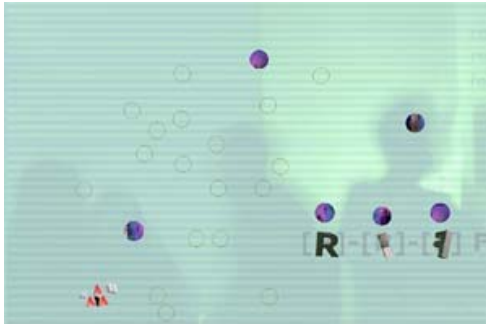


## net art projects

MNAC initiates a program of net art projects presentations on both on-line and off-line platforms of [www.mnac.ro](http://www.mnac.ro) and Kalinderu Medialab's spaces.

**[R][R][F] 2004 ' XP /5 March-30 April/ Kalinderu MediaLab**  
**[Remembering-Repressing-Forgetting]**  
 experimental global networking project  
 by Agricola de Cologne

[www.newmediafest.org/rrf2004](http://www.newmediafest.org/rrf2004)  
[rrf2004@newmediafest.org](mailto:rrf2004@newmediafest.org)



### [R][R][F] 2004

This represents the starting point for the development of a global networking project which will be operating until the end of 2004. Numerous places around the globe will be participating and presenting [R][R][F] 2004 simultaneously during the year: The first ones which joint the project were Kalinderu MediaLab/Museum of Contemporary Art Bucuresti (Romania), Istanbul Museum (Turkey), Bethlehem International Center (Bethlehem Palestine), Basics Festival (Salzburg/Austria), Bergen Center of Electronic Arts Bergen/Norway(Norway), PEAM - Pescara Electronic Art Meeting 2004 (Italy), invited are also Hong Kong, New York, Stockholm, Haifa, Madrid, Sevilla, Cologne, Athens, Alexandria and many other places.

From its structures, [R][R][F] 2004 is an extraordinary experimental New Media art project programmed and realised by Agricola de Cologne.

Its central subject, abbreviated in the capital letters of the title, is "Remembering, Repressing, Forgetting".

A new way of art working is practised: networking as artworking.

Experimental fields of memory are developed by inviting curators from different countries around the globe, eg directors of media festivals or curators specialised in New Media, who have to select a number of artists of their choice according to the terms of the project.

The dynamic of this ongoing and continuously changing project, as it is set up for being presented in festivals and media exhibitions, manifests itself not only in the artistic online environment, especially created for [R] - [R] - [F] 2004, but also progressing when for each new presentation a new project version is created, including new subject related aspects, new curators and new artists and new visualisations of the connected memory fields.

Continuously expanding, these memory fields containing curators and artists of the previous project versions will be always present in the background while slowly a networking universe of collective memory comes up. The project uses the Internet not only as an artistic environment, but primarily also as a communicating medium and a data base which is closely connected to memory and loss of memory, thus the subject of the festival project. The Internet represents not only the ideal medium in many ways, but allows above that direct intercultural networking like no other medium.

### [R][R][F] 2004

is organised completely online. It includes a variety of online and offline components, an exchange between virtual and physical levels. The basic subject is "Memory and Identity", the basic operating aspect is "networking as artworking". Although anything connected to the project is transmitted online, the basic installation aspect is the exchange/combination of virtual and physical space in a physical installation.

These are the components of [R][R][F] 2004

#### 1. [R][R][F] online

Presentations:

National Museum of Contemporary Art / Kalinderu MediaLab Bucharest - opening 5 March 2004

Bergen Electronic Arts Centre Bergen / Norway <http://www.bek.no/> - opening 5 March 2004

New Media Art Festival Bangkok / Thailand <http://thailand.culturebase.org/> - 20 - 28 March 2004

Version<'04 Festival - Museum of Contemporary Art Chicago 16 April -1 May 2004

The curatorial project RRF v. 2.0 is the basis of RRF 2004 / participating curators and artists:

--> 1st week feature<---

.

[R][R][F] 2004 ---> XP

consists of several "Memory Channels"

including subject related modules in form of media projects.

.

The basis of [R][R][F] 2004 --->XP

forms [R][R][F] Version 2.0 as "Memory Channel 1"

including contributions from invited curators.

These curators selected following artists:

.

1.

curator: Gita Hashemi (Iran/Canada)

curatorial theme: "RealPlay"

selected artists:

Jaromil, Mireille Astore, Haleh Niazmand

Hardpressed Collective, Threadbare Coalition

.

2.

curator: curator: Raul Ferrera-Balanquet (Cuba/USA)

curatorial theme: "In[ter]vención"

## selected artists:

Giselle Beiguelman (Brazil), Ricardo Baez (Venezuela)  
Santiago Perez Alfaro (Mexico), Eduardo Nava (El Salvador/USA)  
Juan Devis and OnRamp Arts (Colombia/USA), Alex Riviera (Peru/USA)

.

3. curator as interface: Calin Man (Romania)

curator as curator: Stefan Tiron (Romania)

curatorial subject: [Romanian Young Guns](#)

selected artists: all Romanian

Sergiu Negulici, Milos Jovanovic, Catalin Rulea

Daniel Gontz, Valentin Chincisan

.

4. curator: Bjoern Norberg (Sweden)

curatorial subject: "Inflict"

artists: all Swedish

"Beeoff" --&gt; Olle Hüge, Tomas Linell, Mikael Scherdin

.

5. curator: Eva Sjuve (Norway)

curatorial title: BEK\_dns

selected artists:

Gijs Gieskes, Antti Sakari Saario, ARM with John Hegre

Fruit, Cosmic Jinxm, Christian Bøen

Thorsen, Lossius, Bastiansen

and

BEK\_dns\_combat

selected artists:

Torgeir Nes, Tom Moland, Stefan Mitterer, Terje Urnes,

Pekki Sinikoski, Rune Storetved, Marieke Verbiesen, Gijs Geiskes.

.

6. curator: Agricola de Cologne (Germany)

curatorial theme: {nodes of identity}

selected artists:

Conor McGarrigle (Ireland), Maite Camacho (Spain)

Erkki Kirjalainen (/Santtu Rantanen) (Finland)

David Clark (Canada), Melinda Rackham (Australia)

Nathaniel Stern (South Africa), Oliver Dyens (Canada)

Shilpa Gupta (India), Michael Sellam (France)/Garrett Lynch

(Ireland)

JODY ZELLEN (USA)

.

7. Melody Parker Carter (Germany)

curatorial theme: : &gt;preconstructed transformations

selected artists:

Werner Cee (Germany), Sachiko Hayashi (Sweden)

Liz Miller (USA), Lisa Gye (Australia)

Mustafa Maluka (South Africa), Avi Rosen (Israel)

Irena Paskali (Macedonia), GAST BOUSCHET/Nadine Hilbert

(Belgium)

Stephane Barron (France), Lisa Cianci (Australia)

.

8. Special Feature:

title "Women :Memory of Repression in Argentina"

curatorial environment by Raquel Partnoy (USA/Argentina) and

Agricola de

Cologne (Germany)

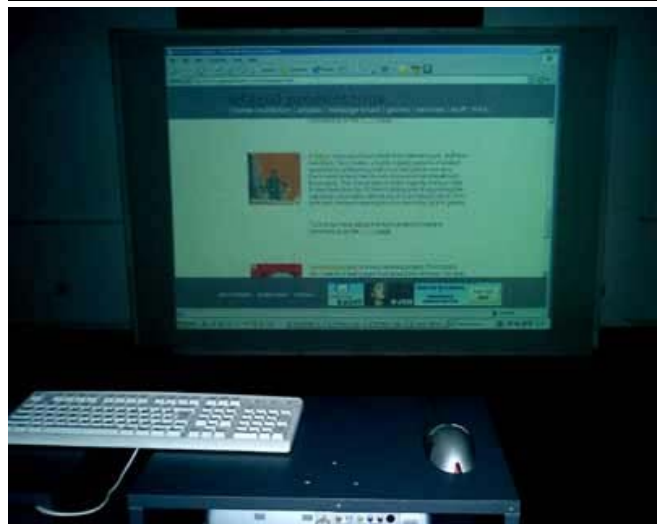
including testimonials of "Mothers of Plaza de Mayo" Bueno

Aires/Argentina

and net based art works of following Argentine artists---&gt;

Marina Zerbarini , Andamio Contiguo

Irene Coremberg, Anahi Caceres



## 2. Memory Channels

[R][R][F] and each other included basic component, eg XP (experimental) versions of Violence, Rainforest Memorial, Globalization, AIDS Memorial, News Channel, Streaming Channel, Video Channel and others, but not more than 16 channels in total, will form the "Memory Channels", which are screened in physical space on "MemoryScreens" and "MemoryProjections" and form the basis of the physical installation of [R][R][F] 2004.

Globalization modul curated by Humberto Ramirez

<http://www.wiggedproductions.com/globalization.html>Critical Art Ensemble <http://www.critical-art.net/>, subRosa <http://www.cyberfeminism.net/>, Violence Online Festival<http://www.newmediafest.org/violence/>, "Stop Motion Studies" <http://www.stopmotionstudies.net/>, RTMark [http://rtmark.com/%](http://rtmark.com/%20denniscucumberhttp://www.denniscucumber.com/)<http://www.denniscucumber.com/>, "Over My Dead Body" <http://www.overmydeadbody.org/accueil.php>

## 3. Networks

The networking project does not include only these mentioned virtual and physical components from different sources of [NewMediaArtProjectWork]:cologne, strategic points (places, institutions, individuals) will be installed, which are connected in the network also during the year 2004. Each of these strategic points will form a local network consisting of local institutions, artists, organisations dealing with New Media and art, "memory and identity" and/or humanitarian matter in social, cultural or political concern. Each strategic point/local network will present [R][R][F] 2004 in physical space simultaneously with other strategic points of the global

network, as well as it will optional complement this presentation through works of local artists connected to "memory and identity", and a program of Internet related actions of different kind, via "online streaming" in real time or temporarily displaced. Further are optional, workshops or other events to be organised in this framework.

The audience, the project is addressed to is not only reduced to online users, but includes the visitors of the physical installation as well, who all cannot only participate what is going on in the global network (program), but it is intended to include also some direct involvement of the visitor.

Please find additional info about Version 1.0 of [R][R][F] festival on : [www.newmediafest.org/rrf/](http://www.newmediafest.org/rrf/)

#### News:

##### 1. Gita Hashemi curates "RealPlay"

#### "RealPlay"

is the title of Gita Hashemi's curatorial contribution to [R][R][F] 2004 --->XP [www.newmediafest.org/rrf2004/](http://www.newmediafest.org/rrf2004/) or direct access also via [www.newmediafest.org/rrf2004/rrfv2.htm](http://www.newmediafest.org/rrf2004/rrfv2.htm)

#### Participating artists:

1. Jaromil
2. Hard Pressed Collective
3. Mireille Astore
4. Project Threadbare Coalition
5. Haleh Niazmand

#### RealPlay

Essay by Gita Hashemi. RealPlay has little to do with play, really. It is about playing for real. Typically positioned in specific times and/or places, the works in RealPlay contest, counter and/or subvert dominant geopolitical and/or cultural notions with reference to the colonial constructs of the "Middle East" and the "West." This selection works as a broad political commentary as well as responses to certain trends in "new media" discourse that explicitly or implicitly (sometimes inadvertently) postulate and promote fundamental distinctions and discontinuities between the "virtual" and the "real." Such distinctions inevitably idealize the illusionary (utopic or distopic) space where code is entirely capable of mastering experience, or where code becomes experience. The projects in RealPlay reject such Western-oriented techno-centric and techno-determinist tendencies by privileging urgent socio-political issues over media formalism and by insisting on the priority of social interaction over, as well as through, cyberspace interactivity. Using diverse practices of documenting and archiving, these projects capitalize on the function of the internet as a repository of retrievable data and, more importantly, as a communication channel that can be advantageously put to use towards inciting counter-hegemonic thought and action.

Subverting stereotypical representations of Palestinians as fanatic terrorists or people solely occupied and pre-occupied by war, in "<http://farah.dyne.org/>", an account from a trip to Palestine following the brutal Israeli re-occupation campaign of the West Bank in 2002, software pioneer and artist Jaromil (Italy) gives an account of the everlasting human search and capacity for joy in towns and refugee camps under siege (again). Farah: In Search for Joy is a brief and unpretentious traveler's search for and documentation of those aspects of the Palestinian popular culture that continue to create, offer and celebrate joy in spite of the prolonged conditions of colonial occupation and war. As an archive (in progress), the website is incubated in and reflective of the artist's interactions with his environment as it is a virtual space for our encounter with a dimension of Palestinian reality categorically forgotten or ignored in dominant representations in the West.

An initiative of Hard Pressed Collective (Canada), a group of media artists with a penchant for politically-engaged art-making, "<http://www.charlesstreetvideo.com/project.php?id=1>" The Olive Project is, on the surface, a programmed compilation of short videos by diverse international artists. Thematically grounded in the historically rich and culturally diverse symbolism of the olive, the videos exhibit a range of artist responses to the ruthless practice of uprooting olive trees in Palestine by Israeli forces- a favourite occupation strategy aiming to force Palestinians off their land by effectively undermining the economic survival of the growers and their local production. Collectively, the videos construct a time-based memorial to "peace and justice" made of 2-minute blocks. Before, through and beyond the remediated compilation and its dissemination in cyberspace, however, this project functions as a tool for consciousness-raising, mobilizing and networking around an issue of real world significance.

"<http://www.crixa.com/mireille/Migrant/Tampa.htm>" is the web component of Mireille Astore's (Australia) larger sculpture and performance project that takes as its starting point the infamous Tampa ship incident in August 2001. The incident brought local and international public attention to the plight of the "boat people"- refugees primarily from the "Middle East"-who, upon arrival in Australian waters, were first refused landing and then recast as prisoners by a xenophobic "Western" state. Astore's obsessive photographic documentation (from the inside looking out) of her 18-day self-inflicted virtual imprisonment-in a scaled recreation of Tampa on a public beach in Sydney-functions as a looking glass in which to observe the uneasy and disturbing reactions to the arrival of new migrants by a society that has repressed its own memory and buried its own racist and colonial settler history under the grounds on which Woomera and Nauru detention centres currently stand for real.

"<http://www.threadbare.tyo.ca/>" Project Threadbare is animated by a coalition of activists in response to the detention in August 2003 of 21 South Asian (primarily Pakistani) students in Toronto, Canada under the guise of anti-terrorist and national security operations. Since its inception, Project Threadbare has been an immensely successful local expository and legal campaign against racial targeting, detention and deportation of immigrants and refugees by Canadian police, intelligence and immigration forces, who are hotly in the race for the third place prize of dishonour, after USA and Australia, for breaking their own nation's civil liberties codes as well as international human rights conventions. This website, an ongoing forum, newsboard and archive for Toronto activists, is one wiki that doesn't pretend to be the virtual world's better-than-original replica of "democracy." Although some of the active members of the coalition are artists and their website is pretty slick, Project Threadbare was not conceived as and does not make a claim to being new media art; rather, it is a real world experiment in social and creative participation and collaboration, with tangible impact in the lives of the original 21 detainees and now in the lives of many others in similar predicaments.

"<http://surveyofcommonsense.net/>" Survey of Common Sense is a recreation of an earlier participatory painting installation project by the same title by Haleh Niazmand (USA). A parody of the polling industry that for the past 5 or 6 decades has been the engine of "democracy" in the United States, Niazmand's image-text intervention, in the form of survey questions with forced yes/no "choices," is not only an authorial comment on the practices of polling as determinant of "democratic outcome," but a strong challenge to notions of "pragmatism" and "common sense" preached from political pulpits in the present-day United States. Beyond this, Survey of Common Sense is an invitation, courtesy of an artist from the "Middle East" and a citizen of the "West," to the participants/viewers to recongnize, acknowledge and reflect upon the ways in which each and every one of us are intricately and deeply implicated, really and virtually, in the bloody absurdity of this political moment. As such and in the very impossibility of responding with any degree of ease and resolution to Niazmand's questions, this work is an incessant challenge issued so we will not slip into forgetting.

The projects in this selection have taken shape independently of this curatorial effort. My thanks to all the participants for allowing me to include their work in RealPlay.

#### About the curator:

##### Gita Hashemi

engages in cultural practice as artist, writer, curator, organizer, worker and educator. Her most recent curatorial projects include RealPlay (2004, netart exhibit) Negotiations: From a Piece of Land to a Land of Peace (2003, art-driven multidisciplinary event, <http://negotiations2003.net/>), WILL (2003, multidisciplinary transnational exhibition, <http://negotiations2003.net/will/>), Afghanistan, 2002: No Refuge and Locating Afghanistan (2002-3, image-text exhibition and publication with photography by Babak Salari), and Trans/Planting: Contemporary Art by Women from/in Iran (2001, with Taraneh Hemami, <http://strictlypersonal.net/transplanting/>).

Her recent titles include Post-Coitus (2003, <http://post-coitus.net/>), Olive Fair (2003, <http://olivefair.net/>), Many Stones for Palestine (2002, <http://strictlypersonal.net/stones/>), The Word Room (2001, with Post-Exile Collective, <http://wordroom.net/>), A War Primer (2001, sound installation), and Of Shifting Shadows (2000, CD-R). Hashemi's work has been exhibited, reviewed and collected nationally and internationally. She is the founder of Iranian Artists in Dialogue, a co-founder of Post-Exile Collective and a founder of Creative Response. She resides in Toronto, Canada.

Hashemi's labour as an intellectual has crystallized in simultaneous processes of de/re/construction; not in any specific class of objects or within any particular representational genres, but in the envisioning of the spaces and formulation of the critical practices that can be constitutive in transformative social and political movements. Informed by her direct engagement in liberatory political struggles before, during and after the 1979 Iranian Revolution as well as her experience of exile in North America, Hashemi's work takes shape in a continuous process of countering masculinist discourses of fundamentalism, fascism, colonialism, corporatism and militarism. Notions of community, co-labouring, public space and active participation are integral to her creative engagement. So is the understanding that artistic practice, as a fundamentally social process, is inherently political and must, therefore, be subject to conscious (re-visionary) feminist re-articulation: The political is personal, the personal is poetic, the poetic is political, the political must become ethical.



Kalinderu Medialab / MNAC Bucharest  
presents

the **>wartime<** project + **open\_digi** LATINO  
two projects initiated by **atty** with groups **open\_digi**  
(S. London) and **OFFLINE**  
opening 29 september 6 pm in the presence of atty  
the show will last until 26 october 2003  
curator Florin Tudor

Partner **British Council** Bucharest

30 september 6 pm 'net art spaces' / Atty  
at British Council in the frame of the program  
**Inre.Vederi**

<http://www.britishcouncil.ro/>

Be creative, Be successful. Make a difference



'open\_digi' events aim to mix live digital artists and activists working online and from other digital media, talking about and showing their work and ending with a digital jam session with visual projections and sounds mix. open\_digi home base is Brixton, South London.

<http://offline.area3.net/club/>

open\_digi LATINO

Brian Mackern (UY) <http://www.internet.com.uy/vibri>

'nortec' group (from Tijuana) <http://www.milrecords.com/> <http://www.fussible.com/> <http://nor-tec.org/>

Fernando Llanos (MX) <http://www.filanos.com/>

Arcangel Constantini (MX) <http://www.unosunosyunosceros.com/>

recombo collective <http://www.recombo.art.br/euqueroepaz/> and <http://www.recombo.art.br/carnaval/>

screening of the film **Argentina in Revolt** a massproduced video / 2001 / pal / 30' /  
**Argentina in Revolt**

December 2001: the Argentina economy collapses under the weight of \$150 billion debt to the IMF. Over a million people rise up in fury & overthrow the government. As the crisis deepens popular assemblies form in every neighbourhood, demonstrations & direct actions are a daily event, unemployed workers block the roads, as the cry goes up: "Get rid of them all!"

new work from members of OFFLINE including

atty and margaret penney <http://www.dream7.com/>,

Peter Luining <http://www.ctrlaltdel.org/> in Amsterdam

[http://scr.ctrlaltdel.org/Time\\_s\\_up!.zipetc](http://scr.ctrlaltdel.org/Time_s_up!.zipetc)

also 'ccityv' from Stanza (soundtoys originator) <http://www.thecentralcity.co.uk/ccityv//CCITYV>

A project by stanza about the subvergence of surveillance. Selected webcam feeds are collected from cities around the world in real time. These real time images are fed into a software system where a series of specialised channels rework these images. The channels are always on, and always changing, a constant view of world cities changing and evolving around the clock. Uses specially created software and technology to randomly travel the globe and integrate the images from the cameras. People looking at people looking at cities. Works inside include, tormented, bleeding, earthquakes, Stanza creates participatory digital artworks that invite viewers to guide data flows or to simply observe self-generating compositions. His digital paintings shift through abstract and iconic patterns, which people can explore akin to virtual environments. Interactive and visually appealing, his style also maintains the substantive power through multifaceted content. This artists has won international prizes and awards for his new media works that invite collaboration.

<http://www.stanza.co.uk/>

Currently the population of the planet is waiting for the launch of a deadly attack by one set of countries on another. the **>wartime<** project is a collective group effort by digital and network artists across all the continents to focus its visitors and audience on the horror and destructiveness of war.

<http://offline.area3.net/wartime/>

In the **>wartime<** project over fifty artists, individuals or groups, organizing through the internet, have contributed pieces meditating on, reflecting on and reacting against wars, past, present and future. A further fifty or so artists are currently registered to contribute to the project in the future.

The project is designed to be visited online and also capable of being shown LIVE in public as a installation or performance show. A calendar of these public events is on the site.

We hope that the reach and diversity of approach, materials, sentiments and location in the component parts of our project demonstrates and reflects the range and scale of opposition to war.

the **>wartime<** project is a joint initiative of the international digital artists group OFFLINE

<http://offline.area3.net> and South London based digital arts events association open\_digi <http://club.net-art.ws/>

Any correspondence concerning the project can be addressed to [atty@no-such.com](mailto:atty@no-such.com), atty / <http://www.hell.com/>

