā piedāvā pāri: pieaudzis vīrietis infantila sievietei. Parasti šīs situācijas risinās kā vīrieša aktivitāte/agresija un sievietes neizbēgama atrašanās cietējas lomā.

At this moment LN women league project has stressed it's attention on the cultural experience in men and women elementary relations. The model we've choosed or discussion looks like: active/experience man and infantil woman.





1967
A relatively large child is born into family of skiers. Life begins.

1977
At ten, himself a promising young skier, this child with a vivid imagination, a big interest in historical books and films and a love for fairy tales, begins to sense parts of the bigger picture.

1987
At twenty, while in the Soviet army, longing for the home trigger feeling for the uninhibited freedom associated with being grown-up. When describing himself to others, he generally exaggerates his experience in life. The possibility to do almost anything starts to become reality. He sees himself easing into the future.

1997
Thirty. Unforeseen circumstances in the last years have given him a chance to reflect on certain values, and have created within him an impulse and with it a different view of the world. The roots of this impulse stem mostly from his childhood imagination. His approach to everyday life begins to change. A cycle has ended.

During one very cold, very long Canadian night, an idea is born - to greet hopeful yet foreboding start of the next millennium in the legendary city of Casablanca.

The project CASABLANCA 2000 has been actively organizing creative, non-commercial musical events and gathering together like-minded people. The musical styles distinctly reflecting the ideas of the project CASABLANCA 2000 (funk, acid jazz, ambient, dub, drum'n bass, abstract jazz) are now being popularized through a new radio program which can be heard on Tuesday, Wednesday and Thursday nights from 23:00 to 03:00 on Radio Rigai 106,2 FM.



1967
Slēpotāju ģimenē piedzimst salīdzinoši liels bērns. Sākas dzīve.

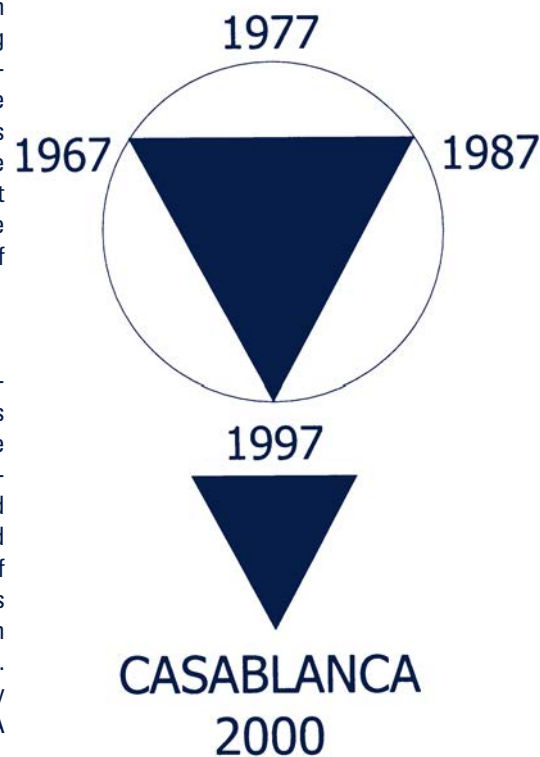
1977
Šis bērns desmit gadu vecumā, daudzsološs slēpotājs ar dzīvu iztēli, lielu interesi par pasakām, vēstures grāmatām un filmām, sāk saprast lietas būtību.

1987
Divdesmit gadu vecumā Padomju Armijā ilgojas pēc mājām un izjūt nepieradināmu brīvību, kas saistās ar kļūšanu par pieaugušo. Raksturojot sevi citiem, pārspilē savu dzīves pieredzi. Iespēja izdarīt gandrīz jebko sāk kļūt par realitāti. Viņš redz sevi iesaļojam nākotnē.

1997
Trīsdesmit. Iepriekš neparedzami apstākļi pēdējos gados ir devuši viņam iespēju spriest par noteiktām vērtībām, ir radījuši viņā jaunus impulsus un citādu pasaules skatījumu. Šo impulsu saknes meklējam galvenokārt viņa bērnības iztēlē. Sāk mainīties viņa attieksme pret ikdienu. Aplis ir veikts.

Kādā ļoti aukstā un ļoti garā Kanādas naktī piedzimst ideja - sagaidīt cerīgo, bet reizē arī biedējošo nākošā gadu tūkstoša sākumu leģendārajā pilsētā Kasablankā.

Projekts CASABLANCA 2000 ir aktīvi organizējis radošus, nekomerčiālus mūzikas pasākumus un līdzīgi domājošo tikšanās. Mūzika, kas raksturo projekta CASABLANCA 2000 idejas (funk, acid jazz, ambient, dub, drum'n bass, abstract jazz) pašlaik tiek popularizēta jaunā radio programmā, kas ir dzirdama otrdienās, trešdienās un ceturtdienās no 23:00 līdz 03:00 Radio Rigai 106,2 FM.



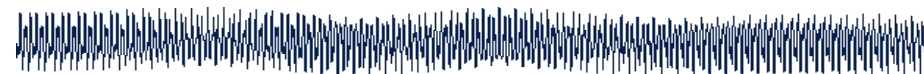
3 Frekvences 3 Frequencies

«Presentation by Peteris Kimelis at the 15th of November, 1997 - Xchange Festival «2.»

Aizvakar "3 frekvences" tika raidītas 10 h internetā. Es pievērsīšos diviem aspektiem:

1. kas ir šīs frekvences,
2. un kāpēc es tās atskaņoju.

1. Katrai lietai ir sava naturālā frekvence, un šīs trīs ir cilvēka auss naturālās frekvences: 3000 Hz, 5000 Hz, un 8000 Hz - ārējā auss, vidējā auss, un iekšējā auss. Paklausīsimies piemēru - dažiem no jums tas var šķist nedaudz šokejošs - (skaņa).



Varbūt jums ir interesanti uzzināt to, ka šīs skaņas mēs dzirdam nepārtraukti - dzirdot jebkuru skaņu mēs dzirdam arī šīs trīs - tā rezonē mūsu ausis. Mēs pie tām esam tik ļoti pieraduši, ka vairs nespējam pievērst ne mazāko uzmanību, izšķirt starp citiem trokšņiem. Šis projekts ir absolūti eksperimentāls, un mani visvairāk interesē cilvēku reakcija uz šo skaņu.

2. Māksla un jeb-kas cits, ko mēs darām iespaido mūs trīs dažādos plānos: fiziskā, mentālā, un astrālā, izraisot attiecīgu reakciju.

Raidot šīs 3 frekvences internetā - ļoti cilvēciskas, dabiskas, digitāli radītas - es vēroju, cilvēku un WWW reakciju uz šo procesu.

Bez iepriekš aprakstītās tiešraides, 3 frekvences tiek atskaņotas Regnāra un Ginta Gabrāna izrādē "Salome" Jaunajā Rīgas Teātrī.

Dear sir/madam
Thank you very much for your interest in our company and in our product.
This message is to announce some major changes in our website ■
HTTP://WWW.GEOCITIES.COM/VIENNA/STRASSE/1580/
"Jeanne d'Arc 06Rm" is the project by a group of young Latvian artists.
There are 3 main characters we are concerned about:
>Monica Pormale - young latvian artist, scenographer and co-author of the project
>Jane - american highschool girl
>Jeanne d'Arc - •1412 •1431
YOU MAY FORWARD THIS MESSAGE AS MANY TIMES AS YOU WISH
Sincerely Yours,
Musee Jeanne d'Arc
Attachment Converted: "c:\program files\evudora\attach\clicktolistem.rm"

I would like to do a short presentation of my project called "3 Frequencies".

2 days ago we started broadcasting 3 frequencies online for 10 hours live. Here I want to make 2 points:

1. what these frequencies are,
2. why I was broadcasting them.

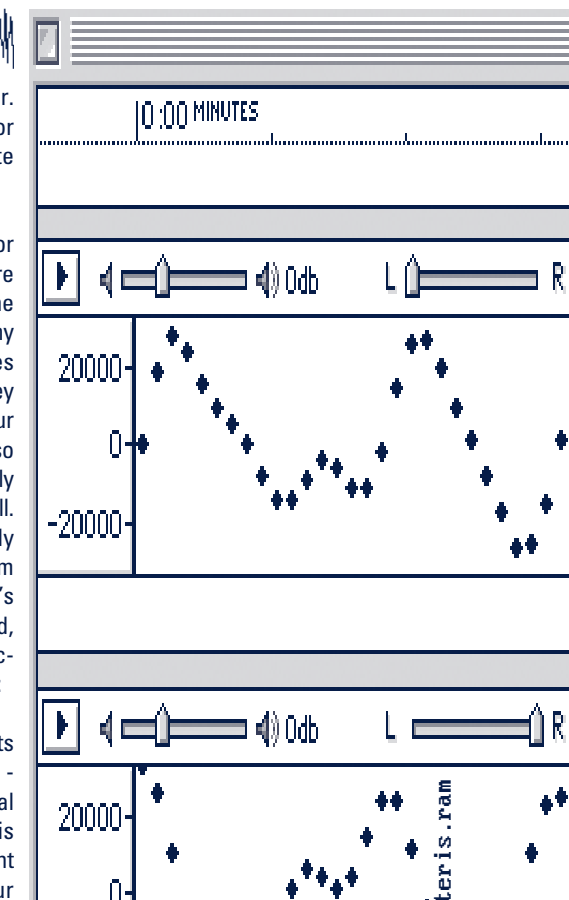
1. Everything has its natural frequency, so these three are the natural frequencies of the human ear: 3000 Hz, 5000 Hz, and 8000 Hz - those qualify as the outer ear,

middle ear and inner ear. Let's hear an example - for some it could be quite shocking. (live sound).

It might be interesting for you to find out that these are the sounds we hear all the time - whenever there is any noise these 3 frequencies come through because they are the ones with which our ears resonate. We are so used to them that normally we wouldn't hear them at all. This work is absolutely experimental, and I am mostly interested in people's reactions to this sound, which leads me to the second point I wanted to make:

2. Whatever we do affects us in many different ways - physical, mental and astral - you name it, and this process results in different things happening in our lives. I believe that these 3 frequencies when we hear them or come in contact with, have affect on us and creates a certain reaction in all the above mentioned ways as well as in a different - iterjudgical level. What I really tried to do is broadcast these sounds over the internet, - sounds that are very natural and human, and basically see what reactions it brings out in different people as well as in world wide web in general.

Besides the previously described webcasting, "3 frequencies" are used in a theatre performance by Regnars and Gints Gabrans "Salome" in the "New Riga Theatre".



Iekcijas atreferējums (Xchange on-air session, Rīga) un tulkojums: AIJA SILIŅA

REAL AUDIO TAPE

by Sloka Sound System

digidambam



free non commercial audio tape distribution:

Sloka Sound System (Riga) electromusic-live-mix tape DIGIDAMBAM available in Internet

<http://re-lab.net/sss>

listen:

A side (45 min.) <http://ozone.re-lab.net/archive/digidam11.ra>

B side (45 min.) <http://ozone.re-lab.net/archive/digidam12.ra>

Construct this tape by yourself from following parts!

step 1:

download (.ra file):

A side (45 min.) <http://re-lab.net/sss/digidam11.ra>

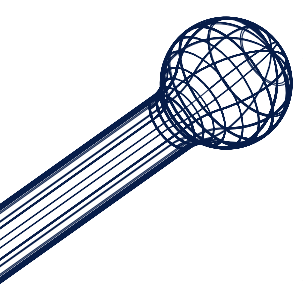
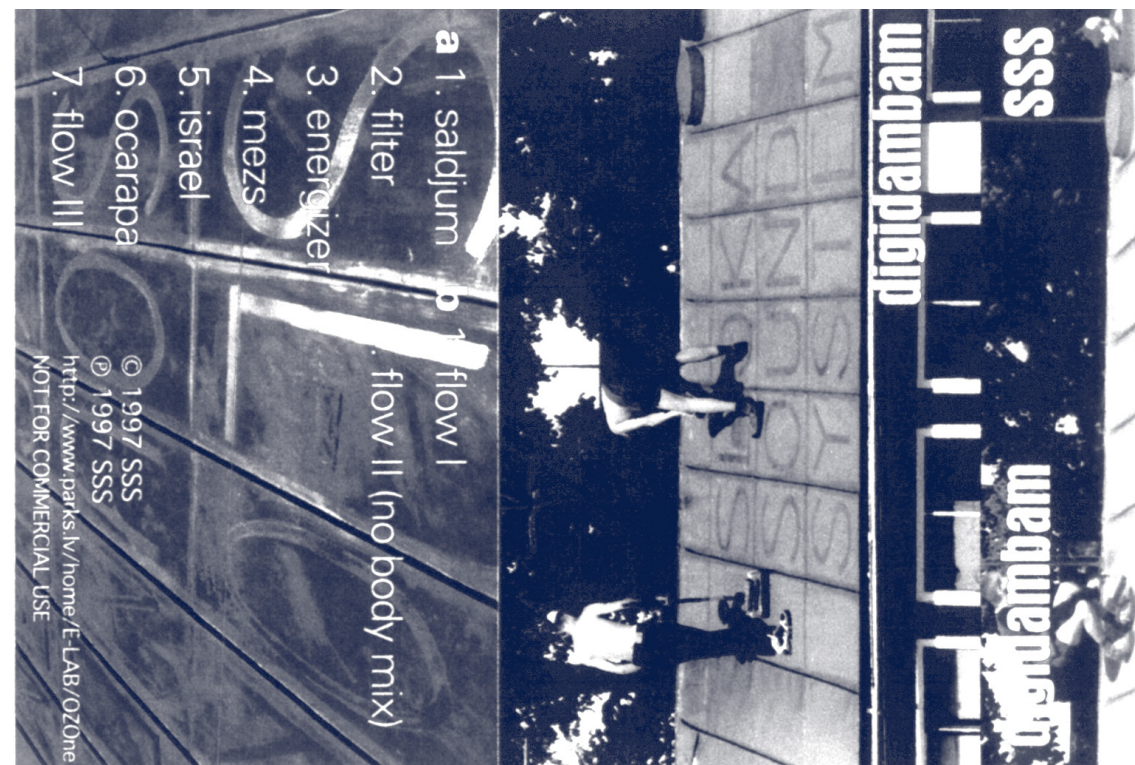
B side (45 min.) <http://re-lab.net/sss/digidam12.ra>

step 2:

print the cover

not for commercial use

{hi-res version (CD) is also available: contact UGIS VITINS: ugis@parks.lv}



SSS in context of Latvian alternative music scene (late 90-ties)

Sloka Sound System.

Sentimental Beatz or simply SSS

The project started with the initiative of two brothers - UGIS and TOMS VITINS. A couple of years ago they met with another musician MARTINS TAURINS, and shortly after that they invited some more musicians to participate in different SSS's music projects.

SSS is not an officially formed band or group. Every time they get together they play with different people and under a different name.

SSS's attempt to promote the development of the Latvian alternative and electronic music scene has created an open alternative music network. This network has developed in a very natural way and has a very flexible structure.

SSS is a project based network with open participation for everyone interested in it - independent musicians, and young DJs (both Latvian and Russian) as well as foreign guests - there have been several jam sessions with musician Isa Suarez (Fin de Siecle) from London.

Last year (1997) SSS with great success participated in several different sound-performance projects.

The outcome of their Summer project was an audio tape 'Digidambam' in 40 copies with a cover designed by Ugis Vitins (produced by SSS&E-LAB). SLOKASOUNDSYSTEM is the name of the live music jam session that lasted throughout the whole Summer of 1997. 'Digidambam' tape on real audio is available on the net as well: <http://re-lab.net/sss>

Ugis Vitins often invited some friends to accompany him in the making of 'live sounds' in the bunker (a World War II memorial, not far from the center of Riga). Now they have their own sound studio - both brothers are sharing it with other musicians - Martins Taurins, Gosh (YaSoSy), DJ Konek (Varka Crew), and Vlad Jakovliyev (YaSoSy).

In the opening of the "Xchange on-air session" live music concert SSS participated with the title 'Sentimental Beatz' and at that time this group was formed of 12 Latvian and Russian musicians as well as Isa Suarez (London, France). An edited recording of this session soon will be available on an audio tape (produced by SSS&E-LAB).

The Latvian alternative music network recently has started widely developing in many different directions - radio, DJ's performances, clubs, concerts, live jam sessions.

Music&club project 'Casablanca2000' is currently organizing different club events and radio shows that 3 nights a week are broadcasted from 'Radio Rigai' FM. The project coordinator Martins Kibers, DJs Toms Vitins and Sergey Timofeyev perform the non-ordinary music - ambient, drum'n bass, trip-hop, acid jazz, funk, dub, etc.



Internet radio OZOne, which 'airs' every Tuesday night, rebroadcasts their program directly into the net. SSS also is one of the founders and initiators of the internet radio 'riga.net.radio.OZOne'. Ugis Vitins is the music coordinator for live radio transmissions and has collected a great on-line alternative music audio archive. Martins Taurins with his Latvian 60-ties and 70-ties pop music mixes has often participated as a DJ for OZOne live shows. The participants of OZOne's weekly live broadcasting sessions are always different musicians and DJs from Riga: Varka Crew, Gosh (YaSoSy), Vlad (YaSoSY), Dj Zaga, students from the Riga's Academy of Art, and many others.

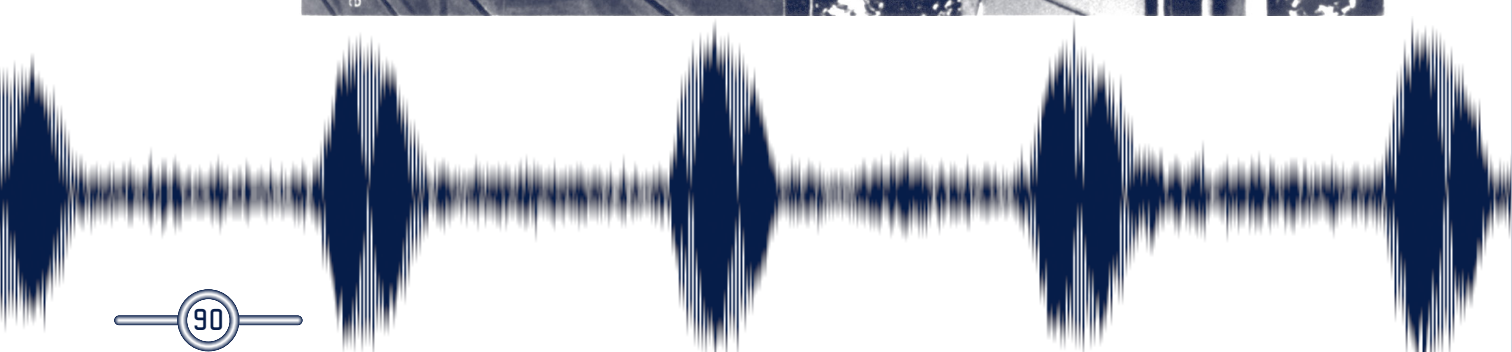
Not only the SSS music network, but the whole alternative music scene in Riga generally has a rhizomatic character. It binds a very interesting situation that's based on collaborative relationships - in different times, in various projects, places and events the face of the network of the participating people - is always changing. Therefore one can never say - it's always the same musicians and DJs because there are many distinctive musicians and DJs who are ready groups of them - and they are all open and ready for 'exchange'.

All the above mentioned I have only touched the tip of the iceberg of the alternative music field in Latvia. The internet plays a big role in the future events of audio projects - such as 'OZOne' and 'Varka Crew' experiment to make live broadcast from club to the internet and 'Casablanca2000' FM into the net.

We'll see what will happen - it is a beginning of a new year and the future looks active and 'sound-full'.

RASA SMITE
Riga, January 1998

Sloka Sound System: <http://re-lab.net/sss>
Varka Crew: <http://varka.re-lab.net>
Gosh: <http://gosh.re-lab.net>
net radio OZOne: <http://ozone.re-lab.net>



Sloka Sound System. "Sentimental Beatz" jeb vienkārši - Sss.

Šis projekts sākās ar brāļu Uģa un Toma Vītiņu iniciatīvu. Pirms pāris gadiem viņi iepazinās ar mūziķi Mārtiņu Tauriņu, drīz vien

SSS LATVIJAS ALTERNATĪVĀS MŪZIKAS KONTEKSTĀ 90.-TO GADU BEIGĀS.

dažādos Sss projektos piedalīties tika aicināti arī citi un arvien vairāk dažādi mūziķi.

Sss nav oficiāli noformēta grupa, Sss nav tās pastāvīgais nosaukums - katrā uzstāšanās vai ieraksta reizē tai ir cits sastāvs un cits 'vārds'.

Sss plašā sadarbība ar dažādiem mūziķiem ir veicinājusi akustiskās un elektroniskās mūzikas tīkla attīstību Latvijā. Tas izveidojies dabiskā ceļā un tam ir brīva un elastīga struktūra. Sss alternatīvās mūzikas tīkls balstās uz atvērta skaņu studijas principa un atsevišķiem projektiem, kuros var piedalīties ikviens interesents.

Sss pēdējos pāris gados ir bijis iniciators vairākiem skaņu un mūzikas projektiem, 'live music jam' sesijām un koncertiem, kuros ir piedalījušies arī viesi no citām valstīm. Vairākkārtēja veiksmīga sadarbība ir bijusi ar Isu Suarez (Fin De Siecle) no Londonas.

Pagājušajā gadā (1997) Sss piedalījās vairākos koncertos un pārtijās klubos Latvijā un Igaunijā un dzīvās improvizācijas sesijās Internet radio OZOne studijā, sadarbojoties ar DJiem un citiem mūziķiem.

Sss 1997.gada vasaras projekts - 'live music jam session', kas notika Slokā visas vasaras garumā, tika izdots audiokasetē ar nosaukumu "Digidambam" (40 kopijas, vāka dizains - Toms Vītiņš). Sss atšifrējums šim projektam - Sloka Sound System. Audiokasete ir arī pieejama internetā, *real audio* formātā:

<<http://re-lab.net/sss>>. Uģis Vītiņš dažreiz aicina draugus piedalīties 'dzīvo skaņu radišanā' bunkurā (2. pasaules kara atstātā 'piemiņa'), kas atrodas Juglā, vēlāk šis ambient skaņas izmantojot koncertos un jaunu ierakstu radišanai.

"Xchange on-air session" festivāla atklāšanas koncertā Rīgā, 1997. gada novembrī, Sss projektā "Sentimental Beatz" piedalījās ap 12 latviešu un krievu mūziķu no Rīgas un Isa Suarez no Londonas.

Šī dzīvā priekšnesuma ieraksta rediģēta versija drīz būs dzirdama arī Sss jaunajā audiokasetē "Sentimental Beatz-I" (producenti Sss un E-Lab).

Šobrīd brāļiem Vītiņiem ir sava skaņu studija, ko viņi izmanto kopā ar citiem mūziķiem - Mārtiņu Tauriņu, Gosh (YaSoSy), DJ Kone (Varka Crew), Vladu Jakovļevu (YaSoSy).

Alternatīvās mūzikas tīkls Latvijā sācis attīstīties visdažādākajos virzienos. Ir izveidojušās vairākas radošās grupas (piem. Casablanca2000, Varka Crew), izveidotas alternatīvas radio programmas, notiek daudzveidīgi pasākumi klubos, koncerti, jauni mūzikas stilu meklējumi dzīvās improvizācijas sesijās.

Radio Rīgai FM viņš katru otrdienas, trešdienas, ceturtdienas nakti Casablanca2000 projekts piedāvā neordināras mūzikas programmu. Projekta koordinators Mārtiņš Ķibers, DJi Toms Vītiņš, Sergejs Timofejevs un Mārtiņš Grauds atskaņo - 'acid jazz', 'drum'n bass', 'trip-hop', 'ambient, u.c.

Internetā otrdienas vakaros 'raida' net radio OZOne, pusnakti pieslēdzoties Casablanca2000 raidītajai programmai FM viņš, to tālāk pārtranslēdot tiešraidē internetā (ar 2-7 sekunžu novēlošanos).

Sss ir arī vieni no net radio OZOne projekta idejas autoriem un dibinātājiem (kopā ar E-LAB). Uģis Vītiņš ir radio mūzikas programmas koordinators. Pagājušā gada laikā ar viņa iniciatīvu ir izveidots plašs alternatīvās mūzikas arhīvs Internetā (real audio formātā).

OZOnes tiešraidēs biežs viesis ir Mārtiņš Tauriņš ar 60.to un 70.to gadu latviešu popmūzikas platēm. OZOnes iknedēļas mūzikas sesijās ir piedalījušies: grupa "Ayahuasca" ar ambient mūziku un dzeju, Gosh (YaSoSy) ar savu jaunāko datormūziku, Vlads Jakovļevs (YaSoSy) ar avantgarda mūzikas miksu, DJ Zagga, Varka Crew DJi ar drum'n bass, Julie (Francija) ar čellu un Uģis Vītiņš ar saksofonu, Mārtiņš Ratniks ar 60.to/70.to gadu mazajām padomju plastmasas platēm, LMA vizuālās komunikācijas nodaļas studenti ar visdažādāko stilu mūziku un vēl citi.

Alternatīvās mūzikas kustība Latvijā līdzinās timeklim - ir izveidojusies veiksmīga savstarpēja sadarbība starp dažādu grupu mūziķiem, kas kopumā rada ļoti interesantu situāciju - it kā tie paši, citreiz pilnīgi citi, visdažādākie mūziķi un DJi katrā pasākumā piedalās dažādos sastāvos veidodami dažādas kombinācijas.

Mainoties pasākuma organizētājiem, mainoties mūziķiem vai māksliniekiem, katrs pasākums iegūst savu nokrāsu, savu seju. Dažreiz šķiet, ka visur piedalās it kā tie vieni un tie paši dalībnieki, tiek spēlēta līdzīga mūzika... Tomēr tā nav, jo šī alternatīvā mūzikas tīkla dalībnieki ir daudz un dažādi, un arī grupas, ko tie savā starpā veido iznāk atšķirīgas. Un vissvarīgākais ir tas, ka visi šie cilvēki ir atklāti un gatavi sadarboties, nenoslēdzoties tikai sava grupas ietvaros, principos un mūzikas stilā.

Tas nebūt nav viss par alternatīvo mūziku Latvijā, šeit minētais ir tikai neliels ieskatš tās attīstībā patreizējā brīdī.

Arī internets ir sācis spēlēt savu lomu 'akustiskās telpas' robežu paplašināšanā - gan interneta virtuālajai telpai pietuvoties reālajām fiziskajām vietām - piemēram, OZOnes interneta tiešraide no Varka Crew organizētās Colonel of the Bass pārtijas Pulkvedī; gan apvienojot dažādus medijus - Casablanca2000 tiešraide FM viņš paralēli tiek translēta internetā, savukārt OZOnes programmas interneta tiešraide bieži tiek raidīta tradicionālajā FM radio -pirātiskajā raidstacijā Banff pilsētā (Kanādā)...

Katrā ziņā, izskatās, ka šis gads jau ir sevi pieteicis kā darbīgs, skaņu un jaunu ideju pilns.

RASA ŠMITE



Inguna Audere X-presentation 03:06 <http://ozone.re-lab.net/festival/inguna.ram>



DARINĀTA ŠĪ PASAULE

No naktsvijolēm,
No sniega,
No upēm,
No vārnām,
No lāča ziemas miega.

Ir darināta šī pasaule
No karuseļiem,
No zvaniem,
No degunradžiem,
No tramvajiem,
No tēta,
No mammas
No manis.



And made this world

by wild orchid,
by snow,
by rivers,
by crows,
by bears ~winter sleep.

And made this world

by merry-go-round,
by bells,
by rhinos,
by trams,
by father
by mother,
by me.

VIESTURS GRAZDANOVICŠ

DIVAS ANNAS

Radošās jaunatnes eksperimentālo un debijas filmu festivāls

Filmu festivāls - akcija "divas Annas" šogad notika jau trešo reizi demonstrējot divas filmu programmas: viena kā brīvā tribīne jeb ekrāns. Otra informatīva iepriekšējo gadu filmu programmas demonstrācija. Festivāla mērķis radīt iespēju interesentu lokam iepazīties ar kino mazāk redzamo pusi.

TWO ANNA'S

Creative youth experimental and debut film festival

The third film festival - action "two Anna's" offered two programmes: one as a free screen, other - informative demonstration of the previous years' film programme. The main goal of the festival - to give a chance for interested people to see the less known side of the cinema.



MIRGOJOŠĀ POĒZIJA

[reprezentējot "Ātrā pavasara diena"]

SERGEY TIMOFEYEV

Interneta poētiskā žurnāla "Breakfest Surreal" izdevējs raksta, ka 1994.gadā, kad viņš aizsāka šo lietu, tiklā bija tikai seši cilvēki, kas nodarbojās tieši ar poētiskajiem tekstiem. Laika gaitā situācija izmainījās: parādījās daudz iespaidīgi poētiskie arhīvi, žurnāli un ziņas. Par to rūpējas cienītāji, kas tiklā publicē sarakstus ar saviem mīļākajiem dzejojumiem, ko rakstījuši sveši autori. Nevienam neliek šķēršļus reāliem autoriem vai ne īpaši cienītiem izdevējiem publicēties ar intriģējošiem nosaukumiem un anotācijām. Tomēr šie teksti atstāj divainu iespaidu: sentimentāli vai romantiski, bet ar jūtamu intencionālu piesaistīšanas agresiju. (Līdzīgi kā stāstā "Alise Brinuzemē", kur uz pīrādžiņa rakstīts "apēd mani".) Intereses, uzmanības, lasītāju piesaistīšana, un gaļīgo rezultātu nosaka populārie dati par "vizitorem", kas tik bieži redzami poētiskajās lappusēs. Parasti tur atrodami vienkārši teksti, kas salikti uz kompjūtera un papildināti ar kautkādu vizuālo tēlu. Vai arī vienkārši teksti bez vizuālās "konfektes".

Vai tā būtu grafomānija? Grūti teikt, jo internetā šī opozīcija - "grafomānija - istā poēzija" nenostāda. Šeit nav kritiķu - profesionālu izvērtētāju. Tā vispār nav "literatūra". Tā ir brīvās runas nozīmīga izpaušmes forma, bet dažreiz jūtams, ka šī pieaugošā aktivitāte, kam bieži vien piemīt vien grafomāniska produktivitāte, smako pēc grandiozas bezjēdzības. Varbūt tāpēc, ka parastam tekstam, kas nav būvēts kā hiperteksts, bet vairāk kā vienkārši sakopotas burtu zīmes, vārdi, internetā ir tīri informatīva funkcija. Bet par ko gan mūs spēj informēt lielākā daļa poētisko tekstu? No informācijas iegūšanas viedokļa - par kautko ļoti aptuvenu. Protams, ka ir nepieciešami pirmklasīgu un atzītu dzejnieku arhīvi. Bet mūsdienā dzejniekam, kas šobrīd strādā internetā, vajadzētu to izmantot citādi: kā iespēju radīt hipertekstus, kas pārtauta klasisko un apnikušo formu un žanru loku.

Jāatzīst, kad es izlēmu ievietot internetā savu tekstu "Ātrā pavasara diena", man pašam bija tikai visai aptuvena priekšstats par to, ko es gribēju darīt. Man palīdzēja mans draugs, kas ir arī maketa autors, Sergejs Masterovs. Tieši viņš pārvērta manu tekstu par diezgan pieņemamu interneta objektu, piesātinātu ar dažādiem linkiem, kas izraisīja samērā poētiskas izjūtas. Tie ir sava veida vēstījumi par tramvaju depo saitiem un prātu zaudējušiem provincīliem māksliniekiem. Tās ir poētiskās bezizejas, jautājumi bez atbildēm, atbalss sistēma, kas rada sākotnējo skaņu. Kā jau agrāk teikts par postmodernisma ēru - mēs vairs nespējam pateikt "Es tevi milu", zinot, cik novalkāti ir šie vārdi. Poētiskais teksts internetā ir kā sarežģīts modelis, kas jāatrisina, un caur to iespējams iegūt šo vienkāršo un brīnišķīgo frāzi par mīlestību, it kā karājošos kautkur starp neskaitāmiem kompjūteriem, kas radījuši glābjošo, vibrējošo "tiklu". Internets ir vārdu un tēlu paradīze, kur neviens nemirst. Bet mūžīgā dzīve pastāv vien pateicoties neskaitāmajām projekcijām un sakariem. Un tā, lai spētu pateikt nepieciešamo frāzi, jāņem vērds "milu" no viena saita, no kāda cita "tevi" un jāpievieno tiem savs "es". Un varbūt jāizliekas, ka tas ir visparastākais e mail. Tad cilvēks, kas nokļušis jūsu radītajā labirintā, kur vienas nozīmes norāda uz citām, varbūt rezultātā izjūtīs tās īpašās strāvas, ko spēj izraisīt tikai patiess poētiskais teksts.

Ieicības atreferējums (Xchange on-air session, Rīga 1997)
un tulkojums: IEVA RUZIŅA

THE POETRY OF TWINKLING

[representing "The Day of the Fast Spring"]

It was written in the poetic net magazine Breakfast Surreal that in 1994 there were only six people actually working with poetic texts in the Internet. After just a few years this situation changed: now it is possible to find a lot of impressive magazines, messages and archives of poetic works. Those are admirers taking care of it and publishing lists of their favourite poems written by other authors. There is nobody to create obstacles for not very beloved publishers to get published under curious titles and annotations. But it is strange feeling that overtakes you while reading them: no matter how sentimental or romantic they would be - you feel some intentional aggression of attraction. (It reminds of "Alice in the Wonderland", where there was a note "eat me" left next to the pie.) Attraction to readers, to cause attention and interest. Also the information about the visitors that you can often find on the poetic pages. Usually all that you will find there will be just some texts, sometimes provided by visual image or even without it.

Is that graphomania? It is hard to say because such an opposition as "graphomania - real poetry" should be impossible in the Internet. There are no professional critics who would definite the values. It is not literature at all. You can feel imposing senselessness created by this increasing activity that often has just a quality of graphomaniac productiveness. In the net any not hyperbolic text has just a pure function to inform. But what can possibly a lot of poetic texts inform us about? If you are seeking some information it probably would be very obscure. Of course there is no doubt about the importance to have archives of the poetic texts by well-known poets in the net. But active, contemporary poets should use Internet in other way. See it as a possibility to build a hypertext that would destroy the secluded circle of classical and boring forms and genres.

I have to say when I first decided to put my text "The Day of the Fast Spring" in the Internet, I barely had a idea what I will be doing. Sergej Masterov - a good friend of mine helped a great deal to turn this text into the object of Internet filled with a lot of links causing quite poetic feelings. Those links indicate to the sites of streetcar depot and insane provincial artists. Those are poetic traps, questions with no answers. It is a system of echo creating the original sound. Long ago somebody said about the postmodern era, that people are incapable of saying straight: I love you, because knowing how overused these words are. If there is a poetic text in the Internet it rather is a confused pattern to be put together. And while trying to do that, it is possible to get the same simple love words hanging somewhere among the number of computers that are creating the helpful vibrating "net". Internet is a paradise made out of the words and images, paradise where nobody dies; however those are a lot of connections and projections that make this eternal life possible.

So if you want to say these words, you have to take a word "love" from one site, "You" - from the other and add to it your own "I". And maybe make it a regular e - mail. You will have at least a possibility, that a person walking through your maze of meanings and indications to other meanings, might get that very special feeling that can be caused by original poetic text.

You've just put your jacket and sneakers on, and all of a sudden it is getting cold. The bitter wind is flinging the brims of your coat, of your huge, brown coat, that you've put on this morning, under the giant lanterns, flapping the shadows. Wind doesn't spare a shadow, and there is no mercy for twilight.

You were at street car depot today wandering together with the amateur photographer, and the girl in the red stockings, taking pictures about something like "grown-up kids from the poor neighbourhoods." Yesterday the photographer was saying: "The girl should look like she wants to run away at once. She is dying to hang out with mature, rich men - the characters from the other, the chic life." And it is easy to get all that. We are waiting for her after school. There are red stockings, gray skirt in her bag. Jeans off. She is changing in the restroom at some well known advertising agency. Afterwards we are buying the cheapest bright red lipstick to be found - only for forty five santims. Red lips, red stockings, blond dyed hair, black hooded jacket. "Hey, big world, are you ready for me? Have you made your fat limos, erected hotels ready for me? Have you prepared your tempting beaches, snow white sheets of pay bills and neon packages of crazy candy?..."

"I'm wearing my brown coat of complete evil. Feeling completely furious, smoking a cigar, stooping, with a shaved head, master of these local places, deaf bear of this provincial chic." Here - this is your part and this is the girl. What do you need her for? Just so. Some day she will leave you for a rich man, but for now you both are just sharing this space. Dirty hallways, wise thoughts written on the walls. Here - somebody has overdosed. Not another word on sex above the main entrance door. The wind is blowing, tossing the spring time dust. It is cold. We are buying the cheap scotch to get warmer. The sales man, sensible enough, is pointing at a bottle: "Pretty shitty. I don't advise it, guys." Of course he sold us one of those expensive ones. But still it was a fair deal. The scotch is just what we need in this cold. Twenty five round faces staring at us from the passing bus.

The photographer - young and sophisticated, wearing a black, stylish coat, carrying the big, impressive briefcase. He is offering to take a bus ride to the railway station to take some snapshots. You are objecting: "Listen, so many pictures have already been taken at the railway stations." The photographer quite agrees with you and offers to get out right away. And so you do. You are feeling awkward... You broke him off. "No," he says. "Everything is o.k." Besides now you got off at the street car depot. Still air, yellow numb street cars everywhere.

"Where to?" the guard exclaims harshly. Now we have to talk to the boss, who appears to be a sweet lady. She seems to be in a hurry and allows us everything. Now the guard is keeping our company. Long row of yellow street cars, one after the other. The girl is seated in the driver's seat in front of the car. You sit down at the back, smoking a big, aromatic cigar. Sweet taste of smoke in your mouth. Oh, baby, baby! Don't say "maybe". The guard is wearing a blue rain - coat, obviously he is freezing. We give him a cigar and invite him for a shot of scotch. "I never drink while working," he announces and takes us to the repair shops. Behind the huge wooden doors there are a few men working. The feeling of a desert solitude. Afterwards we say good - bye and shake hands with the guard, but with no sentiment.

We are off to the university canteen. In fact having our meal, then saying good - bye. You get tired in the spring time, although your life is getting more intense. Then you spend the rest of the day methodically smoking your left over cigars. Like having to play that boring part in the play again, wearing the same worn - out attire. In a few days it begins to snow heavily. You need some exercising in the morning. When spring comes with a frost all our tenants get together in the basement shooting - range to shoot at empty bottles. Brooding cats desperately trying to get warm by the heating fans. In any case - even the sun can be dangerous - an ozone gap above the city from March 8. So all the red - haired and pale people are wearing pink petal masks. And they look very mysterious. As if secretly sneaking to meet something quite alien.

Jau esi izvilcis vējeni un krosenes, bet piepīēsi uznāk aukstums, un niknais vējš piepūš tava milzīgā brūnā mēteļa stūrus, ko uzvilki šodien no rīta, zem mīzu laternām plūkājojt ēnas. Lai nu ko, bet ēnu vējam nav žēl, - nekādas žēlastības pret krēslu.

Dienā tu biji tramvaju depo. Jūs tur ieklidāt kopā ar fotogrāfu - amatieri un meiteni sarkanās zekbiksēs. Fotografējāt kaut ko par tēmu "nabadzīgo kvartālu pieaugušie bērni". Vakār fotogrāfs runāja: "Meitenei jāizskatās tā, it kā viņa velētos nekavējoties mukt, viņai šausmīgi gribas pazities ar nobriedušiem un bagātiem vīriešiem, citas, greznās dzīves personāžiem." To var ātri panākt. Mēs viņu sagaidām pēc skolas. Somā - sarkanās zeķes, pelēki svārkī. Dzīnus nost. Viņa pārgērbjas kādas zināmas reklāmas aģentūras tūlētē. Tad pārkam vislētāko sarkano lūpkrāsu par četrdesmit pieciem santīmiem. Sarkanās lūpas, sarkanās zeķes, izbalināti mati, melna jaķele ar kapuci. "Ei, lielā dzīve, vai esi man gatava, vai esi sagatavojusi savus būdīgos līmušinus, uzslīetos hotēļus, vilinōšās pludmales, sniegbaltos čēku palagus un trako konfekšu neona saiņus?..."

"Es eju galīgi ļauns brūnajā mētelī. Pīnīgi satracināts novests, ar cigāru, uzkumpis, skūtu pakausi, vietējais saimnieks, provincīālā šika kurlais lācis, Pēterbaznīcas torņa ceptā vista." Lūk, tava loma. Un te ir tā meitene. Priekš kam viņa tev? Tāpat kaut kad viņa atradīs sev kādu bagātāku, bet pagaidām jūs kopīgi dalāt šo teritoriju. Atzīpām izrakstītas kāpnutēlpas, - kāds, lūk, sapīepjējis līdz tumšajam. Jā, tagad parāddurvis nav ne vārda par seksu. Vējš pūš, mētajot pavasara putekļu pišļus. Auksti, lai sasiltu, pārkam lētu skoču pie saprātīga pārdevēja, kurš tuvāko brendija pudeli raksturo: "Izcīls mēsls. Neiesaku, čāļi." Protams, viņš mums pārdeva dārgāku mantu, bet, šķiet, samērā godīgi. Aukstumā skočs iet no rokās. Garāmbraucošais trolejbuss skatās ar divdesmitpiecām apālām fīzīonīmījam.

Fotogrāfs - jauns un izsmalcināts, stilīgā melnā mētelī ar milzīgu, neaizmirstamu portfēli, aicina nobraukt dažas pieturas trolejbusā, lai izkāptu pie dzelzceļa un pabīldētos uz kāda gaisa tilta. Tu iebīlsti: "Paklau, VISI VISUS jau ir fotografējuši uz dzelzceļiem." Fotogrāfs nešaubīgi piekriņ un piedāvā nekavējoties izkāpt (jūs jau rīpojat pa piecpadsmito maršrutu). Izkāpjat. Tu jūties neērti - "aprāvi dziesmu". "Nē, nē, viss kārtībā," - fotogrāfs saka. Vēl jo vairāk tāpēc, ka esat pie tramvaju depo. Rēnais gaisis dzeltensarkanu, sastingušu tramvaju pilns.

"Uz kurieni?" sargs skarbi uzsauc. Nākas iet pie priekšnieces - mīļas un steidzīgas dāmas. Viņa atļauj visu. Tagad sargs ir mūsu pavadonis. Vienā rindā nostādītu tramvaju virtene. Meiteni sēdina priekšā, vadītājas statusā. Tu apsedies pašās vagona beigās ar milzīgu, aromatizētu cigāru, pēc kura mutē paliek dūmains piegārša. O, beibi, beibi! Don't say "maybe". Sargs stāv zilā putekļu mētelī, acīmredzot saldams. Dāvinām viņam cigāru un piedāvājam ieklunkšķināt sarga mājiņā viskiju. Bet viņš paziņo, ka darba vietā nekad nedzerot, un ved mūs uz remonta cehiem. Tur ir tuksnesījis, aiz milzīgām koka durvīm (kurās atveras mazākas durtiņas - cilvēkiem) savā darbā aizņemti dažī ļaudīs.

Pēc tam mēs atvadāmies no sarga ar īpaši spēcīgu rokasspīedīenu, bet bez sentimentīem. Braucam uz universitātes ēdnīcu. Vīspār jau ēdam. Tad šķīramies. Kaut arī dzīve kļūst intensīvāka, pavasarī ātri nogurstī. Vēlāk visu dienu nākas metodiskī nokūpināt iegādātō cigāru kārbu. Kā ātri noplukušā kostīmā spēlēt apnikušu lomu. Pēc dažām dienām vīspār sāk krist galīgs sniegs. No rīta nepīecīēšams veikt dažus vingrojumus. Kad pavasaris iesākās ar salu, visi mūsu mājas īemītnīeki pulcējas pagraba šautuvē un šauj pa tukšajām pienu pudelēm. Domīgīe kaķī izmīsīgī sīldās pie radiatoriem. Ja kas, - arī saule ir bistama, - vīrs Rīgas no 8. marta ozona caurums. Tāpēc visi rudie un bālgīmījī valkā rozā zīedlapīpu maskas. Un izskatās ļoti noslēpumainī. It kā zagtos uz tikšanās ar ko gluži svešu.

tulkojums/translation: IEVA RUZIŅA



foto: UOVA

http://re-lab.net/tim

One day of fast spring

Ātrā pavasara diena



krāsu un pielāgoties citai grupai - tas parasti notiek ļoti pakāpeniski un tikpat kā nemanāmi. Tikai kāda slēpta un neizprotama iemesla dēļ šī izmaiņa tomēr ir pietiekoša, lai citi eži uzreiz sāktu par melnajiem domāt kā par savas krāsas ežiem. Piemēram, kolidz melnā eža adatas tikai mazliet iekrāsojas sārtas, sarkanie eži uzreiz pieņem to par savējo un uzņem to savā pulkā.

Spēja mainīt krāsu ir melno ežu kopējā īpašība. Viņi to pielieto ar nodomu, bet nekādā gadījumā ne ar ļauniem nolūkiem, un kad es izstāstīšu iemeslu, jums kļūs skaidrāks šīs ežu pasaules centrs.

Lieta tāda, ka melnie eži ir Augstāka Dieva Radības, Valdošā Dieva - Baltā Eža galvenie kalpi. Viņi ir Baltā Eža palīgi un reizēm arī padomdevēji. Melnie eži darbojas kā Baltā Eža un citu ežu starpnieki. Katram ežim ir jānodzīvo vismaz septiņas dzīves, katrā iedzīvojoties kādā no septiņām krāsām. Dažiem ežiem nepietiek ar vienu dzīvi vienā krāsā, tad tajā krāsā ir jādzīvo vēlreiz. Kad kāds ezis ir ticis līdz tai pakāpei vai limenim, ko tikai Baltais Ezis spēj izvērtēt, no ežu pasaules viņu ievieto cilvēku pasaulē. Un viņam jāiemiešojas kādā noteiktā cilvēkā - vīrietī vai sievietē. Eža un cilvēka izvēle ir Baltā Eža ziņā. Taču viņam būtu neiespējami izvēlēties, ja nebūtu melno ežu informācijas un padomu, tā kā melnie eži labi pārzina arī cilvēku pasaules īpatnības.

Reizēm gadās ļoti skumja situācija - tas notiek tad, kad cilvēkam jau ir savs ezis, bet cilvēks to vēl nav pamanījis. Vienkārši nav ieraudzījis. Cilvēki nav informēti par ežu eksistenci, it īpaši par to faktu, ka agrāk vai vēlāk tiem piederēs savs personīgais labākais draugs - Savs Personīgais Ezis. Šī situācija, kad cilvēks dzīvo kopā ar savu ezi un to nepamana, ežim ir ļoti sāpīga. Tādās reizēs ezis bieži raud un sēro, taču tie eži, kas ir aplaimoti ar šo iespēju ierasties cilvēku pasaulē jau ir apveltīti ar milzīgu pacietību, tie var ilgi gaidīt līdz tam laimīgajam momentam, kad cilvēks beidzot viņu pamanīs. Šis laimīgās beigās vairākumā gadījumu arī notiek, bet diemžēl ne vienmēr. No šī momenta cilvēks ar savu ezi dzīvo roku rokā līdz pat patreizējās dzīves beigām, kas abiem pienāk vienlaicīgi. Viņi palīdz viens otram gan priekos, gan bēdās, izglītojas, un, protams, mil viens otru tā, kā cilvēks cilvēku vienkārši neprot mīlēt. Tāpēc, ka tā ir cita veida mīlestība, jeb, skaidrāk izsakoties - šī ir tā istā mīlestība.

Tad cilvēks dodas uz Ežu Pasauli un kļūst par vienu no šiem radījumiem. Kad viņš izdzīvos septiņas dzīves, loks būs noslēdzies un stāsts turpināsies. Ezis kļūs par vīrietī vai sievieti un dzīvos atkal mūsu savādajā un neizprotamajā pasaulē.

Jūs varbūt gribat jautāt kāpēc es jums stāstīju par šo kosmoloģisko koncepciju tā vietā lai runātu par basa programēšanu, tā vietā lai runātu par savu albumu un savu darbu, ko jūs, starp citu, šeit pat varat iegādāties. Bet pajautājiet paši sev - kāda jēga runāt par mūziku? Un ko jūs, piemēram, gribētu uzzināt par mani? Es jums varu pateikt tik daudz, ka esmu klasisks zilais ezis. Bet mūzika - tā ir mūžam mainīga. Mūzikas izjūta un dzīve, turpretī paliek nemainīga. Pirms šī albuma mana mūzika bija pavisam savādāka. Un kādreiz iegūtās zināšanas par mūziku paliek ar mani. Ja jums ir vēlēšanās, klausieties manu mūziku vai nu kasetē, vai caur internetu. Stāsts, ko jūs nupat dzirdējāt, ir visrāpīgākais izskaidrojums tam, ko es jūtu un ko cenšos izpaust savā mūzikā. Un, starp citu, tagad jūs arī zināt to, ko nozīmē attēls uz kasetes vāka, un ko viens ezis stāsta otram, vai ne?

Paldies par uzmanību.

<http://gosh.re-lab.net>

Hello everybody. My name is Gosh. I am a musician, making music is my favourite pastime, to which I dedicate the larger part of my lifetime. I am here because I was supposed to speak about my newest project, the album released by a local record company, and generally about my creative work or something like this. The album, created with a help of a computer program for IBM PC, which is very popular amongst a special circle of people all around the world — it's called FastTracker 2, is here. You can obtain it for a symbolic price of 50 santims (approximate 1 dollar). But at first I want to tell you a story. A very special one. I want to tell you about hedgehogs, about seven kinds of hedgehogs.

You know, there are seven kinds of hedgehogs, distinguished by their colours. The differences in colour determine not only outward appearance of a hedgehog, but also distinctions in behaviour and even inner texture. There are red, yellow, orange, blue, green, violet and black hedgehogs. Also there is The White Hedgehog. He is one and shouldn't be considered to belong to a specific class. The White Hedgehog is a Supreme Divine Being, the existing Lord.

The red hedgehogs are extremely vivid (joie de vivre) — cheerful, active and in constant hurrying. They like partying, sports, bright clothes, fast cars. They are extremely sociable, and prefer to gather in tribes. It is seldom when you see red hedgehog alone by himself, and yet much more seldom is to see a sad one. They are the only hedgehogs who do not fall into hibernation.

And moreover, the red hedgehogs share their common passion to make photographs of themselves. Imagine the picture of a winter forest, almost all the animals are sleeping, and the merry company of red hedgehogs runs like hell all around! In bright skiing suits, in fashionable caps and sunglasses, and with cameras. They have a habit to wake a sleeping bear, and then race him around the forest until he falls, exhausted and hard-breathing. Then they would crawl upon tired and enervated bear, settle themselves in different combinations, sitting on him, and one would stand aside and make photos, photos, photos... Frivolous creatures.

Yellow and orange hedgehogs, on the contrary, are very conscientious. They are working bees. In some cases they just do their job, in other they are really love to work. Only these colours produce workaholics. These kinds of hedgehogs correspond to caste of shudras in Krishna theosophy (servants). Hence, they should not be treated as a "secondary" caste. Their role is not less important than the roles of other hedgehogs. By the way, other hedgehogs never look at always anxious and busy yellow and orange ones from above, unlike some people do.

The only difference between these two colours is that the orange ones belong, as a rule, to sexual minorities. No one knows why, but that's the way it goes. Again, amongst all the hedgehogs there is not a hint on a contempt, or a fear, or disrespect towards sexual minorities. This is considered as a normal fact, it's just a property of a specific kind — the orange. Besides being good workers, these hedgehogs are also good family creatures.

Then comes very interesting kind of hedgehogs. The blue ones. They are poets, musicians, writers, dancers, dreamers — an artistic kind. They often are naive, defenseless, with a tend to philosophy. They are clever, sometimes selfish, and faithful. They sometimes stick to their favourite object, or subject, or pastime and then they mention nothing else. Generally, they are passionate and loving; often they suffer from unmatched love. Particularly to the green hedgehogs. But about them — later.

So, the blue hedgehogs are artists or, generally, persons of an artistic and creative kind. They also have a characteristic habit, or pastime. They like to dance in the nights. They have their favourite special clearings in the forest, where they

gather and dance calmly in rounds under moonlight, quietly crooning something to themselves and stamping their hairy feet on the moss. As the morning begins to wake, they're heading home...

Then come the green hedgehogs. They often lack enough patience to become an artist, however, an artistic view on life is not alien to their nature. In fact, their points of view and crazy ideas often become an inspiration to the blue hedgehogs. The green ones are fickle, inconstant; their ideas and thoughts arise and they would forget it 15 minutes later. As John Lennon once said, describing his state of mind in certain period of his life, the idea itself is more important than its embodiment, materialising. They hate an order of any kind; they prefer things to happen, allowing the river of life to carry them wherever it flows. They look at everything at a wild, somewhat psychedelic angle. Maybe that's why they are the only hedgehogs, that eat the weed. The special brand. Like the blue hedgehogs with their favourite dancing clearings, they know their own places where this weed grows. They would go, usually in companies, to these places, and start pasturing. The best time for this is early morning.

And imagine the picture — as they eat, the morning grows; the blue hedgehogs return home from their dances; the yellow and orange hurry on business; red ones fussing, shouting and running like hell everywhere; violet ones walking with a pretentious look (about them later)... Fuss everywhere. No wonder, that after some time the green hedgehogs begin to feel that they are fed up with all this stuff. And then they would turn on their backs and slowly rise in the air. Yes, the green hedgehogs are the only ones who know how to fly. They would lift up higher, form up in a herd, they call it a joint—flock, and float slowly in the air above all this senseless noise...

Yes, and as I told you before, the blue hedgehogs often fall in love with the green ones. That's because the blue ones, despite their artistic kind, are in some ways more attached to a state of order. The green ones are wilder, and the most important — more desperate. The blue ones admire this, and even envy a bit. The green hedgehogs would often become an object of inspiration to the blue ones. But, because of fickleness of the first, often (but, happily, not always) one half of the pair could not match the other one. How romantic...

So, let's continue with the rest of the hedgehogs. The violet ones are teachers, the ordinary — like in school or university, or spiritual, like gurus or something. Other hedgehogs would go to them for an advice; an attitude to them ranges from delight and respect to, in some cases, irony. The violet ones become judges, ministers, babysitters, housewives and DeeJays. They lead a somewhat separate life, it's hard to enter their circle if you don't belong to their caste. So rare person knows what actually happens inside it.

Yet more secret and even mysterious are black hedgehogs, though a majority of others never think about it, if like they did not mention them at all. And this is not accidentally — the black hedgehogs are a very special sort of hedgehogs. They are capable of changing their colour to a colour of any other kind, gradually and actually very slightly. But for some hidden reason this slight, subtle change is usually enough for other hedgehogs to begin consider a black hedgehog, who changed his colour, as no more black, but an ordinary coloured hedgehog. And if the needles of a black hedgehog, for example, gained a little red shade, the red hedgehogs begin to accept him as one of them, and allow him in their circle.

The changing of the colour is the common property of the black hedgehogs. They do it intentionally, and surely with no bad purpose. As I will explain the reason, we will get closer to the centre of this universe I am talking about.

The black hedgehogs are the main servants of the White Hedgehog — the Supreme Divine Being, the existing Lord. They act as His assistants and, sometimes, advisers. They work as intermediaries between the White Hedgehog and all the other hedgehogs. For every hedgehog must live at least seven lives, being in the needles of all seven colours. For

some hedgehogs it may take more than one round or so. When a hedgehog reaches the state, or the level, or something that only White Hedgehog can measure, he would be taken from the world of hedgehogs and be placed in the world of human beings. And he will be sent to a specific, absolutely concrete man or woman. The choice of the hedgehog, from one side, and the human being, from the other, belongs to the White Hedgehog. But it would be impossible for Him to decide without information and advises from black hedgehogs, who also possess a significant knowledge about humans. The person, to whom the hedgehog was sent, also must reach certain state to earn the honour of meeting his or her very special, the only one hedgehog. The human soul usually must pass the long way of reincarnations to reach this level.

Sometimes a very sad situation occurs — when the person already has his or her hedgehog, but still doesn't notice him. Just can't see him. People do not know about the existence of hedgehogs, and especially about the fact, that sooner or later they can receive the best friend — Your Own Personal Hedgehog. This situation, when a person lives close to his hedgehog, not noticing him, is very painful to the hedgehog. Hedgehog would often cry and grieve in such cases, but hedgehogs who gained the right to go in the people's world, as a rule, have enough patience to wait until the happy moment, when the person finally notices his or her hedgehog. This happy ending happens in most situations, but not always, however. Since that moment the human being and the hedgehog live hand in hand until the end of their current physical lives, which comes to both simultaneously. They help each other in all they need, teach themselves and, surely, love each other like no human being can love another one. Because, as you can understand, it's another love, or to be correct, this is real love.

Then the human being goes to the World Of Hedgehogs and becomes one of these creatures himself. He will in turn live his own, at least, seven lives and then the circle will close and the story will continue. The hedgehog becomes a man or a woman and will live in our strange and disorienting world.

You may ask, why did I introduce to you this cosmogonical concept instead of discussing methods of programming drum'n'bass and house, instead of talking about my works and the album, which you can buy right here, by the way. But ask yourself — what use in speaking about music? And what would be interesting for you to learn about, for example, me? Except that I am classical blue hedgehog. Music is always changing. The sense of music and life remains constant. Before this album, my music was different, and my present sound also differs from this. The knowledge I was told once upon a time remains with me. If you care, listen to my music from the cassette, or from Internet. The story that you just have heard is the most appropriate explaining of what I feel and try to express. And, by the way, you know now the whole meaning of the picture on the cassette's sleeve, and what is one hedgehog telling to another, don't you?

Thank you for your attention.

<http://gosh.re-lab.net>

SERGEJA TIMOFEJEVA INTERVIJA AR KASPARU VANAGU

radio OZOne studijā (E-LAB), 9.decembris, 1997.g.



K. V.: Zini, šī nav pirmā reize, kad piedalos radio intervijā, tomēr ir tāds drudzis.

S. T.: Varbūt radio viņu drudzis?

(Vienkārši mazliet svešādas interneta radio tiešās pārraides radītās neredzamās auditorijas klātbūtnes efekts. Kādā decembra vakarā jauno mediju laboratorijā E-LAB, kur poētiskās pārdomas par sabiedriskajām aktualitātēm sarunājās Sergejs Timofejevs un Kaspars Vanags.)

S. T.: Cik es zinu, agrāk tu rakstīji dzeju. Tad jau kādu laiku atpakaļ tev radītās poētiskās situācijas risinājās ne tikai uz papīra lapas, bet arī tavā dzīvē, cilvēkos, kas bija ap tevi.

K. V.: Faktiski, ne gluži tā. Jā bija tāds dzejas periods. Tas vecums no astoņpadsmit līdz divdesmit, kad tev ir pilnīgi skaidrs, kā vajadzētu dzīvot. Daudz lasīju Selindžeru, Niči.

S. T.: Un tad tu aizbrauci uz Berlīni.

K. V.: Berlīnē studēju mākslas teoriju, televīzijas, kino vēsturi, komunikāciju zinātnes. Pēc atgriešanās Rīgā vairs nerakstīju dzeju. Sāku aktīvāk publicēties saistībā ar teātra, kino kritiku. Būtībā šīs recenzijas bija mani komentāri par sabiedriskajām norisēm post-padomiskajā Latvijā, dzīvi vispār. Divu gadu garumā aktīvi turpinot tā darboties, sabiedrībā bija izveidojies man patiesībā neatbilstošs tēls. Cilvēki manās publikācijās saskatīja tikai negatīvo. Bija pat izveidojies priekšstats par mani, kā par seksuāli nepilnīgu cilvēku, kas kļūst pa izstāžu atklāšanām, bāriem, nekur nerodot gandarijumu. Problēma patiesībā slēpās tajā apstākļi, ka pēc Vācijas pieredzes es nespēju abstrahēties no visa tur redzētā - postmodernisma eksperimentālā kino, Berlīnes klubu dzīves, modernās mūzikas, u.c. Tapēc arī centos skatīt šejienes mākslas un kultūras dzīves norises pasaules kontekstā. Neuzskatu, ka var pastāvēt vietējā mēroga laba izrāde vai izstāde. Tā vai nu ir laba, vai arī vispār nav māksla.

S. T.: Protams, ja tas ir kas augstvērtīgs, profesionāls, to vienlīdz novērtēs Tokijā, Londonā, Ņujorkā, jebkur.

K. V.: Latvijā mākslas kritiķi, žurnālisti savos vērtējumos parasti aprobežojas ar savu personīgo pieredzi. Nav spējīgi, nav raduši vai negrib runāt nozīmīgākās kopsakarībās. Manuprāt nav jēgas runāt par viena mākslinieka progresu vai regresu vietējā mērogā. Tas vairs nav aktuāli.

Tapēc es vienkārši aizgāju no masu medijiem. Nejutu nepieciešamību iemantot ienaidniekus un nemitīgi tikt pārprastam. Meklāju iespēju, kā organizēt projektus, kas būtu nozīmīgi jebkurā kontekstā. Domāju man tas ir izdevies kādas divas, trīs reizes. Arī pēdējais pasākums Aktuelle Tanzen, kas notika Slepēnā Eksperimentā. Cilvēki, kas bija šajā pasākumā, nespēja ticēt, ka kaut kas tāds patiešām notiek Rīgā.

Protams, ka tā ir ļoti laba sajūta un gandarijums, ko tu saņem par to, ka Rīga līdz ar šādu pasākumu vairāk vai mazāk, bet var pretendēt uz starptautiskiem mērogiem, standartiem.

S. T.: Tas ir kaut kas līdzīgs tam, ko dara MTV. Mēs it kā tuvojamies šiem viņu radītajiem stereotipiem.

K. V.: Jā, tikai viņi to dara caur televīziju. Vienkārši šādā pasākumā var realizēt šos stereotipus, apzinoties to, ka tā nav kaut kāda tukša masu ideoloģija. Tie ir aktīvi simboli, ko mēs interpretējam, realizējam caur savu pieredzi. Jauniņiem tiek dota iespēja to izdzīvot realitātē.

S. T.: Tas nav tikai imidžs, tā ir arī pieredze.

K. V.: Tieši tā.

S. T.: Runājot vēl par taviem projektiem: tev vienmēr izdodas savākt ap sevi labu komandu. Tu strādā ar aktīvākajiem jaunajiem māksliniekiem. Piemēram - Miķeli Fišeru.

K. V.: Tā arī ir gandarijuma sajūta, ko dod šādi pasākumi. Cilvēki, ar kuriem kopā tu strādā, piemēram, divas nedēļas - ļoti piesātināta, intensīva savstarpējā komunikācija, darbs, kamēr beidzot to visu dabū gatavu. Kopīgi iegūtā pieredze, emocijas, enerģija jau paliek arī pēc tam, kad katrs aiziet savos darbos. Starp citu tie cilvēki, kas strādāja pie maniem pirmajiem projektiem - M. Fišera izstādes un Open, vēl arvien ir kopā mūzikas un mākslas aktivitātēs kopīgi iegūtajā pieredzē. Protams, tā ir sava veida bohēma. Bet vispār, kad es par to domāju un salīdzinu, teiksim, sešdesmito gadu bohēmu ar mūsdienām, tad to, kas notiek tagad, pat īsti nevar apzīmēt ar šo vārdu. Bohēma - tas neizklausās mūsdienīgi. Es domāju, ka tas ir sava veida *network*. Šis radošās aktivitātes iziet plašākā mērogā, saistās ar reklāmu, mārketingu, modernajām tehnoloģijām, medijiem, sponsoriem, utt. Māksla ir iekšā visās ekonomiskajās un sociālajās norisēs. Tā ir savstarpējā mijiedarbība.

S. T.: Es gribēju atzīmēt vēl vienu būtisku momentu, ka caur taviem pirmajiem projektiem cilvēkos aktualizējās izpratne par Rīgu, kā par pilsētu, kur paralēli eksistē divas sabiedrības - krieviski runājošā un latviskā. Tavos projektos tās apvienojās, satikās, piedzīvoja kopīgas norises. Ar rokkultūru tas tomēr bija savādāk, varbūt tapēc, ka mēs būtībā no tās redzējām tikai pašas beigas. Tas nebija vienojošs process.

K. V.: Jā, faktiski jau deviņdesmito gadu sākumā rokkultūra bija lielākā vai mazākā mērā mirusi. Spēcīga tajā laikā Latvijā kļuva subkultūra, kas pastāv vēl aizvien. Piemēram, es atceros: kādā no pasākumiem "Bildēs", es redzēju publiku adītos džemperos, gariem matiņiem, dzerot alu. Tā arī ir sava veida subkultūra, varbūt vairāk orientēta uz britu popkultūru.

S. T.: Bet šī gada "Bildēs" - plaša koncertzāle, apmaldījušies cilvēki, tukša telpa. Visapkārt televizijas kameras, kas kaut ko filmē. Diezgan skumji.

K. V.: No otras puses šī divu sabiedrību situācija ir arī problēmsituācija. Aktīvie rave pasākumi, kas Rīgā ir radījuši zināmu komercpasākumu auru. Kaut gan patiesībā šī mūzika ir diezgan smaga, un pēc būtības tie nav komercpasākumi. Tā ir underground mūzika. Lielākā daļa publikas tur ir krievi.

Figurē samērā spēcīgas narkotikas - speed, extasy, acid, u.c. Šos pasākumus apmeklē galvenokārt publika, kam ir smaga dzīve. Lielai daļai šo cilvēku nav perspektīvu, ir izglītības un materiālās problēmas. Tieši rave pasākumos, kur reizēm sanāk līdz pat diviem tūkstošiem cilvēku, to visu var redzēt. Latvijas mediji par to vispār nerunā, kaut gan šobrīd Rīgā tie ir visvairāk apmeklētie koncerti. Tas tiek apzināti ignorēts, nevienam neinteresē subkultūras problēmas.

S. T.: Tas man atgādina izbījušo panku kustību, kas arī bija ļoti aktīva. Viņiem tomēr bija kaut kāds vienojošs mērķis, kopīgas idejas. Šajā rave kustībā es saskatu zināmu emociju vakuumu.

K. V.: Jā, tur ir emociju trūkums, bet par to tieši tapēc ir jārunā. Es atceros J.Podnieka filmu "Vai viegli būt jaunam?", kur tika risinātas sarunas ar pankiem. Labi, var nosaukt to par lielākā vai mazākā mērā infantilu domāšanu, jaunības ideālistu.

S. T.: Bet viņi bija drosmīgi.

K. V.: Jā, viņi bija drosmīgi, viņi runāja par savām problēmām. Citi varbūt to interpretēja neatbilstoši, bet vismaz tika mēģināts parādīt šīs problēmas. Tādējādi tika apzinātas sabiedrības problēmas daudz globālākā mērogā. Es domāju tagad mēģinot saprast, kas notiek šajos "krievu reivos", mēs taču runāsim arī par šī brīža aktuālajām sabiedrības problēmām. Bet ar ko tad nodarbojas mediji?

Ir iespējams izlasīt par pēdējām kosmētikas prezentācijām, politiku, utt., bet neviens nerunā par to, ka tagad, jaunajos dzīvojamajos masīvos (kā mēs tos vēl dēvējam), jau pastāv rap kultūra, līdzīgi kā Amerikas geto publikā, kur jaunieši pieder krimi-nogēniem grupējumiem, strādā apšaubāmus darbus, brauc ar astoņdesmito gadu BMW, klausās techno, lieto smagas narkotikas. Tā taču ir lieliska, aktuāla tēma, bet par to neviens nerunā. MTV tiek intervēti rap pārstāvji, viņi runā par pagrimumšās sabiedrības problēmām, par to, ko viņi jūt, domā. Šeit to neviens neņem nopietni.

S. T.: Bet tā jau ir skaņas un vārdu kultūra, caur to viņi mēģina izteikt savas problēmas, to, kas notiek šajos bezveidīgajos pasākumos.

K. V.: Jā, bet es mēģinu pateikt, ka nav jārunā par šiem pasākumiem, bet ir jāiet uz mājām pie šiem cilvēkiem, vienkārši jārunā par to, ko viņi dara, kā viņi tur dzīvo vienā dzīvoklī kopā ar saviem vecākiem - bezdarbniekiem.

S. T.: Es zinu, ka liela daļa tieši šī kontingenta jauniešu ļoti novērtē tavus pasākumus. Tavi projekti bija pirmie rave pasākumi Rīgā. Vai tu jūties kaut kādā mērā atbildīgs par šo kultūru, kas tagad Rīgā ir tik spēcīga?

K. V.: Es domāju, ja to nebūtu izdarījis es, droši vien

to būtu paveicis kāds cits varbūt citādā veidā. Es noteikti nejutos atbildīgs par kādu, kas šo pasākumu rezultātā ir sācis lietot heroīnu. Tad jau arī varam kādu vainot Dženisas Džoplīnas nāvē. Vienmēr ir bijušas visādas kustības, subkultūras, un vienmēr ir bijis kāds, kas no tā visa ir mācējies gūt peļņu. Es to varētu salīdzināt ar vilcienu, kurā es uzaicinu cilvēkus uz party. Mēs labi pavadām laiku. Tad vilciens pēkšņi sāk kustēties. Nākošajā pieturā daļa cilvēku izkāpj un pārsēžas citā vilcienā, daļa brauc tālāk. Man nepieder ne šis vilciens, ne es viņu esmu uzlicis uz sliekšņa.

S. T.: Tagad sevi piesaka nākošā promoter paauzde, kas ir izteikti komerciāli orientēta, nav vairs tādas radošās pieejas. Šāda attieksme padara pasākumus mazāk saistošus.

K. V.: Jā, tā faktiski ir jau trešā paauzde. Pirmie bija Ugis Polis un Jānis Krauklis astoņdesmito gadu sākumā, es būtu pieskaitāms otrajai paauzdei.

S. T.: Tu arī maini stilu saviem projektiem. Piemēram tavs pēdējais pasākums Aktuelle Tanzen bija kaut kas pavisam jauns. Cita mūzika, cita atmosfēra, cita publika.

K. V.: Es mēģinu radīt šo ipašās vides atmosfēru notikumā, kur tu vari aktīvi piedzīvot jaunāko, kas notiek mūzikā, mākslā. Tas nav tas pats, kas noskatīties jaunāko filmu - šeit tu tajā ņem aktīvu dalību. Cenšos savus projektus veidot tā, lai tu sajūtu, ka esi vislabākajā pasākumā, dejo pie visaktuālākās mūzikas. Es vispār domāju, ka māksla šobrīd vairs nepārdod gleznas vai skulptūras, bet gan piedāvā dzīves stilu. Atnākot uz manu pasākumu, tev ir iespēja nopirkt biļeti, lai vienu nakti pavadītu ipašā dzīves stilā. Tas ir arī tas, kas notiek rietumos. Tas ir tas pats network, kur saistīta reklāma, marketing, promoters, jaunās tehnoloģijas, ekonomiskās, sociālās aktivitātes un māksla.

S. T.: Ir arī jūtama pārliecinoša dzeja aktualitāte gan tavā pēdējā pasākumā, gan arī saistībā ar mākslas mūsdienu izpaušmēm.

K. V.: Faktiski džeza, acid džeza savā būtībā ir tik pat ignoranta mūzika kā hard techno. Acid Jazz faktiski ir šampanieša sabiedrības mūzika, kas necenšas ipaši apgrūtināt sevi ar sociālajām problēmām, bet tā protams ir laba mūzika. Tā ir arī mana stila mūzika, mana kultūra. To vajag baudīt, tajā visā piedalīties, bet arī paturēt prātā, ka ir problēmas par kurām jārunā, kas jāmēģina risināt.

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tulkojums un transkripcija: IEVA RUIŽŅA

SERGEY TIMOFEYEV INTERVIEW WITH KASPARS VANAGS

at radio QZOne studio/E-LAB/ 9 December session, 1997.g.

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K. V.: I'm used to speaking at radio, but this time I somehow feel a little different. Maybe because this is an internet radio. You sort of don't really know how to behave.

S. T.: It is like a radio wave fever.

(It is an internet live radio program that gives you this quite adequate feeling because creating an invisible auditorium of listeners all over the world. There are Kaspars Vanags and Sergejs Timofejevs in the new media studio E-LAB in Riga. They will talk about Kaspars, his projects, society and life in general.)

S. T.: As I know you wrote poetry some time ago. Then you started to create some kind of poetic situations in your life and in lives of other people that were around you.

K. V.: Actually that history is a little bit different. Yes, there was a time when I wrote poetry, was a very romantic guy. I was reading Selinger, liked Nietzsche. You know this period starting from eighteen up to twenty, when you know exactly how life should be. Then I went to Berlin and studied art theory, history of film and television, communication sciences. After I came back I began to write socially active theatre and film critics. I didn't write any poetry anymore. And my critics were actually my comments on social changes in post-soviet Latvia. After two years I realized that people really didn't like my articles. They saw them very negative. But the case was different. After being in Berlin, I somehow couldn't change my point of view. I saw Berlin club life, modern music, post modern experimental films, etc. So when I was observing contemporary processes in art, in social circles in Riga I tried to do it in the world context. My opinion is that either there is a good art or it is not art at all. To me it doesn't make any sense to have a good exhibition in the local context.

S. T.: Sure, if it is a good theatre performance, for example, it will be good in London, Tokyo, New York - anywhere.

K. V.: There are articles by Latvian art critics, journalists that are always based on their personal experience. So they talk about some artist's progress or regress in the local context. Either you speak about it in the world context or you don't speak about it at all. After two years of active journalism I also noticed that a lot of people started to interpretate me as a sexually unsatisfied person, who is going from one bar to another, from one exhibition opening to another, never getting satisfied and afterwards writing negative critics on that. So I thought why should I get more enemies, why should I get misunderstood? Therefore I left medias. It was hard because I really enjoyed being with those people, having discussions with them but when I had to write about them, I wrote what I thought. What a bastard! Smiling, hav-

ing fun in a good company and afterwards being so negative. I wanted to do something else. I wanted to put together some events that would be interesting in any context.

I wanted to see what I could do in this contemporary art scene, trendy scene, if you like. I think that I have really managed to do that in two or three of my projects. For example my last project - Actuelle Tanzen. It was surprising, that this great party was going on in Riga. People couldn't believe it. Of course it is a nice feeling; it also gives you a great satisfaction, that you have done something to make Riga more or less international, have got it in this movement. It is kind of the same, what Mtv is doing; however they are doing it on TV. They bring this youth ideology, new movements all around the Europe.

S. T.: It is more about standarts.

K. V.: Yes, and by means of my projects we can make those stereotypes alive. We can show, that they are not just empty symbols, but something that you can actually experience. It is a real thing.

S. T.: It is not only an image but also an experience.

K. V.: Yes, exactly.

S. T.: Speaking more about your projects, what I really like is, that you work together with the young, progressive contemporary artists, for example - Mikelis Fisers. You always get together a very good team.

K. V.: Yes, it is also this great feeling, that you get by working with people. You are working for some project, let's say for two weeks. It is very intense, fulfilled time. You experience something common, get energy, emotions, that still exist after everything is over and everybody separates for their own jobs, activities. By the way people, that met each other while working at my first projects - M.Fisers exhibition and Open, that was about two years ago, are still together through the music, emotions, common experience and feelings. Of course it is also a bohemia. But actually I think it is a sort of uncontemporary to speak about it as of bohemia. For example, when I compare bohemia of sixties or seventies, than I would like to think - what is going on now is more like a network. Art and creativity is connected with the social and economical changes, advertising, marketing, new technologies; however it still is very personal at the same time.

S. T.: Your projects, particularly the first ones, made people to realize in more acute way, that Riga is a city of two societies - Latvian speaking and Russian speaking. Your projects gave a possibility to meet each other, to get to know each other, experience something common. I don't know how it was with a rock culture because our generation sort of got the

very last drop of it. It didn't work that way.

K. V.: Yes, rock culture was more or less dead for us at the beginning of the nineties. Instead there was a very strong subculture. I remember I was at Bilde one night and saw these people wearing knitted sweaters, with long hair, drinking beer. It is also a subculture, in a sense. Maybe more British pop oriented.

S. T.: You know, I was at last Bilde. It was in a very big concert hall. People seemed lost. It was just a big, empty space. A lot of TV cameras filming something. It was a pity.

K. V.: If we are speaking about national problems. When I think about these rave events that are so active in Riga right now. They are being made as commercial events, but actually they are not. That music is pretty heavy. It is absolutely underground music. The majority of the people who go there are young Russian guys. They enjoy this heavy atmosphere. Often they are under hard drugs. And that is what a commercial culture in Riga is like now. It is for people, that have quite hard lives. It has to do with the banditism, gangs. There are educational, material problems. Their lives are based on absolute absence of perspectives. This rave scene shows all these problems. It is a problem, that Latvian official medias don't speak about it. They totally ignore it. Rave parties are the biggest concerts, that we have in Riga right now. There have been up to two thousand people at one night, if it is well done. But nobody speaks about these suburban problems as if they don't exist.

S. T.: I remember the punk culture. It was also very expressive, but somehow it seems to me that they had their goals, some concept of the world. What I dislike in this rave movement, is a lack of some deeper meaning.

K. V.: Yes, there is this absence of emotions or some spiritual statement. But medias need to talk about it. I remember the film by Juris Podnieks "Is it easy to be young?". He was showing young punks, they had discussions. Okay, you can say that it was an infantile thinking, probably very idealistic, but they were given a chance to speak about it.

S. T.: They were brave.

K. V.: Yes, and they showed their problems. Maybe they were misinterpreted at times, but J.Podnieks by trying to analyse their problems, found out a lot of problems concerning the society. I mean you need to talk about this absolute emptiness in the suburbs. It is actually a rap scene already. Like it was in American ghettos. These young guys growing up in the gang environment, driving old BMW, using drugs, listening to techno, working at the market place. It is a good topic to speak about, to make a documentary about. Nobody does it. For example rap persons on Mtv are talking about American underclass problems, about their feelings, what they are thinking. Here nobody takes them seriously.

What I mean is, that you have to get a camera man, go to his apartment and see how he lives with his unemployed parents, meet his girlfriend. To have these discussions and not to write about some stupid fashion show or pepsi forum for the middle class housewives. Talk about more acute problems.

S. T.: Your rave projects were the first rave projects in Riga. A lot of young Russian guys appreciated that. At some point do you feel responsible for this kind of culture that is so strong in Riga now?

K. V.: I think, if there wasn't me there would have been somebody else. Maybe it would have been done in a different way. I don't feel responsible for somebody, who influenced by all that started to take drugs. In that case somebody should be responsible for the death of Jimmy Hendrix or Janet Joplin as well. There have always been subcultures, movements and there have always been somebody who would try to get the profit out of it. Let's put it that way; there was a train at a railway station. I saw it as great place to make a party in. I invited some people, we had fun, good time. Than suddenly the train started to move. Me and maybe some other people got out at the next station and changed the trains. Some other people stayed on. I mean, I'm not the one who owns this railroad company and I'm not the one who put the train on the tracks.

S. T.: What I see is that now this second generation of promoters is going other way that is much more commercial. They don't really use as much creativity, artistic possibilities. That makes these events less interesting.

K. V.: Yes, actually this is a third generation already. I would be the second. Ugis Polis and Janis Krauklis was the first one at the beginning of the eighties.

S. T.: You also change the style of your projects. For example the last one - Actuelle Tanzen was something different. There was a different music, different atmosphere, different public.

K.V.: I remember the article that I wrote after my first project Sex and Space Ships. I was talking about that what I wanted to show was that a piece of a contemporary art can be experienced as a real part of your life. It is not like if you would be watching a movie. You are actually there. You are in that art space. I want people to feel that they have been at the most wonderful, the best party that there ever was. Art is what gives us this possibility. Actually modern art doesn't sell canvases or sculpture anymore. Art in modern forms presents a life style. You buy a ticket to my party to spend a night in one special life style. It is the same with big companies, let's say - Nike. They don't just sell sporting goods, they sell a life style. Art is connected with advertising, internet, brands, promoters, social activities, sponsorship. It is a big network.

S. T.: I also feel this jazzy feeling being an intense part of all these activities. That high atmosphere, artistic feeling that kind of makes things better.

K.V.: Actually, I think that it is as ignorant as hard techno. The thing is that jazz, acid jazz actually is a culture that is based on champagne, on absolute ignorance towards social problems. But it is a good music, and it is my style, my culture, too. I mean you have to enjoy all that, but when you go and work, you should think about these acute problems concerning the society.

transcription and edition by IEVA RUIZINA

UPCOMING MEDIA EVENTS AND EXHIBITIONS
DATES OF (SOME) UPCOMING MEDIA EVENTS AND EXHIBITIONS

18 April - 3 May 1998: AVATAR, Amsterdam/NL Avatar - Of postmodern times and multiple identities. Exhibition 6 sposium organized by: Axis, De Balie, Maatschappij voor Oude en Nieuwe Media and Paradox E-mail: <brink@xs4all.nl>, <axisum@xs4all.nl>, <paradox@knoware.nl>
23 - 26 April 1998: SHAKING HANDS AND MAKING CONFLICTS, Stockholm/SE A symposium on the role of culture in a new world order - local differences in the encounter with the dream of global sameness - exploring mental luggage in the age of transformation - culture in the name of democracy: dialogue and conflicts E-mail: <info@fargfabriken.se>
4 - 10 May 1998: BREAK 21, Ljubljana/SI The student organisation of University of Ljubljana (SOU), Slovenia is organising the international festival of independent young artists BREAK 21 E-mail: <asa.jovanovic@kiss.uni-lj.si>
6 - 10 May 1998: EMAF - EUROPEAN MEDIA ART FESTIVAL 1998, Osnabrueck/D An international forum for contemporary media art, this festival will gather together artists, theoreticians, journalists and a young engaged public. E-mail: <emaf@bionic.zerberus.de> / URL: <http://www.emaf.de>
10 - 15 May 1998: GIOCONDA'S SMILE, Chisinau/MD "Gioconda's smile" is conceived as a meeting of the representatives from several countries for a few days of collaboration in an artistic medium which is performance. E-mail: <oesanu@escca.soros.md> / URL: <http://www.scca.soros.md/projects.html>
13 - 17 May 1998: 9TH IMPAKT FESTIVAL, Utrecht/NL Impakt is an international festival for audiovisual arts. The festival is a showcase for innovative film, video art, music, installations, new media and performances. Lectures and exhibitions complete the programme. E-mail: <impakt@xs4all.nl> / URL: <http://www.xs4all.nl/~impakt>
19 - 24 May 1998: VIPER, Lucerne/CH International Film, Video and Multimedia Festival Lucerne, Switzerland E-mail: <festival@viper.ch> / URL: <http://www.viper.ch>
28 - 31 May 1998: PIRAMEDIA, Tirana/AL "Piramedia" is an invitation to adventure, first physically by going to Tirana (yet undiscovered), and secondly to discover the new transformations of media art practice in the new cultural environments of East and West with their new problematic and their new challenges. E-mail: Edi Muka <kiko41@hotmail.com> / cc to <abroeck@v2.nl>
18 - 20 June 1998: SONAR 98, Barcelona/ES Sonar is International Festival of Advanced Music and Multimedia Art in Barcelona. E-mail: <sonar@sonar.es> / URL: <http://www.sonar.es>
26 - 28 June 1998: 3RD INTERNATIONAL LESBIAN/GAY FILM FESTIVAL, Budapest/HU Festival accepts films and videotapes by, about and of interest to communities of lesbians, gay men, and sexual minorities. E-mail: <hatter@c3.hu>
1 - 30 July 1998: POLAR CIRCUIT 2, Tornio/Lapland/FI A summer-workshop of media arts in Lapland. E-mail: <tapiro@projekt.net>
September 1998: VIDEONALE 8, Bonn/D 2 - 7 September 1998: ISEAR98, Liverpool/Manchester/UK Nine ISEAR98 Symposium Panels curated and convened by Liverpool Art School. more info: <http://www.v2.nl/mail/v2east/0484.html> / URL: <http://www.isear98.org>
3 - 6 September 1998: SUBFICTION - 3. Werkleitz Biennale, Werkleitz/D info: <http://www.werkleitz.de/sub-fiction/>
7 - 12 September 1998: ARS ELECTRONICA, Linz/AT In 1998, under the banner of "INFOWAR", the Ars Electronica Festival of Art, Technology and Society, is appealing to artists, theoreticians and technologists for contributions relating to the social and political definition of the information society. E-mail: <info@aec.at> / URL: <http://www.aec.at/infowar>
18 - 23 September 1998: WORLD WIDE VIDEO FESTIVAL, Amsterdam/NL 2 - 10 October 1998: L'IMMAGINE LEGGERA, Palermo/IT 3rd Palermo International Videoart + Film + Media Festival ! Submission deadline: 31 July E-mail: <00253aaa@mbx.infcom.it>, <imagineleggera@usa.net> / URL: <http://web.tin.it/iside/immagineleggera>
8 - 18 October 1998: MUU MEDIA FESTIVAL, Helsinki/FI Museum of Contemporary Art, Helsinki ! Submissions in all new media categories welcome, particularly on the theme of 'Globalization - New Geographies in Art and Media'. E-mail: <mmf@uu-arkki.fi>
15 - 25 October 1998: NOUVEAU CINEMA/NOUVEAUX MEDIAS, Montreal/CA Montreal International Festival of New Cinema & New Media E-mail: <montrealfest@fcm.com> / URL: <http://www.fcm.com>
16 - 25 October 1998: PANDREMONIUM, London/UK "Pandaemonium" - London Festival of Moving Images / Lux Centre, London/UK ! Submissions invited to the single screen and new media sections. Info and application form: <pandalea.org.uk>
17 - 22 November 1998: DEAF98, Rotterdam/NL DEAF, the Dutch Electronic Art Festival (and formerly Manifestation for the Unstable Media) organised by V2_Organisation in Rotterdam can be turned this year into biennial. E-mail: <v2@v2.nl> / URL: <http://www.v2.nl>

check the archive at <http://www.v2.nl/mail/v2east> for postings about these events

MUTE 9 - OUT!

Mute is a UK based quarterly about culture and technology.
MUTE 9 Contents:
*Short/Cuts: LITTLE AND LARGE: P2P_ and the Amsterdam Agenda... / THE 77TH ELEMENT: Motorola's Iridium ring of satellites' unacknowledged parent project: Jean Marc Philippe's 'Celestial Wheel...'/THE TWO HACKS: Carey Young's 'Base Matter_ @HIP97/...' *MAIN: Eric Kluitenberg interviews Huge Harry: HUMAN ART IS DEAD, Long Live the Algorithmic Art of the Machine.../A Toolbox of Everyday Media In Eastern Europe, Andreas Broeckmann and Inke Arns
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CRASH MEDIA

Where Media Reaches its
Critical Mass

Crash Media is a joint venture, defining the agenda of the 'Revoluting' media lab in Manchester/ Salford UK in Aug/Sep, and extending the voice of 'Skyscraper Digital Publishing'.
'Revoluting' temp URL: <http://www.art-bag.net/revoluting>

Crash Media is for free and will be released bi-monthly as of the middle of March. Printed on tabloid paper, each issue will have a print run of 10.000. Crash Media is based in Salford and London (UK). The first issue consists of 12 pages.

contacts: Micz Flor [micz@art-bag.net]
Josephine Berry [josie@metamute.com]

[=] net.art / NGO debate / social interfaces / the free content debate / a push critique / the crisis of representation / global network ethics / ascii-jazz / property-privacy-ecology / technification of politics / millenial cults / spiritual information / financial cyberspace / history of cybernetics / forbidden sciences / interobjectivity / free groupware / net.cultural studies / interviews / manifestoes / net letters / book reviews / website stories / computer generated poetry / ...

ZKP 4

So far there has been published 3 ZKP's (Zentral Komitee Proceedings), each 200 pages of dtp-xerox, theory zines, in a limited edition of 150-200 copies. For the 2nd Nettime Spring Meeting entitled BEAUTY AND THE EAST in Ljubljana (May 1997) nettime together with Ljudmila (the media lab in Ljubljana <http://www.ljudmila.org>) brought out a newspaper of 64 pages, off set, ca. 10000 copies.

more info at <http://www.fact.co.uk/vr>

ACOUSTIC SPACE

[Art + Communication III]
media culture exchange project, organised by E-LAB (Riga).
Monthly series (1998/1999) of lectures, workshops, parties, concerts in Riga.
! Call for participation!
contact: <rasa@parks.lv> <http://xchange.re-lab.net>

ARTGENDA /STOCKHOLM '98/ 1-10 MAY, 1998

the second biennial of young artists around the baltic sea. ArtGenda is a forum for professional meetings that includes a major international program of workshops, symposiums and conferences. Riga project at <http://artgenda.re-lab.net>

more info at <http://www.desk.nl/~nettime/>
ZKP4 proceedings printed version are free.
To get them - send an E-mail to ama@ljudmila.org
- specify the number of copies you are requesting
- send your FEDEX; DHL; TNT or EMS number, if you would like to use the services of the above companies
- your postal address!

SOUND BOX is a RealAudio based experimental broadcast, opening its virtual doors on Friday March 27th 1998. Web broadcast will be online for a period of two months at the following address: <http://www.kiasma.fng.fi/soundbox/>
SOUND BOX is a countdown project for KIASMA, the new building of The Museum of Contemporary Art, keeping its opening ceremony on Friday May 29th 1998 in Helsinki.
contact: Petri Kuljuntausta <petri.kuljuntausta@muu.autono.net>

NETTIME

- * <nettime> is a closed moderated mailinglist for net criticism,
- * collaborative text filtering and cultural politics of the nets
- * more info: majordomo@icf.de and "info nettime" in the msg body
- * URL: <http://www.desk.nl/~nettime/> contact: nettime-owner@icf.de

[nettime] is not only a mailing list, but an attempt to formulate an international networked discourse, which promotes neither the dominant euphoria (in order to sell some product), nor to continue the cynical pessimism, spread by journalists and intellectuals working in the 'old' media, who can still make general statements without any deeper knowledge on the specific communication aspects of the so-called 'new' media.
We intend to bring out books, readers and floppies and web sites in various languages, so that the 'eminent' net critique will not only circulate within the internet, but can also be read by people who are not on-line.

V2_East/SYNDICATE

Syndicate list members include more than 240 artists, curators, networkers, writers, festival organisers, etc., from East as well as West European countries and beyond, who, through the 'Syndicate', are trying to improve the communication and cooperation between artists and organisations in East and West.
The list was first installed following the initial meeting of the V2_East initiative at V2_Organisation in Rotterdam on January 21, 1996, at the end of the second Next 5 Minutes conference.

Syndicate mailinglist archive: <http://www.v2.nl/mail/v2east>
URL: <http://www.v2.nl/east>
contact: abroeck@v2.nl (Andreas Broeckmann)

FACES

FACES - women in 'new media' mailinglist
more info: majordomo@icf.de and "info FACES-I" in the message body
contact: diana@mrf.hu or kathy@thing.at

Xchange

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AMERICAN EXPRESS

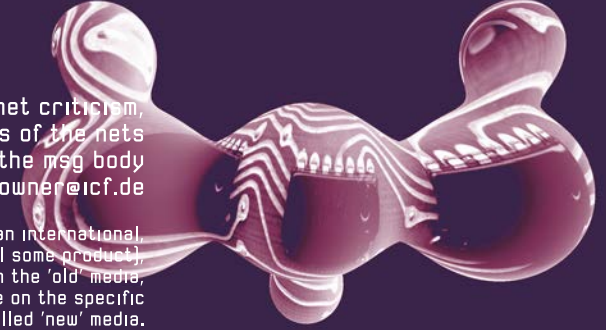
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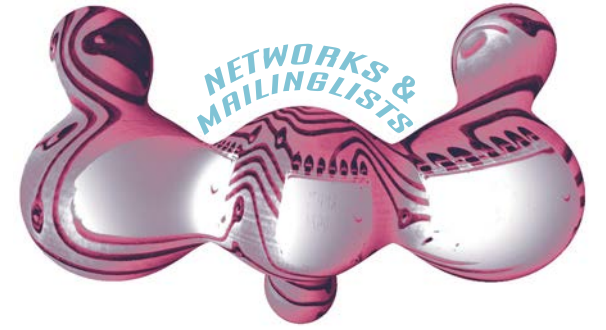
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RHIZOME

RHIZOME COMMUNICATIONS is a non-profit organization dedicated to fostering communication and community in the field of new media art.
2 email lists:
RHIZOME RAW and RHIZOME DIGEST
-> questions: info@rhizome.com
-> answers: <http://www.rhizome.com>



[nettime] ir ne tikai interneta vestuļkopā /mailinglist/, bet arī mājinājums formulēt starptautisko tiklu diskursu, kas neveicina ne dominējošo eiforiju [pārdot produktus], ne arī turpinā attīstīt cinisko pesimismu, ko izplata žurnālisti un intelektuāļi 'vecajos' medijos, vēl joprojām publicējot vispārīgus apgalvojumus bez jebkādam dziļākām zināšanām par 'jaunajiem medijiem' no to specifisko komunikāciju aspekta.
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REZONE

REZONE is information exchange channel in Latvian about culture, music and art events, clubs, parties and city life in Latvia and other countries.

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