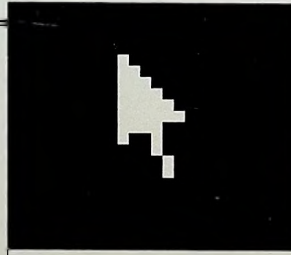
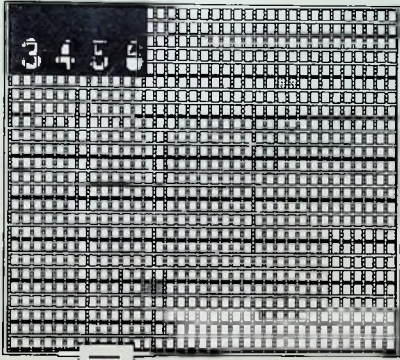
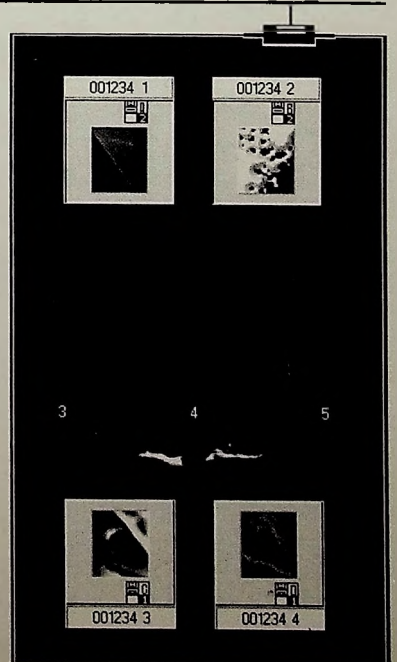
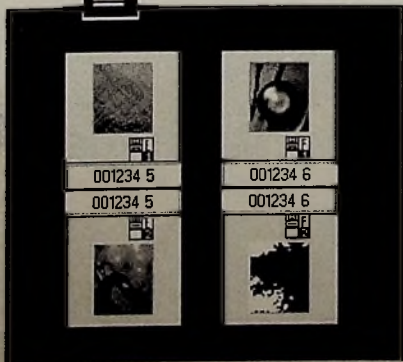


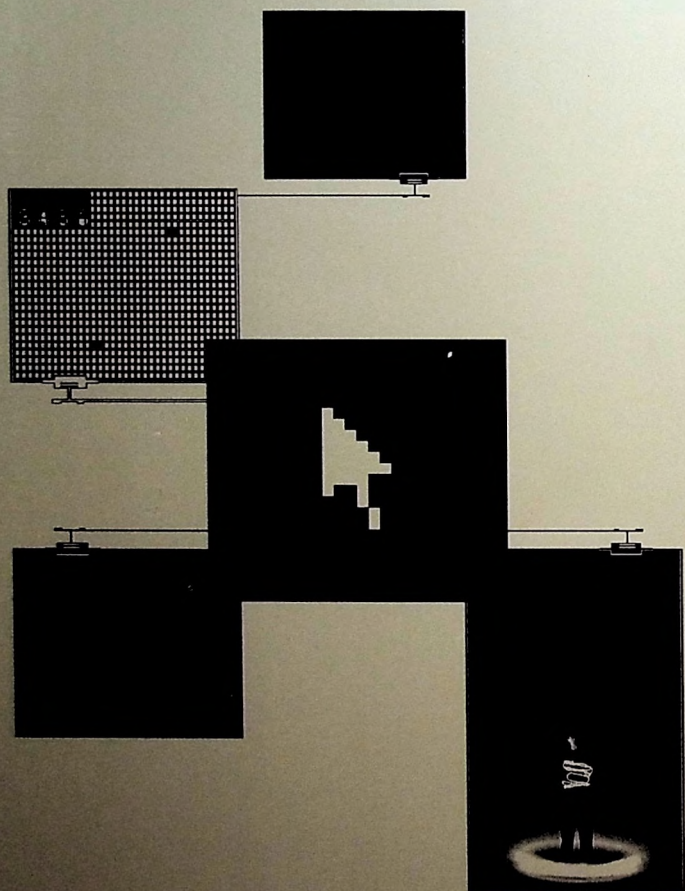
14//99

# I N T E R M E D I A



# LUDY<sup>2</sup>K









the last couple of quasi-thematic issues *database conversion* <97> *telematic imagology* <98> is followed this year <99> by *the ludic* and next year <00> by *the eclectic*. on the relevance of the ludic topic for artistic creation, numerous texts have been written. this includes us, since we consider it absolutely characteristic for the hypermedia group- or individual-works produced by the *atelier kinema-ikon* since 1994 to your days. **INTERMEDIA** number 14, focused on the *numenque ludic*, is issued in three versions: on the internet > <http://www.v2.nl/kinema-ikon> > as an on-line-magazine, on cd-rom and offset for a guttenbergian reading by the radiator side.

editorial

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după ultimele două numere quasi-tematice, *database conversion* <97> *imagologie telematică* <98>, continuăm în acest an <99> cu *ludicul* iar anul viitor <00> cu *eclecticul*. despre relevanța conceptului de ludic în timpul creației artistice s-au scris numeroase texte de referință. am mai scris și noi deoarece îl considerăm absolut caracteristic pentru lucrările hypermedia pe care *atelierul kinema ikon* le produce din anul 1994 pînă în zilele voastre. așadar, numărul 14 al revistei **INTERMEDIA**, avind ca temă *ludicul numerique* apare în trei versiuni: pe internet <on-line magazine> <http://www.v2.nl/kinema-ikon>, pe suport cd-rom și offset pentru o lectură guttenbergheză la gura caloriferului.

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## Homo Ludens Pixelus



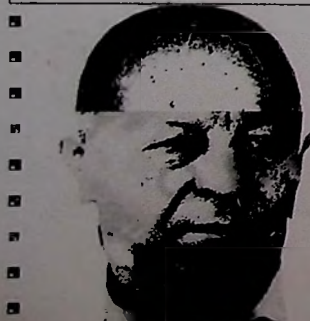
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I would like to mention from the very beginning that, in my opinion, *the ludic dimension of the digital system does not* include computer game practice at all. Computer games may count only if regarded as the lowest in rank on a possible value scale. Higher on the scale we would have hypertextual works of informative and cultural purposes, hypermedia works of artistic creation, digital functioning structured installations and virtual fiction configuration. In all of these cases, the ludic proposal can be

presented in an *off-line* procedure, by accessing a work on a cd-rom and/or by integrating the work in an interactively structured installation while on exhibition in a specialized gallery. Furthermore, in an *on-line* procedure, other telematic modalities can be added, such as conversations, multi-user domain and what is called Net Art. In all these digital configurations, the *ludic function* is more or less *disseminated* as compared with other functions of artistic communication.

From my point of view, the ludic dimension in the field of digital creation is fundamental, especially during the transition from an analogic system to a digital one. Only the ludic spirit if infused can prevent *embarrassing* effects caused by an excessively serious-grave-accurate-articulate-rigid treatment, by all means "*engaged*". As a matter of fact, such embarrassing effects have appeared during all art history periods in which new means of creation have been invented. See, for instance, "the dramas and the tragedies" at the beginning of cinematography that cannot be perceived as such by the spectators of today; on the contrary, they make us burst into laughter. In other words, computer technology evolves rapidly providing new possibilities of

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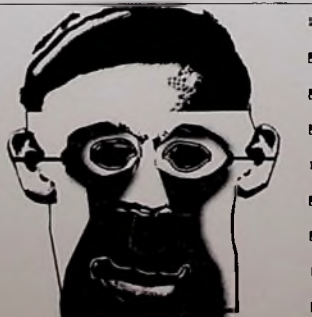


expression, some quite difficult to keep under control. As a consequence, extremely elaborated works become morally worn-out soon, a danger that could be avoided or at least diminished by the implicit unbinding of *an approach to a stylistic of ludic elements*. One remark is necessary, however for the understanding of this approach: modalities of representation, whom Hjelmslev called: "forms of expression" are more important in *the matter than topics and themes*.



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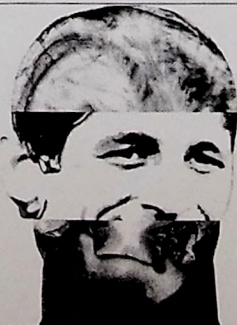
What is relevant for artistic practice in digital system is also relevant for *theoretic texts*, with a slight difference, through. In the latter case we do not deal with "embarrassing effects" anymore, but with a sort of plunging into *the obsolete*, due to the non-pertinence between the overflowing evolution of informing tools and the slowness of the critique.



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*The roots of the ludic perspective* can be found in numerous philosophic commentaries on the artistic phenomenon, from pre-socratic to post-modernist writers. Several contemporary studies synthesize exemplarily the above-mentioned approaches, providing a rich bibliography on the matter. Exciting comparisons between primitive art, children's art and some well-known artists' works can be found in the writings of Huizinga, Caillois, G.H. Mead, as well as in those of their predecessors: Schiller, Spencer and Frobenius. These comparisons are made from a perspective that takes into account a common playing ability *facultas ludentes*. Unfortunately, there has been less interest in those artistic trends in which the role of the ludic element in the act of creation is preponderant, such as dadaism, futurism, surrealism, collage, Jarry's theatre, Satie's music, lettrism, visual poetry, happening, pataphysic textology, experiments like OULIPO and many other.

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All these ludic modes in the practice and theory of traditional, modern and avant-garde art make up a sort of "magic block", out of which links line can be drawn out to be subsequently connected with theory and practice in the artistic digital system.

All theories claiming that art may be considered "sub specie ludi" equally insist on the production of ludic events in certain *play spaces*, such as the arena, the gambling table, the temple, the court, the circus, the stage and the screen, perhaps the picture and the book page.





## Homo Ludens Pixelus



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\* *The cyberspace of play* in the digital system is evidently the *monitor screen* in hypermedia configuration and the *Head-Mounted Displays* for Virtual Reality. As a matter of fact, we deal with two different screening situations:

\* *the auctorial situation*, in which the artist together with the programmer build the structure of the work by means of specific operations, such as analogic data selection, data digital processing and, finally, the assembling of processed modules into a narrative or non-narrative discourse.

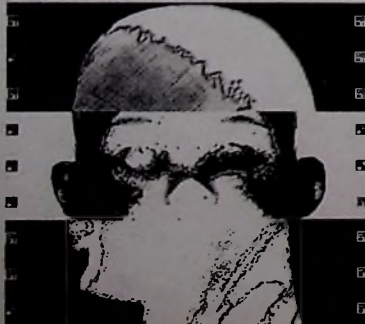
\* *the co-auctorial situation*, in which the new type of receiver, displeasingly called "user" actively intervenes in the cyberspace of play, be it off-line or on-line. Anyway, in all situations described above, we will find a fundamental characteristic of the whole digital system, called *interactivity*. The extension of the term is highly comprehensive: interactive practice, interactive art, interactive writing, interactive installation, interactive fiction, interactive narration, interactive cd-rom, interactive simulation, interactive Virtual Reality and generally speaking interactive media, also including telematic interactivity through conversations and multi-user domain. Briefly, the classic *paradigm of contemplation* is doubled little by little by the *paradigm of interactivity* and thus, the former creator receiver relationship grows blurred or disappears. Consequently, the receiver becomes co-author in a new type of relationship. By means of an algorithm established by the couple artist-programmer, a very large field of possibilities is circumscribed, offering to both the author and the user the chance to participate in a digital game *through permutational tactics*, beginning with the existence / knowledge of certain common rules and codes.

We deal with the direct inheritance of the *mathematics theory of strategic games*, whose promoters have demonstrated that, an adequate relationship between *play and art* resides in the *liberty of choosing* from a multitude of variants, while taking into account rules and strategies conventionally laid down. Hence, the prevalence of dialogic and multi-conversational modality, which requires that concepts such as author, originality, identification, participation and implicitly *ludic* be redefined.



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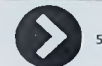
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As for the connotations implied in the concept of *ludic*, the distinction made by H.G. Mead in 1934 between "to play the play" and "to play the game", continues to be pertinent. We should mention here the competitive aspect (agon = competition) remains active only in games proper to computers. Meanwhile, the pair *ludus-ludere* is functional in all types of configurations, due the instauration of a specific mode of producing interactive digital ludic a mode called *simulation / simulacrum*.

Edmond Couchot synthetically remarks that interactive simulation, "this radical transformation of the figuring system throws the artist into a third type world, vacillating between real and imaginary, *mi-object*, *mi-image*, a world made up of infinite virtualities in which space and time differ in essence". (1988). Digital instruments have succeeded to simulate both the natural and the artefact world; what Peter Weibel calls "the simulation of brain itself" is about to develop soon.

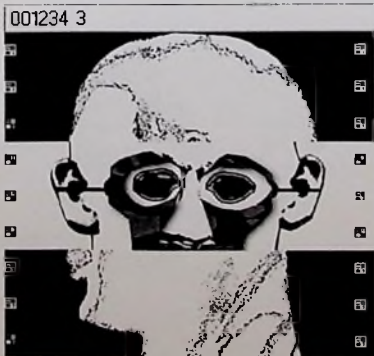
The content of the concept *perception* has undergone a radical transformation under the influence of new technologies. Alain's intuition in 1926, according to which "imagination and perception tend to merge into one other" was made actual again in 1967 by Roy Ascott, who introduced the term "cyberception", a new paradigm of perception resulting from "the fusion of seeing and being". (apud E. Shanken). Eventually, all of these together lead to *interactive participation effects*, which differ, from classic receptive effects. We have to admit that the description of *the states of mind* resulted from the functioning of the ludic element are similar to those described by J. Huizinga in connection with art in general, such as tension, exuberance, relaxation, illumination, excitement, sometimes ecstasy, quite often delight. However, the new receiver the user does not impartially contemplate the work itself; he does not passively identify himself with characters, but interactively participates in the development of events by means of roles, masks and assumed identities, thus living new and complex *aesthetic experiences*, all included in the meaning of the word "*synesthetics*".

In this context, *the ludic dimension* in the system of digital creation is imposed by the *partners' interactive play itself with digital realities or / and simulated ones*. A new universe, fascinating as well.

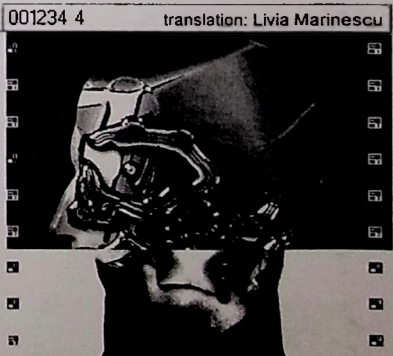
**Vivat Pixelus Ludens!**



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translation: Livia Marinescu




## The Discrete Wedge

The historical past is a sum of limited, individual presents, virtualised by the indiscreet investigations of historians, riding on quantifying categories. There still is a major stress among specialists, about transforming historical writing into a "natural science". That is what conditioned a permanent switch between quantification and interpretation. The first got more and more relative, by a puzzling "refinement" of categories, while the second grew into random precision. The history of last century's historical writing depicts the struggle of the researchers to put outer limits to a virtual past, a procedure fatally condemned to failure. The deeper we thrust our categories into the past, the shallower our conclusions get. If categories on duty are politically contaminated, things get even worse. For almost two centuries there is a heavy discussion going on among historians, mainly Romanian and Hungarian, about the "continuity" of the Romanian people within their territory. Both sides claim the profound scientific character of their arguments. In fact, the whole discussion is closely related to political ideas of the XIX<sup>th</sup> century, such as the historical right. The only merit of this arguing is, that it sharply pointed out the paradoxes and limits of historical thought. One particular aspect of the discussion refers to the "Daco-Romans". It is a modern-day term, invented to reveal the symbiosis of the autochthonous Dacian and the conquering Roman civilisation. This merging of civilisations is thought to have taken place inside the Roman province of Dacia as well as in it's neighbouring *barbaricum*, in fact on the whole territory of today's



Therefore, one can read a considerable amount of studies dealing with the "Daco-Romans" settled on the lower course of the Mureş River. All the authors insist on the strong roman influence on these "free Dacians", who currently used roman artefacts and spoke Latin. The arguments call for a closer look. Emphasising on the strong material influence of the Roman civilisation, one in fact speaks of commerce. If you were able to produce goods, that could be sold on the Roman market, to get in hand of some money, you could buy almost any artefact produced by Roman artisans. Money and the need of Roman quality ware are the keys to the story. Comparing the amount of Roman artefacts, found in the settlements of the "free Dacians", to that of the neighbouring Sarmatian sites, one can observe the huge amount of Roman products in the latter, while in the former these are rather rare. However, nobody speaks (yet ?) of "Sarmato-Romans" or of the strong romanisation of the Sarmatians. The category, on duty to "measure" the amount of romanisation, is false. Concerning the Latin speaking "free Dacians" I have to remind a third century inscription, found in the legionary camp from Brigetio (Lower Pannonia), that mentions an *interpres Dacorum* (*L'Année Épigraphique*, 1947, 35). The translator was assigned to the commander of the *legio I Adiutrix*. But, what need of a Dacian speaking translator, if Dacians themselves spoke Latin ? Finally, there is no argument to the stronger romanisation of the "free Dacians" than that of the Sarmatians, as there is none to the existence of "Daco-Romans". The failure of modern, politically contaminated categories is obvious. Our present, our real reality, is merely the wedge, thrust into a virtual reality, past and future. The discreteness of handling it, relies on the skill of the craftsman.





## Theorizing Contact Zones: The Art of CD-Rom

A wealth of opportunity for cultural exchange and conceptual reflection has been catalyzed by recent developments in digital art. Practices of artistic appropriation, collage, and montage have been heightened by digital possibilities of overlapping, juxtaposing, and morphing complex sequences from visual and aural history. What previously could be considered in only one frame or screening can now be analyzed on simultaneous platforms and from multiple perspectives, both locally and globally. Indeed, the new media has been embraced by a wide variety of activist artists, from feminists to cyberpirates, from African-American activists in the United States to Aboriginal artists in Australia and North America, and a means of crossing previously sequestered intellectual and material platforms and boundaries with welcome speed and agility.

Very much unlike many of the initiatives undertaken earlier by the historical avant-garde, moreover, these digital projects tend to be shaped for presentation out in the open, in the public and mass spheres of cinema, music video, dance clubs, and the web. And rather than position themselves as privileged prophets of the future, the avant-garde, many artists working within the new media confront the reality that what once was thought to be the electronic future is the enigmatic NOW. One result is a refined relation to both the past as something not simply understood and regressive, to be cut off or cast aside for the sake of avant-garde progress, but rather as something wonderfully cryptic, if not also deeply troubling and traumatic, to be brought into critical dialogue with the present for the sake of shaping personal, political, and social paradigms that might help inform the rapid expansions of the technofuture. The new media thus provides artists with an opportunity to incorporate old and problematic tales and histories in the context of their contemporary conceptualization or revisualization.

The CD-Rom plays a particularly challenging role in these developments. In providing artists with a broader "bandwidths" and more extensive data bases than can yet be readily accessed on the internet, the format of the CD-Rom challenges artists to situate their thought and practice in an expansive array of visual, aural, and textual interplay. To a certain degree, it could be said that the materials and codes of the CD-Rom place even the most isolated of artists right at the epicenter of the reception and exchange of both old and new public information and entertainment systems. Yet, the CD-Rom maintains strong links to the more private, less public, nature of the book that sequesters readers in the solitary joys of their wonder and reflection on the measured space of the isolated computer screen. Some digital analysts worry about a decline in the public sphere brought about by the expansion of the home computer and its redefinition of the domestic space as sphere of separate viewing stations, an architectonics that could make home "television room" look like a dream space for social intercourse. But it is precisely a demystification of the solitariness of computer interaction that "Contact Zones" seek to provoke. Whether by bringing users in contact with each other during their experience of the exhibition or by bringing them into contact with other cultures, ideological perspectives, or subliminal fantasy states while cruising the programs, "Contact Zones" presents the art of CD-Rom as a catalyst for new collectivities, whether public in the political sense of group interaction and identity, or private in the sense of the collective unconscious and its identifications through shared memories.

The concept that shapes this exhibition, "Contact Zones," also brings the challenging discourse of the new media into critical dialogue with the various theoretical communities for whom this term has particular consequence. Cultural theorists will be quick to recognize this term as having been emphasized by Mary Louise Pratt for exemplifying "the space of colonial encounter, the space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict" (*Imperial Eyes: Travel Writing and Transculturation* [London: Routledge, 1992], p. 6). Pratt adds that she borrows the term "contact" from linguistics where it refers to linguistic improvisation among speakers of different languages whose need to communicate, usually in the context of trade or colonialism, results in the development of pidgins or creoles. We also can understand "contact" to have particular valence not only in social and linguistic contexts but also in the kinds of material and electric ones that have prefigured and resulted in the digital revolution. Burtin Barr has written elegantly, for example, on the "Lyrical Contact Zones" informing cinematic reflections on "cultural exoticism" by Marker, Pontecorvo, and Straub/Hillet (*Lyrical Contact Zones: Cinematic Representation and the Transformation of the Exotic* [UMI Dissertation Services, 1999]). Moving from cinema to computer, contact zones can be appreciated as the points of energy generation and flow in electronic and computer circuits that sustain the digital interface across languages and geographies. Finally, contact has been understood as the conductor of representation between the preconscious and conscious fields of the Freudian psyche, with their curious linkages of image and word, as well as the temporal hinge between past and future in philosophical discussions of time and space by philosophers of the virtual, from Deleuze to Lyotard. This expansive and yet precise notion, "Contact Zones," thus serves as the metaphor for this exhibition of artwork on CD-Rom whose pieces catalyze reflection on the simultaneous, speedy overlap of the many material and conceptual zones that resonate in charged contact with each other on the same digital platform.

**Contact Zones: The Art of CD-Rom**  
An International Exhibition Sponsored by  
The Society for the Humanities and  
Cornell  
Information Technologies, Cornell  
University

Cornell University, Ithaca, New York,  
March 9 - April 16, 1999  
Hobart & William Smith Colleges,  
Geneva, New York, May 14 - May 28, 1999  
Centro de la Imagen, Mexico City, Mexico,  
June 24 - August 10, 1999  
Virginia Film Festival, Charlottesville,  
Virginia, October, 1999  
Learning Commons at the University of  
Calgary, Calgary, Alberta, Canada,  
September, 2000

Web Catalogue  
<http://contactzones.cit.cornell.edu/>

### contact zones:

the art of cd-rom

@ Cornell University

March 9 - April 16, 1999

Catalogue & Schedules:

<http://contactzones.cit.cornell.edu/>



An International Exhibition Curated by Timothy Murray



The works exhibited in "Contact Zones" make clear that a collaborative critical project in artistic digitality cannot simply mean bringing theory to art, but rather, must entail the establishment of a critical zone in which digital art itself provokes the discourses of its theorizations. So it is that the artists of "Contact Zones" intermix visual and sound fields with textual presentations as a means of generating thought about the role of cultural and social interaction in the digital age. The artists here brought together also share a consistent attentiveness to the location of the digital future in relation to a consideration of the ongoing influence, NOW, of traditional representational platforms of the artistic past—text, painting, photography, cinema, architecture, performance, etc. Indeed, these artists create new zones in which contact between the artistic and academic disciplines can be thought anew. Might it not also be said, in this context, that it is to the artists of the new media to whom we turn for theorizations, not prophecies, of the impending millennium?

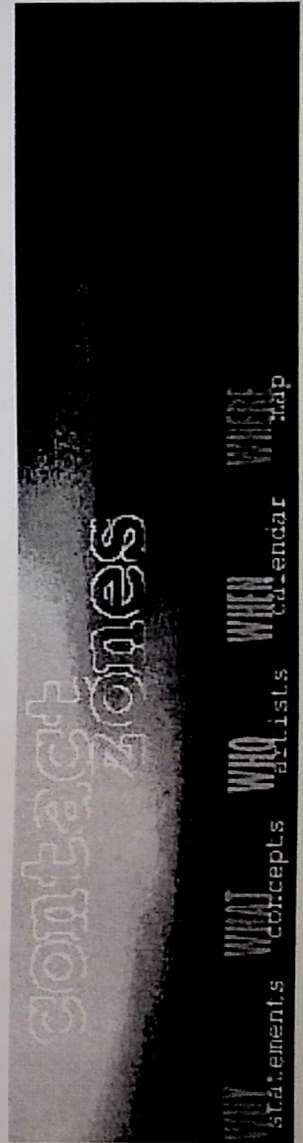
Although the architectonics of the exhibit itself will be permeable during its tour, the exhibition was structured initially for presentation at Cornell to foreground three exciting interfaces between digital arts, information technology, and cultural theory. The residue of these interfaces will linger, no doubt, throughout the exhibition's tour regardless of the material circumstances and contexts of its display.

I. The show investigates various zones of conceptual contact forged by artists working in the new media: between thoughts, memories, and cultures, between genders, sexes, and sexualities; between art and literary genres; between commodities and sites of exchange; between expanding global formations and lingering national identities, etc. Programs of CD-Roms are grouped in fourteen conceptual pods around the themes of "Archive Fever," "Artintact," "Baroque Interface," "Bodies without Organs," "Check Points," "Cinematic Specters," "Electric Delivery Systems," "Hypertextures," "Identity Mutations," "Memory Errors," "Ocular Work in the Digital Age," "Sound Machines," "Virtual Metropolis," and "Wonder Books" (these pods and their contents are to be understood as capable of being transformed and morphed as the life of the exhibit progresses). As these different programs are installed and rotated from site to site to guarantee their sound and visual contact with each other, they generate an artistic dialogue of electronic, cultural interface and intellectual, artistic intertextuality.

II. As installed in seven different sites across the Ithaca campus of Cornell University, and designed to be moved in part or whole to other exhibition sites in museums, galleries, and universities, the exhibition encourages consideration of how digital art can serve to create "contact zones" between different venues (from the computer lab to the art museum to the library) as well as between different academic and artistic disciplines (from art to literature to cinema to computer science to architecture to performance to sexual studies) that share common interests in the development of and critical reflection on digital visualization. As positioned in library and museum, as well as in a public access facility and the humanities conference center, from the Engineering Quad to the Agriculture and Life Sciences Quad, "Contact Zones" establishes new zones of both interpersonal and virtual contact for groups of users who might not ordinarily understand themselves to share common space and practice. Similarly, the exhibition's tour from region to region, country to country, and within different institutional settings, is meant to expand and complicate the zones of local, academic contact around which the show was initially envisioned.

III. Of equal importance to this aim is the exhibition's international flavor. Bringing together work by established and emergent artists from eighteen countries, "Contact Zones" reflects the globalism and cross-nationality characteristic of the new world composition of the digital community. While greater representation of some national platforms and digital production centers, particularly those from Australia, Germany, and the United States, begs for reflection on the continual unequal distribution of digital wealth and access, the cross-national authorship and collaboration that typifies the vast majority of the pieces in "Contact Zones" attests to the promising artistic fluidity and dialogic interconnectivity of the digital art community's non-commercial globalism.

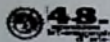
The aim of "Contact Zones" is thus to foreground the artistic possibilities of CD-Rom and digital technologies for exploring the realities, fantasies, and representations of contact in its multiple forms, media, and spaces.



The Curator, Timothy Murray, is Professor of English and Director of Graduate Studies in Film and Video at Cornell University. He developed this exhibition in conjunction with curatorial and academic ventures in France, Australia, Canada, Spain, and the US. In October, 1997, he co-curated a CD-Rom Gallery for the Flaherty Film Seminar on "Memory and Modernism" at Ithaca College. He has authored catalogue essays on digital installations for the ZKM in Karlsruhe, the Power Plant Contemporary Art Gallery in Toronto, and the Fundacio "la Caixa" in Barcelona. Among his books are *Like a Film: Ideological Fantasy on Screen, Camera, and Canvas* (Routledge 1993), *Drama Trauma: Specters of Race and Sexuality in Performance, Video, and Art* (Routledge 1997), and *Baroque Interface: Utopian Visions, Electronic Art, and Cultural Memory* (Minnesota, In Progress). He is the editor of *Mimesis, Masochism, and Mime: The Politics of Theatricality in Contemporary French Thought* (Michigan 1997), and he is currently editing a special issue of *Wide Angle* on "Digitality and the Memory of Cinema" and a special issue of *Sites: The Journal of 20th-century/Contemporary French Studies* on "New French Cinema, Video, and New Media."



## REPORT

The 48<sup>th</sup> Biennial of Venice

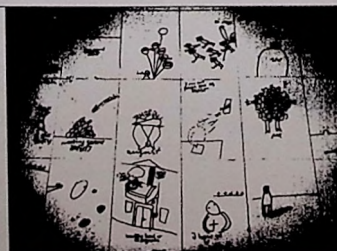
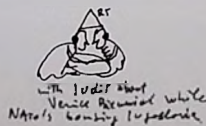
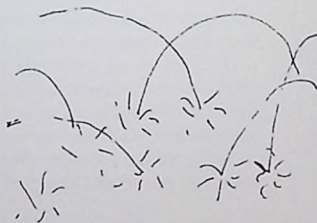
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June 12 - November 7, 1999

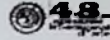
exhibition in the Romanian pavilion  
Giardini di Castello, Veneziaartists: Dan Perjovschi, subREAL  
curator: Judit Angel  
assistant-curator: Aurora Dediu

"Report", the exhibition designed for the Romanian pavilion, presents subREAL and Dan Perjovschi, leading Romanian artists of the nineties. Their discourses are relevant for the artistic potential of social interaction and critique, and are addressing issues of both local and international interest. Juxtaposing photo-installation and pavement drawing, the exhibition deals with the relation between art, historical perspective and social representation.

In both cases, the role of the artist-reporter implies the activation of a critical view over Romanian society and contemporary culture, choosing press as reference medium. The territory investigated by the group **subREAL** is the archive of "Arta" magazine, which controlled the public image of Romanian art between 1953-1989. By re-editing b/w negatives dormant in the archive, the artists operate a change of perspective: peripheral details surrounding the art work meant for reproduction come under focus in a monumental installation, where they are granted a certificate of value and uniqueness. By directly drawing on the floor of the pavilion, **Dan Perjovschi** is actually anthologizing his production carried out both within the public space of "22" (a political and cultural weekly) and within the private space of his diary. Recording the constantly changing relationships between the artist and the contiguous social, political and cultural corpus, Perjovschi's drawings define themselves as excerpts from an ongoing social "cartoon", which speaks of the resistance and adaptation to the coercion of both local and global contexts. By providing alternative models of relating to (art) history and developing a critical understanding of the present, the works put to test art's capacity of self-reflection and social responsiveness.



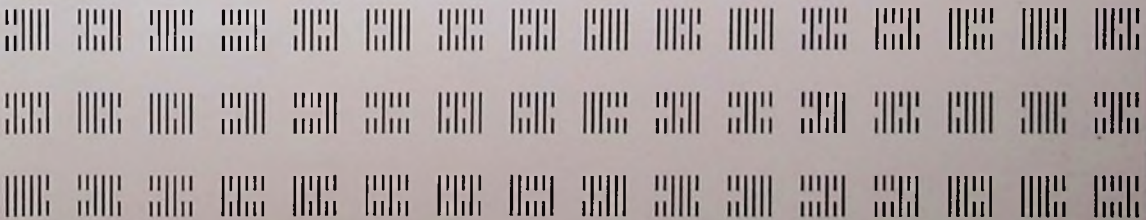


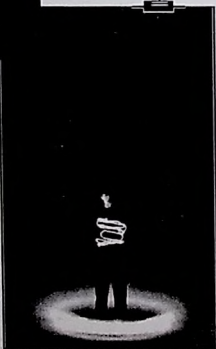
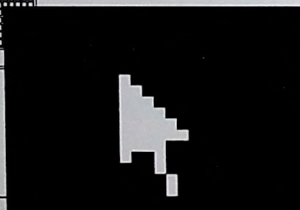
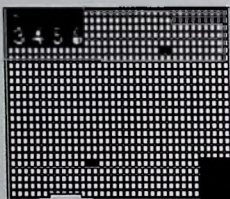
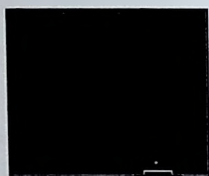


subREAL

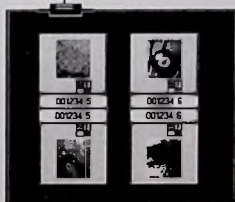
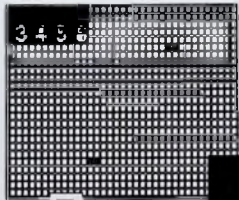
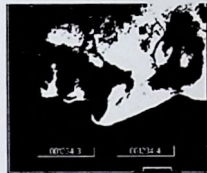


Dan Perjovschi











### A possible METRIC in cyberspace

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
```

**1** >Some time ago I was experiencing the World Wide Wait, together with my daughter, for some advertised Cartoon Network stuff... you know&#8230; - the young lady was directly interested, and when I started to be impatient she calmed me: "be patient, it comes from so far away!" </P>

**>** Sounds hackneyed simple, but why not - for getting oriented in a new space, scientists establish measurement units for each dimension and then define a way to compute distance between two points; so I decided to take this a few steps further </P>



001234 4



001234 5

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< H T M L > < H E A D >
```



001234 4

**2** >Let's pretend we admit response time as distance definition in cyberspace - basically this will mean that the faster information gets to me, the closer that site is, and in reverse, slower response will come from a far away site. It's often quite difficult to mentally wrinkle a real map to meet these criteria, so that a distant search engine could be closer than a crowded server next block&#8211; but seems perfectly feasible in virtual space&#8230; </P>

**>** I particularly like this distance definition because it links time to space - and time in cyberspace is different from our day to day continuum of schedules, appointments, sleeping ours and holidays. Lots of information is exchanged on the net in the form of email, which is a logical located, time-independent connection. Even a chat has a strange simultaneousness when it takes place between people spread all over the world, each one with his own local time, from midday to midnight. </P>

**R**esponse time of a page is basically dependent on three elements: </P> >speed of the lines; </LI> >number of concurrent requests; and </LI> >volume of material to be transferred. </LI></OL>

```
<META content="text/html; charset=iso-8859-1" http-equiv=Content-Type>
```

**3** >Little can we do in the field of line speed ... select the best provider in the area, buy the best affordable hardware, and wait for your government to build the informational highway... Especially here in The East, we have to resign ourselves being far from Europe and the rest of the world... (that is unfortunately true from more points of view). </P>

**>** Number of simultaneous visitors of a site is not very interesting either, from my actual prospective - several reasons can attract people to real or virtual places, and I think there will always be crowded places in this world. With all those add and sometimes even aggressive selling techniques, that adapted surprisingly quick to e-commerce in cyberspace&#8230;</P>



001234 6

001234 2

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<META content="MSHTML 5.00.2614.3500" name=GENERATOR>
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001234 2



**4** >Volume of information to be transferred looks interesting - the smaller the page, comes closer to the user... the more heavy elements you introduce in it, the further you are pushing it... (e.g. I have a slow connection and there is a page I can hardly load because from some obscure aesthetic reasons, it's designers used graphics to write text in - no names, because I don't want to offend nobody). </P>

**>** From this point on, things get more complicated - in this information space we have one dimension named Volume and one named Value - their relation is delicate and hard to catch in figures. Volume is a certain number of bytes, Value is mainly subject-dependent,... but I dare to say the tremendous majority from the visitors of a site, come for something else than a "WIN A BLA, BLA animated CLICK HERE". We can even start speaking about pollution in this space (a common phenomenon for all modern media) - and this is a delicate subject too, because in order to clean, it can open doors for censorship and so on... </P>

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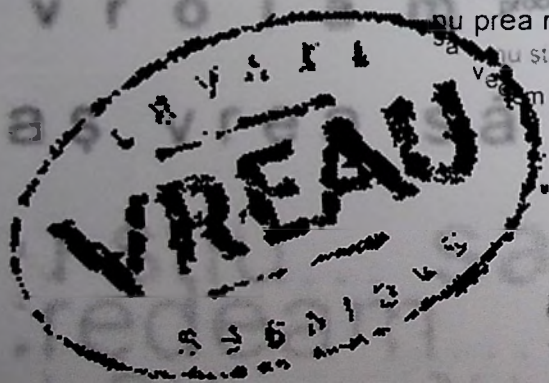






mASK

...nu știu... să vedem... cine știe...  
 credeam... s-ar putea... as vrea  
 știu eu... nu știu... să vedem... cine știe  
 nu știu tu știi?  
 nu prea mai bine lasă s-ar putea nu știu tu ce crezi  
 nu știi! nu știi? vroiam vroiam  
 as vrea as fi vrut eu vroiam doar  
 as vrea să vreau  
 credeam că  
 eu credeam că



as vrea să vreau





m   ă   ș   t   i



## Encore de la Pataphysique... Pataphysique et intelligence

### Pata-délimitations

Nous nous proposons un questionnement sur ce que si facilement (trop facilement!) on nomme "Intelligence" ou "Bêtise"... Car qu'est-ce que l'Intelligence De la perspective pataphysique tout est intelligence, même la bêtise, si on choisit le point de vue du paradoxe comme principe fondateur de la pensée pataphysique (1). Maintenant, qu'est-ce que le paradoxe pataphysique : c'est un regard sur le monde, un essai de compréhension de toute chose par opposition à son contraire. De là s'en suit une conclusion étonnante: que toute chose peut être son contraire, que tout est relatif, que seul la Pataphysique est Absolue, car elle englobe tout. Le concret, l'abstrait, les mathématiques, la métaphysique, le quotidien ainsi que les différentes réalités virtuelles.



### 2. Pata-argumentation

Revenons au paradoxe pataphysique qui nous permet d'affirmer qu'un idiot (un bête) peut être tout aussi intelligent qu'un chef d'Etat, car la nature agissant tout le temps par la compensation, a compensé sans doute le manque de la faculté intellectuelle par une faculté d'une autre nature. D'habitude, la compensation se réalise dans un domaine opposé, paradoxal: le manque de la faculté d'abstraction par un excès (disons aussi une excellence) de l'affectivité, par un don particulier d'ouverture vers les autres. Cette ouverture peut tout aussi bien se nommer Sagesse. Arrivés à ce point, nous osons affirmer que l'intelligence ne s'assimile pas seulement à la capacité d'abstraction, l'intelligence n'est pas seulement de type mathématique. Pourquoi ne pas parler d'une intelligence de la spontanéité et du jeu (l'acteur, l'artiste), d'une intelligence de la communication (le raconteur), etc. Car, dans l'ouverture vers les autres il y a sans doute une sagesse qui tient d'une harmonie intérieure, d'un regard amoureux envers le monde. Dans les pata-exemples sur les manifestations paradoxales de l'intelligence (artistique), retenons celui du raffinement artistique du xx-ième siècle, qui s'exprime par le retour vers un primitivisme, du genre art naïf, pop-art, ainsi que tous les courants "néo"...







Pata-conclusion



L'intelligence n'est pas seulement définible et quantifiable par le QI, par un pourcentage mathématique (les mathématiques-le plus pur "langage universel"?), mais aussi par l'ouverture spontanée vers les Autres. Notre opinion pataphysique et donc tout aussi universelle que celle mathématique et mathématisable du QI est que l'intelligence de l'affectivité et de la sociabilité est au moins tout aussi appréciable dans une hiérarchie actuelle des valeurs que la pensée abstraite. Dans la course actuelle vers les découvertes scientifiques du XXI-ieme siècle c'est le premier aspect a reintégrer pour une harmonisation de l'Être avec le Monde. Si la Pataphysique est "la science des solutions imaginaires qui accorde symboliquement aux linéaments les propriétés des objets décrits par leur virtualité" (2), et donc par leur contraire aussi, alors cher lecteur, nous t'invitons à faire plus souvent des voyages pataphisiques à fonction curative, bénéfique, dans une possible réalité virtuelle, dans le meilleur des mindes possibles. C'est super bon marché, car on y accède sans concours, sans bourses et sans subventions... Avec le seul aide de notre oeil intérieur, l'imagination.



4. Pata-renvois :



(1) voir Alfred Jarry, "Gestes et

opinions du Docteur Faustroll,



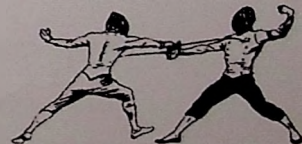
pataphysicien"



(2) Alfred Jarry, "Gestes et

opinions...", Editions

Gallimard, Collection Pléiade,



tome I, 1972, pp. 668-669.



## Keep on playing

In one of his early poems, poet Lucian Blaga is playing, quite mechanically, quite predictably, with three conditions, three **faces**, as he names them child, youth, old man attributing each of them a combinatory made up of love, wisdom and play.

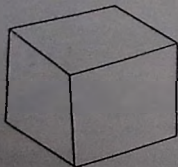
I do not know what bears more weight, the masterly finding of the three components, associated with the, nevertheless, quite dense verbal texture, or the systematic exploring of it, its sententious tone, which, both diminish the spontaneous character, and grace play is supposed to have.

Let's admit the hypothesis that these three are characteristic attributes of human being it is to be noticed that work doesn't fit in the scheme. Work that in most of the languages I know is etymologically associated with torment, with torture. And, in most of the cases, opposed to love, or, at least, lacking it I am referring at the adamant opposition toward matter, at man's struggle with nature and other such commonplaces associated with the idea of work. Plus that of utility. More, none of the elements belonging to the aforementioned triad is **useful**. Not immediately.

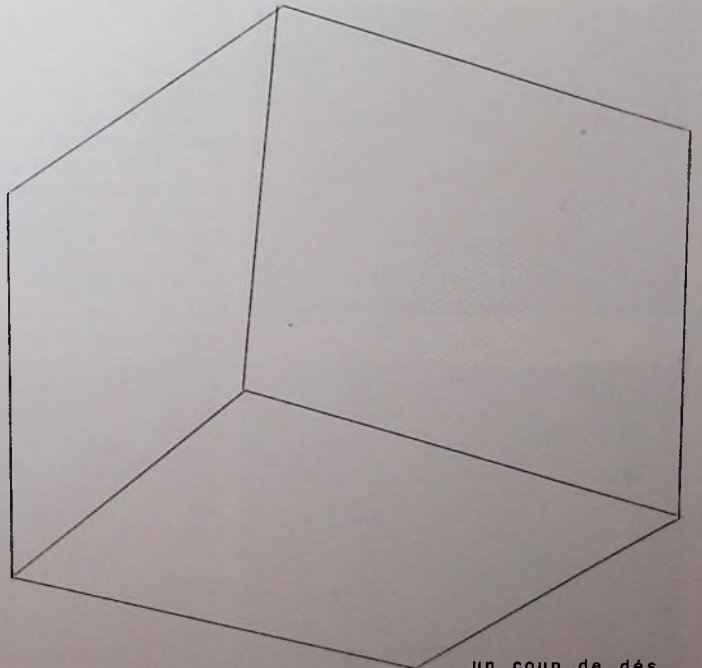
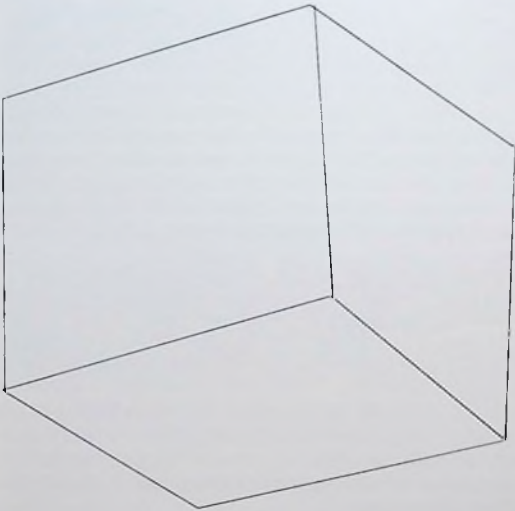
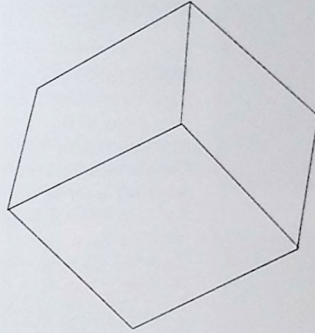
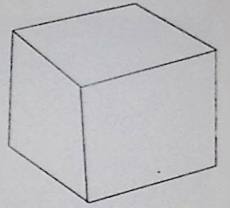
I do not know whether God made the world out of love, out of wisdom, for play, or for work. I wouldn't believe that – when He banished Adam and Eve from Heaven, He **doomed** them to labor. (By the way, work is something pertaining to man, creation, to God).

On the other hand, one can say, with an empirical wisdom, if allowed to name it so, that 1° one cannot win, 2° one cannot call it a draw, and 3° one cannot step out of the game. So, that is, the play(ing) must go on.

Returning (somehow) to our virtual sheep, it is to be presumed that we are still at the age of childhood (or that we returned to it) with a special accent on wisdom (read responsibility there are already too many irresponsible persons with a ludic appetite, whose main game is our life itself). Nothing about the cyber-space ethics, nothing about the way we put the computer to a test (in fact, one can play guests and host just using the CD-ROM drive as a coffee cup support...), only play, sheer light-hearted play.









## Franz Kafka la Arad



**Notă:** O rubrică mai puțin ludică continuă să fie cea intitulată Depozit pentru că editorul și stăpînul nostru, Museum Arad este chiar o instituție serioasă. Așa se face că dincolo de stilul jucăuș-experimental al intermediei, publicăm în fiecare număr două pagini cu subiecte mai mult sau mai puțin inedite bazate pe materiale aflate în depozitele muzeului arădean sau din alte surse documentare. Tema acestui Depozit se referă la o scurtă vizită la Arad a lui Franz Kafka în anul 1917.

Bibliografia de pornire: publicistul arădean Mózer István a scris un eseu în suplimentul cultural al revistei *Heti Délkelet* (Săptămînalul din Sud-Est) din 8 februarie 1998 intitulat: *Feher holt Franz Kafka életrajan* (O pată albă în biografia lui Franz Kafka). Autorul face trimitere la Szász János, A színhely és a tettes, Franz Kafka és kora (Locul crimei și făptuitorul, Franz Kafka și epoca sa), carte apărută în anul 1985 la Editura Kriterion. Aici găsim o nouă trimitere la Pók Lajos, Kafka világa (Lumea lui Kafka) studiu apărut în 1981 la Editura Europa din Budapesta.

"Scenariul" este următorul: din cele patru logodnice - Felice, Julie, Milena, Dora - cu Felice Bauer a fost logodit de două ori, o dată în 1914 și apoi în vara anului 1917, date între care cei doi au păstrat relații de corespondență. Așadar în luna iulie 1917 cei doi se logodesc din nou și hotărăsc să facă o călătorie pe valea Mureșului cu oprire în cetatea Aradului pentru ca Franz să o cunoască pe Else, sora mai mare a Feliciei, căsătorită cu Albert Braun. Familia locuia pe fosta stradă Asztalos 2, actualmente Tribunalul Dobra 10, clădire în care se afla și Sinagoga Neologă, avînd intrarea pe o străduță curbată în cel mai curat stil praghez. Pentru arădeni adaug că era (este) vizavi de Casa cu lacăt, lângă hotelul ABC-ul de Aur, iar de-a curmezișul era cinema Urania (1907) în edificiul Teatrului Vechi fondat în 1917 de către Jacob Hirschl.

Cei doi logodnici "ar fi" locuit între 11-16 iulie 1917 în apartamentul familiei Braun, perioadă în care Kafka "ar fi fost" oripilat de climatul de neînțelegere și certuri permanente dintre cei doi soți. La întrebarea lui Franz adresată lui Albert, care sînt motivele acestor certuri, acesta din urmă "ar fi" răspuns: pentru că nu știe ungurește, iar dacă ar ști atunci s-ar certa numai cu servitoarea pe care nu o putea obliga să învețe germana...

Absurdul motivației și vacarmul din casa familiei Braun l-a făcut pe Kafka să părăsească mai degrabă și singur Aradul prin Budapesta și Viena iar după ce a ajuns la Praga a anunțat ruperea logodnei cu Felice Bauer. Cercetătorii menționați insistă asupra faptului că la motivația acestei despărțiri a contribuit și atmosfera sufocantă din căsnicia Braunilor.

După ruptura din vara anului 1917 boala lui Kafka s-a manifestat evident prin curgere de sînge (TBC laringian) după care se va muta în casa de la țară (Zurau) a surorii mai mici Ottilia. În sfîrșit, Felice se căsătorește cu altcineva și pleacă în America, dar spre deosebire de Kafka care înainte de a muri (1924) a distrus corespondența cu Felice, aceasta o păstrează fiind dată publicității în 1967, după moartea ei.







Recunosc că povestea lui Kafka la familia Braun din Arad este incitantă, cu atât mai mult cu cât mă dau în vînt după ficțiuni teoretice și atunci de ce nu aș fi încântat și de o ficțiune de istorie literară, numai că, din păcate, nu am găsit nici o referire la acest episod în tot materialul pe care l-am consultat - Jurnalul, Corespondența, Biografia și alte texte critice

În segmentul dedicat anului 1917 din Jurnal. Kafka notează zilele de 30 și 31 iulie, apoi 2 și 3 august, sîrînd la 16 septembrie. Între aceste ultime două date s-a declanșat boala, a anunțat desfacearea logodnei și s-a mutat la Zúra, unde a fost vizitat de Felice la 21 septembrie, cu care a mai avut un schimb de două scrisori datate 1 și 16 octombrie

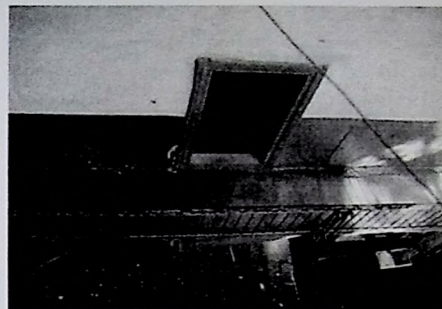
Revenind la sursa inițială a episodului cu pricina, adică la excelenta monografie a lui Pók Lajos constat că un lucru este sigur: între 11-16 iulie 1917 Franz Kafka și proaspăta lui logodnică, Felice Bauer au venit la Arad unde locuia Else, sora ei mai mare, căsătorită cu Albert Braun. "Din păcate - scrie biograful menționat - această călătorie nu a fost menționată în Jurnal și nici în Corespondența publicată pînă în prezent în patru volume, cu excepția unei scurte aluzii referitoare la acest episod dintr-o carte poștală cu ștampila din Praga datată 28 iulie 1917 către sora sa Otlla: "Ar fi trebuit să-ți scriu demult (*ai primit cărțile poștale din Budapesta?*) Am văzut, am ascultat multe. Pe drum mi-a mers relativ bine dar, n-a fost, firește, o călătorie de vacanță și de refacere." (din "Scrisori" Editura Univers, 1998, .sn.) Verigile care lipsesc par a fi "cărțile poștale din Budapesta" pe care Otlla ori nu le-a primit, ori au dispărut și al căror conținut probabil că se referea la recenta aventură arădeană.

În ceea ce privește adresa locuinței familiei Braun, ea a fost depistată de către publicistul István Móser la solicitarea scriitorului Szász János, prin cercetări făcute la Arhivele Statului, Cartea Funciară și la Comunitatea Evreiască.

Urmărit de întrebarea "*din ce localitate erau surorile Bauer?*" am consultat "Lexiconul evreilor maghiari" (Budapesta, 1929) și "Istoria evreimii arădene" (Tel Aviv, 1996) dar nu am găsit nici o referință la familia Bauer, ceea ce m-a condus la deducția că este vorba de o familie germană, proprietara hotelului de la numărul 85 al principalului bulevard arădean, pe a cărui mozaic din hol este marcat cu litere mari "Bauer Hause". Această constatare, coroborată cu faptul că Felice vine la sora ei mai mare, Else, căsătorită cu Albert Braun pe care "*familia Bauer îl aduce de la Budapesta*" m-a condus la concluzia că cele două surori erau arădence (!)

Nimeni nu este scutit de greșeli în documentare sau în interpretare. Sub acest aspect, nu vă puteți imagina încîntarea urmată de perplexitate cînd mi-a căzut sub ochi următorul citat din memoriile cunoscutului istoric maghiar Ferenc Fejtő care trăiește și publicat în Franța: "*Vacanța de vară din 1916 am petrecut-o la Arad. Nu este exclus ca pe strada principală să-l fi întîlnit pe Franz Kafka care în Jurnalul său relatează că a petrecut un timp în aceeași vară la Arad, la rude.*" (Istoria evreimii arădene). Cu toată stima pentru Fejtő - conviv și prieten cu Cioran - remarc trei denaturări evidente: anul este 1917, în Jurnal nu există nici o notificare despre acest episod, iar despre rude de sînge, am fi vrut noi (arădenii) așa că ne mulțumim cu Felice Bauer alias Frieda Brandenfeld din *Verdictul*.

Așadar, descrierea climatului apăsător din familia Braun și dialogul citat rămîn la nivelul ficțiunii dar plauzibile, ceea ce mă incită să plusez cu încă o speculație... ca să evadeze din climatul familiei cu pricina, este mai mult de cît posibil ca Franz să o fi luat de braț pe Felice și să se plimbe pe străzile Aradului sau să intre la restaurantul "Crucea Albă" și să comande un meniu de austeritate - sîntem în plin război mondial. Oricum, amănunte revelatoare despre virtualele hoinăreli kafkiene pe străzile burgului arădean și ce meniuri putea comanda la hanul menționat puteți afla prin accesarea The Golden Virus & Other Web Site Stories / cd-rom de calin man în segmentul K.A.F.K.A., adică Kinetik Area For Kitchen Art sau să citiți în intermedia 14/99, vol.II, synopsis-ul cu același titlu.





The 48<sup>th</sup> Biennial of Venice \_ dAPERtutto

R E P O R T

June 12 November 7, 1999

exhibition in the Romanian pavilion  
Giardini di Castello, Venezia

artists: Dan Perjovschi, subREAL  
curator: Judit Angel  
assistant-curator: Aurora Dediu

ad>>

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- <http://www.viper.ch>
- <http://www.mecad.org>
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- <http://www.artun.ee/mediafest99>

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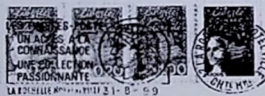
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- // video installation Da Guerre Net
- // Web Site Story PataPhisika du Fish
- > [http://art.by.arena.ne.jp/mcmogatk/1999/c\\_man/index.htm](http://art.by.arena.ne.jp/mcmogatk/1999/c_man/index.htm)

<cd-roms programming alin gherman>

**contact zones** The Art of the CD-ROM © Cornell University

WHY statements WHAT concepts WHO artists WHEN calendar WHERE map

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a letter from > Pointe du Bout du Monde

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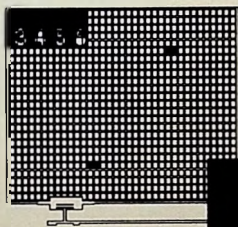
ce poezie pe te de maude pardu.

ROUMANIE

EXPEDITEUR: Roxana... Cheredas







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