

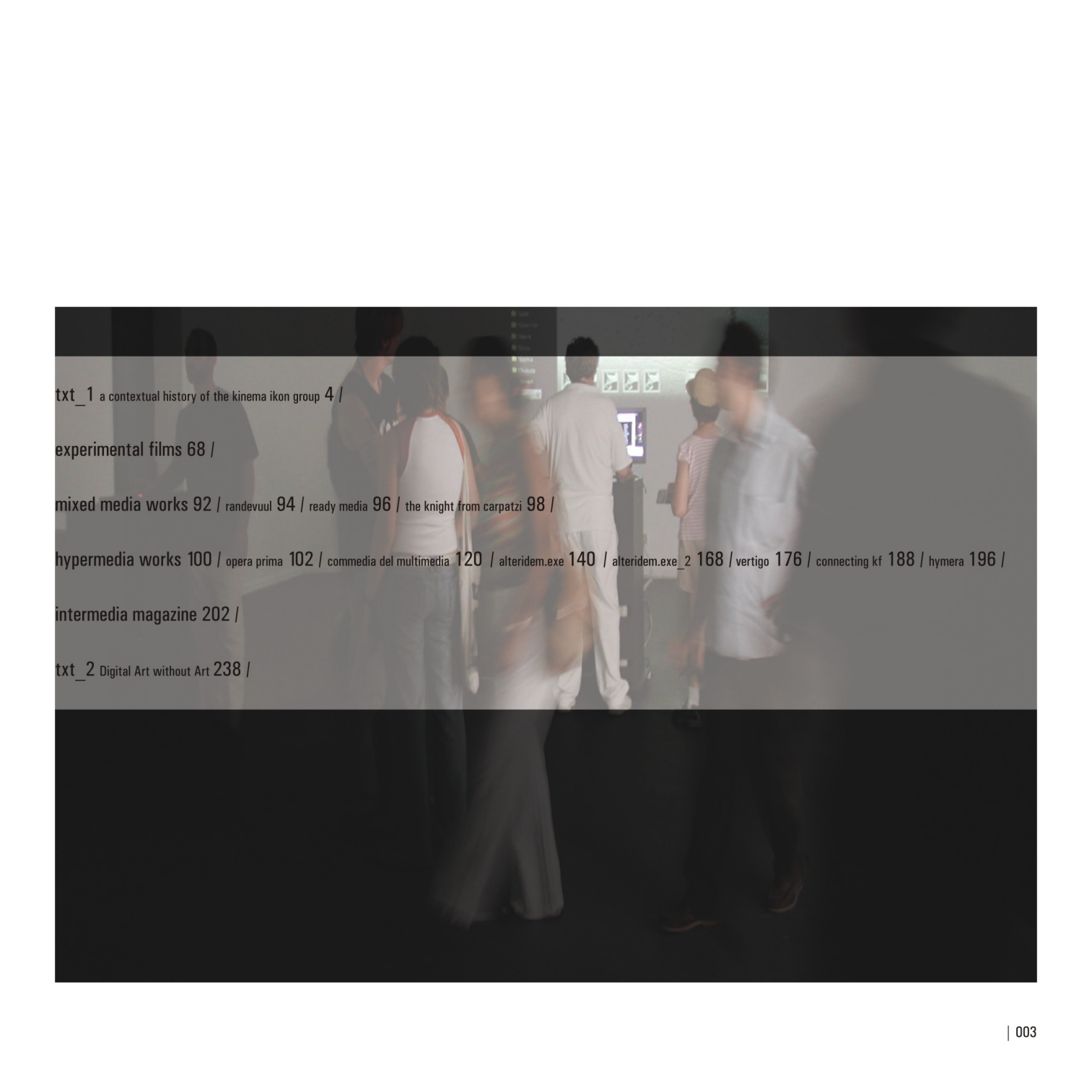
# kinema ikon







kinema ikon



txt\_1 a contextual history of the kinema ikon group 4 /

experimental films 68 /

mixed media works 92 / randevuul 94 / ready media 96 / the knight from carpatzi 98 /

hypermedia works 100 / opera prima 102 / commedia del multimedia 120 / alteridem.exe 140 / alteridem.exe\_2 168 / vertigo 176 / connecting kf 188 / hymera 196 /

intermedia magazine 202 /

txt\_2 Digital Art without Art 238 /

■ george sabau

## a contextual history of the kinema ikon group

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kinema ikon, multimedia atelier, is presently functioning within the Arad Art Museum; as a long-lived group in the field of experimental contemporary art; it has reached the age of 35 years, and is still continuing its activity in digital creation. Three distinct stages have been undergone: experimental movie (1970-1989), mixed media (1990-1993), and, from 1994 on, exclusively hypermedia works, on CD-ROM, on the internet, and interactive installations have been produced, both individually and as group works have been produced. These three stages will be narrated from the subjective perspective of the founding member, respecting nevertheless the scientific rigors of a conventional study. In this respect, I had to choose between a summary, easy to accept by a hurried reader, and the pressure of exhaustive treatment of the matter, the preferred modality in the world of research. Of course, the result was an incomplete hybrid, for which I already ask for apologies. I emphasize the fact that the kinema ikon group / workshop did not function in a void space, but in a complex cultural-artistic context, particular to the period undergone. It is because of this that, methodologically, I will respect, at all stages described here, what can be called the rule of the context. Anyway, together with other segments of the catalogue, it is my hope that the reader interested in the contradictory field of experimental creation to correctly perceive the interesting story of a completely atypical group.

## istoria contextuală a grupului kinema ikon

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kinema ikon, atelier multimedia, funcționează în structura Muzeului de Artă din Arad; este un grup longeviv în câmpul artei contemporane de factură experimentală; a ajuns, iată, la vârsta de 35 de ani și își continuă activitatea în sistemul creației digitale. Au fost parcurse trei etape distincte: film experimental /1970-1989/, mixed-media /1990-1993/ iar din 1994 au fost produse exclusiv lucrări hypermedia pe suport cd.rom, pe internet și instalații interactive, de autor și de grup. Cele trei etape vor fi relatate din perspectiva subiectivă a membrului fondator dar, respectând rigorile științifice ale unui studiu convențional. Sub acest aspect a trebuit să aleg între un rezumat ușor de suportat de către un cititor grăbit și presiunea tratării exhaustive din motive deontologice, modalitate preferată de către cercetători. Bineînțeles că a rezultat un hibrid cu efecte lacunare pentru care îmi cer scuze. Subliniez faptul că grupul/atelierul kinema ikon nu a funcționat într-un spațiu vid, ci într-un context cultural-artistic complex și specific perioadei parcurse. De aceea, metodologic, voi respecta în toate etapele pe care le descriu, ceea ce se poate numi, regula contextului. Oricum, împreună cu celelalte segmente ale catalogului, sper ca lectorul interesat de domeniul contradictoriu al creației experimentale să perceapă corect interesanta poveste a unui grup absolut atipic.

## The Experimental Film Stage (1970-1989)

Therefore, in a. D. 1970, in the town of Arad, in western Transylvania, a province belonging to a country called Romania, somewhere in central Europe, it took birth, around a hard core, a group of young people preoccupied with the idea of experimental creation. The chosen artistic medium was cinema, this inevitably leading to experimental film.

The historical-social-political context was called communism, which excluded from the very beginning the possibility of founding a research center, while the legal framework admitted by the regime was that of a cinema circle, in the beginning within the Arts School / Arts High-school, and, later on, integrated into the structure of the Art Museum. The name we chose was Atelier 16, while the theoretical project initiated bore the name of kinema ikon, denominations which have come to overlap in the course of time. During the first years, the workshop's activity was predominantly technical, being compensated with programs in cinematography education, of the cinémathèque type, after the French ciné-clubs model, while the creative-experimental approaches were quite occasional.

For western readers, as well as for the youngest ones, an explanation is necessary. The Romanian communist regime has experimented, for a quite long time, an educational system - from kindergarten to university - which combined the inter-war model with the West-European one. The effect was beneficial, having issued a generation of well-educated youths, known as the generation of the '80s, from the fact that it is from around 1980 they began to establish themselves with literary, visual arts, musical, theatrical and cinematographical works, proposing a new paradigm of artistic creation, and a new approach to reality.

As a teacher in arts education, I perceived the phenomenon of the '80s without, at that moment, realizing that this generation will constitute a landmark. In the beginning, young members of the group were attracted by the cinematographic education evenings archive movies projections, with a certain insistence upon the avant-garde movies we had access to always followed by discussions pointed. Parts of the participants were discreetly selected by their creative qualities and inclinations towards unconventional attitudes. Hence, delicately and persuasively overlapping the theoretical project kinema ikon, it took a very short time until undertaking the state of experiment and to the desire of manipulating moving images, which lead, after 1975, to an irruption of individual experimental movies. It is around the same date that most of the young members of the group started or continued their university education in various fields of the humanities, letters, visual arts, architecture, design, cinematography etc. Both during their student years and after, they continued making experimental movies or having theoretical contributions, as critical commentators of the phenomenon.

At the beginning of the '70s, an experimental movie, *The Chair*, made by Demian Șandru and the author of this text, was awarded the Jury's Special Prize at the Brno International Festival of short movies an event discussed in the cultural press, which resulted in obtaining a substantially larger location, new equipment, and other advantages. We now had a very large hall, perfectly adequate for visual arts exhibitions, such that, between 1975 and 1980, my younger colleagues have unofficially exhibited graphical works, paintings, pictures, collages, mail-art. The exhibitions went hand in hand with experimental movies projections, and were animated by discussions upon the correspondence between arts, all having the background of electronic, concrete, electro-acoustic, and of course pop-rock music. The 18 visual arts exhibitions organized in the workshop's hall were intercalated, until the mid '80s, with performances of short theatre plays acted by student companies, among which the *Caragealeologic Studio* [from the name of Romanian writer Ion Luca Caragiale] and *Thespis*, from Timișoara, then *Ars Amatoria* and *Pantomima* from Cluj. The last exhibition-performance of the series consisted of the exceptional presentation of seven fantasy movies, produced in 1912 and projected with a Pathé Frères projector, in a highly rare format of 28 mm., belonging to the Frangopol family.



### **Etapa film experimental /1970-1989/**

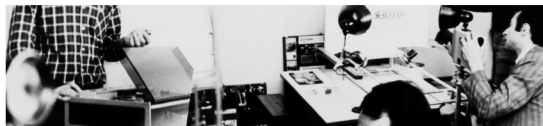
Așadar, în anul de grație 1970 în Arad, oraș din vestul provinciei Transilvania, aparținând de țara numită România, undeva în Europa centrală, s-a constituit în jurul unui nucleu hard o grupare de tineri preocupați de ideea creației experimentale. Mediumul artistic ales a fost cinematografia, conducând inevitabil spre filmul experimental.

Contextul istoric-social-politic s-a numit comunism ceea ce a exclus posibilitatea înființării unui centru de cercetare iar cadrul legal admis de către regim a fost acela al unui cineclub, la început aparținând de Școala de Artă / Liceul de Artă iar mai târziu în structura Muzeului de Artă. Numele ales a fost Atelier 16 iar proiectul teoretic pe care l-am inițiat s-a numit kinema ikon, denumiri care s-au suprapus de-a lungul timpului. În primii ani activitatea atelierului a fost predominant tehnică, fiind compensată cu programe de cultură cinematografică de tip cinematecă după modelul cinecluburilor franceze, în timp ce demersurile creativ-experimentale erau destul de rare.

Pentru cititorii occidentali și pentru cei foarte tineri se impune o explicație. Regimul comunist de model românesc a experimentat o perioadă destul de întinsă un sistem de învățământ - de la grădiniță la universitate - combinând modelul interbelic cu cel din Europa vestică. Efectul a fost benefic, producându-se o generație de tineri foarte bine instruiți, cunoscută sub denumirea de generația '80, pornind de la faptul că în jurul acestui an au început să se impună în viața culturală prin lucrări literare, de arte vizuale, muzicale, teatrale și cinematografice, propunând o altă paradigmă a creației artistice și o altă abordare a realității.

Fiind profesor în învățământul artistic am perceput fenomenul optzecist fără să înțeleg, atunci, că va fi vorba de o generație de referință. La început tinerii membri ai grupului au fost atrași de serile de cultură cinematografică, proiecții de tip cinematecă cu insistență asupra filmelor de avangardă la care aveam acces, urmate întotdeauna de discuții aplicate. O parte dintre participanți au fost discret selectați în funcție de calitățile creative și de înclinațiile spre atitudini neconvenționale. De aici, suprapunând cu delicatețe persuasivă proiectul teoretic kinema ikon, a durat foarte puțin până la asumarea stării de experiment și dorința de a manipula imaginile în mișcare, ceea ce a făcut ca după anul 1975 să irumpă producerea filmelor experimentale de autor. În jurul aceleiași date majoritatea tinerilor membri ai grupului și-a început sau și-a continuat studiile universitare în varii domenii umaniste cum ar fi filologie-literare, arte vizuale, arhitectură, design, cinematografie etc. Atât în perioada studenției cât și ulterior acesteia au continuat realizarea de filme experimentale sau să contribuie teoretic în postura de comentatori critici ai fenomenului.

La începutul anilor '70 unui film experimental, Scaunul, produs de către Demian Șandru și autorul acestui text i s-a decernat premiul special al juriului la Festivalul internațional de scurt-metraje de ficțiune de la Brno, eveniment comentat în presa culturală, ceea ce a avut ca efect direct atribuirea unei locații substanțial mărite, tehnologie nouă și alte facilități. Dispuneam acum de un hol foarte mare, tocmai adecvat pentru organizarea unor expoziții de arte vizuale, astfel că între 1975-1980 tinerii mei colegi au expus în regim neoficial lucrări de grafică, pictură, fotografie, colaje și mail-art. Expozițiile erau însoțite de proiecția unor filme experimentale și animate cu discuții privitoare la corespondența artelor, totul pe fundalul unor audiții de muzică electronică, concretă, electroacustică și bineînțeles pop-rock din epoca respectivă. Cele 18 expoziții de arte vizuale organizate în holul atelierului au fost intercalate, până la mijlocul anilor '80, cu reprezentări ale unor mici piese de teatru jucate de către trupe studențești între care Studioul de caragealeologie și Thespis din Timișoara, apoi Ars Amatoria și Pantomima din Cluj. Ultima expoziție-spectacol din această serie a constat din prezentarea de excepție a șapte filme-fantezie produse în 1912 și proiectate cu un aparat Pathé Frères într-un format rarissim de 28 mm., aparținând familiei Frangopol.





To these audio-visual approaches then can be added the literary preoccupations of a third of the kinema ikon group, some having already published volumes of poetry, fiction, literary criticism or essays and thus becoming evident the specific note of the interdisciplinary perspective dominating the creative climate inside the group. Anyway, the experimental movies realized by the same persons were expressing, with different means of creation, something totally different in a different way, being formally and stylistically close to the historical avant-garde of the '20s and to the cinematographic Euro-American avant-garde of the '60s and the '70s. The “something else differently” pair represents just the strategy of the interdisciplinary approach to a specific language, having in view the instating of a different type of discourse, resorting to the form of expression of images in motion.

Above all, in 1980, the kinema ikon workshop (ki) had a portfolio of 30 individual experimental movies, and some group-school made ones, belonging to all the categories of the genre: direct interventions on film, dynamical abstractions, chromatic processing, dream-like essays, special effects collages, dys-narrative essays, ciné-verité and lyrical documentaries. In Romania's artistic circles the kinema ikon (ki) group was perceived as an atypical, non-conventional and underground one, being thus vulnerable when faced to the ideological pressure of the communist regime. In this respect, a very important part in supporting the group and “accrediting” the filmic experiments was played by a few cinema critics, which wrote more that appreciative texts in the specialized magazine, Cinema, but also in other cultural magazine, such as Contemporanul, România literară, Vatra, Familia, Orizont a. s. o. It is with gratitude that I mention the names of film critics which promoted, with obstinacy and courage, our experimental project: Eva Sîrbu, Florian Potra, Valerian Sava, Bujor Rîpeanu, Călin Căliman, George Littera, Cristina Corciovescu, as well as cinematographers Nicolae Cabel, Lucian Bratu, Horia Murgu. The same beneficial effect had the texts published in the student cultural press by young writers Ion Mureșan, Ovidiu Ghitta and Albert Ciupe in Echinox, Ioan Groșan and Ioan Buduca in Amfitetru, Florin Cîntec in Dialog and Opinia, and Andreea Gheorghiu in Forum studentesc. There were also texts by Șerban Foață in Orizont, H. Al. Căbuți in Familia, composer Liviu Dănceanu in Muzica magazine, art critic Călin Dan in Arta, together with my apologies for those involuntarily omitted.

The place and role of the kinema ikon group in the context of experimental art in Romania was mentioned too in several reference works published after 1990 - anthologies, studies, essays catalogues - with texts signed by Magda Cârnelci, Ioan Bogdan Lefter, Gheorghe Crăciun, Luca Pițu, Sorin Antohi, Marilena Preda-Sânc, Alexandra Titu, as well as in the consistent Catalog of the Experiment '60 - '90 exhibition, by a synthetic study by film critic Alex. Leo Șerban, and, a bit later, in the Timișoara magazine Ariergarda, Daniel Vighi and Viorel Marineasa produced together, on a bistro's terrace a silly text, in the *laudatio* style.

I emphasize the fact that, during the seventies and eighties, the ki experimental movies were not subject to public projections in Arad, they were shown “privately”, at the workshop, while in other cities, such as Bucharest, Timișoara, Cluj and Iași, projections were conditioned by the presence of film, literary or art critics, which really guaranteed the safety and continuity of our experimental projects, by the promptitude, competence, and, often, delight which were obvious in the texts from the above mentioned publications.

Under these circumstances, we considered it was the moment for a national meeting, organizing a symposium with projection in may 1980, the motive invoked being the group's ten years of existence. All specialized professional institutions were invited, namely, the Institute of Theatre and Cinematography, the Documentary Movies Studio, the Anima-Film Studio, some important cine-clubs, as well as some visual artists using the medium of film. For three days, experimental movies were projected, and arts essays presented in the author's presence - cinematographers, students, visual artists, academics, and film critics, which reflected the event in the time's cultural press. Of course, part of the thirty kinema ikon experimental movies were projected, followed by debates upon the condition of movie as an artistic experiment from the standpoint of the avant-garde experiment relation, and other theoretical issues.



La aceste demersuri audio-vizuale pot fi adăugate preocupările literare ale unei treimi din membrii atelierului kinema ikon - unii deja publicați în volume de poezie, proză, critică literară sau eseu - devenind astfel evidentă nota specifică a perspectivei interdisciplinare care domina climatul creativ din interiorul grupului. Oricum, filmele experimentale realizate de către aceleași persoane exprimau cu alte mijloace de creație cu totul altceva și altcum, fiind apropiate formal și stilistic de avangarda istorică din anii '20 și de avangarda cinematografică europeană-americană din anii '60-'70. Cuplul "altceva-altcum" reprezintă tocmai strategia abordării interdisciplinare a unui limbaj specific în scopul instaurării unui alt tip de discurs, recurgându-se la forma de expresie a imaginilor cinetice.

Una peste alta, în anul 1980 atelierul kinema ikon /ki/ avea în portofoliu 30 de filme experimentale de autor și câteva de grup-școală din toate categoriile genului: intervenții direct pe peliculă, abstracții dinamice, prelucrări cromatice, tentative cu caracter oniric, colaje din efecte speciale, eseuri dys-narative, ciné-verité și documentare lirice. În cercurile artistice din România grupul kinema ikon /ki/ era perceput ca unul atipic, non-convențional și underground, fiind astfel vulnerabil în fața presiunii ideologice a regimului comunist. Un rol foarte important în susținerea grupului și "acreditarea" experimentelor filmice l-au avut câțiva critici de cinema care au scris texte mai mult decât apreciative în revista de specialitate Cinema, dar și în alte publicații culturale precum Contemporanul, România literară, Vatra, Familia, Orizont ș.a. Cu gratitudine amintesc numele criticilor de film care au promovat cu obstinație și curaj proiectul nostru experimental: Eva Sîrbu, Florian Potra, Valerian Sava, Bujor Rîpeanu, Călin Căliman, George Littera, Cristina Corciovescu și cineastii Nicolae Cabel, Lucian Bratu, Horia Murgu. Același efect benefic l-au avut textele scrise în presa culturală universitară de către tinerii scriitori Ion Mureșan, Ovidiu Ghitta și Albert Ciupe în Echinox, Ioan Groșan și Ioan Buduca în Amfiteatru, Florin Cîntec în Dialog-Opinia și Andreea Gheorghiu în Forum studentesc. Au mai scris Șerban Foață în Orizont, Al. Căbuți în Familia, compozitorul Liviu Dănceanu în revista Muzica, criticul de artă Călin Dan în revista Arta și scuze pentru omisiuni.

Locul și rolul grupului kinema ikon în contextul artei de factură experimentală din România a mai fost menționat în câteva lucrări de referință apărute după 1990 - antologii, studii, eseuri, cataloage - cu texte semnate de către Magda Cârnecki, Ioan Bogdan Lefter, Gheorghe Crăciun, Luca Pițu, Sorin Antohi, Marilena Preda Sânc, Alexandra Titu, precum și în consistentul catalog al expoziției Experiment '60-'90 printr-un studiu sintetic semnat de către criticul de film Alex. Leo Șerban iar ceva mai târziu în revista timișoreană Ariergarda, Daniel Vighi și Viorel Marineasa au produs împreună pe terasa unui bistro un text trăznit, în stil *laudatio*.

Subliniez faptul că în deceniile șapte și opt filmele experimentale ki nu erau proiectate public în orașul Arad, decât în condiții "private" la atelier, iar în alte localități, precum București, Timișoara, Cluj și Iași, proiectam numai în situația în care eram asigurați de prezența unor critici de film, literari sau de artă care realmente ne garantau siguranța și continuitatea proiectelor experimentale prin promptitudinea, competența și deseori încântarea care reieșeau cu evidență din textele scrise în publicațiile menționate.

În aceste condiții am considerat că este momentul potrivit unei întâlniri naționale, organizînd un simpozion cu proiecții în luna mai 1980, motivînd și cu cei zece ani de existență a grupului. Am invitat toate instituțiile profesionale de specialitate, respectiv Institutul de Teatru și Cinematografie, Studioul de filme documentare, Studioul Anima-Film, câteva cinecluburi de marcă și artiști plastici care recurgeau la mediul filmic. Timp de trei zile au fost proiectate filme experimentale și câteva eseuri de artă în prezența autorilor - cinești, studenți, plasticieni, profesori universitari și critici de film care au reflectat evenimentul în presa culturală a vremii. Bineînțeles că o parte din cele treizeci de filme experimentale kinema ikon, după care au urmat dezbateri privitoare la condiția filmului ca experiment artistic din perspectiva relației avangardă-experiment și alte subiecte teoretice.



An indirect effect of the 1980 symposium consisted in the “retreat” of the ki group from the cinematographic system with the mandatory participation to a national festival of painful memory - and its integration to the alternative art and literature, as practiced by the artists and writers of the generation of the '80s. This meant the participation of the ki members at visual arts exhibitions, such as Medium in Sf. Gheorghe, Mirror-Space and others, of the same scope. We also responded to the invitations made by four students' magazines, in whose facilities we projected experimental movies, followed by inciting discussions, the way it happened at Echinox / Cluj, Forum / Timișoara, Dialog Opinia / Iași and at Amfiteatru - Cenaclul din Tei, Bucharest.

Two interdisciplinary symposiums organized in Arad by the ki group remained memorable: Intermedia 1, image in artistic discourse (may, 1984) and Intermedia 2, the interval in artistic discourse (may, 1988). Each of these symposiums was attended by more than fifty participants from the main universities in the country, belonging to all generations and to all cultural domains. Were present, with theoretical opinions or taking part in the debates, philosophers of culture, aestheticians, writers, literary, arts and cinema critics, visual artists, architects, cinematographers, musicians and people from the field of theatre the space chosen for it being just the studio of the Arad Theatre. Besides the leading idea of the “interdisciplinary perspective”, these meetings pursued too a somehow subversive objective... Cultural life in Romania underwent in the '80s the darkest period, because of the political and ideological, most of the times having a devastating effect. In this respect, the symposium was also conceived as an opportunity of bringing together, in direct contact, outstanding personalities, belonging to all generations and to various cultural and artistic fields.

It is worth mentioning that meetings of such scope were not approved of by what, at the time, were called Party & State organs. I got the favorable resolution by a straightaway both comical and pathetic trick - I must confess, using the benevolent suggestion of a high official having worked in the censorship system - that is, I got the signature of a deputy minister of the former national council of culture, who, in his huge ignorance, had no idea who were the invited persons on the list presented to him, so that our comrade understood it was about some members of some ciné-clubs in the country... That is, professor Solomon Marcus, Alexandru Paleologu, Andrei Pleșu, Magda Cărneci, Serban Foarță, Luca Pițu, Sorin Antohi, Ioan Bogdan Lefter, Călin Dan, Gheorghe Crăciun, Gheorghe Ene, Daniel Vighi, Viorel Marineasa, Constantin Flondor, Livius Ciocărlie, Ioan Buduca, Radu Călin Cristea, Eugen Suci (playing a very important part in logistics), Andreea Gheorghiu, Dana Diminescu, Maria Foarță, Adriana Babeți, Carmen Francesca Banciu, Andrei Bodiu, Horia Al. Căbuți, Mircea Cărtărescu, Dinu Flămând, Ioan Groșan, Florin Iaru, Petru Ilieșu, Ion Monoran, Ion Mureșan, Romelo Pervolovici, Mircea Pora, Michaela Roșu, George Littera, Cristina Corciovescu, Augustin Frățilă, Corneliu Dimitriu, Iosif Costinaș, Alexandru Mușina, Emil Bunaru, Wiliam Totok, Radu Igazság, Onisim Colta, Vasile Dan, Pia Brânzeu, academics and students from Timișoara, literati from Arad, and all of the members of the kinema ikon group, among whom five have presented theoretical texts Mircea Mihăieș, Ligia Holuță, Valentin Constantin, Romulus Bucur and George Sabau. The conferences and debates were intercalated by experimental movies projections from AnimaFilm, I.A.T.C. and ki. But also by concerts performed by the Contemporary Music Workshop, Archaeus, lead by composer Liviu Dănceanu, concerts which were the true revelation of the symposium, a sort of acoustic-musical complement to the visual experiments of kinema ikon.



Un efect indirect al simpozionului din 1980 a constat în “retragerea” grupului ki din sistemul cinematografic, mai puțin participările obligatorii la un festival național de penibilă amintire și integrarea grupului în sistemul artei și literaturii de factură alternativă practică de către artiștii și literații generației '80. Aceasta a însemnat participarea membrilor ki la expoziții de arte vizuale cum a fost Medium de la Sf.Gheorghe, Spațiul-oginda și altele de aceeași anvergură. De asemenea am răspuns invitațiilor făcute de către cele patru reviste studențești în ale căror sedii am proiectat filme experimentale urmate de incitante discuții așa cum s-a întâmplat la Echinox / Cluj, Forum / Timișoara, Dialog-Opinia / Iași și la Amfiteatru-Cenaclul din Tei, București.

Două simpozioane de factură interdisciplinară organizate la Arad de către gruparea ki au rămas de referință: Intermedia 1, imaginea în discursul artistic /mai, 1984/ și Intermedia 2, intervalul în discursul artistic /mai, 1988/. La fiecare din aceste simpozioane au participat peste cincizeci de invitați din principalele centre universitare, din toate generațiile și din toate domeniile culturale. Au fost prezenți, susținând opinii teoretice sau participând la dezbateri, filozofi ai culturii, esteticieni, scriitori, critici literari, critici de artă, critici de cinema, artiști vizuali, arhitecți, cineaști, muziceni și oameni de teatru - spațiul ales fiind tocmai sala-studio a Teatrului din Arad. Pe lângă ideea directoare a “perspectivei interdisciplinare” prin aceste întâlniri am urmărit și un obiectiv oarecum subversiv... Viața culturală din România a trăit în anii '80 cea mai sumbră perioadă datorită presiunilor ideologice și politice, deseori cu efect devastator. Sub acest aspect am conceput simpozionul și ca un prilej de a pune în contact nemijlocit, în același spațiu și în același timp, reprezentanți de marcă din toate generațiile și din varii domenii culturale și artistice.

Merită să menționez faptul că întâlniri de asemenea anvergură nu erau aprobate de ceea ce se numea în epocă, organele de partid și de stat. Am obținut avizul favorabil printr-un subterfugiu de-a dreptul comic și penibil - recunosc că la sugestia binevoitoare a unui înalt funcționar care lucrase în sistemul cenzurii - respectiv am obținut semnătura unui ministru adjunct de la fostul consiliu național al culturii, care în enorma lui incultură habar nu avea cine erau invitații de pe lista pe care i-am prezentat-o, așa că tovarășul nostru a înțeles că este vorba despre membrii ai unor cinecluburi din țară... Adică, prof. Solomon Marcus, Alexandru Paleologu, Andrei Pleșu, Magda Cârneci, Șerban Foarță, Luca Pițu, Sorin Antohi, Ioan Bogdan Lefter, Călin Dan, Gheorghe Crăciun, Gheorghe Ene, Daniel Vighi, Viorel Marineasa, Constantin Flondor, Livius Ciocarlie, Ioan Buduca, Radu Călin Cristea, Eugen Suciu cu un rol foarte important în plan logistic, Andreea Gheorghiu, Dana Diminescu, Maria Foarță, Adriana Babeți, Carmen Francesca Banciu, Andrei Bodi, Horia Al. Căbuți, Mircea Cărtărescu, Dinu Flămând, Ioan Groșan, Florin Iaru, Petru Ilieșu, Ion Monoran, Ion Mureșan, Romelo Pervolovici, Mircea Pora, Michaela Roșu, George Littera, Cristina Corciovescu, Augustin Frățiță, Corneliu Dimitriu, Iosif Costinaș, Alexandru Mușina, Emil Bunaru, Wiliam Totok, Radu Igașzág, Onisim Colta, Vasile Dan, Pia Brânzeu, universitari și studenți timișoreni, oameni de cultură din Arad și toți membrii grupului kinema ikon, dintre care cinci au prezentat texte teoretice, Mircea Mihăieș, Ligia Holuță, Valentin Constantin, Romulus Bucur și Gheorghe Săbău. Conferințele și dezbaterile au fost intercalate cu proiecții de filme experimentale de la Anima-Film, I.A.T.C. și ki, dar și cu concerte susținute de către Atelierul de muzică contemporană, Archaeus, sub conducerea compozitorului Liviu Dănceanu, concerte care au constituit o adevărată revelație a simpozionului, un fel de pendant acustic-muzical la experimentele vizuale kinema ikon.



In the 1980-1990 period, thirty more movies were produced, so that, within two decades, the members of kinema ikon group made 62 experimental individual movies. Before introducing their list, I will synthetically present a few theoretical considerations regarding their typology and main characteristics.

Therefore, the movies are individual, but made within a group / workshop, which was proposed a theoretical project under the name of kinema ikon: the interdisciplinary perspective of filmic language, whose main form of expression aims both at the movement of images and the image of movement, whence the name, the undertaking of experiment as a method and state of mind, treating the acoustic dimension as a noise around kinetic images, the screen is considered as a support of reception for all technical means of visual recording, generating the screen-arts phrase, each frame is a "complex iconic statement", the articulation of frames is not dependent on the logic of linear narrative, the ludic spirit and irony as leading attitudes, the goal of the screen discourse aims at reception effects which induce to the audience states, climates, meaning, and, to a lesser extent, militant messages, etc.

After exhausting the interest in dynamic abstractions, in incisions operated right on the film, and in chromatic interventions superposed over the recorded images, it followed, after 1980, the interest in retrieving certain aspects of reality, by resorting to the relevance of autonomous fragments, transformed into elements of filmic language, using the method of re-contextualizing in a new system of relationships. A special device in this last period was the treatment of certain technical operations such as zooming, travelling, the chemical processing, focused lighting, superposing, the fix frame, variable filming speed and re-filming, used as subjects of screen discourse.

Figurative character of images is neither entirely destroyed, like in abstract movies, nor completely invented, like in structural movies. The audience is proposed neither a "wild meaningless perception", nor an "over-determination of meaning", something like de-visualized ideas. Instead, a relational combinatory between objects, spaces, movements, situations, and persons, whose micro-behavior take into account the valences of kinesics and proxemics gestures, positions, interpersonal distance etc. is used.

Narrative modes, especially the aspects of conventional story, were either completely eluded (the non-narrative), or deviated towards different forms of expressing the content, such as the pseudo-narrative or the dys-narrative. In this respect, the succession of the frames prefigures, by their non-linear structure, the specific marks to be later on promoted by hyper-textual reading...

With few exceptions, I avoided mentioning the titles of the 62 experimental films, technical data, notes about the authors, and, generally about the ki members, in order not to alter the text's coherence. I will do it now, in the form of a list, not basically chronological, as typological, including, in the end, too, those components of the group which did not produce experimental works, but substantially contributed at constituting the kinema ikon climate for two decades ('70 '90).

All the 62 experimental movies were made on reversible 16 mm. film, BW and / or color, with magnetic sound included, being short-footages between 3 and 15 minutes, under the logo of the same producer, atelierul kinema ikon.



În perioada 1980-1990 au mai fost realizate treizeci de filme, astfel că în decursul a două decenii membrii grupului kinema ikon au produs 62 de filme experimentale de autor. Înainte de a prezenta lista acestora voi expune sintetic câteva considerații teoretice cu privire la tipologia și principalele lor caracteristici.

Așadar, filmele sînt de autor dar realizate în cadrul unui grup / atelier căruia i-am propus un proiect teoretic sub denumirea de kinema ikon: perspectiva interdisciplinară asupra limbajului filmic a cărui principală formă de expresie vizează mișcarea imaginilor și imaginea mișcării de unde și kinema ikon, asumarea experimentului ca metodă și stare de spirit, tratarea dimensiunii sonore ca rumoare a imaginilor cinetice, ecranul este considerat un suport de receptare pentru toate mijloacele tehnice de înregistrare vizuală, de unde sintagma artele ecranului, fiecare cadru este un "enuț iconic complex", articularea cadrelor nu este dependentă de logica narațiunii liniare, spiritul ludic și ironia ca atitudini directoare, scopul discursului ecranic vizează efecte de receptare care induc spectatorului stări, climate, sens și mai puțin mesaje militante etc.

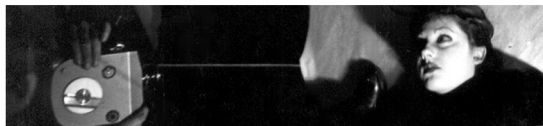
După epuizarea interesului pentru abstracțiile dinamice, a inciziilor direct pe peliculă și a intervențiilor cromatice suprapuse imaginilor înregistrate a urmat după anul 1980 interesul pentru recuperarea unor aspecte ale realului prin recursul la relevanța fragmentelor autonome, transformate în elemente ale limbajului filmic prin metoda recontextualizării într-un nou sistem de relații. Un procedeu special din ultima perioadă l-a constituit tratamentul unor operațiuni tehnice cum sînt transfocarea, travelling-ul, procesul de dezvoltare, iluminarea dirijată, suprapunerea, planul fix, variația vitezei de filmare și refilmajul, folosite ca subiecte ale discursului ecranic.

Figurativitatea imaginilor nu este nici complet distrusă ca în filmele abstracte nici complet inventată ca în filmele structurale. Nu se propune receptorului o "percepție sălbatică lipsită de sens" și nici o "supradeterminare a sensului" de tipul ideilor vizualizate. Se recurge la o combinatorică relațională între obiecte, spații, mișcări, situații, și persoane ale căror micro-comportamente țin cont de valențele kinesicii și proxemicii - gesturi, poziții, distanțe interpersonale etc.

Modurile narațiunii, în special aspectele povestirii convenționale, au fost fie complet eludate /non-narativul/, fie deturnate spre alte forme de expresie a conținutului precum pseudo-narativul sau dys-narativul. Astfel, succesiunea cadrelor prefigurează, prin structura lor non-liniară, mărcile specifice pe care le va promova mai târziu lectura de tip hipertextual...

Cu puține excepții am evitat să citez titlurile celor 62 filme experimentale, date tehnice, note despre autori și în general despre membrii atelierului ki, pentru a nu deturna coerența textului. O voi face acum sub forma unei liste, nu atît cronologice cît tipologice, incluzîndu-i în final și pe acei componenți ai grupului care nu au produs lucrări experimentale dar care au contribuit substanțial la constituirea climatului de la kinema ikon vreme de două decenii /'70-'90/.

Toate cele 62 de filme experimentale au fost realizate pe peliculă reversibilă de 16 mm., alb-negru sau/și color, cu sunet magnetic încorporat, fiind scurt-metraje cu durata între 3 și 15 minute, sub emblema aceluiși producător, atelierul kinema ikon.



Therefore, I will mention just the author, his / her profession, filmography and year: George Sabau, esthetician, founding member of the group, filmography: *Hypostases*, 1970, **Cutting ups**, 1980-85, **Fragmentarium**, 1985-90. Ioan Pleș, visual artist, poet, movies: *The Struggle*, 1974, *Flight*, 1975, *Dance*, 1975, *Horizontal Game*, 1976, *Vertical Game*, 1977, *Pollution*, 1977, **Coming of Spring Effects**, 1978, **Panta Rhei**, 1979, *Solarization*, 1981, *Illuminations*, 1981, **Emergence**, 1982. Romulus Budiu, photographer, electronist, movies: **Alone with Snow**, 1975, *Nobody's Day*, 1979, *Motor*, 1988. Emanuel Tet, visual artist, movies: **Dynamic Poem**, 1978, *War and Peace* 1978, *Chess*, 1979, *Bird-Hunting*, 1980, *The Snake Charmer*, 1981. Ioan T. Morar, poet, essayist, movies: **Autopsy of Oblivion**, 1977. Florin Hornoiu, photographer, cameraman, movies: **Commuters**, 1976. Alexandru Pecican, visual artist, stage director, movies: **Subliminal Exercise**, 1979, *Window open towards*, 1984. Ovidiu Pecican, fiction writer, historian, essayist, movies: *Signs*, 1982. Demian Șandru, painter and photographer, movies: *The Chair*, 1971, 16 mm. cinemascope and multiple screen, *Open Flash*, 1975, *The Accident*, 1976, *A Death-Convict has Escaped*, 1977, *Pompeii*, *Hiroshima and Me*, 1978. Viorel Micota, fiction writer, movies: *The Usage of Night*, 1979, *Memories from a Landscape*, 1980, *Leonardo* (sketch), 1985. Valentin Constantin, essayist, movies: *Dream between Vivid and Void*, 1979, **Beginning of a Coherence**, 1981, *Three Sketches*, 1982, **Day Close-In**, 1985. Sergiu Onaga, painter, movies: *Sliding towards White*, 1981. Cristian Ostafi, photographer, movies: *Convergence towards the useless*, 1980. Romulus Bucur, poet, essayist, movies: *Don't Shoot the Piano-Player*, 1984. Iosif O. Stroia, graphic artist, movies: **Self-Portrait**, 1984. Viorel Simulov, visual artist, movies: **Manuscript**, 1984, **Ocular**, 1985, **Liquid Landscape**, 1988. Ioan Galea, visual artist, movies: **Study 1 Details**, 1986, **Study 2 Fibonacci**, 1987. Gelu Mureșan, graphic artist, movies: **The Concert**, 1980, etc. Marcela Muntean, stage painter, movies: **Reflections / Pulsions**, 1983-89. Ștefan Neamțu, technician / typographer, movies: *The Fountain*, 1979, *Ambient*, 1981. Daniel Motz, graphic artist, photographer, movies: *Tuesday and Friday*, 1977, *Kitsch-Kitsch Hooray!* 1977. Cristian Jurcă, DJ, movies: *Stereomania*, 1981. Geo Crișan, painter, movies *Burlesque Fantasy*, 1982. Monica Trifu, movies *Duet*, 1982. Viorel Marina, musician, movies: *Recital*, 1982. Gheorghe Maxinan, graphic artist, movies: *Stone Dreaming*, 1982. Roxana Cherecheș, philologist, movies: *Experimentalia / sketch*, 1986. Camelia Pocol, movies: *Ianus / sketch*, 1981. Liliana Trandabur, philologist, movies: **Mise-en-écran / editing** 1989. calin man, philologist, work: **What's Happening**, movie / video, 1992.

Plus a few group-school essays, interesting rather as technical effects and a 30 minutes edited movie, called *Workshop Diary*, made in 1989 from frames and sequences "fallen" when editing the 62 experimental movies; a ludic-ironic reflection of the ki climate for two decades. There is still another edited movie, also 30 minutes long, entitled *Forșpan / Vorskpan / Preview / Bande d'annonce*, and made from the most significant frames selected out of the 62 experimental movies. Both were copied onto VHS videotape and on DVD.

The titles in bold-type are part of the 22 experimental movies set, projected in two evenings of May, 1995, at Cinéma du Musée de la Centre G. Pompidou Paris; they were copied onto VHS videotape and on DVD. The selection of this set was made by the sole criterion of the group's representativeness, starting from the curator's suggestion, Mr. Jean-Michel Bouhours, of not surpassing three hours of projection, which doesn't imply at all that the other 40 movies belong to a different value category.

A typological precision is asked too. Thus, most of the theorists consider experimental movie to be an autonomous genre, obeying to a specific objective, which aims, principally, at technical-stylistic operations of research into the language of moving images, recorded onto cinematographic film, and which involves all classical genres animation, fiction, documentary, essay, etc.

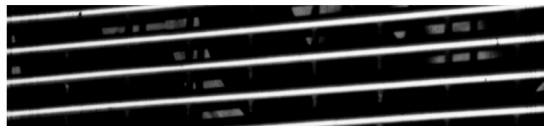


Așadar, voi menționa doar autorul, profesia, filmografia și anul: Gheorghe Săbău, estetician, membru fondator al grupului, filmografie: Ipostaze, 1970, **Decupaje**, 1980-85, **Fragmentarium**, 1985-90. Ioan Pleș, plastician, poet, filme: Lupta, 1974, Zbor, 1975, Dans, 1975, Joc pe orizontală, 1976, Joc pe verticală, 1977, Poluare, 1977, **Efecte de imprimăvărare**, 1978, **Panta Rhei**, 1979, Solarizare, 1981, Iluminări, 1981, **Emergență**, 1982. Romulus Budiu, fotograf, electronist, filme: **Singur cu zăpada**, 1975, Ziua nimănu, 1979, Motor, 1988. Emanuel Teț, plastician, filme: **Poem dinamic**, 1978, Război și Pace, 1978, Șah, 1979, Vinătoarea de păsări, 1980, Imblinzitorul de șerpi, 1981. Ioan T. Morar, poet, eseist, filme: **Autopsia uitării**, 1977. Florin Hornoiu, fotograf, cameraman, filme: **Navetiștii**, 1976. Alexandru Pecican, plastician, regizor de teatru, filme: **Exercițiu subliminal**, 1979, Fereastră deschisă spre, 1984. Ovidiu Pecican, prozator, eseist, filme: Semne, 1982. Demian Șandru, pictor și fotograf, filme: Scaunul, 1971, pe 16 mm.cinemascope și ecran multilplu, Open Flash, 1975, Accidentul, 1976, Un condamnat la moarte a evadat, 1977, Pompei, Hiroshima și eu, 1978. Viorel Micota, prozator, filme: Intrebuințarea nopții, 1979, Amintiri dintr-un peisaj, 1980, Leonardo /schiță/, 1985. Valentin Constantin, eseist, filme: Visul între viu și vid, 1979, **Inceput de coerență**, 1981, Trei schițe, 1982, **Gros-plan de zi**, 1985. Sergiu Onaga, pictor, filme: Alunecând spre alb, 1981. Cristian Ostafi, fotograf, filme: Convergență spre inutil, 1980. Romulus Bucur, poet, eseist, filme: Nu trageți în pianist, 1984. Iosif O. Stroia, grafician, filme: **Autoportret**, 1984. Viorel Simulov, plastician, filme: **Manuscript**, 1984, **Ocular**, 1985, **Peisaj lichid**, 1988. Ioan Galea, plastician, filme: **Studiu 1 detalii**, 1986, **Studiu 2 Fibonacci**, 1987. Gelu Mureșan, grafician, filme: **Concertul**, 1980, ș.a. Marcela Muntean, pictor scenograf, filme: **Reflexii / Pulsioni**, 1983-89. Ștefan Neamțu, tehnician, tipograf, filme: Fintîna, 1979, Ambient, 1981. Daniel Moț, plastician, fotograf, filme: Marți și Vineri, 1977, Kitsch-Kitsch Ura !, 1977. Cristian Jurcă, DJ, filme: Stereomania, 1981. Geo Crișan, pictor, filme: Fantezie burlescă, 1982. Monica Trifu, filme: Duet, 1982. Viorel Marina, muzician, filme: Recital, 1982. Gheorghe Maxinan, desenator, filme: Visarea pietrei, 1982. Roxana Cherecheș, filolog, filme: Experimenthalia / schiță, 1986. Camelia Pocol, filme: lanus / schiță, 1981. Liliana Trandabur, filolog, filme: **Mise-en-écran** /montaj 1989. calin man, filolog, lucrare: **What's Happening**, film / video, 1992.

Plus câteva eseuri de grup-școală, interesante mai mult prin efectele tehnice și un film de montaj de 30 minute, intitulat Jurnal de Atelier, pe care l-am realizat în 1989 din cadre și secvențe "căzute" la montajele celor 62 de filme experimentale - o reflectare ironic-ludică a climatului ki vreme de două decenii. Mai există încă un film de montaj tot de 30 de minute intitulat Forșpan / Vorspann / Preview / Bande d'annonce, constituit din cele mai reprezentative cadre selectate din cele 62 filme experimentale. Ambele au fost copiate pe bandă video vhs și pe dvd.

Titlurile subliniate prin boldare fac parte din setul de 22 filme experimentale proiectate în două seri din luna mai 1995 la Cinéma du Musée de la Centre Pompidou Paris, ele beneficiind de copiere pe format video vhs și pe format digital dvd. Selecția acestui set am făcut-o după criteriul unic al reprezentativității grupului, plecînd de la sugestia curatorului, Dl.Jean-Michel Bouhours, de a nu depăși trei ore de proiecție, ceea ce nu presupune că celelalte 40 de filme sînt de altă categorie valorică.

Se mai impune o precizare tipologică. Astfel, majoritatea teoreticienilor consideră că filmul experimental este un gen autonom supus unui obiectiv specific care vizează în principal operațiuni tehnico-stilistice de cercetare a limbajului imaginilor în mișcare înregistrate pe suportul de peliculă cinematografică, ceea ce implică toate genurile clasice - animație, ficțiune, documentar, eseu etc.





A great part of the kinema ikon members did not make individual movies, but played, nevertheless, an essential part in the act of instating an inciting, provocative, ludic, ironic, intellectual climate, also freed from cultural clichés, language stereotypes, “*idola theatri*”; they have permanently promoted an unconventional attitude, which induced the experiment atmosphere a continuous “*facultas ludentes*”. In this respect I will mention, with love and respect, the following: Ligia Holuță, poet, translator from French, Mircea Mihăieș, literary critic, essayist, Valeriu Câmpan, cinematographer, Adrian Ostafi, photographer, cameraman, Ionel Vesea, architect, Judit Angel, art critic, curator, Rodica Varganici, painter, Mircea Stănică, electronic engineer, Emil Anghel, architect, Dorel Dărăban, English teacher, Lazăr Ciortea, cinema technician, Ionel Nistor, architect, Ghigi Țapoș, computer specialist, Mihai Frangopol, photographer, Teodor Caciora, composer, Mihai Emil Mucescu, computer specialist, Cristian Moisescu, English teacher, Daniel Roman, computer specialist, Codruța Onaga, fashion designer, Ilona Mihăieș, English teacher, Sava Doru Pintilie, journalist, Traian Pleș, typographer, Eva Bucur, French teacher, Ilie Truș, copywriter, Horia Santău, cartoonist, Liviu Malița, essayist, Octavian Bora, designer, Florin Didilescu, French teacher, Adrian Diaconu, composer, Mihai Dogaru, musician, Dana Mihailovici, architect, Lucia Conopan, antiquarian, Corina Arimie, painter, Tiberiu Bodal, electronist, Marieta Selejan, teacher, Marius Teohari, musician, Mihaela Păcurar, visual artist, Doru Păcurar, stage painter, Ioan Ciorba, sound technician, Caius Grozav, computer specialist, Roxana Cherecheș, piano player and philologist, calin man, philologist, Liliana Trandabur, philologist, Sorin Guleș, electrical engineer, Mihai Iacobina, computer specialist, Maria and Traian Roșculeț, computer specialists, Ana Herlo, Monica Vlad, Otilia Adoc, Radu Dragoș, Sanda Roveanu, Ioan Blaj, Elvira Hirsch, Doina Ogîrcin, Nicolae Farcaș-Frînă, Eugen Moț, Mihaela Campan, Stefan Matyas, Liviu Puticiu, Sava Mustață, Romulus Păcurar, Liliana Stănescu, Florica Cîmpoieș, Dan Alexandrescu-Gusti, Doina Lungu, Liana Păun, Caty and Pavel Dan Pascal, Nelu Dragomir, Adrian Iancu-Pendulă, Corina Ardelean, Bety Nicolaescu, Mirela Ursu, Eugen Enache, Gheorghe Morar, Vetuța Vladi, Țifrea Mariana, Zenaida Todinca, Dorel Crainic, Dan Tudur, Daniel Julean, Rodica Vesa, Elisabeta Văcărescu, Dumitru Toma, Doina Toma, Ioan Danciu, Mihai Mariș, Gheorghe Pahomi, Dan Varga, Livia Marinescu, Ioana Latu... not to mention the exceptional support of wives, Norica Stroia, Daniela Galea, Rodica Hornoiu, Angela Simulov, Violeta Pecican, Lucia Sandru, and, especially, Mrs. Getutza S.

All my gratitude goes also to the technical founding members: Gheorghe Lupaș, Gheorghe Miculescu, Adrian Ostafi, Gheorghe Nidermayer, Teodor Uiuu, Lazăr Ciortea, together with my apologies for those involuntarily omitted...

At first sight, the number of members having haunted the Arad experimental movie workshop seems quite great, but twenty years is a long time too, at which the quasi-official status of visual arts school can be added. Anyway, the proportion between the 30 authors and the almost 100 participant members proved itself to be fertile and stimulative for the group's creative-experimental activity.

As regards the apparently great number of the participants, I'd like to mention the fact that, during the same period, a number of 30 (thirty!) kinema ikon members have left Romania, and, from among them, the majority were defectors, people who illegally fled over the border. Part of them were caught by the authorities and sentenced to prison, succeeding to escape the communist system after several attempts. This state of facts was the main cause for which the regime's political police did not approve any participation of the ki group at festivals, symposiums or exhibitions in the West! Otherwise, the Securitate did permanently survey the group's activity, considering experimental movies as subversive as SF literature, jazz or alternative visual arts.

After the fall of the communist regime in 1989, we could answer the invitations addressed to us, the most important being that, already mentioned, at the G. Pompidou Center, only just to become aware of having missed all of the trains of experimental movie, because the trend, the interest were already focused on video art, while the multimedia technology had had a powerful start too.



O mare parte din membrii atelierului kinema ikon nu au realizat filme de autor dar au avut un rol esențial în actul de instaurare a unui climat intelectual incitant, provocator, ludic, ironic, eliberat de clișee culturale, de stereotipuri de limbaj, de *idola theatri*, și în permanență au promovat o atitudine neconvențională, ceea ce a indus spre climatul de experiment într-o continuă stare de *facultas ludentes*. Îi voi menționa cu dragoste și respect pe următorii: Ligia Holuță, poetă, traducătoare din l. franceză, Mircea Mihăieș, critic literar, eseist, Valeriu Câmpan, cineast, Adrian Ostafi, fotograf, cameraman, Ionel Vesea, arhitect, Judit Angel, critic de artă, curator, Rodica Varganici, pictor, Mircea Stănică, inginer electronist, Emil Anghel, arhitect, Dorel Dărăban, prof. l. engleză, Lazăr Ciortea, tehnician film, Ionel Nistor, arhitect, Ghigi Țapoș, informatician, Mihai Frangopol, fotograf, Teodor Caciora, compozitor, Mihai Emil Mucescu, informatician, Cristian Moisescu, prof. l. engleză, Daniel Roman, informatician, Codruța Onaga, fashion designer, Ilona Mihăieș, prof. l. engleză, Sava Doru Pintilie, publicist, Traian Pleș, tipograf, Eva Bucur, prof. l. franceză, Ilie Truț, textier, Horia Santău, caricaturist, Liviu Malița, eseist, Octavian Bora, designer, Florin Didulescu, prof. l. franceză, Adrian Diaconu, compozitor, Mihai Dogaru, muzician, Dana Mihailovici, arhitect, Lucia Conopan, anticar, Arimie Corina, pictor, Tiberiu Bodal, electronist, Marieta Selejjan, profesor, Marius Teohari, muzician, Mihaela Păcurar, plastician, Doru Păcurar, pictor scenograf, Ioan Ciorba, tehnician sunet, Caius Grozav, informatician, Roxana Cherecheș, pianist și filolog, calin man, filolog, Liliana Trandabur, filolog, Sorin Guleș, ing. electronist, Mihai Iacobina, informatician, Maria și Traian Roșculeț, informaticeni. Ana Herlo, Monica Vlad, Otilia Adoc, Radu Dragoș, Sanda Roveanu, Ioan Blaj, Elvira Hirsch, Doina Ogîrcin, Nicolae Farcaș-Frînă, Eugen Moț, Mihaela Câmpan, Stefan Matyas, Liviu Puticiu, Sava Mustață, Romulus Păcurar, Liliana Stănescu, Florica Cîmpoieș, Dan Alexandrescu-Gusti, Doina Lungu, Liana Păun, Caty și Ioan Pascal, Nelu Dragomir, Adrian Iancu-Pendulă, Corina Ardelean, Bety Nicolaescu, Mirela Ursu, Eugen Enache, Gelu Pascu, Gheoghe Morar, Vetuța Vladi, Țifrea Mariana, Zenaida Todinca, Dorel Crainic, Dan Tudur, Daniel Julean, Rodica Vesa, Elisabeta Văcărescu, Dumitru Toma, Doina Toma, Ioan Danciu, Mihai Mariș, Gheorghe Pahomi, Dan Varga, Livia Marinescu, Ioana Latu ... plus susținerea exemplară a soțiilor Norica Stroia, Daniela Galea, Rodica Hornoiu, Angela Simulov, Violeta Pecican, Lucia Șandru, și Doamna Getutza S. în special.

Toată gratitudinea pentru tehnicenii-membrii fondatori, Gheorghe Lupaș, Gheorghe Miculescu, Adrian Ostafi, Gheorghe Nidermayer, Teodor Uiuu, Lazăr Ciortea și scuze pentru eventualele omisiuni...

La prima vedere pare destul de mare numărul membrilor care au bîntuit pe la atelierul de film experimental din Arad, dar și perioada de douăzeci de ani a fost îndelungată, la care pot să adaug statutul quasi oficial de școală de arte vizuale. Oricum, raportul între cei 30 de autori și cei aproape 100 de membri participanți s-a dovedit a fi fertil și stimulativ pentru activitatea creativ-experimentală a grupului.

În legătură cu numărul aparent mare al participanților doresc să menționez faptul că în aceeași perioadă de timp, un număr de 30 /treizeci !/ de membri kinema ikon au părăsit România, iar dintre aceștia majoritatea au fost transfugi, adică persoane care au fugit clandestin peste fruntariile țării. O parte dintre ei au fost prinși de către autoritățile de graniță și au fost condamnați la închisoare, reușind evadarea din sistemul comunist după mai multe tentative. Această stare de fapt a fost principala cauză pentru care poliția politică a regimului nu a aprobat nici o participare a grupului la festivaluri, simpozioane sau expoziții din Occident! De altfel, Securitatea a supravegheat în permanență activitatea grupului, considerînd filmele experimentale tot atât de subversive ca literatura SF, jazz-ul sau artele vizuale de factură alternativă.

După căderea regimurilor comuniste în 1989, am putut răspunde pozitiv invitațiilor, cea mai importantă fiind aceea de la Centrul Pompidou despre care am amintit, doar că acolo am constatat pierderea tuturor "trenurilor" cu film experimental, deoarece trendul și interesul era deja îndreptat spre arta video iar tehnologia multimedia venea puternic din urmă.



As regards the reception of the ki movies, a question from the audience in Cinéma du Musée stuck to my memory: “How come that in a regime you considered totalitarian you could freely (sic) produce anticommunist movies?” No author in no film proposed such an objective, in the first place because this would have been fatal for the workshop’s destiny, and, secondly, because the group members were simply preoccupied by the relevance of new audio-visual expression. Therefore, it was not about a cultural dissidence - all the dislike of the ki members towards the communist system taken into account - but a workshop open to young artists from various domains, and having the vocation of experiment upon cinematographic language. I accept the fact that, after an hour’s projection, a confusing reception effect, of a subtextual nature, was produced, in the sense that the global perception of the movies pregnantly revealed the suffocating climate of an oppressive regime.

For deontological and affective reasons, I would have liked to offer some information concerning the activity of the about 30 defectors and emigrants of the group, but, unfortunately, I do not have the necessary data, so that I will only refer to those who continued, one way or another, their artistic creation. A number of 14 ki members established themselves, during the '70s - '80s in California, around Los Angeles. Some of them continued or started their university education at UCLA College of Fine Art, specializing in different fields, such as painting, graphics, design, animated cartoons, even experimental movie, producing, in the meantime and after graduation, works in different artistic genres, with which they have participated at exhibitions in the United States and Europe. From among them, Sergiu Onaga is the most constant and prolific, extremely talented in the field of modern painting, present in individual or collective exhibitions. I have learned that, lately, he is facing some display problems, due to the huge dimensions of his paintings, but, as far as I know him, I wouldn't be surprised to hear about an Onaga exhibition, with ten paintings simultaneously exhibited in ten different L. A. galleries... Daniel Motz - prolific, dynamic and prolix, by approaching several genres and techniques artistic photography, acrylic, collage and mixed-media, with works exhibited in Los Angeles, Paris, München, Atlanta a.s.o. Ioan Pleș is continuing his experiments with film and on video, is writing and publishing poetry in English in various American anthologies, and, known his overflowing creative capacity, I am looking forward to good news of his conversion to digital creation. Emanuel Tet, has made a short cartoon movie, entitled A Drama of the Baroque Recycling Center, which was selected and presented in 1995 at the Venice Mostra d'arte cinematografica. Finally, across the Pacific, Valeriu Câmpan, a graduate in movie image from the IATC [Institutul de Artă Teatrală și Cinematografică], is established in Melbourne, Australia, where he has a film-video studio, Athanor, and is teaching cinema courses at the local university. He is exhibiting art photographs and is present in documentary film festivals. The other kinema ikon ex-members in the United States, Canada and Europe continue, more or less successfully, the profession they practiced in their native country, or have converted to various other professions.

When I made reference to 'deontological reasons', I meant their courageous attitude in front of the Romanian Consulate in L. A. during the popular revolt in Timișoara, in December '89, but also to the financial support granted by almost all of 14 to the ki workshop in two crises it faced. I put an end to this topic with the mention, which is an act of gratitude too, that, to the group, all the books and specialty reviews sent, before '89 mainly by Motz, Onaga, Pleș, Tet, and, afterwards, by Liliana T. T. counted enormously.

I have in front of me a synoptic table, classified by categories, of all the kinema ikon members: those abroad, already mentioned in the previous pages, and those in the country, where they have continued their activity in the cultural careers they were trained for. After December 1993, when the amiable separation of the ki workshop from its members belonging to the generation of the eighties took place, the latter continued the cultural and artistic activities they were best suited for. That is, they are creating visual works presented at national and international exhibitions, they are writing and editing literary texts, studies, essays and are publishing in outstanding cultural magazines.



Apropo de receptarea filmelor ki, mi-a rămas în memorie o întrebare a unui spectator de la Cinéma du Musée care era formulată astfel: "cum se poate ca într-un regim pe care l-ați considerat totalitar să produceți în libertate /sic/ filme anti-comuniste..." Nici un autor în nici un film nu și-a propus un asemenea obiectiv, în primul rînd pentru că ar fi fost fatal pentru destinul atelierului și în al doilea rînd membrii grupului erau pur și simplu preocupați de relevanța unor expresii audio-vizuale inedite. Așadar, nu era vorba de o disidență culturală - cu toată antipatia membrilor ki față de sistemul comunist - ci de un atelier deschis tinerilor creatori din varii domenii artistice, avînd vocația experimentului asupra limbajului cinematografic. Admit faptul că după depășirea unei ore de proiecție se producea un efect de receptare derutant de natură subtextuală, în sensul că percepția globală a filmelor releva cu pregnanță climatul sufocant al unui regim opresiv.

Din motive deontologice și afective aș fi dorit să ofer cîteva informații cu privire la activitatea celor 30 de transfugi și emigranți din Diaspora dar din păcate nu am datele necesare așa că voi face referire doar la cei care au continuat într-un fel sau altul demersurile de creație artistică. Un număr de 14 membri ki s-au stabilit în anii '70-'80 în California, în jurul orașului Los Angeles. O parte dintre ei și-au continuat sau au început studiile universitare la UCLA, College of Fine Art, la diverse specializări cum ar fi pictură, grafică, design, desen animat și chiar film experimental, producînd între timp și ulterior studiilor, lucrări artistice de diferite genuri cu care au participat la expoziții de artă din Statele Unite și Europa. Dintre aceștia, Sergiu Onaga este cel mai constant și prolific, deosebit de talentat în domeniul picturii moderne și prezent la expoziții personale sau colective. Am aflat că în ultima vreme are niște probleme de expunere datorate dimensiunilor uriașe ale lucrărilor, dar din cîte îl cunosc, nu m-ar mira să aud de o expoziție Onaga cu zece tablouri expuse simultan la zece galerii diferite din L.A.... Daniel Moț, prolific, dinamic și prolix prin abordarea mai multor genuri și tehnici - fotografie artistică, acryl, colaj și mixed-media, avînd lucrări expuse la Los Angeles, Paris, München, Atlanta ș.a. Ioan Pleș, continuă experimentele pe peliculă și pe suport video, scrie și publică poezie în limba engleză prin antologii americane de referință și cunoscîndu-i capacitatea creativă debordantă aștept vești bune de trecere la creația digitală. Emanuel Țeț, a realizat un scurt-metraj de desene animate intitulat, A Drama of the Baroque Recycling Center care a fost selectat și prezentat în 1995 la Mostra d'arte cinematografica din Veneția. În fine, peste Oceanul Pacific, Valeriu Cîmpan, licențiat în operatorie la IATC, stabilit la Melbourne unde conduce un studiou film-video cu numele Athanor și predă cursuri de cinema la universitatea din același oraș. Expune fotografii de artă și este prezent la festivaluri de film documentar. Ceilalți ex-membri kinema ikon din Statele Unite, Canada și Europa își continuă cu mai mult sau mai puțin succes profesiunea în care s-au format în țara de baștină sau în care s-au reciclat în Diaspora. Cînd am făcut precizarea "din motive deontologice" m-am gîndit la atitudinea lor curajoasă din fața Consulatului României din L.A. în timpul revoltei populației din Timișoara din decembrie '89 dar și la sprijinul financiar pe care aproape toți cei 14 l-au acordat atelierului ki în două momente de criză ale acestuia. În fine, închei subiectul cu mențiunea, care este și un act de grațitudine, că au contat enorm de mult pentru grup, toate cărțile și revistele de specialitate trimise înainte de '89 îndeosebi de către Moț, Onaga, Pleș, Țeț și mai tîrziu Liliana T.T.

Am în fața mea un tablou sinoptic pe categorii al tuturor membrilor kinema ikon: cei care sînt în Diaspora notați deja pe lista din paginile anterioare și cei care au rămas în țară unde și-au continuat activitatea în profesiunile culturale pentru care s-au pregătit. După luna decembrie 1993, cînd s-a produs despărțirea amiabilă a atelierului ki de membrii săi care aparțineau de generația optzeci, aceștia și-au continuat activitățile culturale și artistice. Așadar, produc lucrări vizuale pe care le prezintă la expoziții naționale și internaționale, scriu și editează texte literare, studii și eseuri în reviste culturale de prestigiu.



Thus, Ligia Holuță continues to publish poetry, is translating books from French literature, being also a fervent follower of Rudolf Steiner, and publishing the antroposophy review *Sofianic*. Mircea Mihăieș published his first book, a study on Faulkner, after which several volumes of literary criticism and provocative essays followed Book of Failures, personal diary and suicide, the obsolete charm of old age a. s. o. then, he is co-author of a postmodern novel, professor at the Timișoara University and is also editor of the cultural magazine *Orizont*. Iosif Stroia continued to make graphic works, to illustrate publications and books, this too at the *Poudique* printing shop, he is running together with architect Ionel Nistor. After 2000, a radical stylistic change took place, his interest being shifted towards a sort of quasi-esoteric archetypology, based on Rosicrucian Cosmogony. Romulus Bucur, the only trace of the generation of the eighties, has published several books of poetry, is translating English language poets, is writing essays, literary criticism and teaches literary semiotics at the Transilvania University. Ovidiu Pecican has published novels, consistent history studies, and is a professor at the Cluj University. Alexandru Pecican, visual arts exhibitions and theatre performances staged as stage director. Viorel Simulov, painting exhibitions, book graphics and journalist. Ioan Galea, painting exhibitions and professor at the university. Ioan T. Morar has published several volumes of verse and journalist at *Academia Cațavencu*. Viorel Micota, has recently debuted as a novelist, and is the manufacturer of an excellent Romanian alcoholic drink. Ștefan Neamțu, and his wife, Ana, are typographers, among others, of the *Intermedia* magazine too. Mihaela Păcurar, visual artist, and Doru Păcurar, stage painter at the local theatre who produced together their son Mihai (Mitzu, stage painter with alternative artistic habits). Florin Didilescu, teacher of French and manager of the city's public library. Ilona Mihăieș, teacher of English and manager of the Open Society Foundation in Timișoara. Cristian Moisescu, when not an English teacher, mayor of the city. Florin Hornoiu, photographer and cameraman of the museum, is our workshop colleague. Valentin Constantin is running attorneys' firm and is still having a passion for Rivarol, Wallace Stevens and Hans Hartung. Rodica Varganici is a painter and teaches at the Arts High school. Mircea Stănică, Emil Mihai Muceșcu, Mihai Iacobina and Traian Roșculeț are still working for different computer companies, while architects Emil Anghel and Ionel Vesa in architecture offices. Teachers Eva Bucur, Dorel Dărăban and Marieta Selejan still stick to their teaching. Adrian Ostafi used to be a cameraman at a local television station, Mihai Frangopol owns an electronics company, Teodor Caciora and Adrian Diaconu are, for a long time, consecrated composers, Horia Santău is still participating in international cartoons exhibitions. Octavian Bora is the designer and manager of a private company. Mihai Dogaru, Marius Teohari and Viorel Marina are valuable instrumentalists of the local philharmonic, and, finally, Lazăr Ciortea and Demian Sandru still take an interest in invention in the audio-visual field, but not limited to it. And so on, but in professions less connected with culture, the respective people being named in the previously mentioned list.

I could also tell a series of anecdotes connected more or less interesting situations, but I cannot appreciate their relevance for the correct perception of the climate in an atypical creative group, for two decades, within the context of a regime equally oppressive and ridiculous. And, after all, why should it be necessary for us to be correctly perceived... For instance, what can understand a young Western reader, or even an East European one, Romania included, if I tell them about some ki members' participation in summer camps at the Mental Diseases Hospital at Gătaia, where a renown psychiatrist, dr. Ricman, was organizing therapies based on artistic creation. For the group members, at that time, the occasion was fascinating, and they also could get an excuse for the compulsory military service. How relevant could be the relationship with the repressive organ, that is, the Securitate, which, to be correct, did not understand a thing from what was going on in the workshop, but was not able, either, to get inside information. Securitate officers knew but one, evil, thing not to approve us any participation at exhibitions / festivals abroad. The Effect was, for the least frustrating, on a long term and with durable traces.



Astfel, Ligia Holuță continuă să publice poezie, traduce cărți din literatura franceză și este o adeptă ferventă a lui Rudolf Steiner, editînd în acest sens Sofianium, revistă de antroposofie. Mircea Mihăieș a publicat mai multe volume de critică literară și eseuri cu teme provocatoare - o carte a eșecurilor, pornind de la răscrierea textelor, despre jurnalul intim și sinucidere, despre farmecul desuet al bătrîneții ș.a. - apoi, este co-autor al unui roman de factură postmodernă, profesor la Universitatea din Timișoara și mai este director al revistei culturale Orizont. Iosif Stroia, a continuat să realizeze lucrări grafice, să ilustreze publicații și cărți, inclusiv la tipografia Poudique pe care o conduce împreună cu arhitectul Ionel Nistor. După anul 2000 s-a produs o schimbare stilistică radicală, fiind interesat de un fel de arhetipologie quasi-esoterică, avînd ca suport ideatic Cosmogonia Rozicruciană. Romulus Bucur, singura urmă a generației optzeci, a publicat mai multe volume de poezie, traduce poezi de limbă engleză, scrie eseuri, texte de critică literară și predă semiotica literară la Universitatea Transilvania. Ovidiu Pecican, a publicat romane, studii consistente de istorie și este profesor universitar la Cluj. Alexandru Pecican, expoziții de arte plastice și spectacole puse în scenă în calitate de regizor de teatru. Viorel Simulov, expoziții de pictură, grafică de carte și publicist. Ioan Galea, expoziții de pictură și profesor universitar. Ioan T. Morar a publicat mai multe volume de poezie și este un ziarist efervescent la publicația Academia Cașavencu. Viorel Micota, nu demult s-a lansat ca romancier și este producător al unui excelent alcool românesc. Stefan Neamțu și soția Ana, tipografi, între altele și ai revistei Intermedia. Mihaela Păcurar, plastician și Doru Păcurar, pictor scenograf la teatrul local, care împreună l-au mai creat pe fiul lor Mihai / Mitzu, scenograf cu apucături artistice alternative. Florin Didilescu, profesor de franceză și director al bibliotecii orașului. Ilona Mihăieș, profesor de engleză și manager al Fundației pentru o societate deschisă din Timișoara. Cristian Moisescu, care cînd nu este profesor de engleză este primar al orașului. Florin Hornoiu, fotograf și cameraman al muzeului și colegul nostru de atelier. Valentin Constantin, conduce o firmă de avocatură și continuă să facă pasiune pentru Rivarol, Wallace Stevens și Hans Hartung. Rodica Varganici, pictor și profesor la Liceul de Artă. Mircea Stănică, Emil Mihai Mucescu, Mihai Iacobina și Traian Roșculeț continuă să lucreze la firme specializate în informatică iar arhitecții Emil Anghel și Ionel Vesa la ateliere de arhitectură. Profesorii Eva Bucur, Dorel Dărăban și Marieta Selejan își văd de profesorat. Adrian Ostafi a fost cameraman al unui post local de televiziune, Mihai Frangopol are o firmă de produse electronice, Teodor Caciora și Adrian Diaconu sînt de multă vreme compozitori consacrați, Horia Santău continuă să participe la expoziții internaționale de caricatură. Octavian Bora este designer-ul și managerul unei firme private. Mihai Dogaru, Marius Teohari și Viorel Marina sînt instrumentiști reductabili ai filarmonicii orașului și în fine Lazăr Ciortea și Demian Șandru sînt preocupați în continuare de inventică în domeniul audio-vizual, dar nu numai. Și așa mai departe, dar în profesii mai puțin legate de domeniul cultural-artistice și care sînt nominalizați în lista menționată.

Aș mai putea să povestesc o sumedenie de situații mai mult sau mai puțin pitorești dar nu-mi dau seama ce relevanță ar putea avea pentru o percepție corectă a climatului dintr-un grup de creație atipic, vreme de două decenii, în contextul unui regim pe cît de opresiv pe atît de penibil. Și la urma urmei de ce-i musai să fim percepuți corect... De exemplu, ce poate înțelege un cititor din occident sau unul tînăr din estul european, inclusiv din spațiul românesc, dacă le relatez despre participarea unor membri ki la taberele de vară de la Spitalul de boli psihice de la Gătaia unde un psihiatru notoriu, dr. Ricman, organiza terapii bazate pe creația artistică. Pentru membrii grupului, atunci, ocazia era fascinantă și se mai puteau alege și cu o scutire de efectuare a stagiului militar. Cît de relevante mai pot fi raporturile cu organul de represiune, am numit Securitatea, care, ca să fiu corect, nu a înțeles nimic din ceea ce se petrecea la atelier, dar nici informații nu a reușit să obțină. Securității știau una dar rea, să nu ne aprobe nici o plecare la expoziții / festivaluri în străinătate. Efectul a fost cel puțin frustrant, pe termen lung și cu urme pînă tîrziu.



The bad luck of ki consisted in the fact of its activity during the most somber period of Romanian communism. The books the group members were publishing, and the visual works they were exhibiting were made with difficulty because of the ideological pressure. It is due to this state of things that all the satisfaction came in every Thursday meeting, a sort of liberation day, in a relatively privileged space, where the freedom of expression was granted. It is this climate which explains the obstinacy and pleasure invested by my young colleagues in producing tens of experimental movies for two decades.

Well, one can say, but, nevertheless, such movies were produced, perceived as somehow underground works. In this respect, the ki strategy towards the party and state authorities was as simple as efficient. A small "sacrifice" collective has produced, during these twenty years, a number of 62 de documentary movies, of various themes, from ethnographical short-footages and portraits of prominent personalities, to topics in local cultural history. "Cleanly" made, without ideological compromise, these documentaries enjoyed appreciation at national festivals, being favorably commented in the cultural press, as well as in the Arad local newspapers, which puts us in a favorable light. The amount of film necessary for these productions was carefully processed, so that, for each documentary short-footage, an amount of film, sufficient for an experimental movie, remained, which explains the final equation: 62 documentaries and 62 experimental movies.

The kinema ikon workshop in Arad was the only group in Romania having produced, with a program, constantly and consistently individual experimental movies. Still respecting the rule of the context, I will briefly mention a few institutions and independent artistic personalities having made also experimental movies before 1989. Thus, in the Institute for Cinematography in Bucharest (IATC), some of the students made year or graduation projects of an experimental nature; among them, Ovidiu Bose Paștina, Mircea Danieluc, Dan Pița, Mircea Veroiu, Nicolae Caranfil, Stere Gulea, Nicolae Cabel, Relu Morariu, Radu Nicoară, and others. At the Anima-Film studio, some cinéastes having a visual arts training, such as Radu Igașzág, Olimpiu Bandalac and Zoltán Szilágyi have made experimental animation short-footages, appreciated by the critics, some of them participating at prestigious festivals such as the ones in Annesy and Oberhausen. The Documentary Movies Studio, less open to the idea of experiment, has nevertheless produced some works closer to the genre of the art essay, signed by directors Mirel Ilieșiu, Slavomir Popovici, Nicolae Cabel and others, having always an outstanding soundtrack, made by Horia Murgu. In the unique setting of the Buftea Studio, the leaders of Romanian cinematography were not at all favorable to resorting to technical or formal experiment. The successful examples in this direction are so rare, that I do not remember but the *Duminică la ora 6* [Saturday, at 6] movie, directed by Lucian Pintilie, who recidivated in *Reconstituirea* [Re-enactment] - *transtrav, mise-en-abîme, re-filming*, etc.

The independents literati, visual artists and some select members of certain ciné-clubs made experimental movies in the '70s and '80s, such as Gelu Mureșan, Cornel Dimitriu, Iosif Costinaș, Emil Covaci, Adrian Oțoiu, Adriana Simlovici, Vasile Moise, Nicolae Lengher, Viorel Micota, Lucian Ionică, Valentin Grancea and others.



Ghinionul atelierului ki a constat în faptul că a fost activ în cea mai sumbră perioadă a comunismului românesc. Cărțile pe care membrii grupului le publicau și lucrările vizuale pe care le prezentau în expoziții s-au realizat cu dificultate din cauza presiunii ideologice. Datorită acestor stări de lucruri proveneau toate satisfacțiile de la întâlnirile din fiecare joi, un fel de zi a defulării, într-un spațiu relativ privilegiat în care libertatea de expresie era asigurată. Acest climat explică obstinția și plăcerea cu care tinerii mei colegi au produs zeci de filme experimentale vreme de două decenii.

Bine bine, s-ar putea spune, dar totuși au fost realizate asemenea filme, percepute ca lucrări oarecum underground. Sub acest aspect strategia atelierului ki față de organele de partid și de stat a fost pe cât de simplă pe atât de eficientă. Un mic colectiv de „sacrificiu”, a produs în cei douăzeci de ani un număr de 62 de filme documentare, având teme diverse, de la scurt-metraje etnografice și medaliaoane de personalități marcante la subiecte de istorie culturală locală. Făcute „curat”, fără compromisuri ideologice, aceste documentare s-au bucurat de aprecieri la festivalurile naționale, fiind comentate pozitiv în presa culturală și în cea cotidiană din Arad, ceea ce ne-a situat într-o lumină favorabilă. Cantitatea de peliculă necesară pentru aceste producții era prelucrată cu grijă astfel că pentru fiecare scurt-metraj documentar rămânea disponibilă o cantitate de peliculă suficientă pentru a realiza un film experimental, ceea ce explică egalitatea finală: 62 de filme documentare și 62 de filme experimentale

Atelierul kinema ikon din Arad a fost singura grupare din Romania care a produs programatic, constant și consistent filme experimentale de autor. Respectând în continuare regula contextului voi menționa succint câteva instituții și personalități artistice independente care au realizat și filme experimentale înainte de anul 1989. Astfel, în cadrul Institutului de cinematografie din București /IATC/, unii studenți au produs lucrări de an sau de diplomă de factură experimentală între care s-au evidențiat, Ovidiu Bose Paștina, Mircea Danieluc, Dan Pița, Mircea Veroiu, Nicolae Caranfil, Stere Gulea, Nicolae Cabel, Relu Morariu, Radu Nicoară, ș.a. La studioul Anima-Film, câțiva cineaști cu pregătire de plasticieni, precum Radu Igsazág, Olimpiu Bandalac și Zoltán Szilágyi au produs scurt-metraje de animație experimentală, apreciate de către critica de specialitate, unele dintre ele participând la festivaluri de prestigiu cum sînt cele de la Annésy și Oberhausen. Studioul de filme documentare, mai puțin deschis ideii de experiment, a produs totuși câteva lucrări mai apropiate de genul eseului de artă, semnate de regizori ca Mirel Ilieșiu, Slavomir Popovici, Nicolae Cabel și alții, beneficiind de o coloană sonoră, întodeauna remarcabilă, realizată de Horia Murgu. În cadrul unic al Studioului Buftea, conducătorii cinematografilor românești nu au agreat deloc recursul la experimente tehnice sau formale. Exemplele reușite în acest sens sînt atît de rare încît nu-mi aduc aminte decît de filmul Duminică la ora 6 regizat de către Lucian Pintilie, care a mai recidivat în Reconstituirea - transtrav, mise-en-abyme, refilmaj, etc.

Independenții - literați, plasticieni și câțiva membri de marcă ai unor cinecluburi - au realizat filme experimentale în anii '70 și '80 precum Gelu Mureșan, Cornel Dimitriu, Iosif Costinaș, Emil Covaci, Adrian Oțoiu, Adriana Simlovici, Vasile Moise, Nicolae Lengher, Viorel Micota, Lucian Ionică, Valentin Grancea și alții.





A special category is represented by those visual artists which in the seventies and eighties have complementarily made recourse to the to the medium of film, producing 8 and 16 mm. short-footages, labeled as artists' movies, and exemplarily described by art critic Magda Cârnelci as: "Movies produced with home made means, by visual artists, and centered upon the process character of the creative act, or recording esthetic actions of the happening / performance type, or, simply, emphasizing stages in the work's creation"

In this category can be inscribed the movies of group Sigma in Timișoara, having as main authors Constantin Flondor, Doru Tulcan and Ștefan Bertalan. Then, Ion Grigorescu's movies, an author equally consequent and prolific, who, besides, had his part as a cameraman in making the "artist's movies" signed Geta Brătescu, Ștefan Kancsura and Eugenia Popa. Extremely active in the field was too Wanda Mihuleac, and among the other artists having made two or three movies of this type, I mention Mircea Florian, Alexandru Chira, Șerban Epure, Savel Cheptea, Florian Maxa and maybe others. Some of these works have been presented at memorable thematic exhibitions and enjoyed positive appreciation in the Arta magazine, under the signatures of outstanding art critics, such as Magda Cârnelci, Andrei Pleșu and Călin Dan, and, after 1990, the movies were commented in synthetic studies by Alexandra Titu, Magda Cârnelci, Alex Leo Șerban, Ion Bogdan Lefter / Gheorghe Crăciun and, recently, Marilena Preda Sânc.

If, about experimental movie in Romania before 1989, one can use the term of penury, then, as regards the domain of video as a medium, one can notice a total poverty.

Punctually, one single video-art work, in two modules was made house pARTy 1, in 1987 and house pARTy 2, in 1988. In fact, it is a recording of performance events, made in the house of artists Nadina and Decebal Scriba, the participants being Călin Dan, Iosif Király, Wanda Mihuleac, Andrei Oișteanu, Dan Stanciu, Teodor Graur and Dan Mihălțianu. I have heard, without having seen them, about some video-clips by Mircea Florian, Arimie Ailincăi and Petru Rusu, at the 1986 exhibition, The Mirror-Space, organized by Wanda Mihuleac, an event at which the ki group was present through the projection of ten experimental movies, after which the exhibition was closed by an official order. The communist regime limited the access to the video medium and exerted a total interdiction upon copying machines, considering them as a danger to national security... This type of control and repression, practiced until the fall of the Wall of Berlin, is an explanation of the poverty in video-art works, as well as of the genre's explosion after 1989, especially under the form of video-installation.

It is the place to succinctly mention the state of the art of computer graphics in Romania before 1989. On the international stage, the '60s and '70s have constituted a period of intense research into what was called the impact of digital technology upon art. Prestigious names and consecrated works of art, but especially worth mentioning international exhibitions, such as the first world exhibition of computer graphic, in 1965, at Howard Wise Gallery in New York, then the 1968 Cybernetic Serendipity in London, and the Stuttgart Impulse Computerart, in 1969. The latter was an itinerant one, so that I was able to see it in 1974 at the Goethe Institute in Bucharest, presented by Herbert W. Franke, who edited too a substantial catalog.



O categorie specială o reprezintă acei plasticieni care în deceniile șapte și opt au recurs complementar la mediul cinematografic, producând scurt-metraje pe formatele de 8 și 16 mm., catalogate ca filme de artiști, descrise exemplar de către criticul de artă Magda Cărneci astfel: "Filme realizate de către plasticieni cu mijloace artizanale, centrate pe procesualitatea actului de creație sau înregistrând acțiuni estetice de genul happening / performance sau pur și simplu, evidențiind stadii ale producerii opereii".

În această clasă se înscriu filmele grupului Sigma din Timișoara, avându-i ca autori principali pe Constantin Flondor, Doru Tulcan și Stefan Bertalan. Apoi filmele lui Ion Grigorescu pe cât de consecvent pe atât de prolific și care în plus și-a adus aportul de cameraman la realizarea "filmelor de artist" semnate de Geta Brătescu, Stefan Kancsura și Eugenia Popa. Deosebit de activă în acest domeniu a fost și Wanda Mihuleac iar dintre ceilalți artiști care au produs două-trei filme de acest gen îi amintesc pe Mircea Florian, Alexandru Chira, Șerban Epure, Savel Cheptea, Florian Maxa și, poate, alții. Unele din aceste lucrări au fost prezentate la expoziții tematice de referință și s-au bucurat de aprecieri pozitive în revista Arta, purtând semnături ale unor prestigioși critici de artă precum Magda Cărneci, Andrei Pleșu și Călin Dan iar după anul 1990 filmele au fost comentate în studii de sinteză scrise de către Alexandra Titu, Magda Cărneci, Alex. Leo Șerban, Ion Bogdan Lefter / Gheorghe Crăciun și recent Marilena Preda Sânc.

Dacă despre filmul experimental din România dinaintea de 1989 putem folosi termenul penurie, atunci în domeniul suportului video constatăm că este vorba de o sărăcie deplină.

Punctual, a fost realizată o singură lucrare video-art în două module: house pARTy 1 în anul 1987 și house pARTy 2 în 1988. Este de fapt o înregistrare a unor evenimente de gen performance produse în casa artiștilor Nadina și Decebal Scriba, participanți fiind Călin Dan, Iosif Király, Wanda Mihuleac, Andrei Oișteanu, Dan Stanciu, Teodor Graur și Dan Mihălțianu. Am aflat, fără a le fi văzut, de câteva clipuri realizate de Mircea Florian, Arimie Ailincăi și Petru Rusu la expoziția Spațiul-oglinzi din 1986, organizată de Wanda Mihuleac, eveniment la care grupul ki a fost prezent printr-o proiecție de zece filme experimentale, după care expoziția a fost închisă din ordinul autorităților. Regimul comunist a îngăduit recursul la mediul video și a exercitat o interdicție totală asupra mijloacelor de copiere/xerox, considerându-le pericole la adresa securității naționale... Acest tip de control și represiune, practicat până la căderea zidului berlinez, justifică sărăcia lucrărilor video-art și explică explozia genului după 1989, îndeosebi în formatul video-instalației.

Este locul în care să inserez succint ce s-a petrecut în România înainte de 1989 și în domeniul "graficii asistate de computer". În plan internațional anii '60 și '70 au constituit o perioadă de intense cercetări în ceea ce s-a numit impactul tehnologiei digitale asupra artei. Nume de prestigiu și lucrări artistice consacrate, dar mai ales expoziții internaționale de referință, precum prima expoziție mondială de grafică executată pe computer din 1965 la Howard Wise Gallery din New York, apoi Cybernetic Serendipity din 1968 la Londra și Impulse Computerart din 1969 la Stuttgart. Aceasta din urmă a fost itinerată prin lume și așa se face că am putut să o văd în 1974 la Institutul Goethe din București, fiind prezentată de către Herbert W. Franke care a editat și un substanțial catalog.



The same year, 1974, visual artist Florian Maxa presented a computer graphics work at the collective exhibition Art and Energy in Bucharest, and researcher Mihai Jalobeanu has an exhibition at the students' House of culture in Cluj, exhibition I was able to see in may '74 at the Alfa Gallery in Arad. Next, the same Mihai Jalobeanu is present with a personal exhibition, Computer Graphics, at the Galeria Nouă in Bucharest, in January 1976, and, a month later, Florian Maxa has a new exhibition at the Eforie hall, entitled Metamorphoses. Other Romanian artists, interested rather in kinetic art, optical art and constructivism, but not lacking interest in the new digital technology were Adina Caloenescu, Șerban Epure, Savel Cheptea, Cristian Bruteanu, Ileana Bratu, Francis Goebész and others, from university centers in Cluj and Bucharest.

Finally, at the Electronic Computing Center in Arad, whose director was no one else than mathematician Lucian Codreanu, one of the founders of the Timișoara Sigma group, a collective of young computer specialists having artistic interests, started producing at the beginning of the '80s, in the workshop lead by mathematician Emil Giurgiu, computer-assisted graphical works. So that, in July 1985, an exhibition was organized with all these works, in the Forum gallery, under the title Art and Computer, starting controversies in the city's artistic world, as well as inside the ki group, which had, at the time, among its members, at least two or three computer specialists, used as sound engineers or DJs, because the thing called computer couldn't even be mentioned. The exhibition was accompanied by a pamphlet, where art critic Horia Medeleanu made a synthetic presentation, while the opening was made by artist Valentin Stache. The young artists were Mihai Săbăilă, Stelian Porumb, Gheorghe Chevereșan, Sorin Guleș and Traian Roșculeț, the latter, becoming, after '89, an active member of the ki group in its Mixed Media stage, and of the Conversația [The Conversation] magazine, whose computerized layout he made, until its transformation in 1993.

All this frail practice of computer graphics in Romania before '89 was preceded and accompanied by a few attempts of informing the potentially interested audience. Thus, in 1972 was published anthology edited by V. E. Mașek, Estetică. Informație. Programare [Aesthetics. Information. Programming], comprising important texts by A. Moles, M. Bense, H. Frank, S. Maser, K. Alsleben, but also Mihai Dinu, Cezar Radu, Ștefan Niculescu, and others. In 1974 was translated Abraham Moles' book, Artă și ordinator [Art and Computer], then, in 1982, Radu Bagdasar publishes a book, Informatica Mirabilis, with the subtitle Arta și Literatura de calculator [Computer Art and Literature]. The same year, edited by professor Solomon Marcus, is published the collective work Semiotica matematică a artelor vizuale [Mathematical Semiotics of Visual Arts], containing two substantial texts in the field of the computer art relationship, namely, Mihai Jalobeanu, Imaginile, producerea și prelucrarea lor cu sistemele actuale de calcul [Images, their Production and Processing with today's Computing Systems] and Mihai Brediceanu, Timpul polimodular în artele vizuale [Polimodular Time in Visual Arts].

I stop here the story of the two decades of experimental movie made by the kinema ikon group members, within the context of Romanian alternative art.



În același an 1974, plasticianul Florian Maxa a prezentat o lucrare de grafică pe computer la expoziția colectivă Artă și Energie din București iar cercetătorul Mihai Jalobeanu a expus la Casa de cultură a studenților din Cluj, expoziție pe care am văzut-o în mai '74 la sala Alfa din Arad. În continuare, același Mihai Jalobeanu este prezent cu expoziția personală, Grafica pe calculator la Galeria Nouă din București în ianuarie 1976 iar o lună mai târziu Florian Maxa expune o personală la sala Eforie cu titlul Metamorfoze. Alți artiști români, interesați mai mult de arta cinetică, optical art și constructivism, dar care au fost interesați și de noua tehnologie digitală au fost, Adina Caloenescu, Șerban Epure, Savel Cheptea, Cristian Bruteanu, Ileana Bratu, Francis Goebész și alții din centrele universitare din Cluj și București.

În fine, la Centrul de calcul electronic din Arad, al cărui director nu era altcineva decât matematicianul Lucian Codreanu, unul din fondatorii grupului Sigma din Timișoara, un colectiv de tineri informaticeni cu preocupări artistice, din cadrul atelierului condus de mat. Emil Giurgiu, au început să producă la începutul anilor '80 lucrări grafice asistate de calculator. Astfel că, în luna iulie 1985, cu toate aceste lucrări a fost organizată o expoziție pe simezele galeriei Forum sub genericul Artă și Computer, stîrnind controverse în lumea artistică a orașului, inclusiv în interiorul grupului ki, care de la acea dată a avut în componența lui cel puțin doi-trei informaticieni folosiți pe posturi de sunetiști sau DJ., pentru că despre obiectul numit computer nici nu putea fi vorba. Expoziția a fost însoțită de o mică plachetă în care criticul de artă Horia Medeleanu a semnat o prezentare sintetică iar vernisajul a fost făcut de către plasticianul Valentin Stache. Tinerii expozanți au fost următorii: Mihai Săbăilă, Stelian Porumb, Gheorghe Chevereșan, Sorin Guleș și Traian Roșculeț, acesta din urmă, devenind după '89 membru activ al grupului ki în etapa mixed media și a revistei Conversația, a cărei tehnoredactare computerizată a realizat-o pînă la transformarea acesteia din anul 1993.

Toată această practică firavă a graficii pe computer din România ante '89 a fost precedată și însoțită de cîteva demersuri de informare a publicului interesat. Astfel, în 1972 a fost editată o antologie de texte importante sub îngrijirea lui V.E. Mașek, intitulată Estetică. Informație. Programare, cu studii semnate de A. Moles, M. Bense, H. Frank, S. Maser, K. Alsleben dar și Mihai Dinu, Cezar Radu, Ștefan Niculescu ș.a. În 1974 a fost tradusă cartea lui Abraham Moles, Artă și Ordinator, apoi în 1982 Radu Bagdasar publică volumul Informatica Mirabilis, subintitulată Arta și Literatura de calculator. În același an, sub coordonarea prof. Solomon Marcus, apare antologia intitulată Semiotica matematică a artelor vizuale, conținînd două texte substanțiale în domeniul relației dintre informatică și artă, respectiv, Mihai Jalobeanu, Imaginile, producerea și prelucrarea lor cu sistemele actuale de calcul și Mihai Brediceanu, Timpul polimodular în artele vizuale.

Închei aici povestea celor două decenii de film experimental produs de membrii grupului kinema ikon, în contextul artei alternative românești.



## The Transitional Stage, 1990-1993:

*Mixed-media, c.d.s.a. the conversația magazine, alternative art exhibitions.*

At the end of 1989, the Berlin wall fell, and, together with it, the whole European communist system. A few days after the Timișoara revolt, more precisely, in the morning of 21<sup>st</sup> of December, the population of Arad too got out massively in the streets and in front of the City Hall, crying slogans against the regime. It was on a Thursday, when we should have celebrated, at the workshop, with our families and friends, Christmas. All the doors of the building were blocked, so that the group members integrated in the mass of the protesters.

Next Thursday, the group reunited in an almost complete formula, taking the decision that, on the structure of the kinema ikon workshop, to constitute a Club for Social Dialog (cdsa), following the Polish model. There were co-opted people from the legal sphere, economists, and other categories of intellectuals, which, together, promptly composed a statute, approved by the new authorities of the city. The main two objectives were the following: 1 the editing of a publication expressing opinions, called *Conversația*, and suggesting from the very title the idea of dialog with the then building civil society, 2 granting legal and logistic assistance to the free trade-union movement, in its turn just taking form in the Arad enterprises and institutions.

At the same period we were contacted at the workshop, by Liliana Trandabur's mediation, by a French non-governmental organization from Nancy, Association Nancéienne d'Aide à la Roumanie (A.N.A.R), lead by Mr. Jean-Luc Rivière, which manifested the disposition to donate no more no less than an offset typography, with all the apparatus necessary for producing the publication. In less than two months, Mr. J-L Rivière, André Clavert and J. Morisson handed us the mentioned typography, so that the editorial and technical staff succeeded in launching the first issue of *Conversația* on the 31<sup>st</sup> of March 1990.

The following months, my younger colleagues have lived an experience which, in cliché language, could be called "revolutionary effervescence". It was an absolutely natural desire, as romantic as naive, of civic involvement in the radical changes undergone by Romanian society. They came back to reality in June, when the country's capital was besieged by miners, while lumpens were shouting in the streets the slogan "we are working, not thinking". The phenomenon of the 'bums' in the University Square and other "communism-free zones" in the country's big cities were violently repressed, the barely re-founded political parties' headquarters were devastated, and an "original democracy" was instated, as a prolonging of the unhappy idea of the human-faced communism. A long transition towards underdevelopment started...

The *Conversația* lasted for 19 issues, until December 1993. During all this period, the president of the Club (cdsa) was professor Florin Didilescu, chief-editor of the magazine was poet and translator Ligia Holuță, the editorial board secretary was the tireless Liliana Trandabur, and members of the editorial board were Valentin Constantin, Roxana Cherecheș, Ioan Galea, Ovidiu Pecican, Ionel Nistor, Dumitru Mărcuș, Florin Didilescu, Alexandru Pecican, Judit Angel, calin man and George Sabau. The design and layout belong to graphic artist Iosif O. Stroia, to whom the *Arta* magazine awarded a special prize for the artistic quality of the design. Most of the photographs were taken by Florin Hornoiu, the offset machine was operated by Remus Nica, the pungent cartoons were made by Horia Santău, Viorel Simulov was responsible for the layout and from the 13<sup>th</sup> number on Maria and Traian Roșculeț took charge of the computerized layout, exemplarily achieved for that time, also with the support of B. B. Computer. The printery cdsa / Poudique run by Ionel Nistor and Bibi Stroia has ensured the first monthly, then, by the middle of the period, quarterly, and eventually biannual publication of the magazine. The printing-run has gradually decreased from 1000 to 500 and then 250 copies and instead of the price there was a slightly ostensibly inscription that read "collectors item". Anyway, each issue came out with a poster conceived in turns by the group visual artists.



### **Etapa de tranziție, 1990-1993:**

*Mixed-media, c.d.s.a., revista conversația, expoziții de artă alternativă*

La sfârșitul anului 1989 a căzut zidul berlinez și o dată cu el s-a prăbușit întreg sistemul comunist european. Cîteva zile după revolta din Timișoara, mai exact în dimineața zilei de 21 decembrie și populația orașului Arad a ieșit masiv pe străzi și în piața primăriei, scandînd lozinci împotriva regimului. Era într-o zi de joi, cînd ar fi trebuit să sărbătorim la atelier, cu familiile și prietenii, venirea Crăciunului. Toate ușile clădirii le-am găsit blocate astfel că membrii grupului s-au integrat în mulțimea manifestanților.

În joia următoare grupul s-a întrunit aproape în totalitate, luîndu-se hotărîrea ca pe structura atelierului kinema ikon să constituim un Club pentru Dialog Social /c.d.s.a./ după model polonez. Au fost atrași juriști, economiști și alte categorii de intelectuali care împreună au întocmit urgent un statut de funcționare, aprobat de noile organisme judiciare din oraș. Principalele două obiective au fost următoarele: 1. editarea unei publicații de opinie care s-a numit *Conversația*, sugerînd din titlu ideea dialogului cu societatea civilă în curs de formare, 2. acordarea de asistență juridică și logistică mișcării sindicale libere, la rîndul ei în curs de constituire la întreprinderile și instituțiile din Arad.

În aceeași perioadă am fost contactați la atelier, prin mijlocirea Liliane Trandabur, de către o organizație non-guvernamentală franceză din Nancy cu titulatura Association Nanceïenne d'Aide à la Roumanie /A.N.A.R/ condusă de către dl. Jean-Luc Rivière, care s-a arătat dispus să ne doneze nici mai mult nici mai puțin decît o tipografie offset cu toate cele necesare producerii publicației. După nici două luni domnii J-L Rivière, André Clavert și J. Morisson ne-au predat la cheie tipografia cu pricina așa că grupul de redactori și tehnicieni au reușit să lanseze pe piață primul număr al revistei *Conversația* la data de 31 martie 1990.

În lunile care au urmat, tinerii mei colegi au trăit o experiență care în limbaj clișeizat ar putea fi numită "efervescentă revoluționară". Era o dorință absolut firească, pe cît de romantică pe atît de naivă, de a se implica civic în acțiunile de schimbări radicale prin care trecea societatea românească. S-au trezit la realitate în luna iunie cînd capitala țării a fost asediată de mineri iar lumpen-proletarii scandau pe străzi lozincă "noi muncim nu gîndim". Fenomenul golanilor din Piața Universității și din alte "zone libere de comunism" din marile orașe ale țării au fost reprimite cu violență, sediile partidelor politice, abia reînființate, au fost devastate și s-a instaurat o "democrație originală" în prelungirea nefericitei idei a comunismului cu față umană. A început lunga tranziție în curs de sub-dezvoltare...

Revista *Conversația* a rezistat 19 numere, pînă în luna decembrie 1993. În toată această perioadă președintele Clubului /c.d.s.a./ a fost prof. Florin Didilescu, rolul de redactor-șef al revistei l-a jucat poeta și traducătoarea Ligia Holuță, secretar de redacție a fost neobosita Liliana Trandabur iar membrii colegiului de redacție au fost Valentin Constantin, Roxana Cherecheș, Ioan Galea, Ovidiu Pecican, Ionel Nistor, Dumitru Mărcuș, Florin Didilescu, Alexandru Pecican, Judit Angel, calin man și Gheorghe Săbău. Macheta și prezentarea artistică a aparținut graficianului Iosif O. Stroia, căruia revista *Arta* i-a acordat un premiu special pentru calitatea artistică a design-ului. Majoritatea fotografiilor au fost realizate de Florin Hornoiu, mașinist offset a fost Remus Nica, caricaturile, în totalitate acide, au fost semnate de Horia Santău, tehnoredactarea de Viorel Simulov iar de la numărul 13, tehnoredactarea computerizată a fost executată exemplar de către Maria și Traian Roșculeț, la acea vreme cu sprijinul B.B.Computer. Tipografia c.d.s.a./ Poudique condusă de către Ionel Nistor și Bibi Stroia a asigurat apariția, la început lunar, pe la mijlocul perioadei, trimestrial și la final, bi-anual. Tirajul a descrescut de la 1000 de exemplare la 500 și apoi la 250 iar în locul prețului era scris ușor ostentativ "publicație de colecție". Oricum, fiecare număr era însoțit de un poster realizat prin rotație de către plasticienii grupului.



Most of the articles were written by the members of the editorial board, but each issue contained also investigations, interviews and opinions on up-to-date social, civic, political and cultural topics, from local and national personalities. We are talking about people such as Doina Cornea, Livius Ciocârlie, Mihail Șora, Șerban Foarță, Luca Pițu, Sorin Antohi, Daniel Vighi, P. M. Băcanu, Stelian Tănase, Ioan Buduca, Radu Călin Cristea, Mircea Mihăieș, Ion Mureșan, Alexandru Vlad, Timotei Nădășan, Lászlóffy Aládár, Vasile Popovici, Iosif Costinaș, George Șerban, Alexandru Paleologu, Sorin Dumitrescu, Gabriel Andreescu, Horia Pătrașcu, Ticu Dumitrescu, Liviu Dănceanu, Corin Braga, Călin Dan. Also, Lajos Nótáros, editor in chief of the Hungarian tongue daily newspaper Jelen, writers Vasile Dan and Ion Mateuț, actors Ovidiu Ghiniță and Valentin Voicilă, of which the latter is the indisputable leader of the Arad revolution, architect Dan Liviu Tudor, Ciprian Vălcan and Emanuel Socaciu, the last two, at the time, still high-school students in the terminal year, stage director Radu Dinulescu, Ilie Stepan in dialog with Cătălin Cristici, lawyer Silviu Rațiu, the first mayor of Arad after December '89, Cristian Moisesescu, ki member and the second mayor of Arad after '89, Dan Demșea, Violeta Pecican, Radu Radoslav, and others. Interviews from Paris with Dumitru Țepeneag, Pascal Bruckner and playwright George Astalos made by Liliana Trandabur and Roxana Cherecheș, plus translations, fit for the moment, from Malaparte, Papini, Havel, Kundera, but R. Steiner too. To be added the various round tables with all trade-union leaders from the city's companies and institutions.

I re-read carefully, and with detachment, all the texts published in the 19 issues of *Conversația* at the beginning of the '90s. It was a time when hundreds of new publications were issued, and the public would buy and read them with the avidity of a population waking up from the totalitarian system of the unique one party, one leader, one leading newspaper, one single television, with two hours on the air etc. In this context informational explosion, the *Conversația* magazine was rather an oddity, but, anyway inciting for students and young intellectuals. Graphically, it looked like an avant-garde magazine from the '20s, while the texts, no matter how much 'anchored' in of the moment's everyday reality, no matter how adequately they reflected the climate of the beginning transition, these texts emanated moreover states of mind with an evidently esoteric flavor, being impeccably written by persons with actually other concerns than civic implication.

In this sense, the first editorial, written by Valentin Constantin in a moment of original inspiration is exemplary, in a premonitory way indicating what the magazine would become... "Conversation is distension, that is, tends to stabilization. It doesn't resemble to discourse, to toast, to diatribe. Conversation simply depends on the people conversing. A bit more frivolous than dialog. Perhaps a bit more tolerant. It is not the emanation of their humors, but of their intelligence. If it is true, how is usually said, that absolute power is absolutely corrupting, one can easily imagine how a too sober or too virile a dialog reaches consensus, that is, totalitarianism. We dream that public spirit would not too soon return to its original sins: pathos, grandiloquence, bad taste. Conversation has, no doubt, enemies: brutal individuals, whom it gets bored and boring individuals, whom it transforms into boors. A self-respecting conversation does not take perhaps but subsidiarily act of the fools' foolishness, but it makes often a case from the foolishness of the wise. And if dogmatism is the conversation's aberration, wouldn't be skepticism just its vocation?"

Despite the fact that, in the upsetting media landscape of the moment, the *Conversația* was obviously out of the ranks, it was nevertheless sympathetically commented by daily newspapers and cultural publications. The colleagues from *Contrapunct*, *România literară*, *Orizont*, *Adevărul*, *România liberă* etc. commented us consistently. Re-reading this comments, from the workshop's archives, it was interesting to notice the way we were perceived... "Conversația, with a splendid layout, a great experimental imaginativeness graphics, and with as witty, ironical and ludic texts as it goes, which pronounce radical civic opinions, remains nevertheless a publication to... look at, being truly a collector's item, or, in other words, a happy artistic event..." and so on. Therefore, it was perceived more as a magazine belonging to the literary-artistic avant-garde, than one expressing sociopolitical militant attitudes, the way our friend J. -L. Rivière would have liked, giving as a constant example the NU [NO] publication from Cluj. And he was right.



Majoritatea textelor au fost scrise de către membrii redacției dar în fiecare număr erau incluse anchete, interviuri și opinii ale unor personalități locale și naționale asupra unor teme sociale, civice, politice și culturale de actualitate. Este vorba despre Doina Cornea, Liviu Ciocârlie, Mihail Șora, Șerban Foartă, Luca Pițu, Sorin Antohi, Daniel Vighi, P.M. Băcanu, Stelian Tănase, Ioan Buduca, Radu Călin Cristea, Mircea Mihăieș, Ion Mureșan, Alexandru Vlad, Timotei Nădășan, Lászlóffy Aladár, Vasile Popovici, Iosif Costinaș, George Șerban, Alexandru Paleologu, Sorin Dumitrescu, Gabriel Andreescu, Horia Pătrașcu, Ticu Dumitrescu, Liviu Dănceanu, Corin Braga, Călin Dan. De asemenea, Lajos Nótáros, redactor-șef al cotidianului de limbă maghiară Jelen, scriitorii Vasile Dan și Ion Mateuț, actorii Ovidiu Ghiniță și Valentin Voicilă, acesta din urmă liderul incontestabil al revoluției arădene, arhitectul Mircea Tudor, Ciprian Vâlcă și Emanuel Socaciu, ultimii doi încă elevi în clasele terminale, regizorul Radu Dinulescu, Ilie Stepan în dialog cu Cătălin Cristici, avocatul Silviu Rațiu, primul primar post-decembrist al municipiului, Cristian Moisescu, al doilea primar din Arad și membru ki, Dan Demșea, Violeta Pecican, Radu Radoslav ș.a. Interviuri de la Paris cu Dumitru Țepeneag, Pascal Bruckner și cu dramaturgul George Astalos realizate de Liliana Trandabur și Roxana Cherecheș, plus traduceri adecvate momentului din Malaparte, Papini, Havel, Kundera dar și R. Steiner. De adăugat numeroasele mese rotunde cu toți liderii sindicalii de la întreprinderile și instituțiile din oraș.

Am parcurs și recitit cu atenție și detașare toate textele publicate în cele 19 numere ale revistei *Conversația* de la începutul anilor '90. Era vremea când apăreau sute de publicații noi iar publicul le cumpăra și citea cu aviditatea unei populații care se trezea din sistemul totalitar al unicatului - un partid, un conducător, un ziar director, o singură televiziune cu două ore de emisie etc. În acest context de explozie informațională, revista *Conversația* era mai degrabă o ciudățenie dar oricum incitantă pentru studenți și tinerii intelectuali. Grafic arăta ca o revistă de avangardă din anii '20 iar textele, oricât erau de "ancorate" în realitatea cotidiană a momentului, oricât de adecvat reflectau climatul începutului de tranziție, așadar aceste texte emanau mai mult stări de spirit cu un evident parfum ezoteric, fiind scrise impecabil stilistic de niște persoane care de fapt aveau alte treburi decât cele de implicare civică. În acest sens este exemplar primul editorial scris de Valentin Constantin într-un moment de originală inspirație, inducând premonitoriu spre ceea ce avea să devină revista... "Conversația este destindere, adică pentru stabilizare. Nu seamănă cu alocuțiunea, cu libația, cu diatriba. Conversația depinde pur și simplu de conversații. Puțin mai frivolă decât dialogul. Poate mai tolerantă. Nu este emanația umorilor conversațiilor, ci a inteligenței lor. Dacă este adevărat, cum se spune, că puterea absolută corupe absolut, putem să ne închipuim ușor cum ajunge un dialog prea sobru sau prea viril la consens, adică la totalitarism. Visăm ca spiritul public să nu revină prea curînd la păcatele lui originare: patetismul, grandilocvența, prostul gust. Conversația are, fără doar și poate, inamici: indivizi brutali, pe care îi plectisește și indivizi plecticoși, pe care îi abrutizează. O conversație care se respectă nu ia act, poate doar în subsidiar, de prostia proștilor, face însă adesea caz de prostia deșteptilor. Și dacă dogmatismul e aberația conversației, să nu fie scepticismul tocmai vocația ei?" Cu toate că în bulversantul peisaj mediatic din acea vreme, *Conversația* făcea o evidentă figură ieșită din rînd, ea a fost totuși comentată cu simpatie de către cotidiene și publicații culturale. Au scris consistent colegii de la *Contrapunct*, *România literară*, *Orizont*, *Adevărul*, *România liberă* etc. Recitind aceste comentarii din arhiva atelierului, a fost interesant să constat cum eram percepuți... "Conversația, splendid paginată, cu o grafică de o mare fantezie experimentală și cu texte spirituale, ironice și ludice cît încap, enunțînd opinii civice radicale, rămîne totuși o publicație de... privit, fiind cu adevărat o revistă de colecție sau altfel spus, o întîmplare artistică fericită..." și așa mai departe. Așadar, era percepută mai mult ca o revistă de avangardă literar-artistică și nu una de atitudine socio-politică militantă, cum ar fi dorit prietenul nostru J.L. Rivière, care mereu ne dădea drept exemplu publicația NU din Cluj. Și avea dreptate.





As a certain compensation, during 1990 there fully functioned the approaches connected to the second objective of the Club, that is, legal and logistic assistance to the constituting trade-union movement. The peak of these actions was reached in the month of July of the same year, when an exceptional event took place. It is a dinner-debate at the restaurant of Parc hotel, attended by no less than 180 youth from France, members of the European Youth Union, seated in Paris, a delegation led by Ms. Roselyne Bachelot, deputy for Marne-Loire, and, from the organizing part, Anne Clérc, Vincent le Roux and M. Galopini. In fact, it was the final part of a Central-East European tour including Krakow, Budapest, Prague, Sarajevo, Dubrovnik and the town of Arad, as a consequence of the lobby made by the same tireless Jean-Luc Rivière. It was attended not only by the trade-union leaders already attested such as Lucian Lagsaghi, Ioan Roșca, Dorin Antonescu, Bognár Levente, Mariana Căprariu, Pavel Coste, Adrian Leahu, but also by representatives of national minorities too, such as Lajos Nótáros, Ioan Bakman, Miodrag Stoianov, Ionel Schlesinger, the editorial board of *Conversația*, students, as well as the forty members of the Arad Club for Social Dialog. From among these, I mention lawyers Constantin Pîrlea, Ruxandra Burlacu, physician Emil Vancu, architect Dan Liviu Tudor, teachers Hugo Hauptmann, Cristiana Selejan, Emil Țigan, Gabriela Halle, Doina Lungu and part of the local mass-media. The debates continued until late at night, and the leadership of the French delegation deemed this as the most achieved meeting from the seven cities mentioned above, and that the *Conversația* is a true model of civic involvement... Of course, they did not get but to leaf it.

At mid 1990, the kinema ikon workshop was integrated in the structure of the performing arts department of the Arad Art Museum, a change of location from which, I sincerely admit, I have taken advantage of in order to diminish the "civic involvement" momentum of the group members, in order to make them return to their previous preoccupations with experimental creation. I was truly worried by the lack of appetite of my younger colleagues towards the new media and even towards their own visual or literary creations, while transition took place with an annoying slowness.

The first "transplant" in the psycho-social gear of the mentioned involvement took place at the beginning of June 1992, when our colleague Judit Angel, art critic, and a personality with curatorial vocation, has organized in Arad two events I consider crucial: an exhibition at the Clio gallery of the Art Museum, made by contemporary art works purchased by the institution during the last years, that is, 21 graphic works, objects and installations, plus two artists presenting performance and other seven projecting video-art works. In parallel, it took place a discussion on the theme of The Art of the '80s in Romania, in the hall of the ki workshop, actively attended by the artists present in the exhibition, art critics Adrian Guță, Luminița Batali, Horia Medeleanu, Maria Magdalena Crișan, Andrei Pintilie, and the ki group members. A happy coincidence made that, these two days, to be present in Arad three prestigious writers, members of the editorial board of the Brașov magazine *Interval*, namely, Alexandru Mușina, Gheorghe Crăciun and Caius Dobrescu, which, together with their colleagues from the *Arca* magazine, edited by poet Vasile Dan, have participated at the talks, in the good old tradition of interdisciplinary symposiums (image, interval...) in the '80s. The exhibition was recorded on videotape, the colloquium discussions are recorded on audiocassettes, and the last issue of the *Conversația* (16-17) has reflected the events on a few pages, under the sign of the green horse poster.

The short transitional stage after 1990 was quite confuse, and, especially, eclectic. And, for extra complications, some events will be found in the prolongation of the respective stage too. So that, for the sake of coherence, I will continue with those artistic and exhibitiv approaches, in which the ki group took part, alternative approaches, but still analogical the instrument called computer didn't yet exist on the working tables from the kinema ikon workshop.



Oarecum în compensație, în cursul anului 1990, au funcționat din plin demersurile legate de al doilea obiectiv al Clubului, respectiv asistența juridică și logistică acordată mișcării sindicale în curs de constituire. Virful acestor acțiuni a fost atins în luna iulie a aceluiași an când s-a întâmplat un eveniment de excepție. Este vorba despre un dineu-dezbateri la restaurantul hotelului Parc la care au participat nici mai mult nici mai puțin decât 180 de tineri din Franța, membri ai Uniunii Tinerilor Europeni cu sediul la Paris, delegație condusă de către doamna Roselyne Bachelot, deputat de Maine-Loire iar dintre organizatori, Anne Clérc, Vincent le Roux și M. Galopini. Era de fapt finalul unui turneu central-est european care a inclus Cracovia, Budapesta, Praga, Sarajevo, Dubrovnik și orașul Arad ca urmare a lobby-ului făcut de același neobosit Jean-Luc Rivière. Au participat lideri sindicali deja atestați precum Lucian Lagsaghi, Ioan Roșca, Dorin Antonescu, Bognár Levente, Mariana Căprariu, Coste Pavel, Leahu Adrian dar și reprezentanți ai naționalităților, Lajos Nótáros, Ioan Bakman, Miodrag Stoianov, Ionel Schlesinger, redactorii revistei *Conversația*, elevi, studenți și cei patruzeci de membri ai Clubului pentru Dialog Social din Arad. Dintre aceștia îi menționez pe juriștii Pîrlea Constantin, Ruxandra Burlacu, medicul Emil Vancu, arhitectul Mircea Tudor, profesorii Hugo Hauptman, Christiana Sălăgeanu, Emil Țigan, Gabriela Halle, Doina Lungu și o parte din mass-media locală. Dezbaterile au continuat pînă noaptea târziu iar conducerea delegației franceze a apreciat că a fost cea mai reușită întîlnire din seria celor șapte orașe menționate și că revista *Conversația* este un adevărat model de implicare civică... Desigur, nu apucaseră decât să răsfoiască revista.

La mijlocul anului 1990 atelierul kinema ikon a fost integrat în structura secției artele spectacolului de la Muzeul de Artă din Arad, schimbare de locație de care, recunosc cu sinceritate, am profitat pentru a diminua demersurile membrilor grupului de "implicare civică" în favoarea revenirii la preocupările anterioare de creație experimentală. Eram de-a dreptul îngrijorat de lipsa apetenței tinerilor mei colegi față de noile media și chiar față de propriile lor creații plastice sau literare iar tranziția se derula cu o lentoare agasantă.

Prima "grefă" în angrenajul psiho-social al implicării cu pricina s-a produs la începutul lunii iunie 1992 cînd colega noastră Judit Angel, critic de artă și personalitate cu vocație curatorială a organizat la Arad două evenimente pe care le consider de referință: o expoziție la galeria Clio a Muzeului de Artă, constituită din lucrări de artă contemporană achiziționate în ultimii ani de către instituția menționată, respectiv 21 de opere grafice, obiecte și instalații, plus doi artiști care au prezentat performance și alți șapte care au proiectat lucrări video-art. În paralel a avut loc un colocviu cu tema *Arta anilor '80 în România*, avînd ca spațiu de discuții sala atelierului ki, la care au participat activ artiștii prezenți la expoziție, criticii de artă Adrian Guță, Luminița Batali, Horia Medeleanu, Maria Magdalena Crișan, Andrei Pintilie și membrii grupului ki. O întîmplare fericită a făcut ca în cele două zile să fie prezenți în Arad trei scriitori de prestigiu, redactori ai revistei brașovene *Interval*, respectiv Alexandru Mușina, Gheorghe Crăciun și Caius Dobrescu care împreună cu redactori ai revistei *Arca*, condusă de scriitorul Vasile Dan, au participat la colocviu, în buna tradiție a simpoziunilor interdisciplinare /imaginea, interval.../ din anii '80. Expoziția a fost înregistrată pe bandă video, discuțiile de la colocviu sînt imprimate pe casete audio iar ultimul număr al revistei *Conversația* /16-17/ a reflectat evenimentele pe cîteva pagini, sub semnul afișului cu calul verde.

Scurta etapă de tranziție de după 1990 a fost destul de confuză și mai ales eclectică. Iar ca lucrurile să fie și mai încurcate, unele evenimente le vom regăsi și în prelungirea etapei respective. Astfel că de dragul coerenței voi continua cu acele demersuri artistice și expoziționale, în care grupul ki a fost implicat, demersuri de factură alternativă, dar încă analogice deoarece instrumentul numit computer nu exista pe mesele de lucru de la atelierul kinema ikon.



The same Judit Angel, in her multiple hypostases of art critic, museographer, ki member and curator, has organized, in September 1994, a national exhibition entitled ART unlimited ltd., with an obvious alternative cu circumscribing: object, installation, environment, performance, photograph, electrograph and video art. The works were exhibited / presented in several locations, such as the Art Museum, the Palace of Culture, covered spaces, inner yards, streets, parks disaffected buildings. Therefore, a number of 26 artists, including also three groups, have participated with an equal number of works, the event being consistently reflected in a Catalog made by the curator. Also, issue number three of the Intermedia magazine has integrally published the theoretical support of the works exhibited, with texts signed by Geta Brătescu, Andrei Oișteanu, Olimpiu Bandalac and Teodor Graur (Euroartist group), Újvárossy László, Bartha Sándor, Călin Dan with Iosif Király (subREAL group), Alexandru Solomon, Roxana Trestioreanu, Matei Bejenaru, Liviana Dan, Mircea Stănescu, Radu Igașzág, Uto Gustav / Kónya Réka and Bob József, while from Arad there were present with works Onisim Colta and Rudolf Kocsis.

From among the kinema ikon group members, have exhibited calin man and Caius Grozav. The former, with a work entitled UFOs in the mioritical cyberspace, installation, collage, photocopy, text galore, glass, a blocked computer, photo slides and some autumn potatoes; about all these, the curator explains in the catalog that “the exhibition space is transformed into one of the progressive narration of the text continuously re-writing itself”. Caius Grozav has participated with the work Almost noTHING object / computer, canvas and cardboard, which, together, put in question the computer’s condition as a means of artistic expression, a topic not until this day clarified...

A year later, in June 1995, there was a second exhibition, INTER(n) artistic interventions in urban space. Have participated eight visual artists, Matei Bejenaru, Sorin Vreme, Lia and Dan Perjovschi, Sándor Bartha, calin man, the subREAL group (Călin Dan and Iosif Király), which, in eight city locations, have effectively intervened upon the existing ambient, subjectively multiplying the perceptive perspectives of certain sites specific to Arad. The event was assisted and commented live by the critics present, that is, Alexandra Titu, Anca Oroveanu, Pavel Sușară, Ileana Pintilie, Irina Cios, Mirela Dăuceanu, Adrian Guță, and Gheoghe Vida. Issues seven and eight of the Intermedia magazine, as well as other cultural publications have iconographically and textually reflected the event’s route.

The kinema ikon workshop has participated with calin man’s work entitled Limérique Stampilierul, yet another one of the “identity lacking” names which populate the reVoltaire archive, this fictitious foundation of the author, about which the curator notes in the Catalog that “it is a ludic as well as absurd-ironic projection, because it proposes us the experience of reality as fiction, while this constitutes itself into a condition for achieving the utopia.”

Finally, the third curatorial exhibition by Judit Angel was entitled The Museum Complex, and it took place in the Arad Art Museum halls, in October 1996. There were presented video-installations, video art, photographs and textual installations by seven artists from Austria and six from Romania. There was edited a bicephalous Catalog, that is, in two volumes, both about the exhibition and the theoretical support project, but autonomously edited, a bit too autonomously, by Christian Kravagna and Judit Angel. With a coherent curatorial project, our colleague puts, without any complex, into discussion the actual condition of the museum as an institution in its ensemble, by its impact with the new forms of artistic expression. To a common visitor, having a linear and quiet route through the halls exhibiting the classical works of the museum, it was, probably, a real esthetic shock at the end of the route, when arriving in the space allotted to the alternative art exhibition. So that the respective impact has produced a reception effect, induced by the curator, from the Museum Complex as an institution name, towards the psychoanalytical “complex” towards the new creative means. Anyway, it resulted a puzzling esthetic cleavage, through a simple, eloquent, and percussive mise en scène of the works.



Aceeași Judit Angel, în multipla ei postură de critic de artă, muzeograf, membru și curator a organizat în luna septembrie 1994 o expoziție națională intitulată ART unlimited s.r.l. cu o circumsciere alternativă evidentă: obiect, instalație, environment, performance, fotografie, electrografie și video-art. Lucrările au fost expuse / prezentate în mai multe locații precum Muzeul de Artă, Palatul Culturii, spații acoperite, curți interioare, străzi, parcuri și clădiri dezafectate. Așadar, un număr de 26 de artiști, incluzând și trei grupuri, au participat cu tot atâtea lucrări, evenimentul fiind reflectat consistent într-un catalog realizat de către curator. De asemenea, numărul trei al revistei Intermedia a publicat integral susținerea teoretică a lucrărilor expuse cu texte semnate de Geta Brătescu, Andrei Oișteanu, Olimpiu Bandalac cu Teodor Graur /grupul Euroartist/, Újvárossy László, Sándor Bartha, Călin Dan cu Iosif Király /grupul subREAL/, Alexandru Solomon, Roxana Trestioreanu, Matei Bejenaru, Liviana Dan, Mircea Stănescu, Radu Igaszág, Uto Gustav / Kónya Réka și Bob József iar din Arad au fost prezenți cu lucrări Onisim Colta și Rudolf Kocsis.

Dintre membrii grupului kinema ikon au expus calin man și Caius Grozav. Primul, cu o lucrare intitulată O-zenee în cyberspațiul mioritic, instalație, colaj, xerox, text în neștire, sticlă, un computer blocat, clișee foto și ceva cartofi de toamnă; despre toate acestea curatorul explică în catalog că “spațiul expozițional este transformat într-unul al narațiunii progresive a textului ce se rescrie continuu”. Caius Grozav a participat cu lucrarea Almost noTHING - obiect / computer, pânză și carton, care împreună pun în discuție condiția computerului ca mijloc de expresie artistică, subiect care nici până în ziua de azi nu l-am clarificat...

Un an mai târziu, în iunie 1995, s-a lansat a doua expoziție juditiană, intitulată INTER(n) - intervenții artistice în spațiul urban. Au participat opt plasticieni, Matei Bejenaru, Sorin Vreme, Lia și Dan Perjovschi, Sándor Bartha, calin man, grupul subREAL /Călin Dan și Iosif Király/, care în opt locații citadine au intervenit efectiv asupra ambientului existent, multiplicând subiectiv perspectivele de percepție ale unor situri specifice Aradului. Evenimentul a fost asistat și comentat în direct de către criticii prezenți, adică Alexandra Titu, Anca Oroveanu, Pavel Sușară, Ileana Pintilie, Irina Cios, Mirela Dăuceanu, Adrian Guță, și Gheoghe Vida. Numerele șapte și opt ale revistei Intermedia precum și alte publicații culturale au reflectat iconografic și textual parcursul evenimentului.

Atelierul kinema ikon a participat prin lucrarea lui calin man, intitulată Limérique Ștampilierul, încă unul din numele “lipsite de identitate” care populează arhiva reVoltaire, această fundație fictivă a autorului despre care curatorul notează în catalog că “este o proiecție ludică și în egală măsură absurd-ironică, deoarece ne propune experiența realității ca ficțiune, iar aceasta se constituie ca o condiție a realizării utopiei”.

În fine, cea de a treia expoziție curatoriată de către Judit Angel s-a intitulat Complexul Muzeal și s-a petrecut în sălile Muzeului de Artă din Arad în luna octombrie 1996. Au fost prezentate video-instalații, video-art, fotografiile și instalații textuale de către șapte artiști din Austria și șase din România. A fost editat un Catalog bicefal, adică în două volume, ambele despre expoziție și proiectul de susținere teoretică dar redactate autonom, puțin prea autonom, de către Christian Kravagna și Judit Angel. Cu un proiect curatorial coerent, colega noastră pune fără complexe în discuție condiția actuală a instituției muzeale în ansamblul ei prin impactul acesteia cu noile forme de expresie artistică. Pentru un vizitator obișnuit, cu un parcurs liniar și liniștit al sălilor ce expun lucrările clasice ale muzeului, a fost, probabil, un adevărat șoc estetic la sfârșitul traseului, când s-a trezit în spațiul alocat expoziției de artă alternativă. Astfel că, impactul respectiv a produs un efect de receptare, indus de curator, dinspre Complexul Muzeal ca denumire de instituție, spre “complex”cu sensul din psihanaliză, față de noile mijloace de creație. Oricum, a rezultat un clivaj estetic derutant, printr-o punere în scenă a lucrărilor, simplă, elocventă și percutantă.



The kinema ikon group molded its style after the curator's project, presenting in the exhibition the work *The Knight from the Carpathians*, produced by brainstorming by Romulus Bucur, Caius Grozav, Peter Hügel, Florin Hornoiu, Ioan Ciorba, Calin man and George Sabau. The media and exhibition configuration have functioned this way: the work was made on the computer, and transferred onto video-tape, whose content was broadcasted by cable television Intersat, daily, at the same hour. At the end of the broadcast, an insert suggested the audience not to miss visiting the exhibition. Let's say the spectator was disposed to accept the suggestion, only that, arrived at the exhibition, he would discover the fact that, in a huge frame, there was a tiny label, with a text suggesting the viewer to watch the television broadcast in order to understand the way it was reconstructed the famous lost work... And so on, and so forth, in a loop. Therefore, it was an attempt to connect the museum's (exhibition's) space to the television network, by the textual-iconic vehiculating an imaginary referent, that is, a lost work of art, representing the Holy Grail, in which there were implied King Arthur, Christopher Columbus, Cuba Indians, Amerigo Vespucci, the Queen of Spain, the Saxon Prince, A Russian Soldier who chopped the work, Baron Neumann from Arad, Indiana Jones, and especially the Pumnipher Knight, who rediscovered the work in Transylvania, so that the five fragments got into the databank in the Arad museum's store, offering the ki group the possibility of its digital reconstruction. Therefore, an everyday accident, or, as Judit writes in the Catalog, "taking seriously the call for intervention in dislocating the museum's isolation, kinema ikon has responded in its style, by a communicational game, whose rules are offered from an equally ludic and (auto)ironical perspective." In the same period there were organized in Bucharest four annual exhibitions of the Soros Center for Contemporary Art (CSAC, later on, CIAC), supervised by art critic and curator Călin Dan. Due to the financial and logistic support of the respective foundation, it took place in Romania an unprecedented development of what is called alternative art: video-installations, video art, photo-installations, performance, environment, etc.

The kinema ikon group took part in all these events with analogical works, for the simple reason that, on one hand, we didn't have yet digital technology, and, on the other, we understood it was necessary the group's reconnecting to the alternative system of Romanian art, against all our lack of appetite for the dominant tendency of flourishing militancy. The first CSAC exhibition was organized at the Dalles hall in November-December 1993, under the heading of *Ex Oriente Lux* the Romanian week of video art. There were invited prestigious artists, curators and theorists from France, Canada, Germany, Great Britain, Netherlands, Hungary, United States, and Romania, who participated actively, with conferences and seminars, exemplifying their opinions with projections of reference works. The names of these honor guests are Margaret Morse, Kathy Rae Huffman, Nina Czeglédy, Martine Bour, Suzanne Mészöly, Dieter Daniels, Keiko Sei, Geert Lovink, László Béke, and others.

The exhibition proper comprised ten video-installations made after 1990 by young Romanian artists. From the event, there remained a video recording, a consistent Catalog, from the iconic and textual point of view, as well as the last issue of the *Arta* magazine. In the same publication one can read six pages of presentation of the kinema ikon workshop, a group which opened the exhibition, by the projection of ten experimental movies, immediately after the opening speech of the foundation's president, Mr. Andrei Pleșu, did not forget to mention the group's experimental approaches before '89. Anyway, for a lot of young artists, students, and foreign participants, the reception of the movies took place under the sign of perplexity, when discovering that, during the old regime, there were made such works, in synchrony with what was being made in the West in the same period of time.



Grupul kinema ikon și-a adecvat stilul după proiectul curatorului, fiind prezent la expoziție cu lucrarea Cavalerul din Carpați, produsă brainstorming de către Romulus Bucur, Caius Grozav, Peter Hügel, Florin Hornoiu, Ioan Ciorba, calin man și Gheorghe Săbău. Suporturile și configurația expozițională au funcționat astfel: lucrarea a fost realizată pe computer și transferată pe bandă video al cărei conținut a fost transmis de către televiziunea prin cablu Intersat, zilnic la aceeași oră. La finalul emisiunii, un insert îi sugera privitorului să viziteze neapărat expoziția. Să zicem că spectatorul era dispus să accepte sugestia, numai că la expoziție descoperea faptul că într-o ramă imensă era o etichetă minusculă cu un text care-i sugera privitorului să urmărească respectiva emisiune televizată ca să înțeleagă cum a fost reconstituită celebra operă pierdută... Si așa mai departe în buclă. Era așadar, o tentativă de a conecta spațiul muzeului / expoziției / la rețeaua televiziunii prin vehicularea textual - iconică a unui referent imaginar, respectiv o operă de artă pierdută, reprezentînd Graalul, în care au fost implicați Regele Arthur, Cristofor Columb, Indieni din Cuba, Amerigo Vespucci, Regina Spaniei, Principele Saxon, Un Soldat Rusnac care a ciopîrțit lucrarea, Baronul Neumann din Arad, Indiana Jones și mai ales Cavalerul Pumnifer cel care a redescoperit opera în Transilvania și astfel că cele cinci fragmente au ajuns în banca de date de la depozitul muzeului arădean, oferind grupului ki posibilitatea de a reconstitui opera prin mijloace digitale. Așadar o întâmplare ca în viața de toate zilele sau cum scrie Judit în catalog, "luînd în serios apelul de a interveni pentru dislocarea izolării muzeului, kinema ikon a răspuns în stilul său printr-un joc comunicațional ale cărui reguli sînt oferite dintr-o perspectivă ludică și în egală măsură /auto/ ironică."

În aceeași perioadă au fost organizate la București patru expoziții anuale ale Centrului Soros pentru Artă Contemporană /CSAC ulterior CIAC/ condus de către criticul de artă și curatorul Călin Dan. Datorită sprijinului financiar și logistic al fundației respective s-a produs în România o dezvoltare fără precedent a ceea ce se numește artă alternativă: video-instalații, video-art, foto-instalații, performanțe, environment, etc.

Grupul kinema ikon a participat la toate aceste evenimente cu lucrări analogice, pentru simplul motiv că încă nu beneficiam de tehnologie digitală iar pe de altă parte am înțeles că era necesară reconectarea grupării la sistemul alternativ al artei românești, cu toată inapetența noastră față de tendința dominantă a militantismelor în floare.

Prima expoziție CSAC a fost organizată la sala Dalles în noiembrie-decembrie 1993 sub genericul Ex Oriente Lux - săptămîna română de artă video. Au fost invitați artiști, curatori și teoreticieni de prestigiu din Franța, Canada, Germania, Marea Britanie, Olanda, Ungaria, Statele Unite și România, care au participat activ prin conferințe și seminarii, exemplificîndu-și opiniile cu cu proiecții ale unor lucrări de referință. Numele acestor invitați de onoare sînt, Margaret Morse, Kathy Rae Huffman, Nina Czeglédy, Martine Bour, Suzanne Mészöly, Dieter Daniels, Keiko Sei, Geert Lovink, Laszlo Béke și alții.

Expoziția propriu-zisă a cuprins zece video-instalații realizate după 1990 de către tineri artiști români. De pe urma evenimentului au rămas o înregistrare video, un catalog consistent iconic și textual precum și ultimul număr al revistei Arta. În aceeași publicație pot fi citite șase pagini de prezentare a atelierului kinema ikon, grup care a deschis expoziția cu proiecția a zece filme experimentale, imediat după discursul inaugural al președintelui fundației, DI. Andrei Pleșu, care nu a uitat să menționeze demersurile experimentale ale grupării înainte de '89. Oricum, pentru foarte mulți tineri artiști, studenți și participanți din străinătate receptarea filmelor s-a produs sub semnul perplexității, descoperind că în timpul vechiului regim au fost realizate asemenea lucrări, în sincronism cu ceea ce se producea în occident în aceeași perioadă.



The second CSAC exhibition had the premonitory title of 01010101 and took place in several halls in the Romanian Peasant Museum, in November 1994, having as a main theme Artistic Discourse a Reflex of Community's Problems. It was a communicational event, by phone, fax, e-mail (!) from Arad, Braşov, locations in Bucharest, Iaşi, Oradea, the Tăuşeni-Cluj village, and Zalău. For two days, there were organized conferences and round tables, having as main topic, Censorship - a Virus in the New Media Landscape, with prestigious international participation such as, Tijmen van Grootheest, Judit Kooper, Antoni Muntadas, Alfred Rotert, Fred Forest, Phil Niblock, Geert Lovink and Andreas Broeckmann, the last two also as promoters of what is called New Media in Eastern Europe, through the V2-East / Syndicate organization in Rotterdam.

There were 16 Romanian artists exhibiting alternative art works, and, among them, the kinema ikon group, whose project, *Randevuul* [The Rendezvous] was constructed through the contribution of calin man, Caius Grozav, Liliana Trandabur, Romulus Bucur, Judit Angel, together with Sándor Bartha, George Sabau and computer specialist Mihai Iacobina. From the dossier-pamphlet it resulted it was a mixed-media work: computer, e-mail, fax, photographs, video recordings, Bundeswher waistcoats, 14 jars of Nutella, 14 disposable teaspoons, 200 plastic bags with inscriptions on them and the proofs of the *Intermedia* magazine. The atypical identification discourse, proposed by the curator, was produced by the direct participation of the ki group members, with heaps of the *Intermedia* magazine, in the following minority and marginal environments: the flea-market, the agricultural products shop *Arlefruct*, the *Cosmos* second-hand clothing shop, specialized in recycled waistcoats of the German army, plus a lamentably failed attempt in the gipsy neighborhood *Kekeci*; only the Nutella was consumed in non-marginal locations, namely, at the *Muzeul Țăranului Român* and the ki workshop. To be mentioned that Judit Angel was just preparing the opening of the *Art Unlimited* exhibition in Arad, so that this one became, in its turn, a theme of the critical comment.

Issue number two of the *Intermedia* was entirely dedicated to the 010101 exhibition, constituting, together with the dossier of the *Randevuul*, exhibits at the scene of crime. A video-tape, made by the organizers, can be viewed, as well as a massive, in all meanings of the term, Catalog, where can be also found eight pages dedicated to the *Randevuul* work, or, more exactly, to the process of its realizing.

The third CSAC exhibition, with a new director of the institution, in the person of Irina Cios, and having as curator Aurelia Mocanu, both art critics with a curatorial vocation, was the *MEdiA CULPA* exhibition, under the heading of the perturbative artistic discourse of the conditioning through the mass-media. So that, in November 1995, in the halls of the Bucharest Institute of Architecture, there were exhibited 12 alternative artistic projects, selected by an international jury. There were also conferences, documentary projections and debates on the *MediA tor* theme, held by artists, art critics and media theorists from France, Spain, United States, Romania, Great Britain, and Netherlands, prestigious personalities from the field of the art media relationship, such as Kristine Stiles, Geert Lovink, Nancy Buchanan, Valentin Torrens, Eddie Shanken, and Romanian specialists.



A doua expoziție CSAC s-a intitulat premonitoriu 01010101 și s-a întâmplat în câteva săli de la Muzeul Țăranului Român în noiembrie 1994, având ca temă directoare Discursul artistic - reflex al problemelor comunității. A fost un "eveniment comunicational prin telefon, fax, e-mail !/! dinspre Arad, Brașov, locații din București, Iași, Oradea, satul Tăușeni-Cluj și Zalău. Timp de două zile au fost organizate conferințe și mese rotunde, având ca subiect principal, Cenzura - un virus în noul peisaj mediatic, cu participări internaționale de prestigiu precum, Tjimen van Grootheest, Judit Kooper, Antoni Muntadas, Alfred Rotert, Fred Forest, Phil Niblock, Geert Lovink și Andreas Broeckmann, ultimii doi și în calitate de promotori ai ceea ce se numește New Media în estul european prin organizația V2-East/Syndicate din Rotterdam. Au expus 16 artiști români, lucrări de artă alternativă, între care și grupul kinema ikon al cărui proiect denumit Randevuul, a fost construit prin contribuțiile lui calin man, Caius Grozav, Liliana Trandabur, Romulus Bucur, Judit Angel împreună cu Sándor Bartha, Gheorghe Săbău și informaticianul Mihai Iacobina. Din placheta-dosar a rezultat că a fost vorba despre o lucrare mxed-media: computer, e-mail, fax, fotografii, înregistrări video, veste Bundeswher, 14 borcane cu Nuttela, 14 lingurițe unifilosibile, 200 de pungi din plastic inscripționate și șpalturile revistei Intermedia. Discursul atipic de identificare, propus de către curator, a fost produs prin participarea nemijlocită a membrilor grupului ki, cu teancuri ale revistei Intermedia, în următoarele medii minoritar-marginale: Talcioc / Ocika, unitatea de produse agricole Arlefruct, manager Sandu Palcu, buticul Cosmos specializat în veste reciclate ale armatei germane și o tentativă eșuată lamentabil în cartierul țigănesc Kekeci; doar Nuttela s-a consumat în locații non-marginale, respectiv la expoziția de la MȚR și la atelierul ki. De menționat că Judit Angel tocmai pregătea deschiderea expoziției Art unlimited s.r.l. la Arad, astfel că aceasta a devenit la rândul ei obiect al comentariului critic. Numărul doi al revistei Intermedia a fost dedicat în întregime expoziției 01010101, constituind împreună cu dosarul Randevuul, exponate la locul faptei. Poate fi consultată o bandă video realizată de către organizatori și un catalog masiv, în toate sensurile, în care pot fi regăsite și opt pagini dedicate lucrării Randevuul sau mai exact, procesul de realizare a operei.

Centrul Soros Pentru Artă Contemporană, cu un nou director în persoana Irinei Cios, a organizat a treia expoziție anuală sub genericul MEdiA CULPA - discursul artistic perturbator al condiționării prin mass-media, având drept curator pe criticul de artă Aurelia Mocanu. Așadar, în luna noiembrie 1995, în sălile Institutului de Arhitectură din București, au fost expuse 12 proiecte artistice de factură alternativă, selectate de către un juriu internațional. De asemenea, au avut loc conferințe, proiecții documentare și dezbateri asupra temei MediAtoR, susținute de artiști, critici de artă și teoreticieni media din Franța, Spania, Statele Unite, România, Anglia și Olanda, personalități de prestigiu din domeniul relației artă - media precum, Kristine Stiles, Geert Lovink, Nancy Buchanan, Valentin Torrens, Eddie Shanken și specialiști români.





The kinema ikon group has presented the Ready Media work, made, according to the tradition of the house, through brainstorming by calin man, Caius Grozav, Peter Hügel, Liliana Trandabur, Judit Angel and George Sabau, with the collaboration of Mihai Iacobina, and Ioan Ciorba. We called the work “media installation”, and it was defined onto a dual medium, that is, a video-tape on which there were selected sequences from the national TV station news broadcasts, as a model of action, passion and mainly manipulation of public opinion. On a CD-ROM we have put it in context, by an iconic / ironic comment, manipulating and deconstructing in our turn the clichés and standards of a television enslaved to political power. Structurally and functionally, the two monitors were set face to face, reflecting each other through a system of mirrors joined under a certain angle. A young and incisive art critic was right to state that the ki work was explicit to tautology in visually expressing the truism of “manipulation through TV”. It was even didactical. Finally, the background of the display was wallpapered with posters, representing green horses [an approximate Romanian equivalent for 'mare's nest'] and, for the visitors, there was a five liters bottle with a small pump, on which stood written Johnnie Walker, but which, actually, contained 'Tzuika by Turtz two time rotated, distilled in Transylvania' [the dialectal term for distillation being, in the Western Carpathians area, the equivalent of to turn, to rotate]. This alcoholic installation was quickly set up by the audience, immediately after Mr. George Soros' leaving, he having missed the signification, and, especially, the taste.

I make the mention that the named cd.rom constituted the first ki work whose production was based on a computer program, conceived by computer specialist Caius Grozav. Being, nevertheless, presented in a predominantly analogical context, we decided together to attribute it number zero.

The fourth annual CSAC-organized exhibition was entitled EXPERIMENT - interferences & prospections in Romanian art in the '60s - '90s, having place in the ¾ gallery of the Bucharest National Theatre, by the co-operation of the Artexpo foundation, administered by Mihai Oroveanu, between the 18th - 29th of November, 1996. The exhibition's curator was art critic and historian Alexandra Titu, assisted by a collective of specialists, and with the support of prestigious institutions. It was “the first exhibition having proposed a historical reconstruction of the most dynamic area of contemporary Romanian art from the experimentalist attitude perspective”. To be mentioned that this prospection followed at close distance after another retrospective exhibition, having as theme Romanian AVANT-GARDE in the '20s '30s, under the curatorship of Magda Cârneli and architect Andrei Beldiman. So that the two events can also be interpreted as joint approaches under the sign of artistic experiment. Returning to the 1996 exhibition, it was structured into two sections, a documentary one, with a strictly historical character, and a contemporary one, with intermedia projects. There were included, together with visual arts, theatre performances, contemporary music concerts, performance programs, a cinematography workshop, one of contemporary dance and a symposium on experiment in literature. Conferences, round tables, projections and public debates, all synthetically gathered into a complex and consistent Catalog, which remains a reference document for artists and researches.

The space allotted to the kinema ikon group the documentary section, and the intermedia one was structured into three components: to the viewer's left, on a screen, there were projected sequences, selected and edited, from the 62 experimental movies made between 1970 and 1989. On the next stand, there were exhibited stills from the respective movies and explanatory texts on the ki-organized events symposiums, exhibitions and joyful parties. In the stand's center, the mixed media (1990-1993) was marked, with the works mentioned in this very segment, the Conversația covers included. To the viewer's right there were exhibited Intermedia covers, and, finally, a computer, on whose screen it could be interactively accessed by viewers from now on, users, the first hypermedia digital work on cd.rom, bearing this very title, Opera Prima. But, with this, we are entering the third stage of the ki group history, a stage we consider Hypermedia from 1994 through 2005, and on...



Grupul kinema ikon a prezentat lucrarea Ready Media, realizată conform obiceiului casei, prin procedeul brainstorming de către calin man, Caius Grozav, Peter Hügel, Liliana Trandabur, Judit Angel și Gheorghe Săbău, în colaborare cu Mihai Iacobina, Ioan Ciorba. Am denumit lucrarea "instalație mediatică", fiind configurată pe două suporturi, respectiv, o bandă video pe care au fost selectate secvențe din teledocumentarele postului național de televiziune, ca model de acțiune, pasiune și îndeosebi de manipulare a opiniei publice. Pe un cd.rom am contextualizat un comentariu iconic și ironic, manipulînd și demontînd la rîndul nostru clișeele și standardele televiziunii aservite puterii politice. Structural și funcțional, cele două monitoare au fost așezate față în față, reflectîndu-se reciproc printr-un sistem de oglinzi alăturate în unghi. Un tînăr și incisiv critic de artă avea dreptate să afirme că lucrarea ki a fost explicită pînă la tautologie în exprimarea vizuală a truismului "manipulare prin t.v.". Era chiar didactică. În fine, background-ul simezei era tapetat cu afișe, reprezentînd cai verzi pe pereți iar la îndemîna utilizatorilor era o sticlă cu pompiță de cinci litri pe care scria Johnnie Walker, dar care conținea în realitate Tzuika by Turtz two times rotated, distilled in Transylvania. Această instalație alcoolică a fost performată repede de către vizitatori, imediat după plecarea domnului George Soros, căruia i-a scăpat semnificația și mai ales gustul.

Precizez că cd.rom-ul cu pricina a constituit prima lucrare a grupului ki produsă pe baza unui program digital, conceput de către informaticianul Caius Grozav. Fiind, totuși, prezentat într-un context predominant analogic am decis împreună să poarte numărul zero.

A patra expoziție anuală organizată de CSAC s-a intitulat EXPERIMENT - interferențe și prospecțiuni în arta românească din anii '60-'90, avînd loc la galeria 3/4 a Teatrului Național din București, prin colaborare cu fundația Artexpo condusă de Mihai Oroveanu, în perioada 18-29 noiembrie 1996. Curatorul expoziției a fost criticul și istoricul de artă Alexandra Titu, secundată de un colectiv de specialiști și cu sprijinul unor instituții de prestanță. A fost "prima expoziție care și-a propus o reconstituire istorică a celei mai dinamice zone a artei contemporane românești din perspectiva atitudinii experimentaliste". De menționat că această prospecțiune a urmat la mică distanță de o altă expoziție retrospectivă, avînd ca temă AVANGARDA românească în anii '20-'30 curatoriată de către Magda Cârneli și arhitectul Andrei Beldiman. Astfel că cele două evenimente pot fi interpretate și ca demersuri comune sub semnul experimentului artistic. Revenind la expoziția din 1996, ea a fost structurată într-o secțiune documentară cu caracter strict istoric și o secțiune de actualitate prin proiecte intermediale. Au fost incluse, alături de artele vizuale, spectacole de teatru, concerte de muzică contemporană, programe de performance, un atelier de cinematografie, unul de dans contemporan și un colocviu despre experiment în literatură. Conferințe, mese rotunde, proiecții și dezbateri publice, toate adunate sintetic într-un catalog complex și consistent care rămîne un document de referință pentru artiști și cercetători.

Spațiul alocat grupului kinema ikon - secțiunea documentară plus cea intermedială a fost structurată în trei componente: În stînga privitorului, pe un ecran, erau proiectate secvențe selectate și montate din cele 62 de filme experimentale realizate între 1970-1989. Pe simeza alăturată erau expuse fotografe din filmele respective și texte explicative privitoare la evenimente organizate de către ki - simpozioane, expoziții și agape cu strigături. În centrul simezei era marcată etapa mixed-media /1990-1993/ cu lucrările menționate chiar în acest segment, inclusiv copertile revistei Conversația. În dreapta privitorului au fost expuse coperti ale revistei Intermedia și, în fine, un computer pe al cărui monitor putea fi accesată interactiv de către privitori - numiți de acum încolo, utilizatori, prima lucrare digitală în configurație hypermedia pe suport cd.rom care s-a intitulat, chiar așa, Opera Prima. Dar, cu aceasta trecem la cea de a treia etapă a istoriei grupului ki pe care o denumim Hypermedia, din 1994 pînă în 2005 și în continuare...



## The Hypermedia Stage, since 1994

This stage, which, look, lasts for more than ten years, will be more succinctly treated, because the following segment of the catalog will present in detail, predominantly in an iconic way, but also as text, all of the kinema ikon group's projects, from the moment of resorting to the creative potential of the new digital technologies.

As already noted, in December '93, at a group meeting, it was established - I admit having a bit forced things - the workshop's conversion to digital creation. There responded positively only seven components from the younger generation, but there were also attracted other seven, equally young, designers, graphic artists, and, especially computer specialists. Presently, the active members of the ki group are: George Sabau - multimedia theorist, calin man - media artist, Judit Angel - art critic, curator, Peter Hügel - archeologist, Caius Grozav - programmer, Romulus Bucur - poet, Liliana Trandabur - philologist, Roxana Chereches - philologist, Ioan Ciorba - sound engineer, Andreea Bencsik - web designer, Adrian Sandu - graphic artist, Florin Horniu - cameraman, Alin Gherman - programmer, Paul George Bodea - programmer. Two were the reasons of this change of direction. On one hand, the "pressure" exerted by some of our colleagues, touched by the virus of the digital. On the other hand, as a consequence of the twenty days spent at the Espace Vidéo in Beaubourg, impeccably organized by Christine van Assche, I became convinced that alternative media centered on the video were somehow "exhausted", while the digital medium made its strong entrance, being totally fit for the idea of interdisciplinary experimental creation, specific to the kinema ikon group.

So that, starting from January 1994, the small ki group, continuing its projects within the structure of the Arad Art Museum, has started a new stage we called Hypermedia, with two main objectives: 1 - producing exclusively digital works, that is, hypermedia works, on the corresponding supports, cd.rom, internet and interactive installations, individual group works; 2 - publishing a magazine entitled Intermedia, with periodical apparition, function of the events, in offset format, on CD, and on the internet, within the ki web page.

The reconversion of competence took place extremely fast, due too to the contribution of the group's computer specialists, but it was impossible to immediately produce digital works, so that we started with the computer layout of the Intermedia magazine.

The first group work exclusively digitally made on cd.rom was called Opera Prima, being produced in 1996, and presented publicly during the same year, at the Bucharest Experiment exhibition. A year later, the same work was selected at the European Media Art Festival (EMAF) in Osnabrück, Germany, with the following note in the Catalog published by the organizers: "Experiment with texts, sounds, videos and good sense of humor..." it is an autonomous digital work, which can also be considered an electronic edition of the Intermedia magazine (10-1996). It was made by brainstorming, onto the basis of eight individual works, having the following titles: Écran / Screen by George Sabau, reVoltaire by calin man, ArtMuseumArad by Judit Angel, Historia Rerum by Peter Hügel, Domotique by Mitzi Kapture a.k.a. Roxana Chereches, Ditty by Romulus Bucur, Pataphisque by Liliana Trandabur, Himera by Caius Grozav, who made also the Delphi programming, sound by Ioan Ciorba, mastering by Mihai Iacobina, and media design by calin man. So, kinetic images, graphical configurations, anamorphoses, digitally processed natural sounds, and multilingual writing are offered to the user predisposed to an interactive exercise, conform to the hypertextual method. The content is deliberately eclectic, with iconic references to expression stereotypes in the field of contemporary artistic discourse, confirming older ludic tendencies of the group, but on a new enouncing support.



## Etapa Hypermedia, din 1994

Această perioadă care, iată, durează de mai bine de zece ani va fi tratată mai rezumativ deoarece segmentul următor al catalogului va expune detaliat, predominant iconic dar și textual, toate demersurile grupului kinema ikon din momentul recursului la capacitățile creative ale noilor tehnologii informatice.

Așa cum am mai notat, în decembrie '93, la o întâlnire a întregului grup s-a stabilit - recunosc că am forțat puțin lucrurile - conversația atelierului spre sistemul digital de creație. Au răspuns pozitiv doar șapte componenți din generația mai tânără dar au mai fost atrași alți șapte la fel de tineri, designeri, graficieni și mai ales informaticieni.

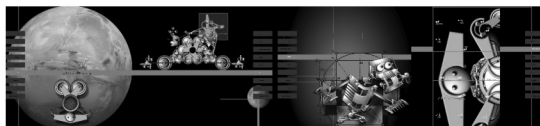
Actualmente membrii activi ai grupului kinema ikon sînt: Gheorghe Săbău - teoretician multimedia, calin man - media artist, Judit Angel - critic de artă, curator, Peter Hügél - arheolog, Caius Grozav - progamator, Romulus Bucur - poet, Liliana Trandabur - filolog, Roxana Cherecheș - filolog, Ioan Ciorba - inginer de sunet, Andreea Bencsik - web designer, Adrian Sandu - grafician, Florin Horniu - cameraman, Alin Gherman - progamator, Paul George Bodea - progamator.

Două au fost motivele acestei schimbări de direcție. Pe de o parte "presiunea" exercitată de cîțiva dintre colegii atinși de virusul digital. Pe de altă parte, ca urmare a celor douăzeci de zile petrecute la Espace Vidéo de la Centre Pompidou, impecabil organizat de către Christine van Assche, m-am convins că mijloacele alternative centrate pe mediul video au fost oarecum "stoarse", în timp ce mediul digital venea puternic din urmă, prețindu-se în totalitate la ideea creației experimentale din perspectivă interdisciplinară, specifică grupului kinema ikon.

Așa se face că din luna ianuarie 1994 mica grupare ki, continuîndu-și proiectele în structura Muzeului de Artă din Arad a început o nouă etapă pe care am denumit-o Hypermedia, avînd două obiective principale: 1. Producerea de lucrări exclusiv digitale, așadar creații hypermedia pe suporturile aferente, cd.rom, internet și instalații interactive, lucrări de autor și de grup. 2. Editarea unei publicații cu titlul Intermedia, avînd apariție periodică funcție de evenimente, în format offset, pe compact disc și pe internet în cadrul paginii web / ki.

Reciclarea competenței s-a efectuat foarte repede și datorită aportului informaticienilor din grup dar a fost imposibil să producem imediat lucrări digitale, motiv pentru care am început cu tehnoredactarea pe computer a revistei Intermedia.

Prima lucrare de grup realizată exclusiv digital pe suport cd.rom s-a numit Opera Prima, fiind produsă în 1996 și prezentată public în același an la expoziția Experiment din București. Un an mai târziu, aceeași lucrare a fost selectată la European Media Art Festival /EMAF/ din Osnabrück, Germania cu următoarea notificare din catalogul editat de către organizatori: „Experiment with textes, sounds, videos and good sens of humour...” Este o lucrare digitală autonomă care poate fi considerată și o ediție electronică a revistei Intermedia /10-1996/. A fost construită prin procedeul brainstorming pe baza a opt lucrări individuale cu următoarele titluri: Ecran / Screen de Gheorghe Săbău, reVoltaire de calin man, ArtMuseumArad de Judit Angel, Historia Rerum de Peter Hügél, Domotique de Mitzi Kapture aka Roxana Cherecheș, Cîntecel de Romulus Bucur, Pataphisque de Liliana Trandabur, Hимерa de Caius Grozav, care a realizat și programarea în Delphi, sunetul de Ioan Ciorba, mastering de Mihai Iacobina și media design de calin man. Așadar, imagini cinetice, configurații grafice, anamorfoze, sunete naturale prelucrate digital și scriituri plurilingve sînt oferite utilizatorului predispus la un exercițiu interactiv, conform cu metoda hipertextuală. Conținutul este premeditat eclectic cu trimiteri iconice la stereotipuri de expresie din cîmpul discursului artistic contemporan, confirmînd mai vechile tendințe ludice ale grupului, dar pe un nou suport de enunțare.



In the spring of 1997, a group of young researchers, lead by media theorist Stephen Kovats from the Bauhaus Dessau Foundation, have made a tour in Central-Eastern Europe, with a view of selecting some New-Media works for The International Electronic Media Forum, in November, the same year. The forum, having reached its a third edition, was named OSTranenie, a pun combining the literary device described by Viktor Shklovski in 1916, respectively, ostranenie / alienation, and the OST vocable, in German, 'East', given the interest for such approaches in the post communist eastern Europe. Following their visit to the kinema ikon workshop, the bauhausers have seen / heard / read all we have produced until then, and have decided, through the international selection committee, that we participate at the Bauhaus forum with our digital work Opera Prima, presented to the public and specialists by Caius Grozav, the author of the program. He offered, as a preview bonus, the new cd.rom, Commedia del Multimedia, and in the forum's consistent Catalog, we had the surprise of finding we were placed in the first chapter, Pioneers, which was flattering, honoring, but also a bit exaggerated...

The second digital group work on cd.rom was made by kinema ikon in 1997, with the title Commedia del Multimedia. Like the previous one, it can be considered too as an electronic version of the Intermedia magazine - 11 / 97. The composition and functional structure were made by brainstorming, starting from eight individual works, entitled, respectively: Test of Imaginary by George Sabau, Livre de bookate by calin man, Through the Looking Glass by Romulus Bucur, Alice in the Museum by Judit Angel, Morphbeat by Ioan Ciorba, Archaeograffiti by Peter Hügél, La fussilade by Mitzi Kapture, Le consommateur jéttable by Liliana Trandabur, and Alternative Escape by Caius Grozav, who also made the programming; the mastering was made by Mihai Iacobina, sound engineer was de Ioan Ciorba, and calin man has produced the media-design.

From the point of view of the form of expression, specialists have noted in Commedia del Multimedia the absence of any inhibition when facing new technologies, a sort of digital unleashing of an overflowing imagery, revealing a world made of inexistent entities, geared into quasi-manipulable adventures. The mythological referent of the Labyrinth was prefigured in a ludic register, by digitally processing scanned everyday objects, but also by creating synthetic images by means of which the authors have staged digital variations to the theme of the labyrinth. Variations open to improvisation, as in the times of commedia dell'arte, only that, now, the procedure is called interactivity.

After the unofficial presentation at the Bauhaus, the work Commedia del Multimedia was selected, in May 1998, for the International Festival for Film, Video and New Media (VIPER) in Lucerne, Switzerland, at the Digital Works of Art / CD ROM journals section, selection made by Kathy Rae Huffman, media theorist. In September, the same work participated at International Symposium of Electronic Art / ISEA '98 Revolution / organized together with John Moores University in Liverpool. The work was presented by programmer Caius Grozav in the Digital Aesthetics section, coordinated by Michelle Wardle. An extract from the Catalog: "The new experimental hypermedia works are characterized by a ludic-ironic treatment of the content and the expression forms". Concomitantly, it was also exhibited the work by calin man, Locomotion Picture, "using the pretext of Zenon's paradoxes, a hommage to Black Maria Studio is paid". Finally, the work was exhibited too at the International Center for Contemporary Art (CIAC) in Bucharest, in 1999, within the context of a program e presenting artists and groups in Romania using the new digital technologies.

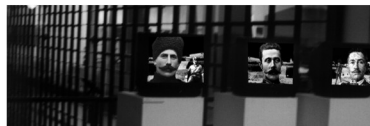


În primăvara anului 1997 un grup de tineri cercetători condus de teoreticianul media Stephen Kovats de la Bauhaus Dessau Foundation au întreprins un turneu în Europa central-estică în vederea selectării unor lucrări New-Media pentru The International Electronic Media Forum din luna noiembrie a aceluiași an. Denumirea forumului, ajuns la a treia ediție, era OSTranenie, joc de cuvinte, combinând procedeul literar propus de Viktor Sklovski în 1916, respectiv ostranenie / înstrăinare / alienare / și vocabula OST, dat fiind interesul pentru asemenea demersuri în estul european post comunist. În urma vizitei la atelierul kinema ikon, bauhausienii au văzut-auzit-citit tot ceea ce am produs pînă atunci și au decis prin comisia internațională de selecție să participăm la forumul de la Bauhaus cu lucrarea digitală Opera Prima, care a fost prezentată publicului și specialiștilor de către Caius Grozav, autorul programului. Acesta a mai oferit în premieră și suplimentar noul cd.rom, Commedia del Multimedia iar în consistentul catalog al forumului am avut surpriza să constatăm că eram încadrați în primul capitol intitulat Pioneers, ceea ce era flatant și onorant dar puțin exagerat...

A doua lucrare digitală de grup pe suport cd.rom a fost produsă la kinema ikon în anul 1997 avînd titlul Commedia del Multimedia. Ca și cea anterioară poate fi considerată și ca versiune electronică a revistei Intermedia - 11/97. Compoziția și structura de funcționare a fost realizată brainstorming, pornind de la opt lucrări de autor cu următoarele titluri: Test of Imaginary de Gheorghe Săbău, Livre de bookate de calin man, Through the Looking Glass de Romulus Bucur, Alice in the Museum de Judit Angel, Morphbeat de Ioan Ciorba, Archaeograffiti de Peter Hügel, La fussilade de Mitzi Kapture, Le consommateur jétable de Liliana Trandabur și Alternative Escape de Caius Grozav care a realizat și programarea, mastering Mihai Iacobina, sunete propuse de Ioan Ciorba, iar calin man a produs media-design-ul.

Din perspectiva formei de expresie, în Commedia del Multimedia, specialiștii au remarcat absența oricărei inhibiții în fața noilor tehnologii, un fel de dezlănțuire digitală printr-o imagerie debordantă și revelatoare a unei lumi constituite din entități inexistente, angrenate în aventuri quasi manipulabile. Referențul mitologic al Labirintului a fost prefigurat în registru ludic prin prelucrarea digitală a unor obiecte cotidiene scanate dar și prin crearea de imagini sintetice cu ajutorul cărora autorii au pus în scenă variațiuni digitale ale temeii labirintice. Variațiuni deschise improvizației ca în vremurile commediei dell'arte, numai că procedura se numește acum interactivitate.

După prezentarea neoficială de la Bauhaus, lucrarea Commedia del Multimedia a fost selectată în luna mai 1998 pentru International Festival for Film, Video and New Media /VIPER/ din Lucerne-Elveția la secțiunea Digital Works of Art / cd.rom journals, selecție făcută de Kathy Rae Huffman, teoretician media. În luna septembrie aceeași lucrare a participat la International Symposium of Electronic Art /ISEA '98 Revolution/ organizat împreună cu John Moores University din Liverpool. Lucrarea a fost prezentată de către programatorul Caius Grozav în cadrul secțiunii Digital Aesthetics coordonată de către Michelle Wardle. Extrag din Catalog: "The new experimental hypermedia works are characterized by a ludic-ironic treatment of the content and the expression forms". Concomitent a fost expusă și lucrarea de autor semnată de calin man cu titlul Locomotion Picture, "using the pretext of Zenon's paradoxes, a homage to Black Maria Studio is payed". În fine, lucrarea a mai fost expusă la Centrul Internațional de Artă Contemporană /CIAC/ din București în 1999 în contextul unui program de prezentare a artiștilor și grupurilor din România care recurg la noile tehnologii digitale.



Before mentioning the next group digital works, I would like to briefly present a few multimedia events the kinema ikon members were invited to attend. Thus, in December 1997, it took place at the DNT headquarters in Cluj a symposium / workshop under the heading of "Structures and Strategies in Developing Multimedia: on-line and off-line", organized by Irina Cios, with the assistance of Mirela Dăuceanu and Ileana Savu from the CSAC. It enjoyed the participation of over 50 artists and researchers in the field of electronic art, as well as students in the Multimedia departments of Art Universities from Romania. There were invited prestigious personalities from abroad, such as Roy Ascott, director at CaiiA, who presented a theoretical exposition, with examples on the computer, Mind on-line: Technoetic aspect of Multimedia. Then, Kathy Rae Huffman, freelance media theorist, with her presentation, Cyber Intimacy; Melentie Pandilovski from Skopje, Macedonia, Katy Geber from Canada, and Călin Dan, media artist, residing in Amsterdam. Therefore, video projection, CD ROM access, web projects, demonstrations and conferences, made by Romanian participants too; among them, Roxana Trestioreanu, Olimpiu Bandalac, Alexandru Patatic, Marilena Preda Sânc, Sorin Vreme, Maria Rus Bojan, Neil Coltofeanu, Florian Maxa, Emil Bojin and Anca Oroveanu, who moderated the final seminar, Perspectives in Developing Multimedia Art in Romania. On this symposium consistently and appreciatively wrote also Kathy Rae Huffman in Telepolis Magazine for Net Culture, mentioning too the kinema ikon participation through a theoretical text presented by George Sabau, and the presentation of the Commedia del Multimedia work, made by Caius Grozav, in the excellent technical conditions ensured by the de organizers.

Another important multimedia event with ki participation was the international seminar, Timing Art - Filtering Art, organized by CIAC together with the Bucharest Art University in April 2000. The main theme: the old-media / new-media relationship from the perspective of the influence of the new technologies upon culture and society. Again, prestigious participants from abroad, artists and art critics from Romania. The ki Contribution, through the undersigned, consisted in a taxonomic text, proposing, with arguments, an operational tripartite distinction: traditional media (painting, sculpture, graphics, etc.), old-media, namely, photo, film, video, TV, and new-media, that is, digital technology as a new creative means.

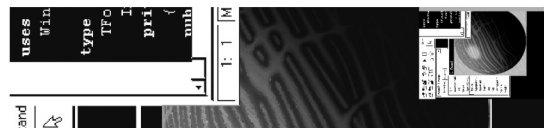
Finally, a less common situation. The Secolul 20 magazine, one of the European level Romanian publications, has proposed to the kinema ikon group collaboration for issue number 4-9 / 2000, having as theme Gutenberg. Computer. Internet. So that the illustration was realized by calin man, while the undersigned wrote a synthetic text entitled Digital Art and Viceversa. Anyway, an atypical issue for the classical style of the publication, and we suppose that the idea of our collaboration is due, to a great extent, to the artistic director, Ms.Geta Brătescu, an exceptional artist, often on the same wavelength with ki members, and to a mutual predilection, confirmed for a long time. The magazine's director was Ștefan Augustin-Doinaș, chief-editor, Ms. Alina Ledeanu, and responsible for the issue, Ms. Ana Tabîrcă.



Înainte de a menționa următoarele lucrări digitale de grup doresc să prezint succint câteva evenimente multimediale la care membrii kinema ikon au fost invitați să participe. Astfel, în decembrie 1997 a avut loc la sediul DNT din Cluj un simpozion / workshop sub genericul "Structures and Strategies in Developing Multimedia: on-line and off-line", organizat de către Irina Cios, secondată de Mirela Dăuceanu și Ileana Savu de la CSAC. Au participat peste 50 de artiști și cercetători din domeniul artei electronice, inclusiv studenți de la departamentele Multimedia ale Universităților de Artă din țară. Au fost invitate personalități de prestigiu din străinătate precum Roy Ascott, director la CaiiA, care a prezentat o expunere teoretică, exemplificată pe computer, intitulată Mind on-line: Technoetic aspect of Multimedia. Apoi Kathy Rae Huffman, freelance media theorist, cu expunerea Cyber Intimacy; Melentie Pandilovski din Skopje, Katy Geber din Canada și Călin Dan media artist, rezident în Amsterdam. Așadar, proiecții video, accesări pe cd.rom, proiecte web, demonstrații și conferințe susținute și de participanți români între care Roxana Trestioreanu, Olimpiu Bandalac, Alexandru Patatics, Marilena Preda Sânc, Sorin Vreme, Maria Rus Bojan, Neil Coltofeanu, Florian Maxa, Emil Bojin și Anca Oroveanu care a moderat seminarul final, Perspective in Developing Multimedia Art in România. Despre simpozion a scris consistent și apreciativ Kathy Rae Huffman în Telepolis Magazine for Net Culture, inclusiv despre participarea kinema ikon printr-un text teoretic susținut de Gheorghe Săbău și prezentare lucrării Commedia del Multimedia făcută de către Caius Grozav, în excelente condiții tehnice asigurate de organizatori.

Un alt eveniment multimedial important cu participare ki a fost seminarul internațional, Timing Art - Filtering Art organizat de CIAC împreună cu Universitatea de Artă din București în luna aprilie 2000. Tema principală: relația dintre old-media și new-media din perspectiva influenței noilor tehnologii asupra culturii și societății. Iarăși invitați de prestigiu din străinătate, artiști și critici de artă din țară. Contribuția ki prin subsemnatul a constat dintr-un text de natură taxonomică, propunând argumentat o distincție tripartită operațională: traditional media /pictura, sculptura, grafica, etc./ old-media, respectiv foto, film, video, tv. și new-media, adică tehnologia digitală ca nou mijloc de creație.

În fine, o situație mai puțin obișnuită. Revista Secolul 20, una din cele mai europene publicații românești, a propus grupului kinema ikon o colaborare pentru numărul 4-9 /2000, având ca temă Gutenberg.Computer.Internet. Astfel că ilustrația a fost realizată de către calin man, iar subsemnatul a scris un text sintetic intitulat Arta digitală și viceversa. Oricum, un număr atipic pentru stilistica clasică a publicației și bănuim că ideea colaborării îi revine în mare parte directorului artistic, Dna. Geta Brătescu, artistă de excepție, deseori pe aceeași lungime de undă cu membrii ki, plus o simpatie reciprocă confirmată de multă vreme. Directorul revistei era Ștefan Augustin - Doinaș, redactor-șef, Dna. Alina Ledeanu iar responsabil de număr, Dra. Ana Tabîrcă.





A special event with kinema ikon participation was ISEA 2000 Paris Revelation. That is, the tenth edition International Symposium of Electronic Art, under the heading Revelation, taking place in twenty locations in Paris from the Forum des Images to Université Paris 8, and from IRCAM / Beaubourg to all the others. Organized by the ISEA, in co-operation with ART 3000, the symposium has put in discussion all visual, acoustic, and performing arts, in their relationships with the new digital technologies. It was inciting to directly perceive the tendencies in the field of digital creation, after a ten-year wander, in which certain formats and supports have dominated the exhibition scene. Thus, I have noticed a decrease of interest in digital installations and cd.rom support, concomitantly with an increase of a artists' / curators' interest in the acoustic-musical dimension, in dance, combined with performance, all under digital control, but mostly an overflowing increase of interest for the telematic format of the Internet net works, net.art, web art, etc. The kinema ikon has participated, after a selection made by an international jury, with two individual works a theoretical text, signed and presented by George Sabau, in the Auditorium of Forum des Images, entitled, What are Young Pixels Dreaming of, within the Medium et Media section, moderated by Florent Aziosmanoff. Then, a hypermedia work by calin man, Esoth Eric, off-line / on-line project, presented at the gallery forum's, within the cd.rom and internet site selection.

In 2001, it was started the third group project, under the heading of alteridem.exe, realized in two distinct stages: during the first, there were produced eight individual works, with the following titles Safarikon. the setup, by Peter Hügel, Melting pot à porter, by George Sabau, Walter Ego. in full swing, by calin man, Robotz Air Hockey, by Caius Grozav, Peripatetic sitting on, by Roxana Cherecheș, Globus Globber, by Judit Angel and Sandor Bartha, RGB, by Ioan Ciorba and A treat(y) on / of cat, by Romulus Bucur. At mid 2002, based on the eight individual works, it was finalized the process of producing the collective work alteridem.exe, resorting again to combinatorial strategies induced through brainstorming. The media design was made by calin man, and the programming, by computer specialist Alin Gherman.

By the concept / title of alteridem.exe, we have undertaken, in group, a digital discourse upon some of the conceptual obsessions insistently and annoyingly haunting the mundane space in which we happen to live. That is, globalism, multiculturalism, nomadism, imagology, and the pressure of ideological systems of flattening specific differences. The common denominator of all these conceptual routes is represented by the alterity-identity binomial, whence the very title.

The group project had also the objective of underlying some of the functioning principles of digital creation, such as the individual author collective author, designer programmer, initiating author user relationship. As multimedia application, the work was conceived for all the three types of support - cd.rom, internet and digital installation. The sub specie ludi reception state is the result of practicing a tectonics of proximity, resorting to semiotic operations such as vicinity, joining, repetition, recurrence, entourage, overlapping, metamorphosis, incrustation, agglutination, and so on. This amalgam of dynamical and versatile chronotopes put to serve a rhizomatically narrated fiction, induces the user an inciting climate, provoking and open to interactive interventions.

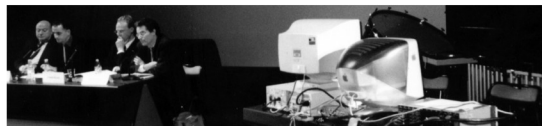


Un eveniment deosebit cu participare kinema ikon s-a numit ISEA 2000 Paris - Revelation. Adică, cea de a zecea ediție International Symposium of Electronic Art sub genericul Revelation desfășurat în douăzeci de locații pariziene - de la Forum des Images la Université Paris 8 și de la IRCAM/Beaubourg la toate celelalte. Organizat de către ISEA în colaborare cu ART 3000, simpozionul a pus în discuție toate artele vizuale, acustice și artele spectacolului în relațiile lor cu noile tehnologii digitale. A fost incitant să percep în direct tendințele din câmpul creației digitale după un parcurs de zece ani în care anumite formate și suporturi au dominat scena expozițională. Astfel, am remarcat o scădere a interesului pentru instalațiile digitale și pentru suportul cd.rom în schimbul unei creșteri de interes a artiștilor / curatorilor pentru dimensiunea acustic-muzicală, dans combinat cu performance sub control digital dar mai ales o debordantă creștere a interesului pentru formatul telematic al Internetului - net works, net.art, web art, etc. Atelierul kinema ikon a participat, în urma unei selecții făcute de un juriu internațional, cu două lucrări de autor. Un text teoretic semnat și prezentat de Gheorghe Săbău în sala Auditorum de la Forum des Images, intitulat, La ce visează tinerii pixeli, în cadrul secțiunii Medium et Media moderată de Florent Aziosmanoff. Apoi, o lucrare hypermedia de calin man cu titlul Esoth Eric, off-line/on-line project, prezentată la galeria forumului, în cadrul secției, CD.rom and site internet.

În anul 2001 a fost demarat al treilea proiect de grup sub genericul alteridem.exe realizat în două etape distincte: în prima au fost produse opt lucrări individuale, de autor, cu următoarele titluri: Safarikon.the setup de Peter Hügel, Melting pot à porter de Gheorghe Săbău, Walter Ego. in full swing de calin man, Robotz Air Hokey de Caius Grozav, Peripatetic sitting on de Roxana Cherecheș, Globus Globber de Judit Angel și Sándor Bartha, R.G.B. de Ioan Ciorba și A treat of cat de Romulus Bucur, integrarea html a celor opt proiecte fiind realizată de calin man. La mijlocul anului 2002 pe baza celor opt lucrări individuale a fost finalizat procesul producerii lucrării colective alteridem.exe, recurgându-se din nou la strategii combinatorice induse prin metoda brainstorming. Media design-ul a fost asigurat de către calin man iar programul a fost realizat de informaticianul Alin Gherman.

Prin conceptul/titlul de alteridem.exe am întreprins în grup un discurs digital despre câteva din obsesiile ideatice care bîntuie insistent și enervant prin spațiul mundan în care tocmai trăim. Adică, despre globalism, multiculturalism, nomadism, imagologie și despre presiunea sistemelor ideologice de aplatizare a diferențelor specifice. Numitorul comun al tuturor acestor trasee ideatice este reprezentat de către binomul alteritate-identitate, de unde și titlul respectiv.

Proiectul de grup și-a mai propus să evidențieze câteva din principiile de funcționare ale creației digitale cum sînt relațiile: autor individual - autor colectiv, designer - programator, autor inițiator - utilizator, etc. Ca aplicație multimedia, lucrarea a fost concepută pentru toate cele trei tipuri de suporturi: cd.rom, internet și instalație interactivă. Starea de receptare *sub specie ludi* este rezultatul practicării unei tectonici a proximității, recurgându-se la operațiuni semiotice precum vecinătatea, alăturarea, repetiția, recurența, anturajul, suprapunerea, metamorfoza, încrustarea, aglutinarea și altele. Acest amalgam de cronotopi dinamici și versatili puși în serviciul unei ficțiuni narate rizomatic, induce utilizatorului spre un climat incitant, provocator și deschis intervențiilor participative.



In November 2002, the kinema ikon group has organized a symposium / exhibition of national scope, with the theme Is it or not the digital system (also) a new device of (artistic) creation? The event was produced in partnership with the Arad Cultural Center, with logistic support from eta-2u computers, in the Art Museum location and with a generous funding from the Pro-Helvetia foundation. There were invited art critics and young artists, interested in the phenomenon of creation by the new digital technologies: Irina Cios from CIAC, Raluca Velisar from MNAC, Attila Tordai / the Balkon magazine, Adela Văetiși / the Arhitext magazine, Ileana Pintilie from the Timișoara Art Museum, Călin Dan, media theorist from Amsterdam, and media artists Alexandru Patatics / the Format foundation, Alexandru Antik with computer specialist Ștefan Dragoș from Cluj, Cătălin Berescu / the Virtualia group, Olimpiu Bandalac, Felix Drăgan from Iași, Sándor Bartha from Budapest, Dan Ursachi, Neil Coltofeanu from the Bucharest Art University, Cosmin Năsui and Mihai Țărmure, at the time constituting the Alpha Channel Lost Frame Surfers.

The alteridem.exe was exhibited in this conclave of maximal competence for the year 2000's Romania, as an interactive digital installation. The connection between the symposium's theme and the ki work was made naturally through the contradictory discussions generated by the individual author collective author relationship sub-theme, an actuality topic in the frame of theoretical debates on the paternity of the digital work. Different opinions were held upon the gradual character of the interactive approach, upon the risk of the author's disappearance, and upon the connotative confusion due to some terms' synonymy. Anyway, there was reached no agreement regarding the status of the person who can dispose of the ability of discerning, in a collective work, which is the correct rapport of the "authorial distribution". As regards the answer to the question proposed as the symposium's theme, "is it or not the digital system (also) a new device of (artistic) creation?" the answer was postponed, for lack of consensus, until the next edition...

The 17 / 2002 issue of the Intermedia magazine was structured as a Catalog of the event, comprising frames from the works presented by the invited artists, from the alteridem.exe work, images of the symposium participants and critical / theoretical texts by almost all the invited participants, and by ki members. There have been positive reactions in the local press, and in specialized publications, such as Artelier, Observator cultural, the Balkon magazine, with a text by Adela Văetiși, and Arhitext, where Raluca Dumitru resumes the interviews broadcasted by Radio Romania Cultural. Finally, in the international magazine Leonardo, analyst Rob Harle exemplarily synthesizes the symposium's data, based on the materials published in the Intermedia, with an eloquent final comment, "exciting and inspiring".

In the context of a national selection of New-Media productions, the National Museum of Contemporary Art (MNAC) has organized at the Kalinderu MediaLab the Preview exhibition, where the ki work, alteridem.exe was also presented, together with Esoth Eric by calin man, who just had received, from Köln, The Java Artist of the Year Awards for 2002, for the whole reVoltaire archive.

Taking all in all, the young staff at MNAC has proposed that, at the Romanian pavilion at the 2003 Venice Art Biennial, to be exhibited the multi-modular installation alteridem.exe\_2 of the kinema ikon group, together with the Esoth Eric and net.art\_kit works by calin man, who was also officially appointed as the exhibition's commissary / curator. He had the assistance of two young art critics, Raluca Velisar and Adela Văetiși. During the four month, the Biennial's duration, the curator was also assisted by Tiron Ștefan and Mihnea Mircan. The Romanian exhibitional project was supervised by art critic Ruxandra Balaci, artistic director of MNAC.



În luna noiembrie 2002, grupul kinema ikon a organizat un simpozion/expoziție de anvergură națională cu următoarea temă: Este sau nu este sistemul digital (și) un nou mijloc de creație (artistică)? Evenimentul a fost produs în parteneriat cu Centrul Cultural din Arad, cu sprijin logistic eta2u, în locația Muzeului de Artă și cu finanțare generoasă asigurată de către fundația Pro-Helvetia. Invitați au fost critici de artă și artiști tineri, preocupați de fenomenul creației prin noile tehnologii digitale: Irina Cios de la CIAC, Raluca Velisar de la MNAC, Attila Tordai/revista Balkon, Adela Văețiși/revista Arhitext, Ileana Pintilie de la Muzeul de Artă din Timișoara, Călin Dan, teoretician media din Amsterdam și artiștii media Alexandru Patatic/sfundația Format, Alexandru Antik cu informaticianul Ștefan Dragoș din Cluj, Cătălin Berescu/grupul Virtualia, Olimpiu Bandalac, Felix Drăgan din Iași, Sándor Bartha din Budapesta, Dan Ursachi, Neil Coltofeanu de la Universitatea de Artă din București, Cosmin Năsui și Mihai Țărmure, constituiți în acea vreme în Alpha Channel Lost Frame Surfers.

În acest conclave de maximă competență pentru România anului 2000, lucrarea alteridem.exe a fost expusă în configurație de instalație digitală interactivă. Legătura dintre tema simpozionului și lucrarea ki s-a produs de la sine prin discuțiile contradictorii generate de subtema relației dintre autorul individual și autorul colectiv, subiect de actualitate în cadrul dezbaterilor teoretice asupra paternității operei/lucrării digitale. Au fost susținute opinii diferite despre gradualitatea demersului interactiv, despre riscul dispariției autorului și despre confuzia conotativă datorată sinonimiei unor termeni. Oricum, nu s-a ajuns la un acord privitor la statutul persoanei ce poate dispune de abilitatea de a discerne într-o lucrare colectivă, care este raportul corect al "distribuției auctoriale". În ceea ce privește răspunsul la întrebare propusă ca temă a simpozionului, „este sau nu este sistemul digital(și) un nou mijloc de creație (artistică)?, așadar răspunsul a fost amânat din lipsă de consens până la ediția viitoare...

Numărul 17/2002 al revistei Intermedia a fost structurat ca un catalog al evenimentului, cuprinzând cadre extrase din lucrările prezentate de către artiștii invitați, din lucrarea alteridem.exe, imagini ale participanților la simpozion și texte critice/teoretice semnate de aproape toți invitații precum și de către membrii ki. Reacții apreciative au apărut în presa locală și în publicații de specialitate precum Atelier, Observator cultural, în revista Balkon cu un text semnat de Adela Văețiși și în Arhitext, în care Raluca Dumitru reia interviurile transmise pe Radio România Cultural. În fine, în revista internațională Leonardo, analistul Rob Harle sintetizează exemplar datele simpozionului, pe baza materialelor apărute în Intermedia, cu un elocvent final de comentariu, "exciting and inspiring".

În contextul unei selecții naționale de producții New-Media, Muzeul Național de Artă Contemporană /MNAC/ a organizat la Kalinderu MediaLab expoziția Preview unde a fost prezentată și lucrarea ki, alteridem.exe împreună cu Esoth Eric de calin man căruia tocmai i se acordase dinspre Cologne, The Java Artist of the Year Awards pe anul 2002 pentru întreaga arhivă reVoltaire.

Una peste alta, tînărul staff de la MNAC a propus ca la pavilionul românesc de la Bienala de Artă de la Veneția din 2003, să fie expusă instalația multi-modulară alteridem.exe\_2 a grupului kinema ikon, împreună cu lucrările Esoth Eric și net.art\_kit de calin man, care a fost numit oficial și în postura de comisar/curator al expoziției. El a fost secondat de către doi tineri critici de artă, Raluca Velisar și Adela Văețiși. În timpul celor patru luni cît a durat bienala, curatorul a mai fost asistat de către Tiron Stefan și Mihnea Mircan. Proiectul expozițional românesc a fost supervizat de către criticul de artă Ruxandra Balaci, director artistic la MNAC.



In the catalog's next segment, we will give iconic and textual details of the Venice Biennial participation with the alteridem.exe\_2 work. Besides, there is a consistent Venetian catalog; these are the two reasons for which I will limit myself to just a few synthetic considerations.

So, alteridem.exe\_2, interactive hypermedia installation by calin man and the kinema ikon group were structured into three modules: 1. Esoth Eric by calin man, 2. alteridem.exe, collective kinema ikon work and 3. net.art\_kit by calin man. About module two, I have sufficiently written in the lines above, being necessary just some brief data about the other two modules signed calin man. Thus, the hypermedia application Esoth Eric is one with the antiEsoth Eric project, which, together, are component parts of the meta-work called by the author the reVoltaire archive, conceived as a work in progress, including several digital works, off and on-line. The functioning structure of the two applications is based on the result of an equation whose results have been a priori established by the author. The equation's elements comprise the biographemes of imaginary characters, circulating in a random frenzy through the reVoltaire archive's configuration. The off / on-line net.art\_kit project constitutes too a part of the mentioned archive, this being the reason for which the author calls his digital narratives web site stories, with double accessing possibility, including also reVoltaire in Venietzsche. This last address was updated during the Venice Biennial, according to the visitors' reactions or occasioned by abrupt interventions of some characters in the archive, such as Vaporetto Papavero and Anghemacht Frei. All narrative cores are non-sequentially structured, and the approach to the topics is treated in a pataphysical key, understood as science of imaginary solutions.

It is the place where I have to inset an evaluation of our colleague calin man, whose important part, within the context of the workshop, is not limited at the decisive contribution in constituting a kinema ikon climate and style, by his posture of media-designer for collective works or the Intermedia magazine. He also is, in the same time, the most productive creator, being the author of eight hypermedia works, off and on-line, with which he has participated at the most important digital creation international exhibitions, at which it is to be added the purchase of his work The Golden Virus by the Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

Between the initial project and the multi-modular final work, a cleavage conceptual took place, due to the difficulty of staging together in the Venice pavilion a group work and two individual works. Naturally, there existed the common theme of the alterity-identity relationship, and there also were functioning the common stylistic marks, such as experimental, eclectic, ironic, paradoxical, rhizomatic and ludic forms of expression, at which can be added the predilection for a chimerical imagery, often overflowing, and having as a common denominator calin man's graphical mark and the programming algorithm, with interactive valences proposed by Alin Gherman.

But all this was not enough for inducing the user the idea of a work unitary, with an obvious message. So that, discerning a unique signification was simply impossible, because we were facing multiple meanings, constituted as variations on a given theme date in the context of a hypermedia installation. Variations of the kinema ikon group members, variations of the creator calin man, and variations open to the users through interactive interventions.



În segmentul următor al catalogului vom detalia iconic și textual participarea la Bienala de la Veneția cu lucrarea alteridem.exe\_2 și în plus există un consistent catalog venețian, iată două motive pentru care voi face în continuare doar câteva considerații sintetice.

Așadar, alteridem.exe\_2, instalație hypermedia interactivă de calin man și grupul kinema ikon a fost structurată în trei module: 1. Esoth Eric de calin man, 2. alteridem.exe, lucrare colectivă kinema ikon și 3. net.art\_kit de calin man. Despre al doilea modul am scris suficient în rândurile anterioare, fiind necesare câteva date sumare despre celelalte două module semnate calin man. Astfel, aplicația hypermedia Esoth Eric face corp comun cu proiectul antiEsoth Eric, care împreună constituie părți componente ale metalucrării denumită de autor, arhiva reVoltaire, concepută ca work in progress, incluzînd mai multe lucrări digitale off și on-line. Structura de funcționare a celor două aplicații se bazează pe rezultatul unei ecuații ale cărei rezultate au fost stabilite aprioric de către autor. Elementele ecuației cuprind biografiile unor personaje imaginare care circulă într-o frenezie aleatorie prin configurația arhivei reVoltaire. Și proiectul off/on-line intitulat, net.art\_kit, constituie o parte a arhivei menționate, acesta fiind și motivul pentru care autorul își dă numește narațiunile digitale web site stories, cu dublă posibilitate de accesare, incluzînd și reVoltaire la Venietzsche. Această ultimă adresă a fost updatată pe parcursul bienalei venețiene în funcție de reacțiile vizitatorilor sau cu ocazia unor intervenții intempestive ale unor personaje din arhivă cum sînt Vaporetto Papavero și Anghemacht Frei. Toate nucleele narrative sînt structurate non-secvențial iar abordarea subiectelor este tratată în cheie patafizică, înțelegă ca știință a soluțiilor imaginare.

Este locul unde trebuie să inserez o apreciere asupra colegului nostru calin man, al cărui rol important în contextul atelierului nu se reduce la contribuția decisivă de constituire a unui climat și stil kinema ikon prin postura lui de media-designer a lucrărilor de grup sau a revistei Intermedia. El este în același timp și cel mai productiv realizator, fiind autorul a opt lucrări hypermedia off și on-line, cu care a participat la cele mai importante expoziții internaționale de creație digitală, la care adaug achiziția lucrării The Golden Virus de către Musée National d'Art Moderne, département nouveaux média, Centre Pompidou, Paris.

Între proiectul inițial și lucrarea multimedială finală s-a produs un clivaj conceptual datorită dificultății de a pune în scena pavilionului venețian o lucrare de grup împreună cu două lucrări de autor. Desigur, exista tema comună a relației alteritate-identitate și mai funcționau mărcile stilistice comune, precum formele de expresie experimentale, eclectică, ironice, paradoxale, rizomatice și ludice, la care se poate adăuga predilecția pentru o imagerie hymerică deseori debordantă, avînd ca numitor comun marca grafică a lui calin man și algoritmul de programare cu valențe interactive propus de către Alin Gherman.

Dar toate acestea nu erau suficiente pentru a induce utilizatorului ideea unei lucrări unitare cu un mesaj evident. Astfel că decelarea unei semnificații unice era imposibilă deoarece aveam de-a face cu senzuri multiple constituite ca variațiuni asupra unei teme date în contextul unei instalații hypermedia. Variațiuni ale membrilor grupului kinema ikon, variațiuni ale creatorului calin man și variațiuni deschise utilizatorilor prin intervenții interactive.



The global reception of the alteridem.exe\_2 work at the la Venice Biennial has constituted for the ki group members an inciting experience, confirming certain previous suppositions. From among the tens of thousands visitors, during the four months of the exhibition, the reception range went from disinterest and perplexity, to the new type of receiver / user, which ceased to be a passive / contemplative one, but an inter / active one. This aspect of the impact with the work was also reflected in the press dossier, from which it results that only the artists, critics, and theorists specialized in the field of digital creation have appreciated the intrinsic qualities of the work. Thus, there were remarked the insolitous contextual relationships of a phantasmal and paradoxical universe, where the transgression of regnuns and genres is taking place through digital creation specific operations.

The most recent work group produced at kinema ikon (2005) is entitled Hymera, being programmed for the telematic support of the Internet, that is, a Net Work.

From the beginning of the '90s up to now, numerous texts were published referring to the specific marks of digital creation on the Net, and it is not the case to re-approach them, not even as a summary, because the essential data of the respective theme remained unchanged, specialized terminology included: Hypertext, Hypermedia, Hyperlink, Database, Interface, Interactivity , and, of course, Internet, WWW, Net, Web, HTML etc. etc. With application to creation artistic, there are in use the Internet Art, Web-Art, net.art and Net Works phrases; I prefer the last one, because includes all the others, and does not entail a compulsory, by all means, artistic character. Therefore, I am speaking about the creation of digital objects and events on the Net.

The main modality of producing Net Works is that of collective creation, or, according to some other theorists, participative, collaborative, distributive creation etc. Artists / players can live in different countries, even on different continents, accepting as a starting point a project / concept / thematic contents, usually initiated by one of them. From the surrealist cadavres exquis to the oulipo experiments, and hence to the hypertextual method, the topic of the collective work stirred a lot of controversy regarding the paternity of such a work. Discerning the contribution in producing a digital collective work was exemplarily expressed by Ray Ascott in the distributed authorship phrase. This entails that an artist (a group, in the case of ki) has undertaken the role of creator of context, a context offered to partners who are willing to integrate in the interactive strategic game of realizing a digital work in progress on the Net. As it was already remarked, this model of shared works stimulates a sort of creativity called by Derick de Kerckhove "conectedness or webness, as an essence of any type of net.work", through hypertextual links between data and contents, thus connecting the participants' associative imagination.

Until the year when the Hymera was produced, kinema ikon members did not take part in realizing such collective works projects in the way described above. We did not participate as a group entity, but, individually, the exception is calin man, co-author of notable international works, among which File shared works, initiated by Paula Perissinotto from Sao Paolo, and the Remembering - Repressing - Forgetting project, a true model of the genre, proposed by Agricola de Cologne, obviously, from Köln / Cologne.

The kinema ikon workshop non-participation in this type of Net collective works was motivated by the fear of multiplying the participants and levels of creation to such an extent that it would have perturbed the creative process, inevitably leading to a total dissemination of the work's paternity... It is the place to be reminded that the strategy practiced by kinema ikon for producing digital works (on cd.rom and interactive installation) presupposes, chronologically, three levels: several individual works, having a common theme are combined into a group work by brainstorming, and, on level three, interactively comes Mr. User. Applying this strategy for producing a digital work on the Net, in co-operation with other artists or, worse other groups of creators, would have confronted the user with so many participative levels, that it had left for him but the passive audience role, thus annihilating the interactive character specific for Net Works...



Receptarea globală a lucrării *alteridem.exe\_2* la bienala venețiană a constituit pentru membrii grupului ki o experiență incitantă, confirmând anumite supoziții anterioare. Dintre zecile de mii de vizitatori, pe parcursul celor patru luni cât a durat expoziția, gama de receptare s-a întins de la dezinteres și perplexitate la noul tip de receptor/utilizator care nu mai este unul pasiv/contemplativ ci unul inter/activ. Acest aspect al impactului cu lucrarea a fost reflectat și în ceea ce se numește dosarul de presă din care rezultă că doar artiștii, criticii și teoreticienii specializați în domeniul creației digitale au apreciat calitățile intrinseci ale lucrării. Astfel, au fost remarcate relațiile contextuale insolite ale unui univers fantasmatic și paradoxal în care transcenderea regnurilor și genurilor se produce prin operațiuni specifice creației digitale.

Cea mai recentă lucrare de grup produsă la kinema ikon /2005/ este intitulată *Hymera*, fiind programată pentru suportul telematic al Internetului, adică *Net Work*.

De la începutul anilor '90 pînă în prezent au fost publicate numeroase texte referitoare la mărcile specifice creației digitale pe *Net* și nu este cazul să le reiau nici măcar rezumativ deoarece datele esențiale ale subiectului respectiv au rămas aceleași, inclusiv terminologia de specialitate: *Hypertext*, *Hypermedia*, *Hyperlink*, *Database*, *Interface*, *Interactivity* și bineînțeles *Internet*, *WWW*, *Net*, *Web*, *HTML* etc.etc. Cu aplicație la creația artistică sînt folosite sintagmele *Internet Art*, *Web-Art*, *net.art* și *Net Works* pe care o prefer pentru că le include pe celelalte și nu induce spre obligația artisticității cu orice preț. Așadar, vorbesc despre creația de obiecte și evenimente digitale pe *Net*.

Modalitatea principală de a produce *Net Works* este aceea a creației colective sau conform altor teoreticieni, creație participativă, colaborativă, distributivă etc. Artiștii/jucători pot locui în țări și continente diferite, acceptînd ca punct de pornire un proiect/concept/ținut tematic pe care de obicei îl inițiază unul dintre ei. De la suprarealistele *cadavres esquis* la experiențele *oulipo* și de aici la metoda hipertextuală, tema lucrării colective a stîrnit controverse privitoare la paternitatea unui asemenea tip de operă. Departajarea contribuției la producerea unei lucrări colective în cadrul sistemului digital a fost sintetizată exemplar de către Roy Ascott prin sintagma *distributed authorship*. Aceasta presupune că un artist / un grup, în cazul *ki*/ și-a asumat rolul de creator de context pus la dispoziția partenerilor care doresc să se intergreze în jocul strategic interactiv de realizare în progress a unei lucrări digitale pe suportul *Net*. Așa cum s-a mai remarcat, acest model de *shared works* stimulează un gen de creativitate numită de către Derick de Kerckhove "conectedness sau webness ca esență a oricărui tip de lucrare în rețea", prin legături hipertextuale ale unor date și conținuturi, conectînd astfel imaginația asociativă a participanților.

Pînă în anul în care a fost produsă *Hymera*, membrii kinema ikon nu au participat la realizarea unor proiecte de lucrări colective în modalitatea expusă mai sus. Nu au participat ca entitate de grup dar în postură individuală face excepție calin man, co-autor al unor lucrări internaționale de referință între care *File shared works* inițiată de către Paula Perissinotto din Sao Paolo și proiectul *Remembering-Repressing-Forgetting*, un adevărat model al genului, propus de Agricola de Cologne, evident, din Cologne.

Neimplicarea atelierului kinema ikon în acest tip de lucrări colective pe *Net* a fost motivată de teama multiplicării participanților și a nivelelor de creație într-o măsură atît de accentuată încît ar fi perturbat procesul creativ, conducînd inevitabil la o diseminare totală a paternității operei... Reamintesc că strategia practică la kinema ikon pentru producerea de lucrări digitale /pe cd.rom și instalații interactive/ presupune cronologic trei nivele: mai multe lucrări individuale/de autor, avînd o temă comună sînt combinate într-o lucrare de grup prin metoda *brainstorming*, iar la nivelul al treilea intervin interactiv domniile utilizatori. Aplicarea acestei strategii la producerea unei lucrări digitale pe suportul *Net*, în colaborare cu alți artiști, sau și mai grav, cu alte grupuri de creatori, ar fi confruntat utilizatorul cu atît de multe nivele participative încît nu mai rămînea decît cu rolul de public pasiv, anulînd astfel caracterul interactiv specific pentru *Net Works*...





This is the way we thought until 2004, when members of the kinema ikon workshop have given up the unhappy idea of protecting the user [sic], undertaking the risk of making a digital net work, for which the ki group is “context creator” equally open to other creators, groups, and users willing to interactively participate in developing a project which can be considered chimerical in the adjectival meaning of the term.

The theme synthetically circumscribes the ki opera omnia experimental movie, mixed media, and especially hypermedia, having as a directing core the ancient concept of Hymera. In this respect, if I were to choose a Muse for the universe of pixels generally, and for the Net as a medium especially, my option would be HYMERA / Khimaira / Chimère / Chimaera, etc., with the Cartesian meaning of “inexistent being made of parts of existent beings”. This imposes resorting to operations such as hybridization, do-it-yourself, recycling, melting pot, metamorphosis, incrustation, and especially the fundamental stylistic mark of agglutination, which, from the perspective of the perception pathology, presupposes “unifying into a new image of fragments of objects and beings...” Equally, there can be chimerized-agglutinated situations, events, structures, and, why not, authorial projects on the Net. There can be thus created digital chimeras, that is immaterial, unreal, and fictitious objects, a real data bank constituted by inexistent entities, or, otherwise phrased, without a referent in the material reality, objectless, “parachrematic.” entities.

These unwonted forms of expression treated as minimal units can, in their turn, be permuted and combined in quasi-narrative configurations, by means of hypertext, structuring in a non-linear and rhizomatic way the narrative cores, which will offer the participants the occasion of interactive approaches opening to co-authorial hypostases.

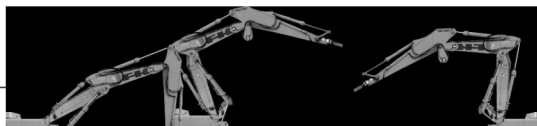
Paraphrasing Athanasius Kircher, I can state that the non-phallic entity named computer, is a “machine for producing stupefying images”, a sort of New Wunderkammer, where wonders, under the appearance of hybrid images, constitute the new expression modalities characterizing digital system in all formats, and on all supports.

The ludic dimension of the Hymera project was premeditatedly accented just in the idea of ensuring to all participants the chance of undertaking ars combinatoria operations in a labyrinth configuration, previously loaded with the ki data-bank, overflowing with paradoxical and stupefying images. Therefore, all players have equal chances in constructing their own chimerical hypostases, which will make the project’s initiating authorial identity to branch towards multiple co-authorial alterities, especially when users are well tempered and in possession of the creative capacity generally denominated as *facultas ludentes*.

NOTE. At the end of the Hypermedia segment in this Catalog, one can find out additional data on the configuration, content and functioning structure for the Hymera Net Work. And, also, the Web address at which it can be accessed. Keep on Playing!

Besides producing digital works, the second objective of the kinema ikon group in the hypermedia stage was, and continues to be editing the Intermedia magazine, starting from 1994. Till this text was written, there appeared 17 issues, as follows: the first nine had a quarterly periodicity in Romanian, with the exception of issues number four and nine, written in English, French, and German; issues 10 / 96 and 11 / 97 were made on cd.rom, and, starting with 12 / 96, the publication became annual, and in English only. In the beginning, it was printed at the Poudique printing shop, and, from issue number 12, it moved to the Trinom printing shop, in a modified format.

Editorial board: calin man, chief-editor and designer, Judit Angel, Liliana Trandabur, Peter Hügel, Romulus Bucur, Roxana Cherecheș, Caius Grozav and George Sabau. From among the ki members having published texts and graphical illustrations, I mention Andreea Bencsik, Paul George Bodea, and Adrian Sandu.



Așa am gândit pînă în 2004 cînd membrii atelierului kinema ikon au renunțat la ideea nefericită a protecției utilizatorului /sic/ asumîndu-și riscul realizării unei lucrări digitale în rețea /Net Work/ pentru care grupul ki este “creator de context” deschis în egală măsură altor creatori, grupuri și utilizatori dispuși să participe interactiv la dezvoltarea unui proiect ce poate fi considerat himeric, cu sensul adjectival al termenului.

Conținutul tematic circumscrie sintetic opera omnia ki: film experimental, mixed media și îndeosebi hypermedia, avînd ca nucleu director conceptul antic de Hymera. Dacă ar fi să aleg o Muză pentru universul pixelilor în general și pentru suportul Net în special, aș opta pentru HYMERA / Khimaira / Chimarea / Chimère Chimaera, etc., cu sensul cartezian de “ființă inexistentă constituită din părți de ființe existente”. Aceasta impune recursul la operațiuni precum hybridizare, bricolaj, reciclaj, melting pot, metamorfoză, încrustare și îndeosebi la marca stilistică fundamentală numită aglutinare, care din perspectiva patologiei percepției presupune “unirea într-o imagine nouă a fragmentelor unor obiecte și ființe...” În egală măsură pot fi hymerizate-aglutinate situații, evenimente, structuri și, de ce nu, proiecte auctoriale pe Net. Pot astfel fi create hymere digitale, adică obiecte imateriale, reale și fictive, o adevărată bancă de date constituită din entități inexistente sau altfel spus, fără referent în realitatea materială, entități lipsite de obiect, “parahrematic”.

Aceste forme insolite de expresie - tratate ca unități minimale - pot fi la rîndul lor permutate și combinate în configurații quasi narative cu ajutorul metodei hypertextuale, structurînd non-liniar și rizomatic nucleeele narative ceea ce va oferi participanților ocazia unor demersuri interactive cu deschidere spre ipostaze co-auctoriale.

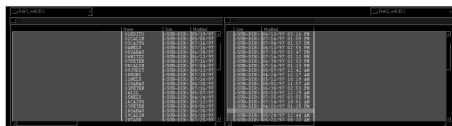
Parafrazîndu-l pe Athanasius Kircher, pot afirma că entitatea non-phalică numită computer, este o “mașină de produs imagini stupefiante”, un fel de New Wunderkammer, în care minunățiile, sub aspectul de imagini hibride, constituie noile modalități de expresie ce caracterizează sistemul digital în toate formatele și pe toate suporturile.

Dimensiunea ludică a proiectului Hymera a fost premeditat accentuată tocmai pentru a asigura tuturor participanților șansa de a întreprinde operațiuni de genul *ars combinatoria* în configurația unui labyrint încărcat cu banca de date ki, debordînd imagini paradoxale și stupefiante. Așadar, toți jucătorii au șanse egale pentru a construi propriile lor ipostaze hymerice, ceea ce va face ca identitatea auctorială inițiatoră a proiectului să se bifurce spre multiple alterități co-auctoriale, mai ales dacă utilizatorii sînt bine temperați și dispun de capacitatea creativă denumită *facultas ludentes*.

NOTA. La finalul segmentului Hypermedia din acest Catalog pot fi aflate date suplimentare despre configurația, conținutul și structura de funcționare pentru Hymera Net Work. Și adresa Web care poate fi accesată. Keep on Playing!

Alături de producerea lucrărilor digitale, al doilea obiectiv al grupului kinema ikon din etapa hypermedia a fost și continuă să fie editarea revistei Intermedia, începînd din 1994. Pînă la scrierea acestui text au apărut 17 numere astfel: primele nouă au avut o periodicitate trimestrială în limba română, mai puțin numerele patru și nouă scrise în limbile engleză, franceză și germană; numerele 10/96 și 11/97 au realizate pe cd.rom iar începînd cu 12/96 apariția a fost anuală și doar în limba engleză. La început au ieșit la tipografia Poudique iar de la numărul 12 la tipografia Trinom, în format modificat.

Colegiul de redacție: calin man, redactor-șef și designer, Judit Angel, Liliana Trandabur, Peter Hugel, Romulus Bucur, Roxana Cherecheș, Caius Grozav și Gheorghe Săbău. Dintre membrii ki care au publicat texte și ilustrații grafice menționez pe Andreea Bencsik, Paul George Bodea și Adrian Sandu.



On special events exhibitions, symposiums, etc. we have published opinions of the artists and art critics invited, and to whom we referred in the pages dedicated to the respective events. Unfortunately, there are few international collaborations, more exactly, two consistent and inciting theoretical texts, signed Timothy Murray - Theorizing Contact Zones: The Art of CD-Rom and Patrick Lichty - Theory and the Eclectic, published in two thematic editions dedicated to the ludic and to eclecticism in digital creation. Other thematic issues have proposed debates on the new imagology telematic, and have tried solving the digital art versus digital work dilemma, at which I will return in the end of this catalog with the text, Digital Art without Art...

The specific character of the Intermedia magazine, produced exclusively with digital means, consists in the unwonted solving of the text / images rapport. Otherwise put, it was not resorted to the classic procedure of illustrating the texts with images, but to incrusting the writing into the iconic configuration, the result being, such as some critics have remarked, an artistic object. This esthetic perception of the form of expression does not diminish at all the relevance of the theoretical texts or of the essays presenting a personal poetics. Anyway, the jocular style is obvious, reflecting, as in the case of hypermedia works, the detached attitude of the ki members towards the all sorts of militancy en vogue in contemporary art.

Positive reactions have appeared since the first issues, in cultural and art magazines, such as, Dilema, Vineri, Contrapunct, România literară, Observator cultural, respectively, Arta, Atelier, Arhitext-design, Balkon, Idea, and ARThoc, but also in the local daily press, Adevărul, Observator, Jelen, Buletin de Arad and Agenda zilei. Atypical in all senses, the Intermedia magazine does not comprise in its structure a press review column, and I think it is the moment to express our gratitude towards all those who have commented, favorably, or with critical accents the graphical aspect and the contents of the texts, being about over 60 such considerations. Since the first issue, Alex. Leo Șerban set somehow the tone, from the perspective of sensual perception, "a magazine to be looked, that is, tasted, its pages having an almost tactile quality" only offset hearing and smelling were missing and so on, "out only magazine having in its program the ludic at large". Bogdan Ghiu continues on the same tone, asserting that "is a magazine *pas comme les autres*, because the contiguous play between processed images, and texts, impossible to quote, makes one take a decision: to enter or not to enter this game". Then Cezar-Paul Bădescu, "a live and inciting magazine, truly occidental". The România literară reviewer "in the solemn sadness surrounding us, Intermedia reminds us that gratuity is not extinct; text and graphics are presenting themselves as a unitary body, but not passing the threshold of the virtuosity exercise..." Ion Manolescu is translating in Vineri an adaptation from the Intermedia 11 / 97 cd.rom, and Mihai Grecea produces the first text in which a Romanian media critic submits to a pertinent analysis a work of a media artist, also Romanian, that is, calin man, and his work, Das Wanderbuch e-story / istorii. Irina Cios, in the context of a series of articles on the condition of contemporary Romanian art, pauses, with competence and obvious empathy, on the ki works, and on the Intermedia magazine. Then, Simona Sora sustains, with unfaltering firmness, that the object in cause "is a magazine to be read, and obligatorily to be wholly kept". An anonymous benevolent critic considers that "the texts are provocative, atypical, short and coherent, and no mistake, they are sharp as a needle". Another anonymous critic heaps pixels upon us, calling the group "a bunch of computer nerds, mere show nonconformists, experimentalists, pataphysicians, technofuturists, and stroboscopic [sic!]", which, on the whole, is flattering... Finally, Adela Văetiși has succeeded the performance that, only from what she had seen, without knowing each other and without intermediaries, to catch, with precision and stylistic elegance, the true characteristics of the ki-intermedia style, via calin man. About the group and magazine have written also Ileana Pintilie and Raluca Olga Dumitru, the former producing too a radio broadcast at Radio România Cultural with interviews with ki members and other participants at the 2002 symposium on the condition of digital art.



Cu ocazia unor evenimente speciale expoziții, simpozioane etc. am publicat opinii ale artiștilor și criticilor de artă invitați și la care am făcut referire în paginile dedicate evenimentelor respective. Din păcate sînt puține colaborări internaționale, mai exact două texte teoretice consistente și incitante, semnate de Timothy Murray - *Theorizing Contact Zones: The Art of CD-Rom* și Patrick Lichty - *Theory and the Eclectic*, apărute în două ediții tematice dedicate ludyk-ului și eclecticului în sistemul digital de creație. Alte ediții tematice au propus dezbateri despre noua imagologie telematică și au încercat rezolvarea dilemei digital art versus digital work, la care voi reveni în finalul catalogului cu textul, *Digital Art without Art...*

Caracterul specific al revistei *Intermedia*, produsă exclusiv cu mijloace digitale, constă în rezolvare insolită a raportului dintre texte și imagini. Altfel spus, nu s-a recurs la procedeul clasic al ilustrării textelor cu imagini ci la înfrustarea scriiturii în configurația iconică, rezultatul fiind, după cum au remarcat unii critici de specialitate, un obiect artistic. Această percepție estetică a formei de expresie nu diminuează cu nimic relevanța textelor teoretice sau a eseurilor care expun o artă poetică personală. Oricum, stilul jucăuș este evident, reflectînd ca și în cazul lucrărilor *hypermedia*, atitudinea detașată a membrilor ki față de militantismele în vogă din arta contemporană.

Reacții apreciative au apărut încă de la primele numere, în publicații culturale și de artă cum sînt, *Dilema*, *Vineri*, *Contrapunct*, *România literară*, *Observator cultural* și respectiv *Arta*, *Artelier*, *Arhitekt-design*, *Balkon*, *Idea* și *ARTHoc* dar și în presa cotidiană locală, *Adevărul*, *Observator*, *Jelen*, *Buletin de Arad* și *Agenda zilei*. Fiind atipică în toate sensurile, revista *Intermedia* nu cuprinde în structura ei o rubrică de revistă a revistelor și cred că este momentul să ne exprimăm grațitudinea pentru toți cei care au comentat pozitiv sau cu accente critice aspectul grafic și conținutul textelor, fiind vorba de peste 60 de asemenea considerații. Încă de la primul număr, Alex. Leo Șerban a dat oarecum tonul din perspectiva simțurilor de percepție, "o revistă care se privește, adică se degustă, paginile fiind de o calitate aproape tactilă" - mai lipsea auzul și mirosul offset - și mai departe, "singura revistă de la noi care conține în program ludicul în libertate". Pe același ton continuă Bogdan Ghiu, afirmînd că "este o revistă *pas comme les autres* deoarece jocul contiguu dintre imaginile prelucrate și textele, care sînt cu neputință de citat, te obligă să iei o hotărîre: intri sau nu intri în acest joc". Apoi Cezar-Paul Bădescu, "o revistă vie și incitantă, cu adevărat occidentală". Cronicarul de la R.L., "în tristețea solemnă care ne înconjoară, *Intermedia* ne reamintește că gratuitatea nu a dispărut; textul și grafica se prezintă ca un corp unitar dar nu trece de pragul exercițiului de virtuozitate..." Ion Manolescu traduce în *Vineri* o adaptare de pe cd.rom-ul *Intermedia* 11/97 iar Mihai Grecea produce primul text în care un critic de specialitate media român supune unei analize pertinente o lucrare a unui artist media tot român, respectiv calin man cu lucrarea lui, *Das Wanderbuch e-story/istorii*. Irina Cios, în contextul unei serii de articole despre condiția artei contemporane românești, se oprește cu competență și simpatie evidentă asupra lucrărilor ki și a revistei *Intermedia*. Apoi, Simona Sora susține cu fermitate neabătută că obiectul cu pricina "este o revistă de citit și musai de păstrat în întregime". Un critic anonim binevoitor consideră că "textele sînt provocatoare, atipice, scurte și coerente, ce mai, sînt brici". Un alt anonim ne face albie de pixeli, considerîndu-ne, "computeriști, nonconformiști de paradă, experimentalști, patafizici, teho-futuști și stroboscopici" /sic/ ceea ce per global este flatant... În fine, Adela Văetiși a reușit performanța ca numai pe văzute, fără să ne cunoaștem și fără intermediari să surprindă cu precizie și eleganță stilistică ce este carevasăzică stilul ki-intermedia via calin man. Au mai scris despre grup și revistă Ileana Pintilie și Raluca Olga Dumitru, cea din urmă producînd și o emisiune radiofonică la R.R.C. cu interviuri luate membrilor ki și altor participanți la simpozionul dedicat condiției artei digitale în 2002.



The same year, Ioana Alexandru has made for TVR-Cultural an audio-video essay on the kinema ikon works and projects, presented in the X / perimental broadcast. There have expressed opinions on ki / im Alina Șerban, Cosmin Năsui, Pavel Șușară, Dan Stanca, Adrian Guță, Erwin Kessler, and, from Arad, Cătălina Latu, Carmen Neamțu, Mihai Popovici, Alciona Popoviciu, Mihaela Cerna, Péter Puskel and others. Finally, in some representative books on contemporary Romanian art, there were made considerations on the ki group's place and role in the context of experimental artistic undertakings, by comments signed Magda Cârnci, Alexandra Titu, and Marilena Preda Sânc.

I have found out, from the publications in the workshop's archive, that there existed some introductory texts in the catalogs of some important events in the country the CSAC exhibitions generally, and Experiment '60 - '90 in particular, as well as international, such as those organized by the Bauhaus Foundation, EMAF, VIPER, ISEA 2000, the Venice 2003 Art Biennial, and others, consigned in the respective chapters.

I mention also the The Association of Professional Writers of Romania (ASPRO) prize for experiment on 2002, awarded to the Intermedia magazine at the International Book Fair, Bookarest.

In 2004, we have temporarily stopped publication of issue number 18, the editorial board being busy with making the ki Catalog, and the preparations for the retrospective exhibition at MNAC, in the autumn... Anyway, we will soon resume publishing the magazine, in a different formula and a different format. Until then, the Intermedia magazine can be seen / read by accessing our old Internet address, <http://kinema-ikon.projects.v2.nl>, a good occasion of thanking V2.nl for hosting us.

#### **ki - hybrid generation - the alter\_native tendency kf-art and other chimerae...**

The content of the Catalog you are just leafing was structured in distinct segments contextual history, group works, individual works, exhibitional participation, own publications reflecting the three stages of the evolution of the kinema ikon group within the cultural and artistic context of the al period undergone (1970-2005).

There was missing just the temporal dimension of the future a matter of concern, lately but, look, about mid 2004, this "future" surprisingly started taking shape. Within the framework of a public occurrence organized by ONIN, communication agency, at the Arad Art Museum, where made the promotion of the latest digital works produced by ki group was made, I noticed the compact participation of a number of about 40-50 youth, evidently interested, and especially competent, judging from the questions they were asking. At the end of the meeting, they left the way they had come, that is, in group, towards a mysterious location, about which I found out from Ștefan Tiron, co-author of the meeting, that it was the very space of the future kf-art in the under construction stage. So that, two months later, we were in our turn invited at the public / official opening of the previously mentioned location, Café\_Club + alternative space for contemporary art.



În același an, redactorul Ioana Alexandru a realizat pentru TVR-Cultural un eseu audio-video despre lucrările și proiectele kinema ikon, prezentat la emisiunea X/perimental. Au mai inserat opinii despre ki/im, Alina Șerban, Cosmin Năsui, Pavel Șușară, Dan Stanca, Adrian Guță, Erwin Kessler iar din Arad, Cătălina Latu, Carmen Neamțu, Mihai Popovici, Alciona Popoviciu, Mihaela Cerna, Péter Puskel și alții. În sfârșit, în câteva cărți de referință referitoare la arta contemporană românească au fost făcute considerații despre locul și rolul grupului ki în contextul demersurilor artistice de factură experimentală, prin comentarii semnate de către Magda Cârnecki, Alexandra Titu și Marilena Preda Sânc. Am mai aflat, din publicațiile existente în arhiva atelierului, despre câteva texte de prezentare în cataloagele unor evenimente importante din țară, expozițiile CSAC în general și Experiment'60-'90 în special dar și internaționale precum cele organizate de Fundația Bauhaus, EMAF, VIPER, ISEA 2000, Bienala de Artă/Veneția 2003 și altele, despre care am notat în capitolele respective. Mai menționez premiul ASPRO pentru experiment pe anul 2002, acordat revistei Intermedia în cadrul Tîrgului internațional de carte, Bookarest. În anul 2004 am întrerupt provizoriu apariția numărului 18, redacția fiind ocupată cu realizarea catalogului ki și cu pregătirea expoziției retrospective de la mnac, toamna... Oricum, în curînd vom relua editarea revistei în altă formulă și în alt format. Pînă atunci revista Intermedia poate fi văzută/citită, accesînd vechea adresă de pe Internet care este <http://kinema-ikon.projects.v2.nl>, bun prilej de a mulțumi pentru găzduire celor de la V2.nl

### **ki - hybrid generation - tendința alter\_nativă kf-art și alte himere...**

Conținutul catalogului pe care tocmai îl parcurgeți a fost structurat în segmente distincte - istorie contextuală, lucrări de grup, lucrări de autor, participări expoziționale, publicații proprii - reflectînd cele trei etape ale evoluției grupării kinema ikon în contextul cultural și artistic al perioadei parcurse /1970-2005/.

Mai lipsea dimensiunea temporală a viitorului - subiect de îngrijorare în ultima vreme - dar iată că, la mijlocul anului 2004, acest „viitor” a început să se prefigureze într-un mod surprinzător. În cadrul unui demers public organizat de către ONIN - agenție de comunicare, la Muzeul de Artă din Arad, unde au fost promovate ultimele lucrări digitale produse de către grupul ki, am remarcat o participare compactă a unui număr de 40-50 de tineri, care erau evident interesați și mai ales competenți după întrebările pe care le adresau. La finalul întîlnirii au plecat așa cum au venit, adică grupat, spre o locație misterioasă, despre care am aflat de la Ștefan Tiron, co-autor al întîlnirii, că era chiar spațiul viitoarei kf-art în stadiul de *under construction*. Așa se face că, două luni mai tîrziu am fost la rîndul nostru invitați la deschiderea publică/oficială a locației cu pricina, Café\_Club + alternative space for contemporary art.



The group initiative having founded this happy artistic event is made of young Arad people, freshly graduated from the graphics department of the Art Faculty in Timișoara, namely, Ioana Eremiaș and Gabriel Cosma, plus Radu Cosma, specialized in cultural management. From a technical and logistical point of view, the three initiators / curators are permanently assisted in their projects development by a collective of collaborators, of the most diverse formations, from students in terminal years of the Art High-school, to students and graduates of the Art Faculties in Timișoara and Cluj, and to polytechnics students specializing in multimedia. Otherwise, absolutely all of them master the digital technology, and, besides, a striking detail for me, although they have pursued or are following visual arts studies, they are equally interested and competent in the field of musical creation electronic, electro-acoustic, ambient, digital, and experimental. The most active among them are Mihai Sălăjan, Iosif Gheorghe, Laurențiu Alexandru, Octavian Belințan, Radu Negru, Bogdan Neagu and my excuses for those omitted.

Were the Arad kf-art just a local accident, the question would not have too great relevance. Fortunately, such occurrences are taking place, for a few years, events of the same type are taking place in several cities of Romania, and during the four months in which I have obstinately followed all of the la kf-art programs, I had the occasion to see performing the young artists invited to present their projects on displays, as video projections or DVDs, musical auditions etc. Recently, I was confirmed an intuition, after having read a pamphlet in English, published by the MU group from Eindhoven, and having Toon van Gool and Anna Ahlstrand as editors. The latter is also the author of the preface, with an eloquent title: NEA, that is, New European ARTSPACE. The pamphlet includes a list, a map, and introducing texts for 70 (seventy!) centers / groups / locations with projects similar to the Arad kf-art, to which a page was dedicated. Therefore, we are witnessing an artistic developing tendency, concomitantly with the beginning of the third millenium, and, surprise!, the Romanian art-army is producing in synchronism with the European one, a thing not having taken place from the time of the historical avant-garde. The pamphlet, as well as other off and on-line materials consulted, lead towards the idea of pan-European collaboration, by exchanges of works, mutual invitations, and joint projects of exhibitions / events.

A simple, natural, and common sense question: in what does the esthetic project of the very young generation of artists, which are the expression means they intend to use in order to achieve it, which is the main objective, and how do they conceive its promotion among the public. I have a vague suspicion that such a premeditated and undertaken project does not exist. Simply, it is taking shape on the go, a sort of work in progress, and only the insistent consistent exchanges between similar groups and locations will lead, eventually, to an exact theoretical circumscribing of the tendency.

Which seems remarkable to me, as a specific contribution, is the perspective the concept of esthetic object-event, creation generally, and equally public representation understood as a process with interactive implications are approached. The newcomers on the scene of art are operating with no inhibition and complex whatsoever to all previous means of expression, are eclectic without restriction, ludic full size, and obviously having taken their distance from all militancies haunting contemporary art, alternative art included. Then, they feel attracted by the domains of pop culture, subculture, para-culture, or counterculture, by naive, infantile, commercial genres, and of the whole audio-visual spectacle the streets of big cities are abundantly offering. A peculiar passion for subgenera of Japanese culture, especially anime manga, and generally for all types of comic strips or animated cartoons. A maximum interest for producing or promoting new species musical, autonomously presented, or an auditory / acoustic dimension of an object / visual event. Finally, the digital is a sine qua non condition, being naturally used from the tenderest age.



Grupul de inițiativă care a fondat această întîmplare artistică fericită este constituit din tineri arădeni, proaspeți absolvenți ai departamentului de grafică de la Facultatea de Artă din Timișoara, respectiv Ioana Eremiaș cu Gabriel Cosma plus Radu Cosma specializat în management cultural. Din punct de vedere tehnic și logistic cei trei inițiatori/curatori sînt permanent ajutați în derularea proiectelor de un colectiv de colaboratori, avînd formații diverse, de la elevi din clasele terminale ale Liceului de Artă la studenți și absolvenți ai Facultăților de Artă din Timișoara și Cluj, inclusiv politehniști profilați pe multimedia. De altfel, absolut toți stăpînesc tehnologia digitală și în plus, pentru mine un aspect frapant, deși au făcut sau fac studii în arte vizuale, sînt în egală măsură pasionați și competenți în domeniul creației muzicale de factură electronică, electroacustică, ambientală, digitală și experimentală. Cei mai activi dintre ei sînt, Mihai Sălăjan, Iosif Gheorghe, Laurențiu Alexandru, Octavian Belințan, Radu Negru, Bogdan Neagu și scuze pentru omisiuni.

Dacă kf-art-ul arădean ar fi doar o întîmplare locală, chestiunea nu ar avea mare relevanță. Din fericire asemenea demersuri se petrec de cîțiva ani în mai multe orașe ale patriei române iar în cele patru luni cît am urmărit cu obstinație toate programele de la kf-art, am avut ocazia să-i văd performînd pe tinerii artiști invitați să-și prezinte proiectele pe simeze, proiecții video sau dvd, audiții muzicale etc. Recent mi s-a confirmat o intuiție în urma lecturii unei plachete în limba engleză, editată de către grupul MU din Eindhoven și redactată de către Toon van Gool și Anna Ahlstrand. Aceasta din urmă semnează prefața cu un titlu elocvent: NEA, adică New European ARTSPACE. Broșura conține o listă, o hartă și texte de prezentare a 70 /șaptezeci !/ de centre/grupuri/locații cu proiecte asemănătoare cu kf-art-ul din Arad, căruia îi este dedicat o pagină. Așadar, sîntem martorii unei tendințe artistice în curs de dezvoltare, o dată cu începutul mileniului trei și, mare surpriză mare, art-armia română produce în sincronism cu cea europeană, ceea ce nu s-a mai întîmplat din vremea avangardei istorice. Placheta, dar și alte materiale off și on-line consultate, induc spre ideea unor colaborări pan-europene prin schimburi de lucrări, invitații reciproce și proiecte comune de expoziții/evenimente.

O întrebare simplă, firească și la nivelul bunului simț: În ce constă proiectul estetic al foarte tinerei generații de artiști, cu ce mijloace de expresie și-au propus să-l realizeze, care este obiectivul principal și cum gîndesc promovarea lui în rîndul publicului. Am vaga bănuială că un asemenea proiect premeditat și asumat nu există. Pur și simplu, el se constituie din mers, un fel de work in progress, și doar schimburile insistente consistente între grupuri și locații similare vor conduce, după o vreme, la o circumscriere teoretică exactă a tendinței.

Ceea ce mi se pare remarcabil, ca și contribuție specifică, este perspectiva de abordare a conceptului de obiect-eveniment estetic, a creației în general și în egală măsură a reprezentării publice - înțeleasă ca procesualitate cu implicații interactive. Noii veniți pe scena artei, operează dezinhibați și decomplexați față de toate mijloacele de expresie anterioare, sînt eclecticici fără restricții, ludici cît începe și evident distanțați de militantismele care bîntuie arta contemporană, inclusiv cea de factură alternativă. Apoi, sînt atrași de domeniile popculturii, subculturii, paraculturii sau contraculturii, de genurile naive, infantile, comerciale și de întreg spectacolul audio-vizual pe care străzile marilor orașe îl oferă din abundență. O pasiune aparte pentru subgenuri ale culturii japoneze, în special anime manga și în general pentru toate tipurile de benzi desenate sau filme animate. Interes maxim pentru producerea sau promovarea unor noi specii muzicale prezentate autonom sau ca dimensiune sonoră/acustică a unui obiect/eventiment vizual. În fine, sistemul de operare digital este o condiție *sine qua non*, fiind utilizat în mod firesc de la vîrste fragede.





To a neophyte, the vocabulary might seem quasi-esoteric, being heard in the debates following artistic events, or read on discussion forums, as well as in texts published in fanzines or other magazines of the same type. What can say to an “outsider”, words or phrases such as, logo-street, stencil graffiti, poptrance, anime manga, psychobilly, skin flix, glitch event, noise, whence noisicians etc.etc. Of course, some terms are known from the '70s '80s, such as graffiti, street art, comics, fanzine, comic strips, or phrases from the field of music, such as DJ, sampler, scratch, body music, and others. The original approach, which confers a significant specific difference, resides in combining without any complex of all mentioned audio-visual genres and subgenera, in new forms of expression, of an unlimited eclecticism, causing interactive reception effects.

If one regularly participates to a great number of such events, one realizes that things are much simpler. One realizes that very young artists are producing, after all, sounds and images, being interested in the current tendencies in graphics, design, digital kinetic images and new musical-acoustic forms, frenetically combining fragments of recorded images and graphical configurations with fragments of noises / noise, human voices and crumbs musical. A sort of ars combinatoria, where the “ludic at large” represents a way of life.

We see & hear, musical compositions electronic, electroacoustic, digital, experimental, visual compositions made by static, dynamic images, analogical records, digital processings with sophisticated programs, etc. but one can also see graphical works on paper, exhibited on the café's display, photographs projected onto objects, video records transferred on dvd, animated cartoons, anime manga, that is, overflowing audio-visual experiments, from which one's head can be resounding.

The kinema ikon / kf-art impact has had an effect of empathy, in both directions, for which I found a few conjunctural explanations. After the generation of the '80s from which we parted in the kinema ikon group was not able to resound with the next age groups. In case it is not the lack of concordance in habits the same family of alternative art, as disagreement on the preponderance of certain creative means and on the purpose of the esthetic object produced. And, look, out of nowhere, it made its apparition on the scene of contemporary art a very young generation with which we “resound and empathize”, both in similarities and dissimilarities.

Similarities: the absolutely natural resort to the digital system of creation the ludic and ironic approach to the process of producing the esthetic object / event, but also the process of its promotion in an unconventional public space rejecting the militant objectives applications with an interactive character, etc.

Dissimilarities: to the ki members, the exclusively digital phrase is definitory - to kf-art members, hybridization between analogic and digital means is predominant - in ki works one will never find linearly narrated stories, at most, pseudo-narratives based on slightly esoteric associations to our very young friends, linear story is essential, probably as a consequence also of the undertaken influence of certain cultural subgenera, such as anime manga, comics strips, animated cartoons, etc. All in all, to define the relationship between kinema ikon/kf-art, we concluded some sort of a gentlemen's agreement under which a part of the kf members will create individual works on a common interface to be included in the retrospective ki exhibition at the National Museum for Contemporary Art in October 2005. More information - titles, operating structure, technical conditions and images - on the five individual works, whose interface is called VERTIGO, are available in the final section, hypermedia, of the catalogue. The names of the young authors are: Gheorghe Iosif /aka dyslex/, Mihai Sălăjan /SelfMadeMusic/, Ivan Tolan /ivy/, Mihai Păcurar /mitzu/, Linda Barkasz and Sergiu Sas. Plus the presentation cd.rom of the kf collective body consisting Ioana Eremiaș, Gabriel Cosma and Radu Cosma. It may be possible that the works of our young colleagues to be interpreted as pro-ki, para-ki or even anti-ki. However, I foresee stimulating tensions that may generate stimulating stylistical cross-breedings, thus the sub-title of the module, ki - hybrid generation.



Pentru un neofit, vocabularul poate părea quasi ezoteric, putînd fi auzit la dezbaterile care urmează după epuizarea evenimentelor artistice sau citit în cadrul forumurilor de discuții precum și în texte publicate prin fanzine sau alte reviste de gen. Ce poate să-i spună unui "intrus", cuvinte sau sintagme ca de exemplu, logo-street, stencil graffiti, poptrance, anime manga, psychobilly, skin flix, glitch event, noise de unde noizicieni etc.etc. Desigur, unii termeni sînt cunoscuți de prin anii '70-'80, cum ar fi graffiti, street art, comics, fanzine, benzi desenate sau expresii din cîmpul muzical ca dj., sampler, scratch, body muzic și altele. Abordarea originală, care conferă o pregnantă diferență specifică, rezidă în combinarea fără complexe a tuturor genurilor și subgenurilor audio-vizuale menționate, în noi forme de expresie de un eclectism unlimited, provocînd efecte de receptare interactivă.

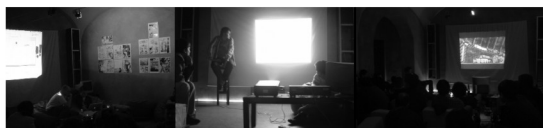
Dacă participi cu regularitate la un număr mare de asemenea evenimente, îți dai seama că lucrurile sînt cu mult mai simple. Înțelegi că foarte tinerii artiști produc, la urma urmei, sunete și imagini, fiind interesați de actualele tendințe ale graficii, design-ului, ale imaginilor cinetice digitale și de forme muzical-acustice inedite, combinînd într-o veselie fragmente de imagini înregistrate și configurații grafice cu fragmente de zgomote/noisie, voci umane și frînturi muzicale. Un soi de *ars combinatoria* în care „ludic în libertate” reprezintă un mod de viață.

Vedem și auzim, compoziții muzicale - electronice, electroacustice, digitale, experimentale, compoziții vizuale constituite din imagini statice, dinamice, înregistrări analogice, prelucrări digitale după programe sofisticate, etc. Dar pot fi văzute și lucrări grafice pe format hîrtie expuse pe simeza cafenelei, fotografii proiectate pe obiecte, înregistrări video transferate pe dvd, desene animate, anime manga, adică experimente audio-vizuale debordante, de la care poți ieși cu capul făcut mangă.

Impactul kinema ikon / kf-art a avut a un efect de natură empatică, în ambele sensuri, pentru care am găsit cîteva explicații conjuncturale. După generația '80 de care ne-am despărțit în anul 1993 - gruparea kinema ikon nu a mai reușit să intre în rezonanță cu promoțiile următoare. Și iată că pe nepusă masă și-a făcut apariția pe scena artei contemporane o foarte tînă generație cu care "rezonăm și empatizăm", atît prin asemănări cît și prin diferențe.

Asemănări: recursul absolut natural la sistemul digital de creație, abordarea ludică și ironică în procesul de producere a obiectului / evenimentului estetic dar și în demersul de promovare a acestuia într-un spațiu public neconvențional, respingerea obiectivelor de natură militantă și aplicații cu caracter interactiv. De subliniat și recursul la aceeași strategie de raportare echilibrată a lucrărilor de autor, produse autonom, față de lucrările realizate în grup [brainstorming], strategie valabilă și pentru etapa reprezentării publice.

Diferențe: pentru membrii ki, sintagma exclusiv digital este definitorie, în timp ce pentru componenții kf-art, hybridizarea mijloacelor analogice cu cele digitale este predominantă - în lucrările ki nu veți întîlni povestiri-narate liniar, eventual pseudo narațiuni bazate pe asociații ușor ezoterice - pentru foarte tinerii noștri prieteni, povestirea liniară este esențială, probabil și în urma influenței asumate a unor subgenuri culturale, cum ar fi comics-urile, anime manga, a benzilor desenate, a filmelor animate etc. Una peste alta, ca finalizare a relațiilor kinema ikon / kf-art, am convenit un soi de gentlemen's agreement prin care o parte dintre componenții kf-ului să realizeze lucrări de autor, avînd o interfață comună, pentru a fi inclusă în expoziția retrospectivă ki de la Muzeul Național de Artă Contemporană din octombrie 2005. Mai multe date - titluri, structura de funcționare, condiții tehnice și imagini - despre cele cinci lucrări individuale a căror interfață se numește VERTIGO, pot fi aflate în segmentul final, hypermedia, din acest catalog. Numele tinerilor autori sînt: Gheorghe Iosif /aka dyslex/, Mihai Sălăjan /SelfMadeMusic/, Ivan Tolan /ivy/, Mihai Păcurar /mitzu/, Linda Barkasz și Sergiu Sas. Plus cd.rom-ul de prezentare a colectivului kf-art, constituit din Ioana Eremias, Gabriel Cosma și Radu Cosma. Este posibil ca lucrările tinerilor noștri colegi să fie interpretate pro-ki, para-ki sau chiar anti-ki. Oricum, întrevăd tensiuni stimulative care vor putea fi generatoare ale unei metisări stilistice inedite, de unde și subtitlul modulului, ki-hybrid generation...



### **Final considerations to the contextual history of the kinema ikon group**

Therefore, I have obstinately respected the rule of the context, directed from the very title and argued in the introduction, for all the three stages undergone between 1970-2005, plus the prefiguration of the future, this, on the topic of the last segment.

It is evident that the ki group was, is, and it will be an atypical one. In plain English, not a model to follow. Because it is marginal and quasi elitist. Refractive to other modalities and means of creation, without being, nevertheless, intolerant. It insists on the exclusively digital phrase, but starts to eavesdrop to the worn-out analogic means. Receptive to the projects and artistic practices of younger generations. Receptivity usually followed by a slight disillusionment. Now we firmly believe in the kf-art et alii alter\_native.

The catalog is an offset complement to the retrospective and prospective exhibition in the autumn of 2005, in the spaces of the fourth floor of the MNAC, an exhibition configured as a hypermedia meta installation, reflecting the stages underwent: experimental movies with workshop logs + mixed media with the conversația magazine + hypermedia in all digital formats, that is, CD ROM, installations and net work, together with the intermedia magazine and again + ki\_hybrid generation with web kf-art.

This catalog is accompanied by a demo on DVD, synthetically comprising the kinema ikon *opera omnia*.

At the 2020 jubilee, what I have called the kinema ikon project, will be perceived by the next generation as a heterogeneous system of digital and analogic creative procedures, while old group members will have the nostalgia of the pixels of yore... Anyway, the voxels of synthetic images will constitute the main minimal units by means of which creators of the future will produce the dazzling fictitious universes of virtual reality...

### **Considerații finale la istoria contextuală a grupului kinema ikon**

Așadar, am respectat cu obstinație regula contextului, direcționată din titlu și argumentată în introducere, pentru toate cele trei etape parcurse între 1970-2005, plus prefigurarea viitorului, apropo de ultimul segment.

Este evident că grupul ki a fost, este și va fi unul atipic. Adică, nu-i un model bun de urmat. Pentru că este marginal și quasi elitist. Refractor la alte modalități și mijloace de creație, fără a fi, totuși, intolerant. Insistă pe sintagma exclusiv digital dar începe să tragă cu ochiul și cu urechea spre uzatele mijloace analogice. Receptiv la proiectele și practicile artistice ale generațiilor mai tinere. Receptivitate urmată, de obicei, de ușoare deziluzii. Acum, credem cu convingere în alter\_nativa kf-art et alii.

Catalogul este un pandant offset la expoziția retrospectivă și prospectivă din toamna anului 2005, în spațiile etajului patru de la MNAC, expoziție configurată ca meta instalație hypermedia, care va reflecta etapele parcurse: filme experimentale cu jurnale de atelier + mixed media cu revista conversația + hypermedia în toate formatele digitale adică cd.rom, instalații și net work, împreună cu revista intermedia + ki\_hybrid generation cu web kf-art.

Acest catalog este însoțit de un demo pe suport digital dvd, care cuprinde sintetic *opera omnia* kinema ikon.

La jubileul din anul 2020, ceea ce am numit proiectul kinema ikon, va fi perceput de către generația următoare ca un sistem eterogen de procedee creative digitale și analogice iar vechi membri ai grupului vor avea nostalgia pixelilor de altădată... Oricum, voxelii imaginilor sintetice vor constitui principalele unități minimale cu ajutorul cărora creatorii viitorului vor produce mirobolantele universuri fictive ale realității virtuale...

■ kinema ikon



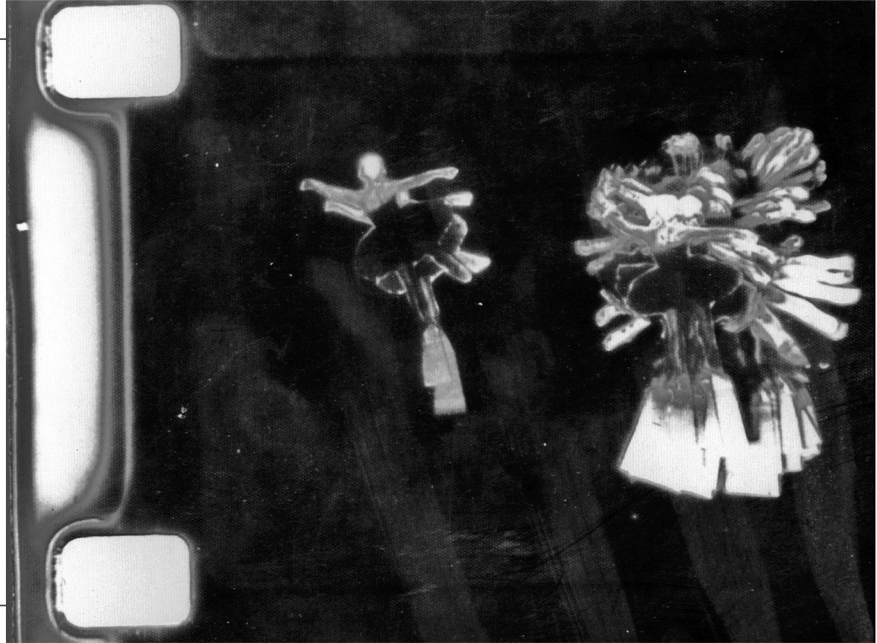
experimental films ■



ioan plesh  
ioan t. morar  
iosif stroia  
valentin constantin  
alexandru pecican  
emanuel tet  
ioan galea  
florin hornoiu  
romulus budiu  
viorel simulov  
marcela muntean  
gelu mureșan  
george sabau  
liliana trandabur  
calin man

■ ioan plesh

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■ spring-coming effects

filming and refilming of real fragments, plus cartoons technique, in an editing directed towards the 'discreet charm' of rhythm, felt as a process of producing meaning.



panta rhei ■

an attempt of dynamising the static through a particular modality: a natural frozen landscape, filmed frame by frame, upon which the author superposed drawings/ vectors, directly onto the film, obtaining, as an effect the representing of the movement, not its rendering.

16 mm black-white colour 5'30" son.mag | prod. ki.1979



emergence ■

movement is but represented through the so-called 'film slide effect', often interfering with the movement of filmic reproduction of the chemical process of photographic revealing of the positive photographic paper, out of which emerge 'characters' creating an oniric climate.

16 mm black-white 6'50" son.mag | prod. ki. 1982

■ film exp. | 071



■ ioan t. morar

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■ autopsy of oblivion

the only film of the group achieved with means specific to surrealism: a strange ambiance, the lack of logic of the action in the frames, the arbitrariness of object cutting up and the unforeseen aspect of the editing, all with the purpose of revealing a sequence of states resembling the oniric ones, with, too, the indirect references to the conflictual individual-society situation in a totalitarian regime.

iosif stroia ■



self-portrait ■

not only the real, but a work of art too or the act of creation can be fragmented and recombined in a different system of relationships. in this case - the graphic work - it is attempted the prolonging of the graphic space within duration by means of movement and rhythm.

■ valentin constantin

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■ beginning of a coherence

in a delimited topos - a painting exhibition hall - a group of characters are submitted to kinesic (by evidencing micro-behaviours - gestures, postures, movements) and proxemic (by underlying of the part distance between interlocutors plays) analyses; the result is revealing a climate of tense relationships.



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day gros-plan ■

apparently, a fixed, unique plan; actually, a multitude of plans - variations with almost imperceptible differences of a 'daily domestic routine' which, by repeating itself, makes us to perceive the effectively neutral face of the character more and more terrified, as an effect of temporal dilatation through quasi-identical recurrence.

■ alexandru pecican

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■ subliminal exercise

streets, passages, corridors, interiors, buildings, public gardens and again streets 'animated' with people and cars; all filmed frame by frame with the intention of the time tunnel effect; the spatial fragmenting is welded by the subliminal perception of an unbridled world, where the authors disseminate several narrative cores: brownian encounters...

emanuel tet ■

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dynamic poem ■

real recording in ralenti, over which coloured abstract interventions were superposed directly on the film. a dynamic rhythm comments a virtual love 'story', close to oniric impression.

■ ioan galea

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■ study 1 - details

from the camera point of view, the dialog with the visible retrieves movement: bistoury against the real. study - dissection, but not only. look gets to look us and we find out that the camera's motives become, too, of the eye's. mirroring - a perfect 'vicious arc'.



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study 2 - fibonacci ■

an attempt of reorganizing two simple actions - an 'ill-tempered' piano and a 'well-tempered' dancer, by means of the fibonacci string. it is, thus, conferred to the actions a complexity which they wouldn't have benefited in their brute form; recurrence is the main modality of editing at the photogram level.



■ florin hornoiu

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■ commuters

the only attempt of ciné-vérité documentary, with an underground aspect because of the interdiction of taking pictures in railway stations and trains; so that, hidden camera, and about the 'commuter phenomenon', that is, the climate from the 'railway stage' of the numerous inhabitants of suburban villages, forced to work in the plants of the big cities.

romulus budiu ■

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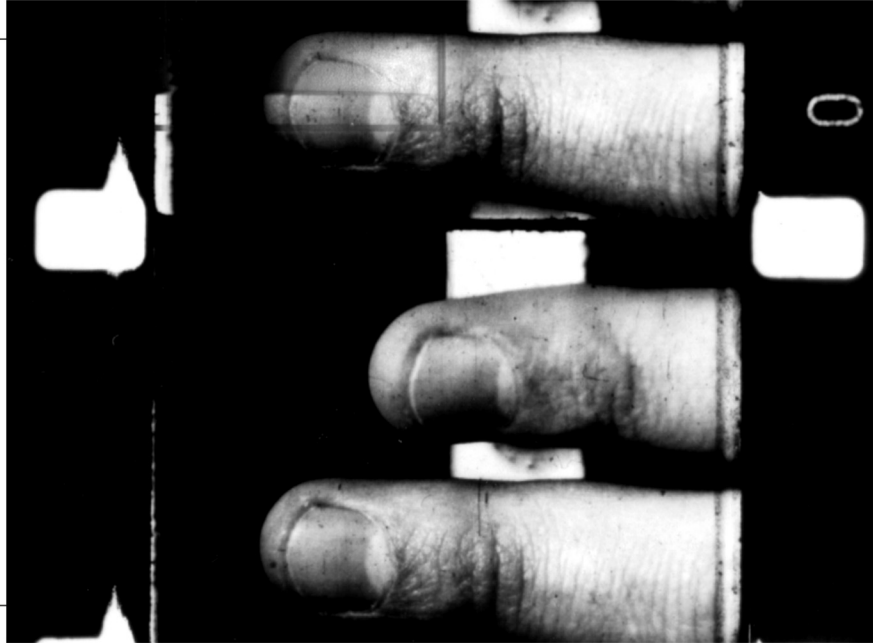
alone with snow ■

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the tormenting climate of the oppressive regime is suggested by the visual accounting of some micro-situations apparently with no connection, but whose meaning unity is obtained by the centripetal force of one of them, invested with the function of 'framing', the main device for constructing the subject.

■ viorel simulov

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■ manu-script

informal visual aspects, belonging in fact to the surface of the hand, are varied, transformed and combined into an iconic discourse, which opens the possibility for configurative analogies between micro- and macro-structures of different 'objects'.



oculary ■

fragment in its extreme form - macro filming - doesn't benefit by expressiveness in itself because of the lack of context. it thus becomes necessary to resort to a tectonics of proximity which reveals another world of forms, another kind of expressiveness.

16 mm black-white 5'35" son.mag | prod. ki. 1985



liquid landscape ■

a sort of 'poematic documentary', where the common-descriptive aspect of an aquatic space is loaded with potential meanings through the sensorial correspondence between the vibration of the 'liquidity' and the auditory plasma of the sound track.

16 mm black-white 8'30" son.mag | prod. ki. 1988

■ film exp. | 083

■ marcela muntean

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■ pulsions

the idea of the film started from a musical motif - received auditory pulsions, whose emotional loadings are transformed into visual pulsions, as an object of desire...

gelu mureşan ■



the concert ■

animated graphics on photographic paper, following a technique of his own - nitrography - the film illustrates the theme of the 'world as concert', a parable whose warning refers to the possibility of existential annihilating.

■ george sabau

---



■ cutting ups

'film in progress' starting from the following working hypothesis: constructing an iconic discourse by eluding the documentary descriptive, the fictional story and the classical rhetorical figures. resort to the selection of pro-filmic cutting ups, transforming and combining them in a new system of relationships so that the meaning effect would be of a perceptive, emotive and affective nature: sensations, states and climates.



---

fragmentarium ■

about the capacity of autonomous fragment to produce meaning and to generate receiving effects, preponderately sensitive and affective. so, the visual world of the represented objects and parts of objects is substituted by visual fields constituted of informal kinetic gradients, whose provenience cannot be recognized. consequently, meaning will be produced at the level of the plans succession, through the eurythmy of autonomous icons, in consonance with the euphony of crowded sound textures.



■ liliana trandabur

---



■ mise en écran

a retrospective point of view, half tender, half ironic on the experiments in the respective workshop, viewed as a newcomer... the repetitive motifs of the projector and the screen, therefore, a film within the film, transform frames in a game with superposed levels. pasting images and sounds - music and noises draws a perspective, nevertheless ironical, the core of the film.

calin man ■

---



what's happening ■

---

the first video-art work produced by ki.



conversația ■ magazine

REVISTA CLUBULUI DIN ARAD  
**conversația**

ANUL IV nr.4 (19) 1993  
24 pag. 4 postare

REVISTA CLUBULUI DIN ARAD  
**conversația**

REVISTA CLUBULUI DIN ARAD  
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ANUL II, nr.3(13) 19 4 iulie 1991  
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REVISTA CLUBULUI DIN ARAD  
**conversația**

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**conversația**

ANUL II, nr.12(48) 10 septembrie 1991

REVISTA CLUBULUI DIN ARAD  
**conversația**

REVISTA CLUBULUI DIN ARAD  
**conversația**

ANUL I, nr.12(12) 15 octombrie 1990  
Prețul unui exemplar 5 lei

LIVIU CIOBANU  
LUCIAN CIOBANU  
DANIEL VIȘNĂ  
SEPARAȚIA PUTEBLOR ÎN S T A T

**PROBLEMELE REACȚIUNII**

REVISTA CLUBULUI DIN ARAD  
**conversația**

REVISTA CLUBULUI DIN ARAD  
**conversația**

ANUL III nr.4 (15) 1 9 9 2  
16 pagini plus poezii

**TEATRU ROMÂNÎ IN ARAD**  
Reprezentarea teatrului Pasaoli în colaborare cu compania de actori ai Bucureștilor

Arad, Sâmbătă la 12 Auguste anul 1971  
Prima reprezentare în localul teatral. Se vor juca probe:

**PECATELE BARBATILORU.**  
A férfiak bûnei. — Die Sûnden der Manner.  
Comedia nationala in 2 acte de din M. Pasaoli.

**COPIL'A ROMANA.**  
A roman leány. — Das Romanische Madchen.  
Monodrama în versuri de din I. Vâlcușan, declinat în costumele fantastiche de Din's Matilda Pasaoli

**Femeile cari plangu.**  
A síró nõk. — Die weinenden Frauen.  
Comedia într-un act, traducere de din Pasaoli.

REVISTA CLUBULUI DIN ARAD  
**conversația**

REVISTA CLUBULUI DIN ARAD  
**conversația**

ANUL III nr.3(14) 1992 16 pagini

REVISTA CLUBULUI DIN ARAD  
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REVISTA CLUBULUI DIN ARAD  
**conversația**

ANUL I, nr.1, 31 martie 1990  
Prețul unui exemplar 5 lei

**BUNAVESTIRE**

**PROSTIA ÎN VIAȚA PUBLICĂ**

**ce este o campanie electorală ?**

REVISTA CLUBULUI DIN ARAD  
**conversația**

REVISTA CLUBULUI DIN ARAD  
**conversația**

ANUL III nr.2(13) Februarie 1990  
Prețul unui exemplar 20 lei

**PROSTIA ÎN VIAȚA PUBLICĂ**

**ce este o campanie electorală ?**

REVISTA CLUBULUI DIN ARAD  
**conversația**

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ionel nistor  
viorel simulov  
calin man  
maria roșculeț  
traian roșculeț  
ioșif stroia (design)

■ kinema ikon



mixed media works ■



randevuul \_ computer, e-mail, fax, photo, video

ready media \_ media installation, cd-rom, video tape

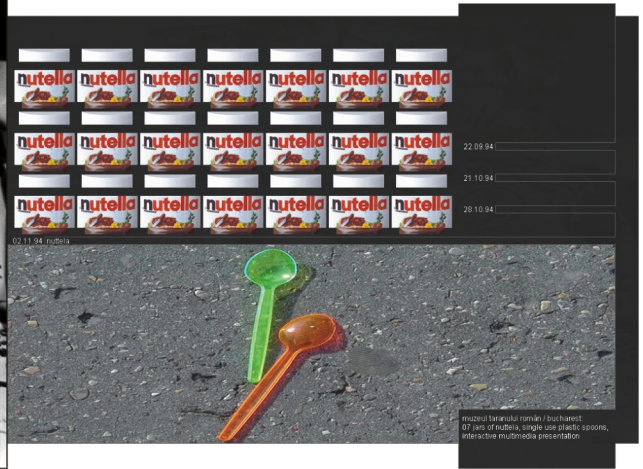
the knight from carpatzi \_ computer, video, cable tv

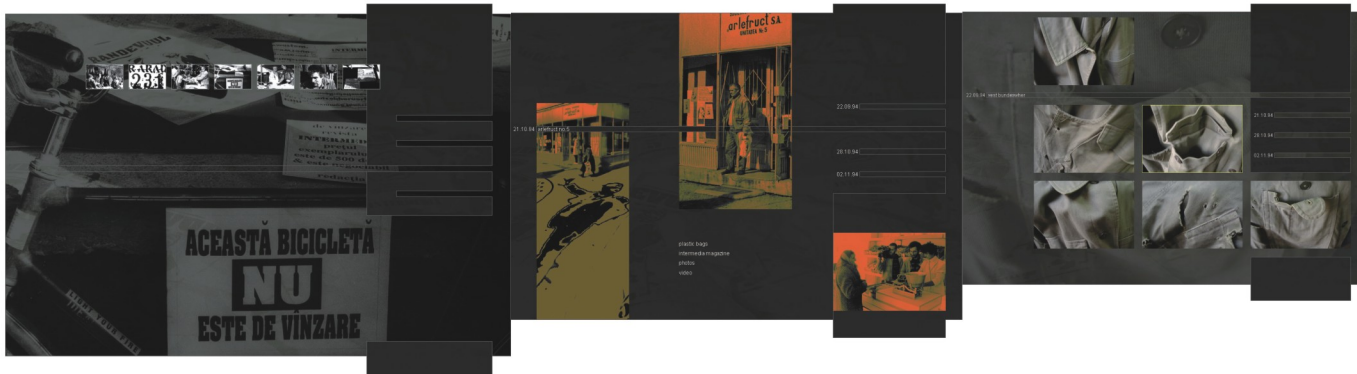
george sabau  
caius grozav  
judit angel  
peter hügel  
florin hornoiu  
ioan ciorba  
romulus bucur  
calin man

■ kinema ikon



■ randevuul



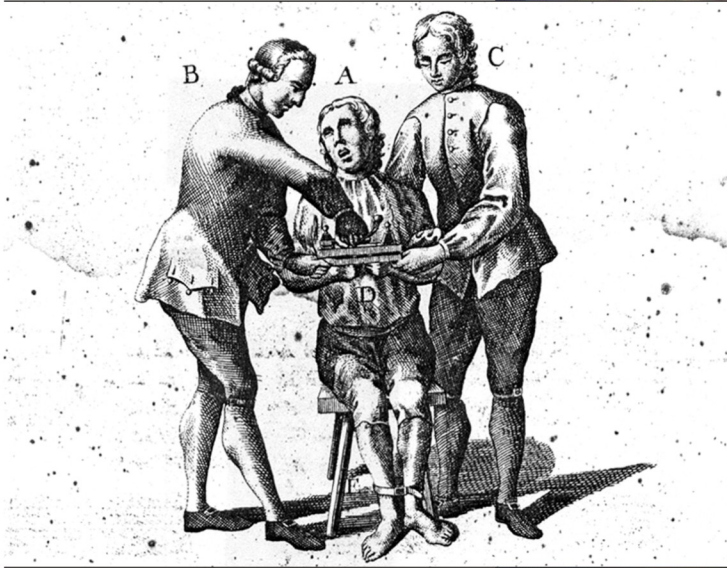


- 22.09.94 \_ vest bundeswher: cosmos boutique / arad
- 21.10.94 \_ arlefruct no.5: calea aurel vlaicu / arad: intermedia, plastic bags, photos, video
- 28.10.94 \_ ocika: piata pompierilor / arad: intermedia
- 02.11.94 \_ nuttela: inspectoratul școlar arad / muzeul țaranului român / bucharest: 14 jars of nuttela, single use plastic spoons, e-mail, fax, interactive multimedia presentation ●

george sabau  
 caius grozav  
 judit angel  
 peter hügel  
 ioan ciorba  
 romulus bucur  
 calin man

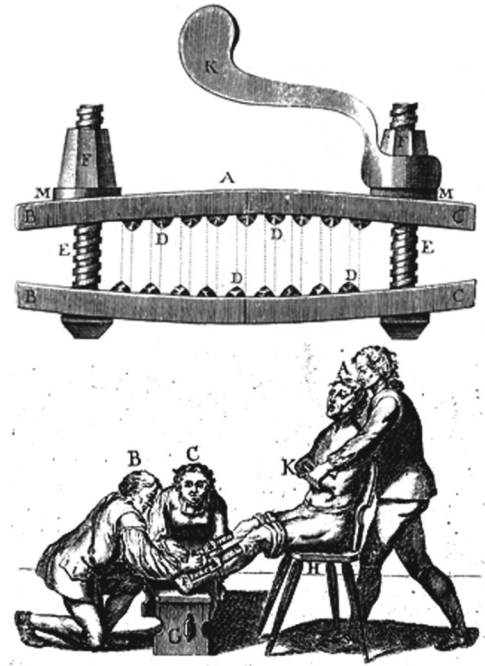
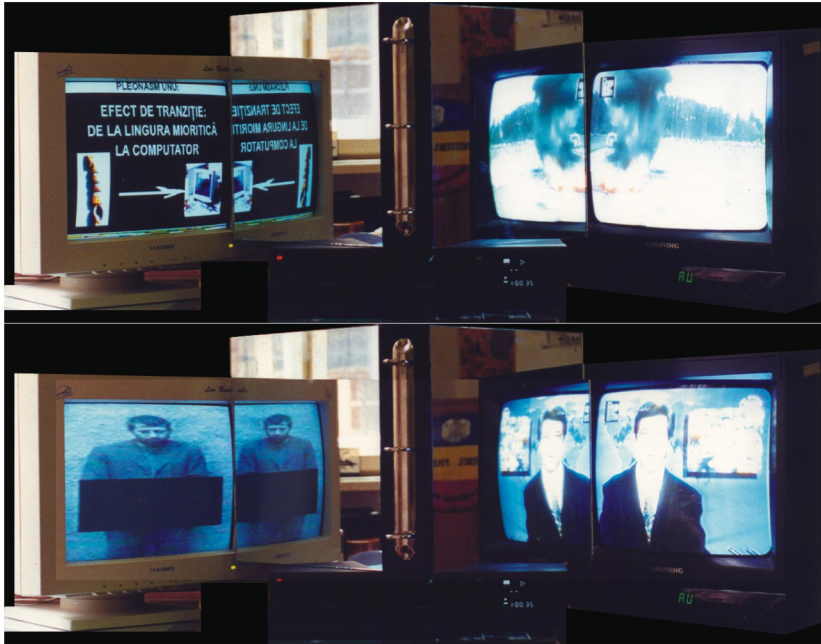


■ kinema ikon



■ ready media





ready media \_ an attempt at deconstructing manipulation practiced by television by means of another type of manipulation: resorting to multimedia (cd.rom) as an ironical comment.

george sabau  
caius grozav  
judit angel  
peter hügel  
ioan ciorba  
romulus bucur  
calin man

■ kinema ikon



■ the knight from carpatzi





following the famous panel debating the issue of museum in early middle ages, king arthur sent his knights in quest for the holy grail. a controversial, but nonetheless famous episode presents knight pumnifer's progress through transylvania, an episode described, in its turn, in a work of art, which, in its turn, has an equally confusing and exciting story: after being carried on sea by cristopher columbus, it got in the hands of some natives from the isle of cuba, to be afterwards retrieved by amerigo vespucci and presented to the queen of spain who sold it to a saxon prince, where it remained more than two centuries above the fireplace, when a pRussian soldier cut it to pieces. from that moment on, several versions exist concerning the remaining number of fragments spread throughout the world. it is certain that in 1938, admiring baron neumann's villa in arad, indiana jones remained dumbfounded at the sight of some fragments from a work of art representing knight pumnifer's adventure. these fragments were in the number of 5. by certain circumstances, they survived in the image bank of the arad museum. by strenuous work, the fragments were transferred on the hard disk of a computer and, by specific means, the famous work of art representing knight pumnifer's progress through transylvania was reconstructed & offered to the public.

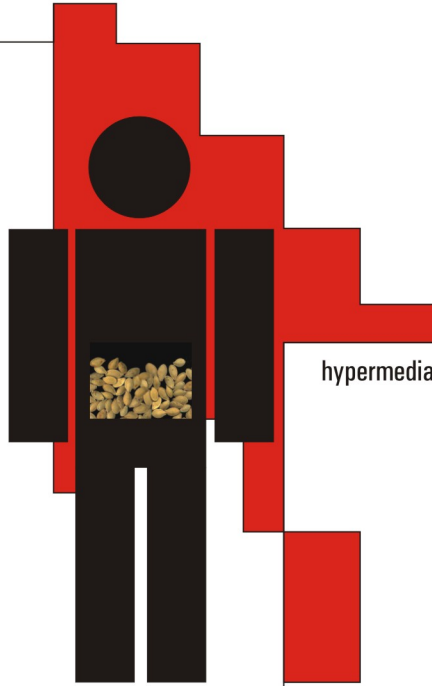


computer based work copied onto videotape  
and broadcast by intersat cable tv  
with reference to arad art museum  
where a painting frame is on exhibit bearing this label:  
reconstructed, the famous work of art  
is broadcast by intersat cable tv.

george sabau  
caius grozav  
peter hügel  
florin hornoiu  
ioan ciorba  
romulus bucur  
calin man

■ kinema ikon

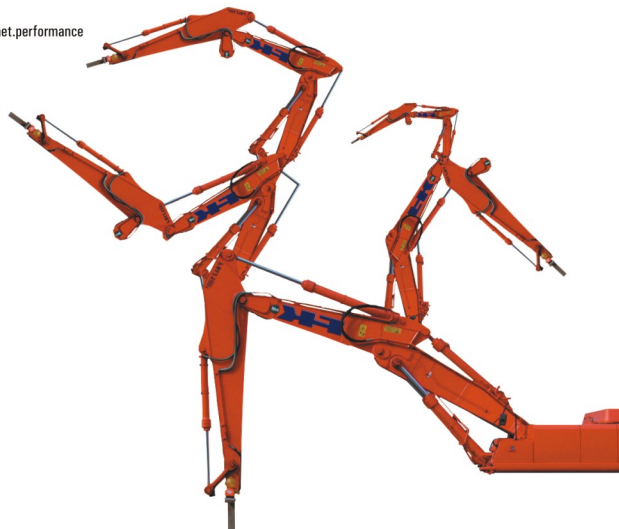
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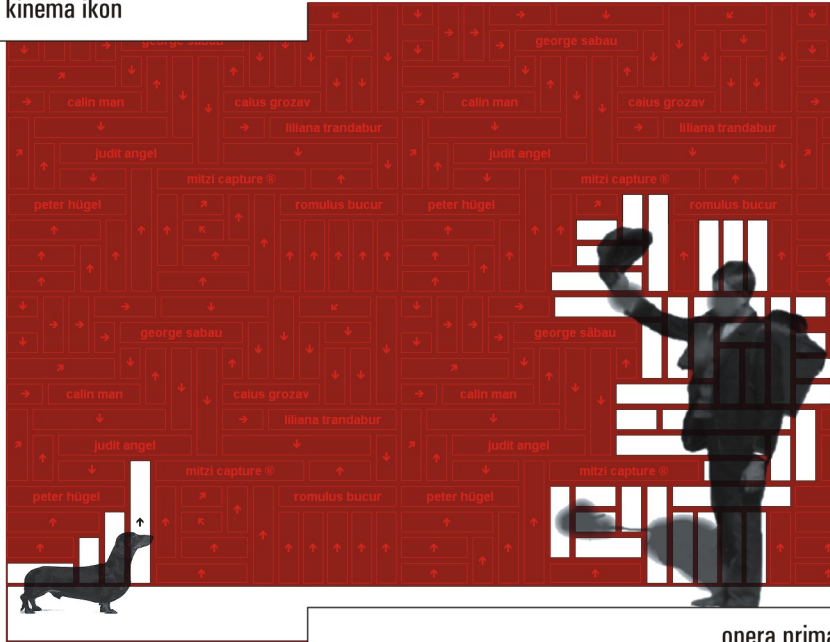
hypermedia works ■

- opera prima \_ cd-rom
- commedia del multimedia \_ cd-rom
- alteridem.exe \_ hypermedia installation
- calin man | kinema ikon: alteridem.exe\_2 \_ hypermedia installation
- vertigo \_ cd-rom
- connecting kf \_ net.performance
- hymera \_ net.work

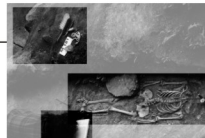


george sabau  
peter hügel  
judit angel  
caius grozav  
alin gherman  
liliana trandabur  
ioan ciorba  
roxana chereches  
romulus bucur  
mihai sălăjan  
iosif gheorghe  
ivan tolan  
mihai păcurar  
barkasz linda  
sas sergiu  
ioana eremiaș  
gabriel cosma  
radu cosma  
calin man

kinema ikon



opera prima



this first electronic issue - an experience we would like to continue every year - is highly eclectic in content. the eight authors wanted to sum up the printed issues as well as their participation at the alternative art exhibitions of the last years. regarding the form and expression of the content, a well-tempered user with a disposition for ludic exercise with aesthetic effects can click more or less aleatory discovering moving pictures, graphic structures and multilingual writings trough the hypertext modality. the autoreferencial character pointing ironically on wording stereotypes in the field of the narrative or lyric discourses confirm older ludic tendencies of the group but on a new enunciation support.

romulus bucur \_ ditty  
 george sabau \_ screen  
 judit angel \_ art museum arad  
 peter hügel \_ historia rerum  
 mitzi kapture \_ domotique  
 liliana trandabur \_ pataphysique  
 caius grozav \_ hymera  
 calin man \_ reVoltaire archive



■ romulus bucur

---



■ ditties

this is an experiment in multimedia poetry, starting from the idea that *poiein* (to make) does not necessarily involve *only* word (and paper / air) as a medium, and that several media can be joined to converge to the same message.





ditty  
one two three  
four five  
dogs squatting in the street

ahead jet dark ■ on right jet  
on left jet dark ■ behind jet dark

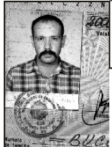


take care not to  
step on them  
on your way home

one two three four  
five

ditty  
(for cheering up a depressed teddy bear)

stop: pwpop-witfzifanthe-dyleaves-asdpckachetmzmkcast  
sp: rarnuoy: yurha: dan: dlo: ka: nntir: owin: mbe: ar: me: ka: ch: lntir: o: wo  
nce: ag: ar: wh: le: w: ak: ing  
go to the nurse\*  
nfd: d: w: m: th: e: g: r: as: s: on: th: e: h: o: re: and:  
n: g: w: ay: w: e: t: a: p  
scale

ALL RIGHT NOW  
the boss just loves fools  
BABY IT'S ALL F  
N





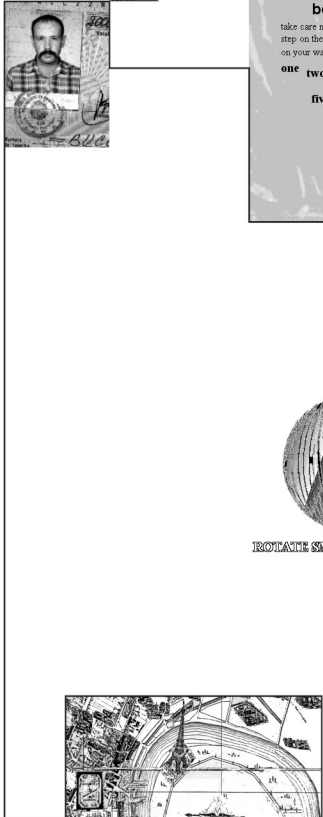
ditty  
cold air around your body (deep in your soul is sleeping a soldier standing at attention)

now all that matters is the tread - even supple brick - and the sky blue to black interrupted by the bulb's punctual light PARIS + ARAD = PARADIS

(you have an impulse to take a spray can to write on every wall weren't it already a poster by climb)

shop windows full of things you'll never have (does some good this ascetic training)

you make a resolute movement of wipng with your sole it remains some speacks of tobacco and a cigarette paper blown by the wind




ditty  
cold air around your body (deep in your soul is sleeping a soldier standing at attention)

now all that matters is the tread - even supple brick - and the sky blue to black interrupted by the bulb's punctual light PARIS + ARAD = PARADIS

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shop windows full of things you'll never have (does some good this ascetic training)

you make a resolute movement of wipng with your sole it remains some speacks of tobacco








ditty

it's raining - yellow skirt  
black net socks  
her rump is protruding  
tits too the legs nevertheless  
are too thick you whistle  
(not after her what do you think)

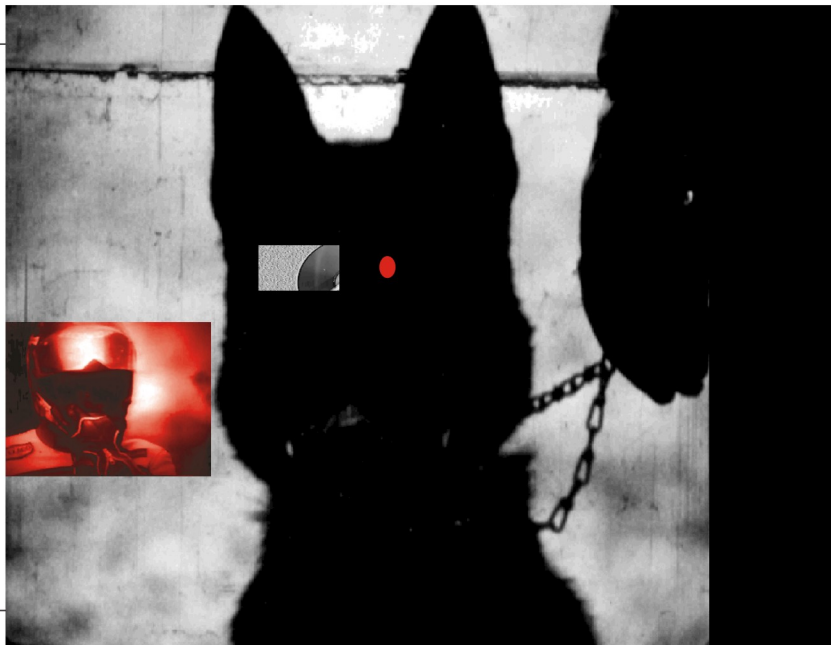
and

a pack of dogs searching the garbage

■ george sabau

---

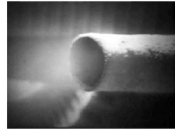


■ écran / screen

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any object may be a screen if images are projected on it.





■ judit angel

---



■ art museum arad: three - acts

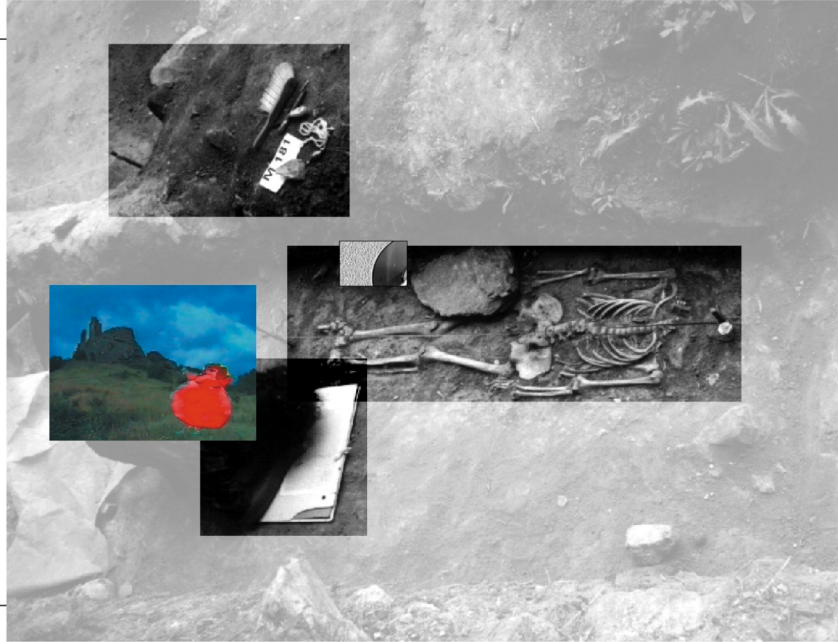
Between 1990-1996 the Art Museum of Arad has constantly attempted to redefine its identity and status in order to cope with the ongoing changes within romanian society and art, with a view to integrate itself within the international artistic network. The presented exhibitions - Art Unlimited ltd (1994), Inter(n) (1995), complexul muzeal (1996) - constitute three stages of this process.





■ peter hügel

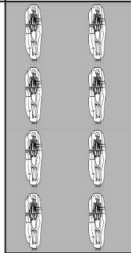
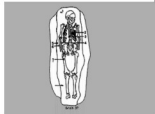
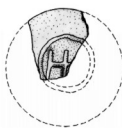
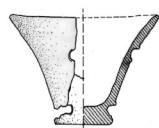
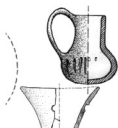
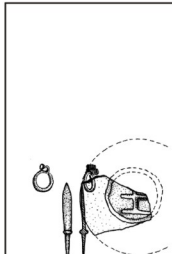
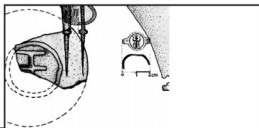
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■ historia rerum

Hammers, chisels, ploughshares and spurs,  
Scissors, sickles, horseshoes and curbs,  
Choppers, hinges, lift-keys and jugs,  
Earrings, razors, strap-ends and mugs,  
Muting, refuting, absolving -  
Surviving instead of  
us.







## ■ mitzi kapture®

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## ■ domotique

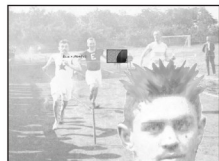
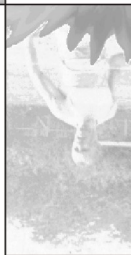
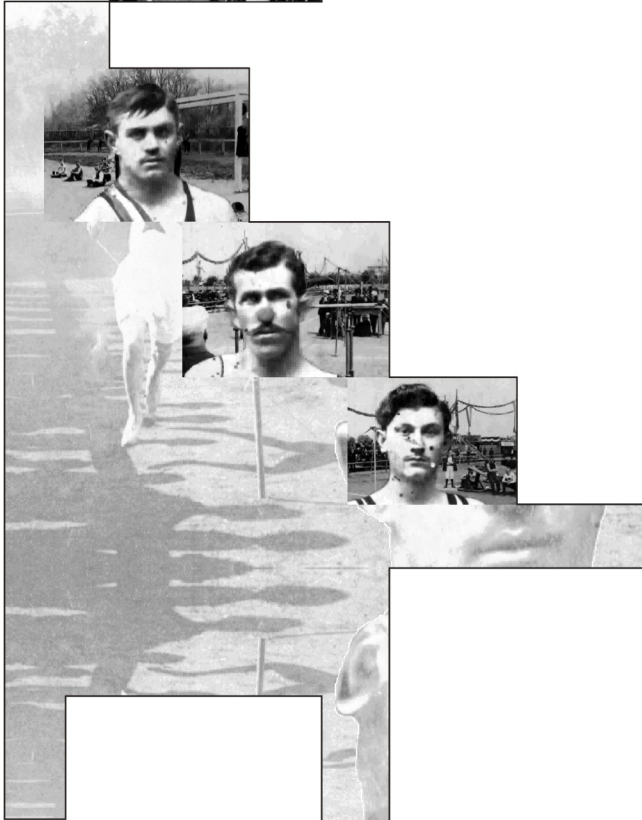
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Commande à la distance: votre maison au doigt et à l'oeil

Cette fonction, la plus ludique de la domotique, vous permet de commander vos appareils ménagers à la distance, sur simple appel téléphonique.

Déclencher le chauffage dans votre résidence secondaire à l'aide de votre téléphone de voiture, mettre en marche le four à l'heure vouloue depuis votre bureau, ou allumer les lampes du salon pour simuler une présence... quelques exemples d'applications aussi simples que pratiques pour vous faciliter la vie.





■ liliana trandabur

---



■ pataphysique

Poursuivant notre série de réflexions sur la théorie pataphysique d'Alfred Jarry, on arrive à la question en quelle mesure la Pataphysique, en tant que méditation sérieuse sur les origines de l'univers et sur la création réalise une vision cohérente du monde. Les arguments favorables, nous dirigeraient vers un hermétisme qui mêle des observations scientifiques à de la pseudo-science pour réaliser une révélation métaphysique par sa dérision. Une conception philosophique hermétique ?





**MEDIAPHISIQUE**

**Fotosofistica**

**DROMADERIE**

TRONOMETRICA  
MASLOR  
TRONOMETRICA  
MASLOR  
TRONOMETRICA  
MASLOR  
TRONOMETRICA  
MASLOR  
TRONOMETRICA  
MASLOR



CUISINERIE  
RESTANTE  
CUISINERIE  
RESTANTE  
CUISINERIE  
RESTANTE  
CUISINERIE  
RESTANTE  
CUISINERIE  
RESTANTE



MARQUETTES  
PARISLOGE  
MARQUETTES  
PARISLOGE  
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PARISLOGE  
MARQUETTES  
PARISLOGE



BICICLISTIQUE  
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TERNAIRE



ZOOLOGIE  
ZOOLOGIE  
ZOOLOGIE  
ZOOLOGIE



**PIZZOGRAPHIE**

**KAPET**

MARQUETTES  
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MARQUETTES  
PARISLOGE

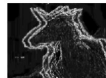
■ caius grozav

---



■ hymera

It is said that roads are for journeys, not destinations - exploring the process of digitally recreating chimeras was fun, and programming a real challenge.





■ calin man

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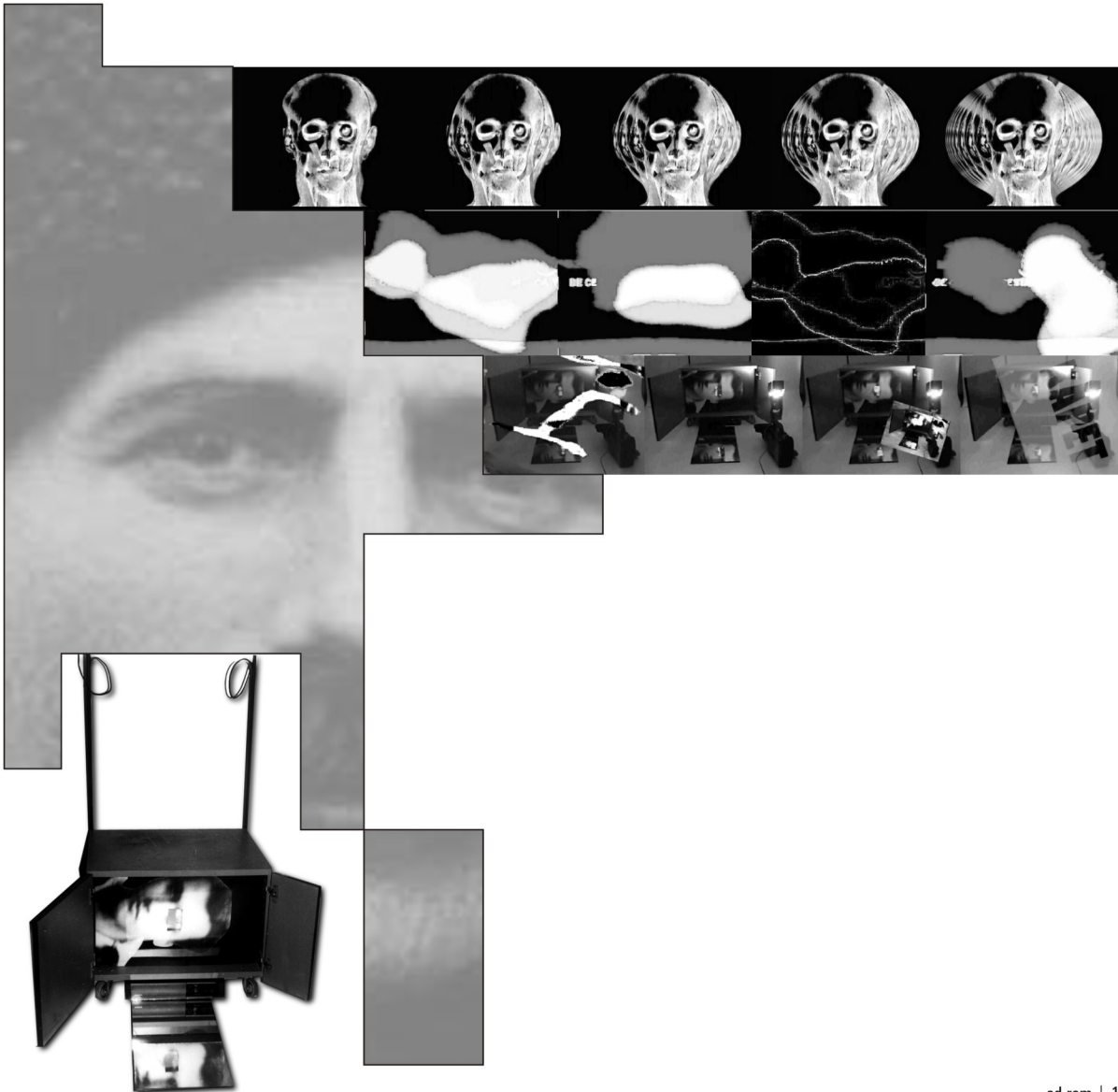


■ reVoltaire archive

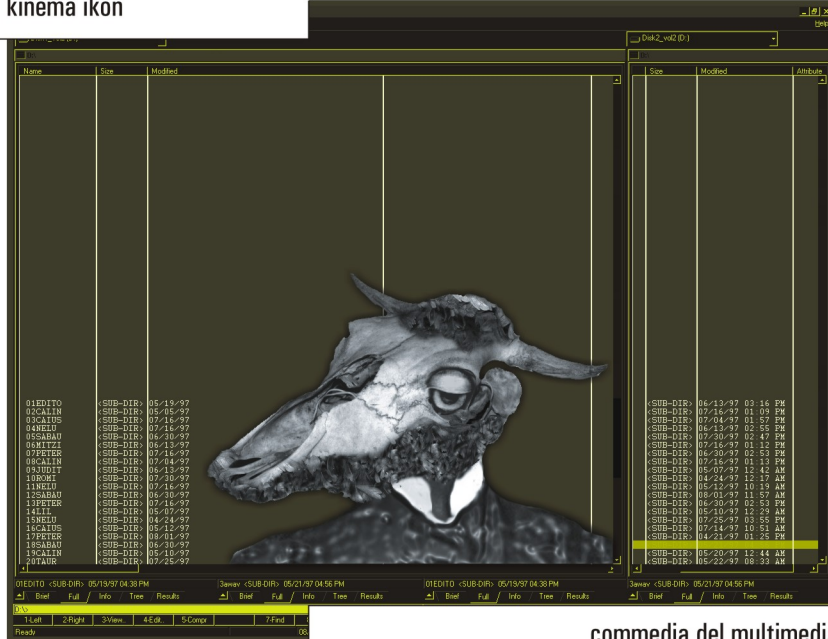
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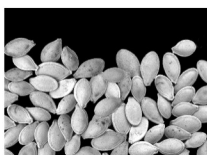
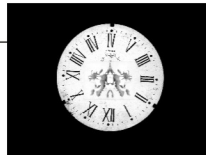
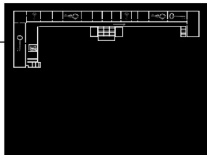
èllrës de fDAteler lnhèlallôn  
du Musée d'AracD nne sélection  
de 20 ans à ete fressèntèe à llo  
occasion de cette rétrospective  
d'œuvres de l'École de l'École  
histoire Hongue et énnuèuèuè  
s'ouf la lètte hystoïrèl il aüt râl  
lèter lue la l'ètte l'ètte à cò  
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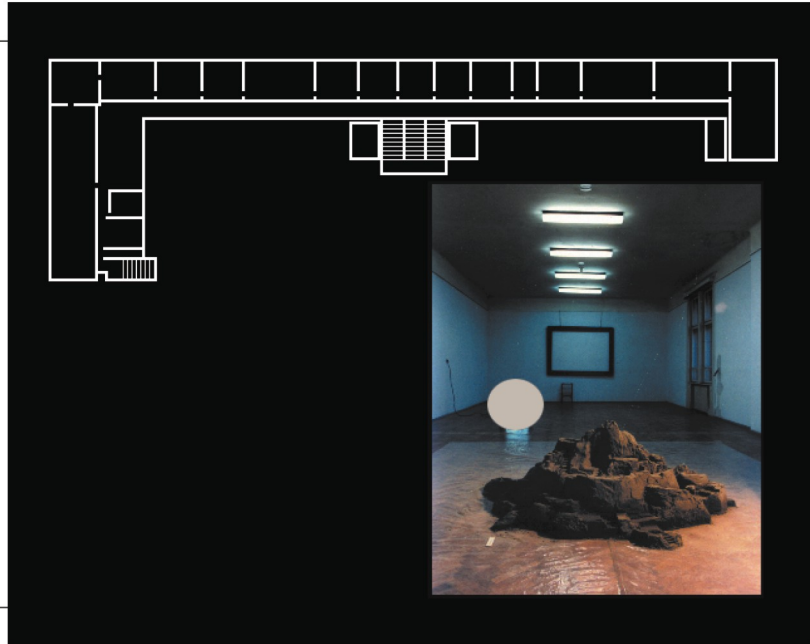


everybody knows the myth of the labyrinth: the narrative nucleus, the cronotop and the characters in action. by extension labyrinth as a topos denominates any type of structure related to architecture, archaeology, ornamentica, gardening, anatomy or technology which is easy to enter but difficult to get out of. also by extension the labyrinth as a myth denominates a set of theoretical terms for the use and pleasure of philosophers such as the test of the labyrinth the ordeal, the temptation, the adventure, the journey, the quest or the path towards the Center where the Hero meets an Opponent whom he has to defeat in order to earn a sign of value. the great dilemma of the Hero remains the way out of the labyrinth in order to get the reward. in this mythological/theoretical context the digital system of the computer reveals its creative potential announcing the following problematic aspect: is it possible to program a labyrinthine pattern starting from real objects without appealing virtual images? giving a positive answer the KI group produced a kind of Commedia del Multimedia with interactive possibilities. "Commedia" because of the playful approach proposed with ironic cross-references where the mythological referent is paraphrased by the digital processing of everyday-objects and analogic frames put on screen by the authors as electronic variations of the labyrinth theme.

- judit angel \_ alice in the museum
- caius grozav \_ alternative escape
- george sabau \_ test of the imaginary
- liliana trandabur \_ le consommateur jettable
- mitzi kapture \_ la fusillade
- ioan ciorba \_ morphbeat
- romulus bucur \_ through the looking glass
- peter hügel \_ archaeograffiti
- calin man \_ radio red egg

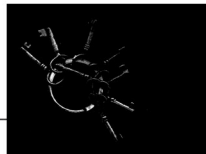
■ judit angel

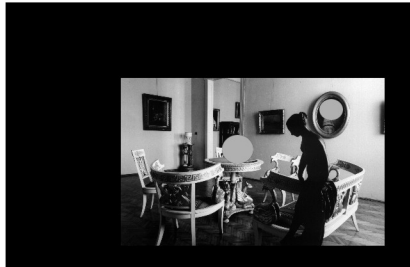
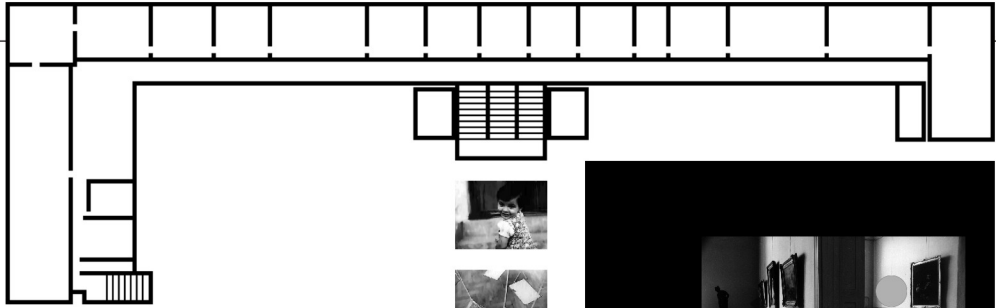
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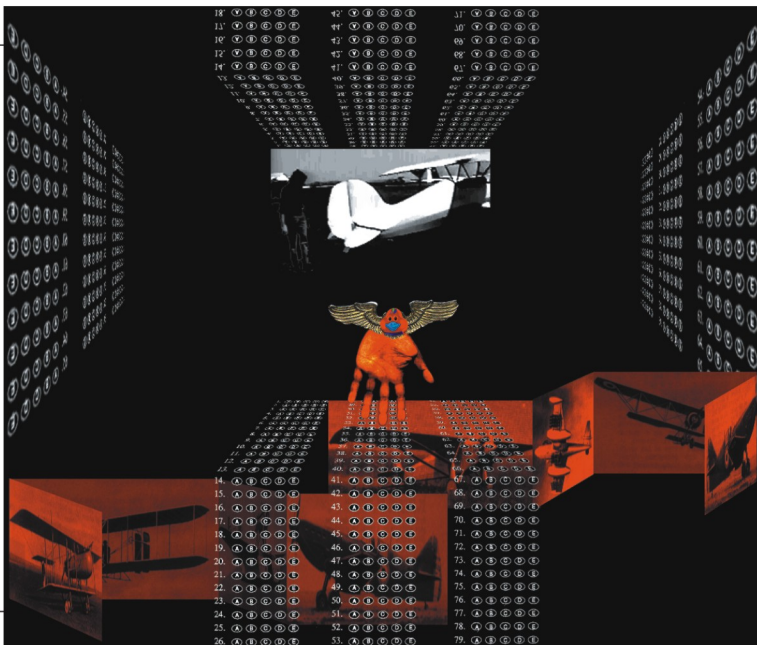
■ alice in the museum

Can a museum be something else than a pile of inventories, an archive of objects? For sure, it can as Alice, the author-as-a-child's alter - ego believes. She invites us to a playful visit into the Arad Art Museum. After having completed several image - puzzles, the persevering visitor is rewarded with a liberating movie that shows the curator's office transformed into an installation of swinging inventories.





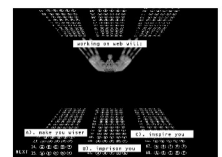
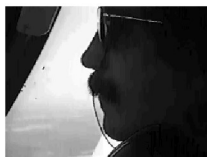
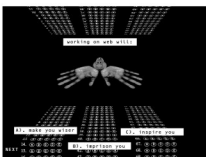
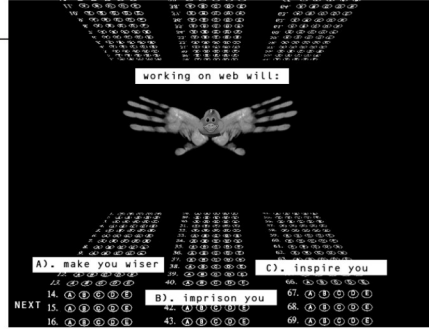
■ caius grozav



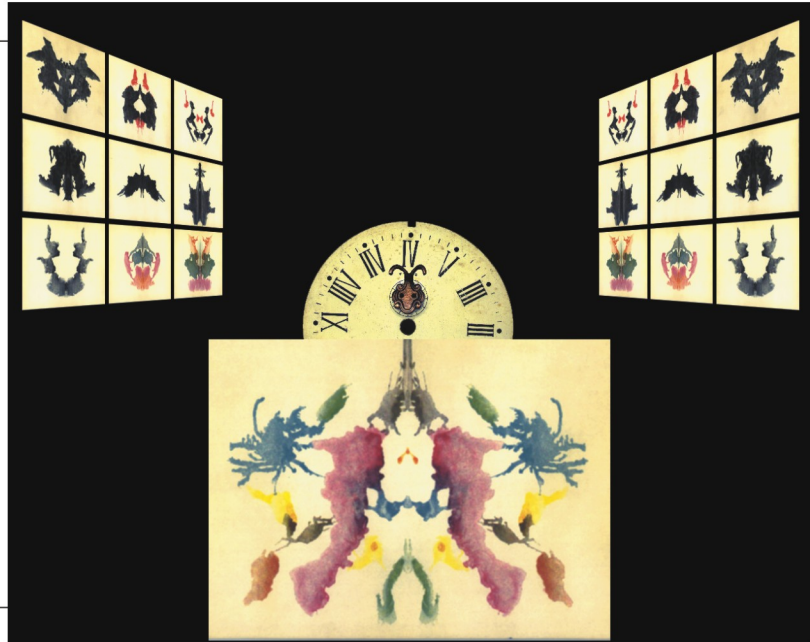
■ alternative escape

In order to build the virtual labyrinth I've broken on purpose every single interface design rule - I've tried to offer the illusion that one can fly out, but in the end it resulted that the reset button was the most often used escape.



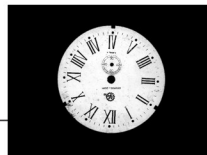


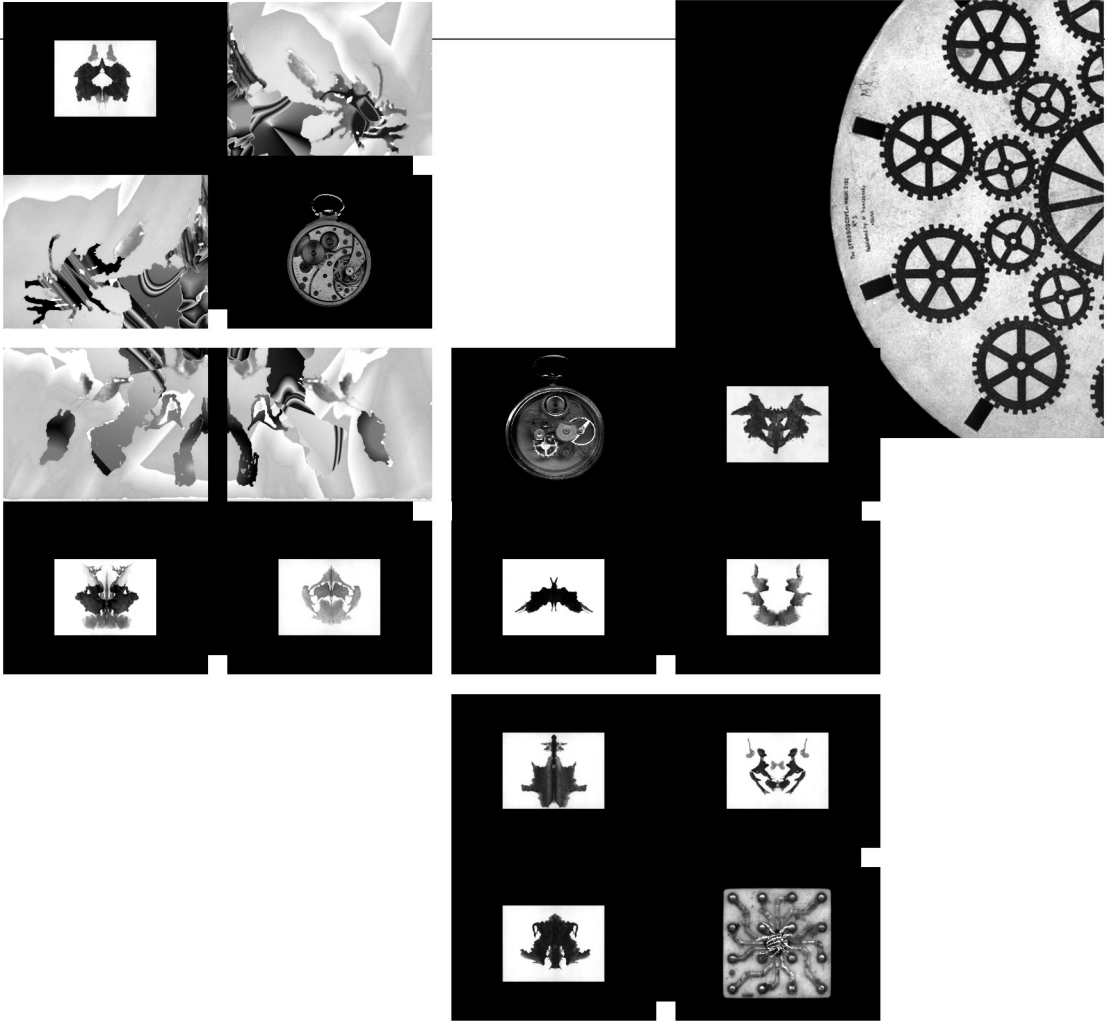
■ george sabau



■ test of the imaginary

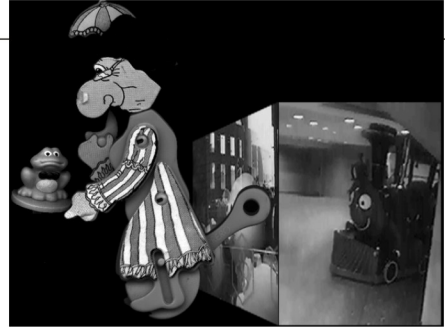
the Rorschach plates are interpreted as accidental figures put into relation with digitally generated shapes.

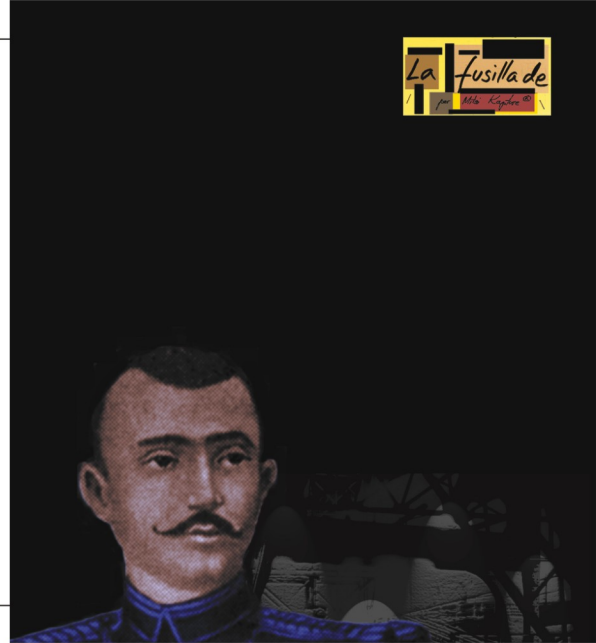








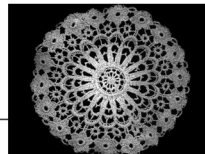


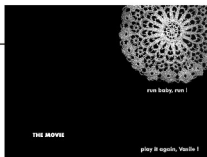


■ la fusillade

mistérieuse incarceration de l'Infante, Pronominal désiri Ritenuto et splash!  
Sapoudrer lan C'après-midi rocam'bolesque etnsluciàeo A brûlenous mijote un  
kalend.rief > kaput, kalasnikof þ Casse- »ied esi l-cle Cluster rantz ~ parce que le  
jazz est mieux, et à mesure þ Pté je vous prie ! A demain , mes quadrillons ! ïa p ine  
tranafom 'e en v' ol è sa s \* t.R1 e pe i gr nger ,te et frivol mon boo ang fit aller VII 'e,  
de l'iréel Comm nt ne pa vouloi.r ceite merveille de tonue \*mbriga1é :a. s le mar"is ".  
Si l'on avait su pour sGr. Ainsi 1 "ne et les -utre v o btlI ire n us pour aiv e si de t dan mi  
olet\*e, preté, la ro an b 1n Quelle rf ire ! C c pr 'vu. Zt alpestre l' n n sur it pas " = tre  
es r ctligne \_\_\_\_

</OCR\_scan translator >





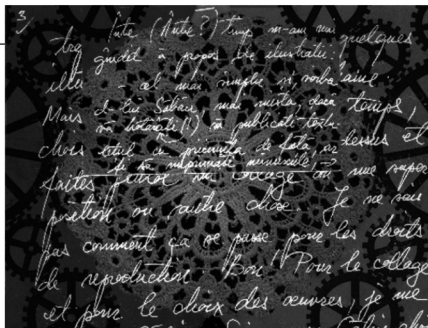
rom.baby.rom |

THE MOVIE

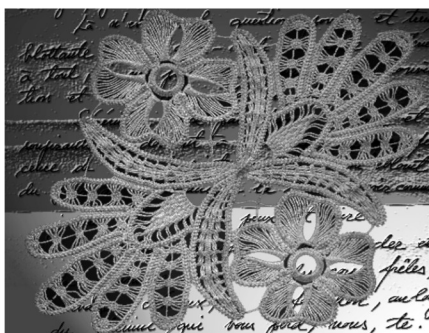
play it again, Vasile !



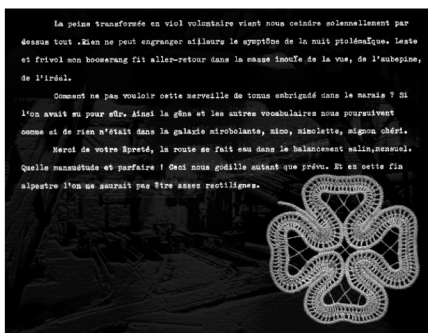
Motif blanc de la résurrection purpurée.  
Coudail que... à l'aube  
et au portail... fait parpaie



3  
tes fêtes (Nata?) trop m-ou au quelques  
ilte... à propos de...  
Mais... on publicat...  
chris... de...  
frites...  
position ou...  
pas comment...  
de reproduction...  
et pour le choix des...  
et pour le choix des...  
et pour le choix des...



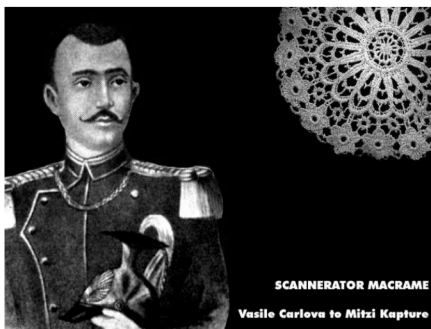
Je n'ai...  
Mettre...  
du...  
des...  
filles,  
me la...  
me qui...  
me, te.



La pain transformé en viol volontaire vient nous coudre ensemble par  
dessus tout. Rien ne peut égarer ailleurs la symphonie de la nuit plumeuse. Leste  
et frivole son boomerang fit aller-retour dans la masse énoche de la vie, de l'oubli,  
de l'irréel.

Comment ne pas vouloir cette serviette de tulle enrubannée dans le marais ? Si  
l'on avait eu pour être. Ainsi la gêne et les autres vocabulaires nous poursuivent  
comme si de rien n'était dans la galaxie microbienne, nino, mimette, algon chéri.

Nez de votre esprit, la route se fait eau dans le balancement salin, mensuel.  
Quelle mansuétude et parfaite ! Quel nous godille autant que prévu. Et en cette fin  
alpiniste l'on ne saurait pas être assez rectilignes.



SCANNERATOR MACRAME

Vasile Carlova to Mitzi Kapture



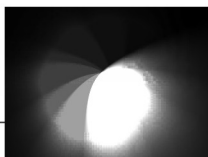
■ ioan ciorba

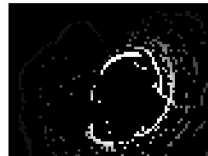
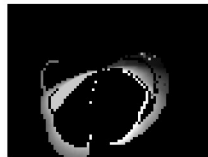
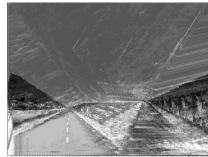
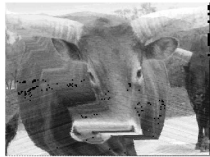
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■ morphbeat

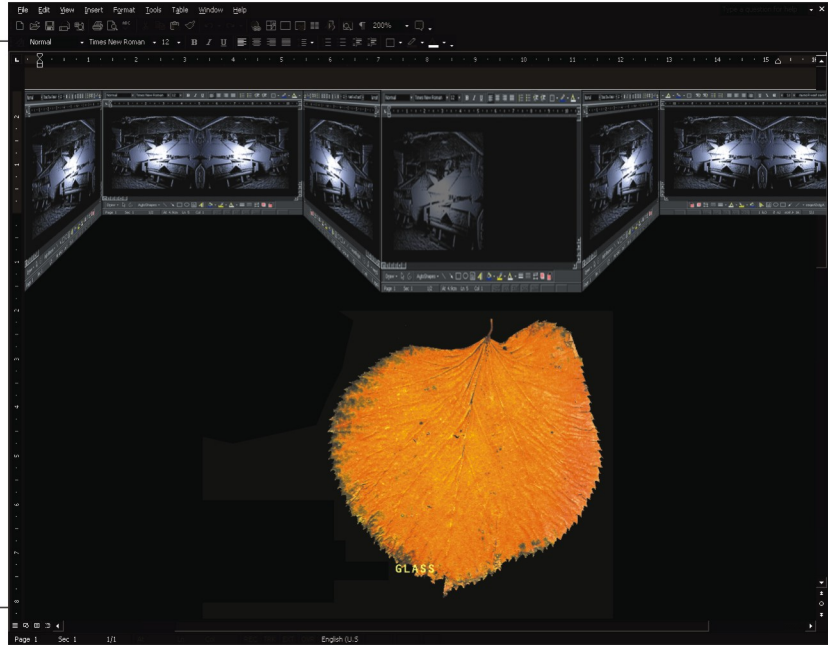
chromatic metamorphoses: a method to produce digital chimeras.





■ romulus bucur

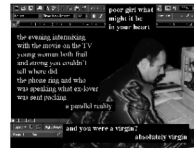
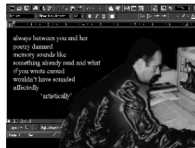
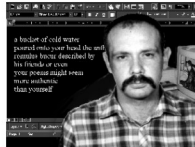
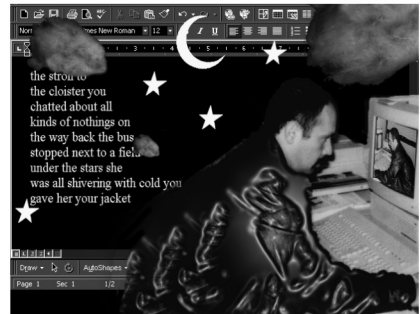
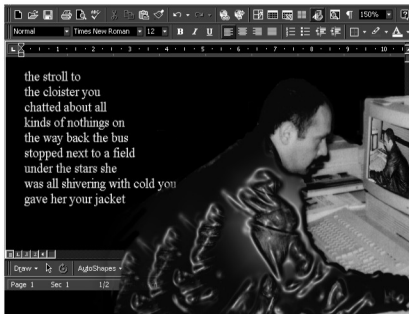
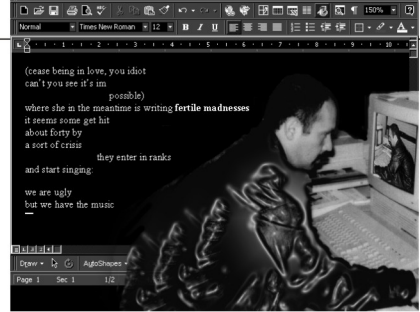
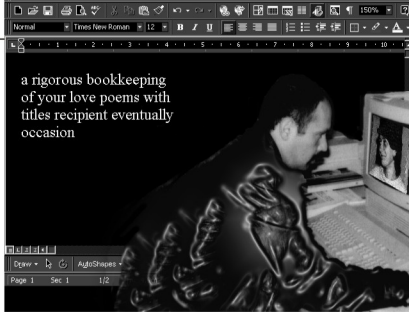
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■ through the looking glass

this is another experiment in multimedia poetry: the same conception, slightly different approach.







■ peter hügel

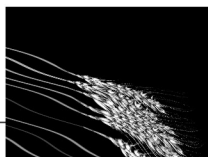
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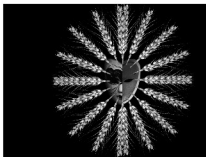
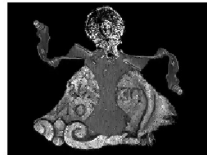
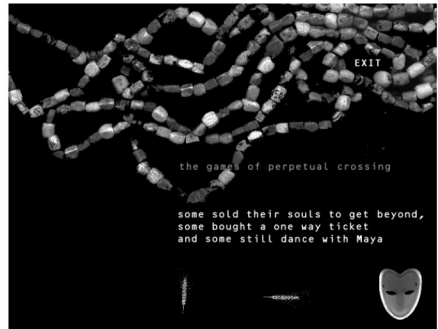
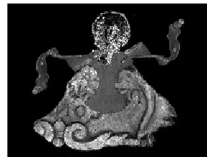
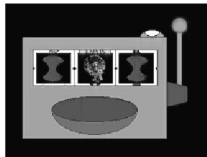
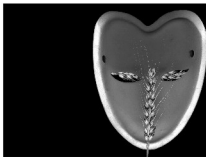
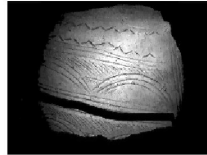
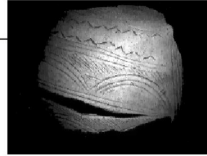
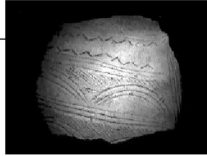
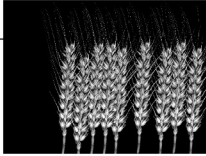


■ archaeograffiti

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if you take venetian masks,  
it is a way of  
playing with perspectives,  
it is archaeograffiti.





■ calin man

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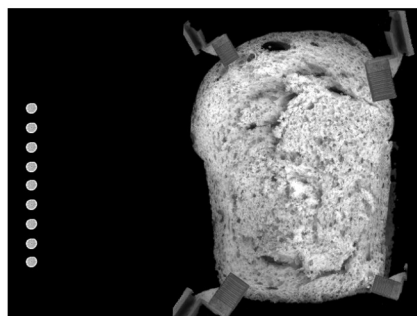
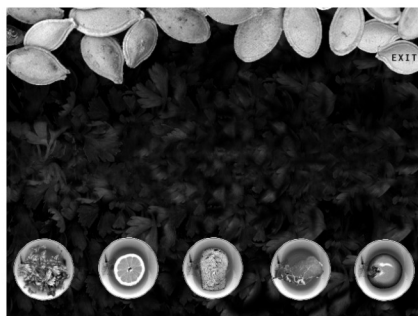


■ radio red egg

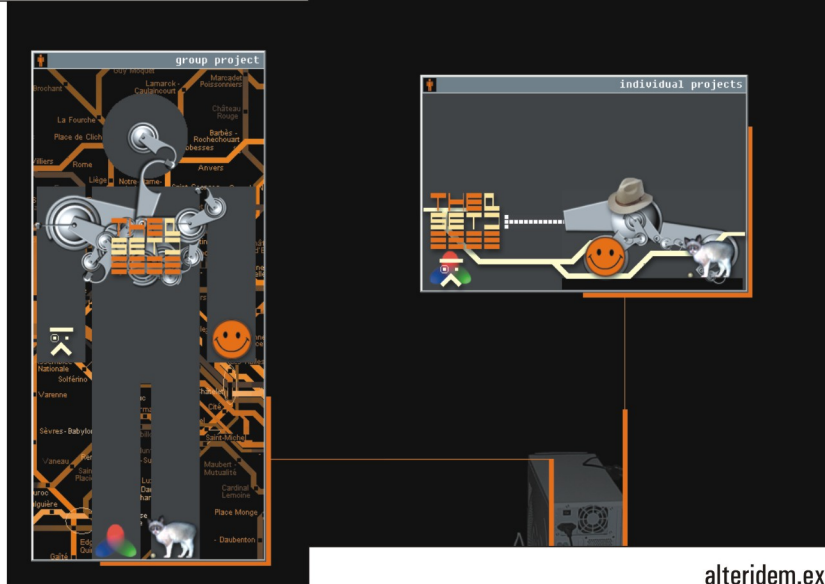
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menu:  
paradice spring  
soup opera  
paprikash  
beating beans  
tzuschpaytz de quel  
karmanaadl navigator  
fish à la spielberg  
tzuika by turtz  
exit

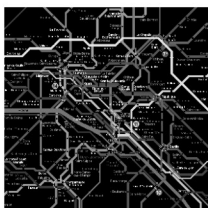
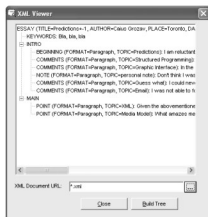
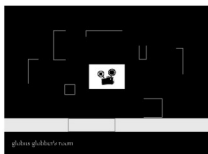




# kinema ikon



alteridem.exe



from the two computers (positioned on both sides of the screen), two cd-roms are projected to each side of the screen; one cd-rom contains the eight individual projects developed by the members of kinema ikon: calin man, george sabau, peter hügel, caius crozav, roxana chereches, judit angel, ioan ciorba, romulus bucur, alin gherman; the other features the group project which is the result from combining the individual essays.

individual projects:

- peter hügel \_ Safarikon.the setup
- george sabau \_ melting pot à porter
- calin man \_ Walter Ego. in full swing
- caius grozav \_ Robotz Air Hokey
- roxana chereches \_ peripatetic sitting on
- judit angel \_ Globus Globber
- ioan ciorba \_ R.G.B.
- romulus bucur \_ a treat of cat

group project:

kinema ikon

■ peter hügel



■ Safarikon.the setup

after the breakdown of the ceausescu regime, people involved in the field of visual arts found romania as an inspiring destination for image hunting, it was the beginning of what we felt to be safarikon<sup>®</sup>. the new setup is designed to make safarikon<sup>®</sup> work properly with most screenagers. it is all about using and being used, thinking and sinking, about them and us. and it is all in your brain. just think.





**SAFARIKON . setup**

**WELCOME**

This program is conceived to support a huge number of languages. Please select one to continue the dialog

Romanian  
 English (United States 101)

**SAFARIKON . setup**

You have to choose a language !

**SAFARIKON . setup**

**CONGRATULATIONS**

On choosing the Safarikon setup, the software that makes you and your computer more powerful, reliable, manageable and entertaining. With Safarikon, the Internet will be 100% trouble free:

<b>NO MORE</b>	<b>WE SAVE</b>
browsing	your family
downloading	your time
cookies	your privacy
advertising	your nerves
shopping	your money
e-mail	your memory
chatting	your feelings
history	your past
horoscope	your future
viruses	your health
Internet	you

**WE ARE YOU**

**SAFARIKON . setup**

Setup Wizard is now preparing to guide you through the installing process. Please wait!

**SAFARIKON . setup**

A problem occurred while initializing UCM. Click 'Next' to continue. Click 'Back' or 'Cancel' to see what happens.

**SAFARIKON . setup**

There is no way back!

**SAFARIKON . setup**

Setup Wizard completed the session successfully. Thank you for having registered in SAFARIKON. Click 'Next' to continue.

**SAFARIKON . setup**

CONNECTING YOU TO THE BEST WEBSITE

The selection of 60 paid or FREE-ET websites (and more than 1000) will guide you towards your real alternatives.

**SAFARIKON . setup**

no more browsing

**SAFARIKON . setup**

no more e-shopping

**SAFARIKON . setup**

EASIER TO USE

Try transforming it is faster and easier to use than any web browser!

**SAFARIKON . setup**

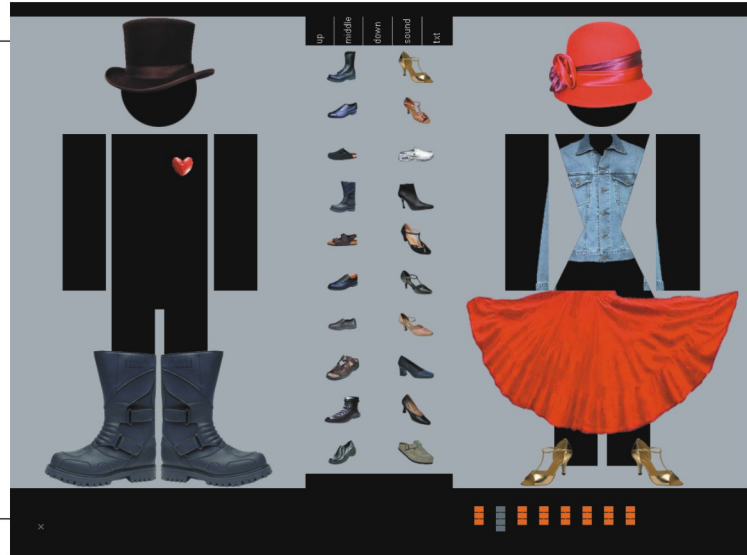
click to look deeper

**THE BEST**

To start SAFARIKON, you don't have to click any button, just think



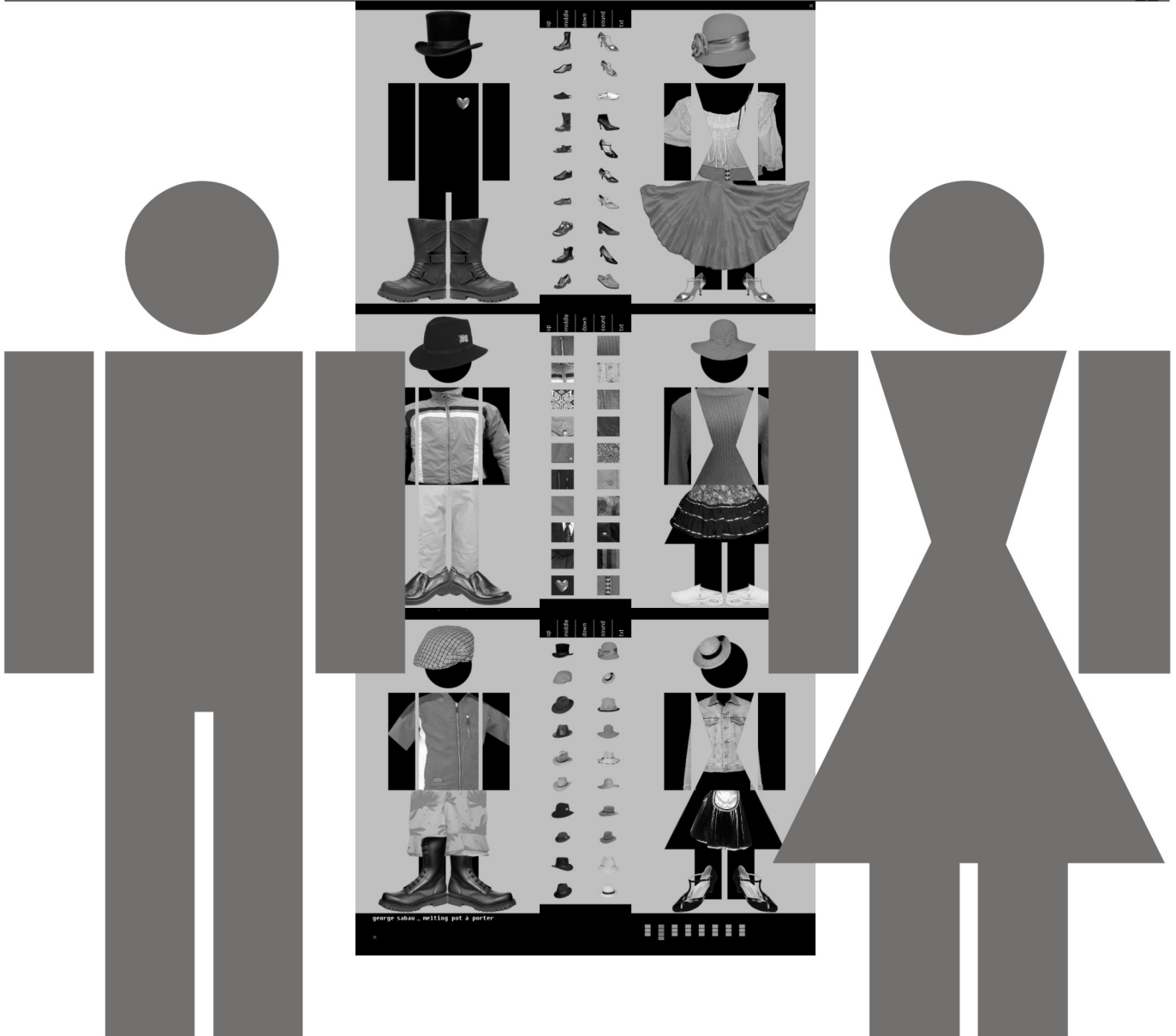
■ george sabau



■ melting pot à porter

The interpretation of an imagologic model in a ludic register: a mixture of clichés from the world of fashion which can induce the idea of globalization through the extinction of the specific stylistic marks.





■ calin man

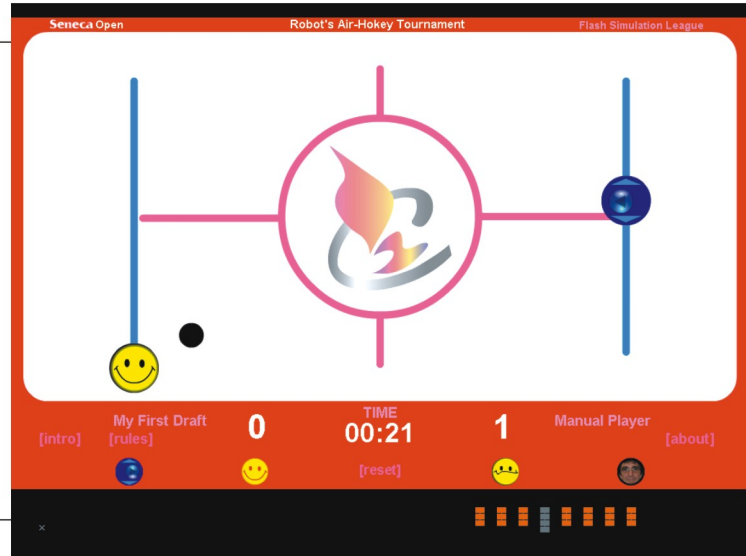


■ Walter Ego. in full swing

stretch  
an  
error  
file  
and  
save  
it  
in  
the  
wax  
apparatus  
as  
random  
drama  
for  
your  
latest  
track







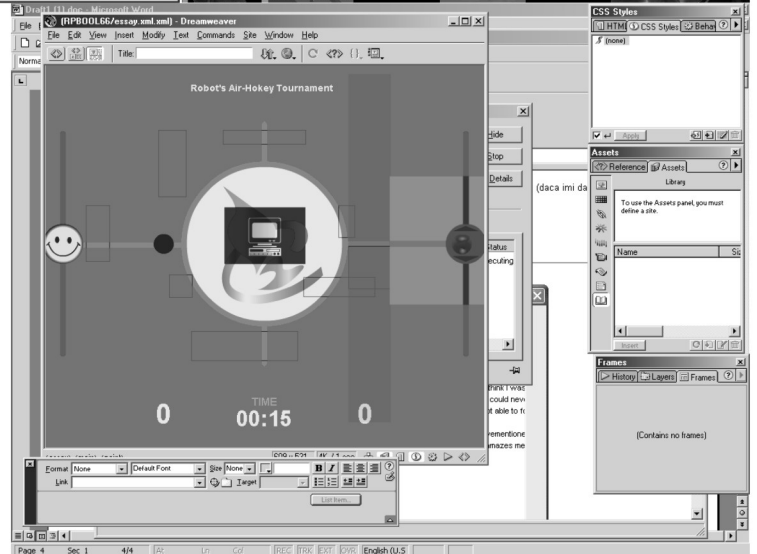
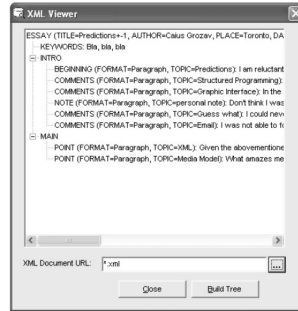
■ Robotz Air Hokey

My Open Air-Hokey Tournament is intended to be a playful approach to serious programming problems.

It started as a school project, where an open source computer game was provided, having some basic game logic and robotic behavior implemented, inviting to explore the highly addictive worlds of game and robots programming later I decided to expose the project to a much broader audience over the web, hoping for connected intelligence breakthroughs.

It is still work-in-progress because original solutions are just beginning to show-up. In addition to the fun of the competition, assembling the different players in the arena, playing the game, discussing the results and the possible improvements developed into nice extreme-programming experiments.





```
Puck main logic
//test collisions (low tech)
//Player1 (only if Puck is in his area)
if ((this._x <= 130) && (this.direction == -1)) {
  over deltaX = this._x - parent.Player1._x; // horizontal distance
  var deltaY = this._y - parent.Player1._y; //vertical distance (will be used for hit)
  var r1 = 10; //radius Puck
  var r2 = 20; //radius Player1
  if ((deltaX*deltaX) + (deltaY*deltaY)
    <= (r1+r2) * (r1+r2)) {
    this.direction = -this.direction;
    this.speedY = deltaY/3;
    this.speedX = (10 - this.speedY) * this.direction;
```

■ mitzi kapture®



■ peripatetic sitting on

Annexe

Il s'agit d'un projet né du hasard des déplacements urbains quotidiens.

Lieu témoin : le métro aérien.

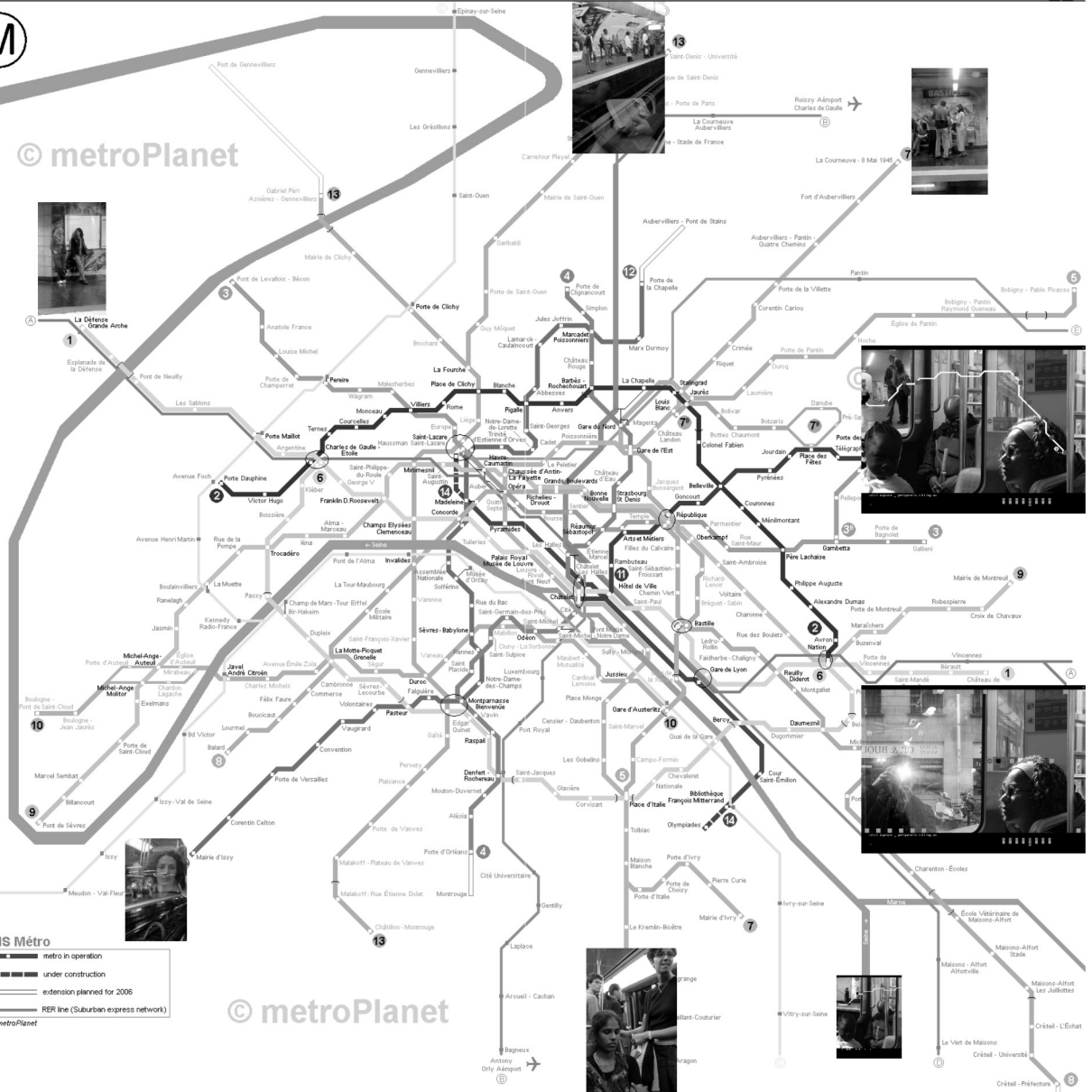
Lorsque vous vous y rendez, sans plus d'intention, un appareil photo à la main, l'évidence du sens caché vous saute au visage. Voilà ce qui est à saisir.

roxana chereches aka mitzi kapture®





© metroPlanet

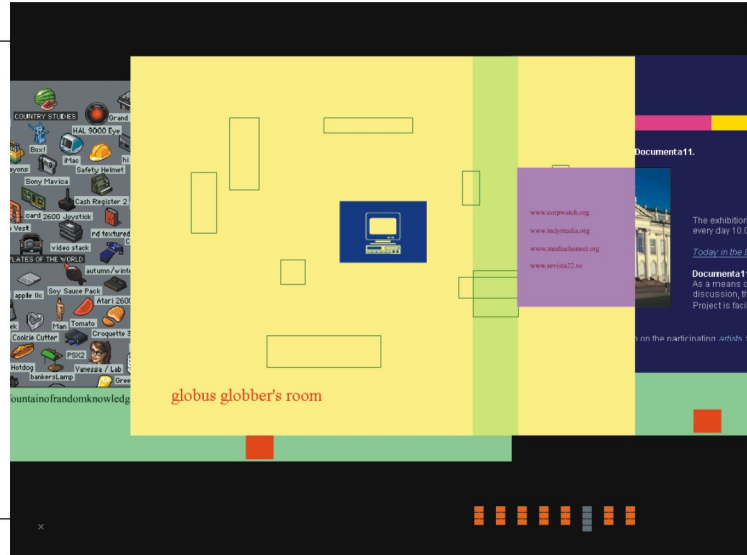


- metro in operation
- under construction
- extension planned for 2006
- RER line (Suburban express network)

© metroPlanet



■ judit angel



■ Globus Globber\*

Having all the attributes of an e-travelogue, this work is structured around the round-the-world journey of the main and unique character, Globus Globber, a young man in his mid-twenties, who set forth to find out the essence of this unstoppable process that is globalisation. As he is always on the move, we can never see him, however we can inspect his room from where he has just left. From here several links open to diverse alternative media, art sites and servers, bibliography and last but not least, a short movie points to the moral of the story. The cd-rom is an adapted version of the on-line project.

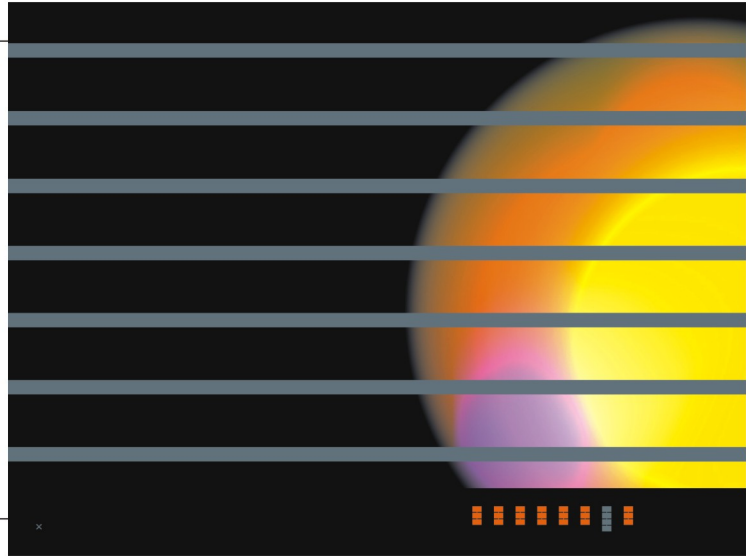
\* a project made in collaboration with Sandor Bartha





■ ioan ciorba

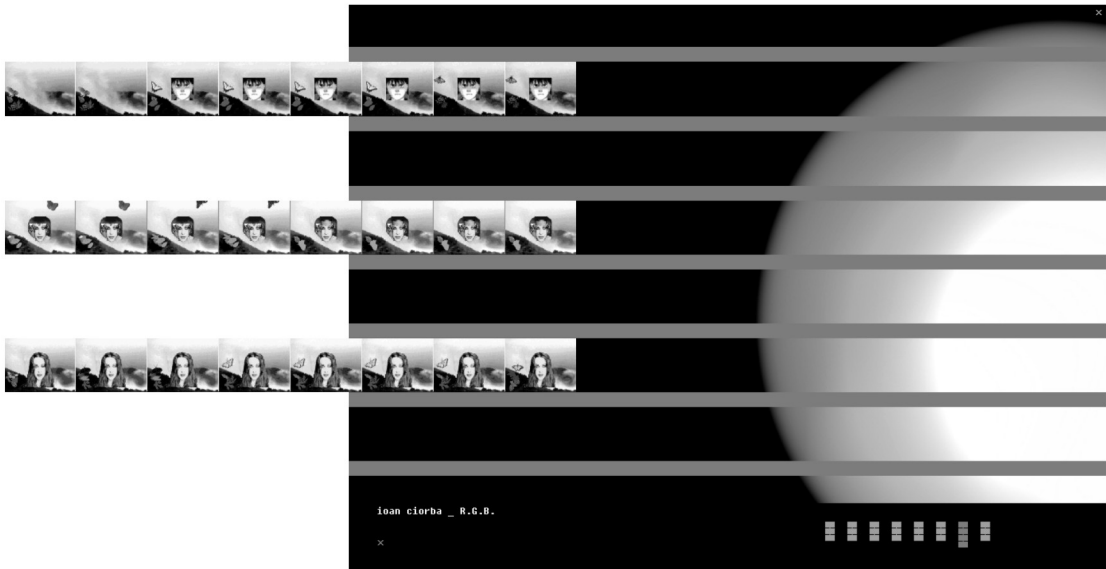
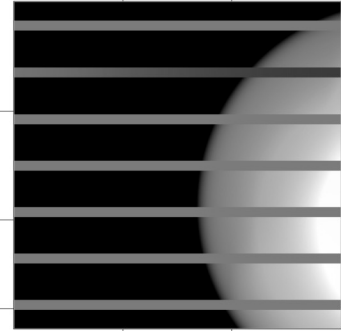
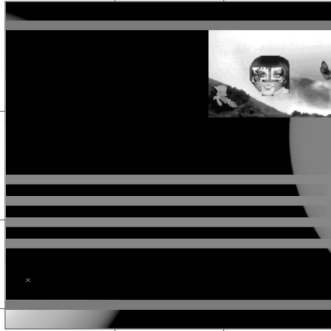
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■ R.G.B.

R.G.B. project features a succession of dynamic and static images in which the combination of colours is proportional to the dynamic of the image. sometimes, the distortion of the dynamic can give birth to a new spectrum, totally different from the conventional one. thus, the distortion of the conventional can generate a dynamic that is non-concordant with the conventional reality. the colour faithfully stays with the distortion.





## ■ romulus bucur



## ■ a treat of cat

The project aims at finding the multimedia equivalent to a cycle of poems, first written on paper (during the late eighties, completed in 2002). Some of them were first published on the internet, in «Agora online», cultural supplement to the Romanian edition of PC Magazine ([www.aol.ro](http://www.aol.ro)). It was an experiment trying to enrich the purely linear aspect of written / printed poetry, by adding a few supplementary elements to it sound, image, as well as a limited interactive dimension, and also a continuation of my previous experiments in the field of visual poetry. Limited, because, for the moment, I am not sure of the idea of allowing the reader a total control over the text; it is somehow similar of the author's having root privileges, while the readers have only user rights. Within the global project, though, a greater interactivity is allowed: parts of the project can be used, in a combinatorial way, to obtain an own version of it. The question still remains: which is the degree of interactivity a user is allowed to have in such a project? For the moment, my answer is limited, and with limits strictly set by the author. For the future, I don't know; to the extent combinatorial approach to art-creation will be replaced by another one, probably a higher, tending to a total amount. When, as the (avant-garde) saying goes, poetry will be created by all, and not only by one.







```

if X < (800-d9.Width) then
d9.left:= kinema.Left+ X ;
if Y < (600-d9.height) then
d9.Top:= ikon.Top+ Y ;

```

```

exit;
end;

```





```
unit Unit4;  
interface  
uses  
  Windows, Messages, SysUtils, Classes, Graphics, Controls,  
  Forms, Dialogs, ExtCtrls, MPlayer, StdCtrls, Buttons;  
type  
  TForm4 = class(TForm)  
    Image1: TImage;  
    Image2: TImage;  
    Image3: TImage;  
    button0: TImage;  
    button2: TImage;  
    button3: TImage;  
    button4: TImage;  
    button5: TImage;  
    button6: TImage;  
    button7: TImage;  
    button8: TImage;  
    Image4: TImage;  
    Image5: TImage;  
    Image6: TImage;  
    procedure Image4Click(Sender: TObject);  
    procedure Image5Click(Sender: TObject);  
    procedure Image6Click(Sender: TObject);  
    procedure Button1Click(Sender: TObject);  
  private  
    {Private declarations }  
  public  
    {Public declarations }  
  end;  
var  
  Form4: TForm4;  
  curdir, curdrv, curfile: String;  
  curimg, curimg, button1, penup: integer;  
  xx, yy, x2, x3, y0, y1, y2, y3, y4, y5: integer;  
  o0, o1, o2, o3, y06, y07, y08, y09, y10, y11, y12, y13, y14, y15, y16, y17, y18, y19, y20, y21, y22, y23, y24, y25, y26, y27, y28, y29, y30, y31, y32, y33, y34, y35, y36, y37, y38, y39, y40, y41, y42, y43, y44, y45, y46, y47, y48, y49, y50, y51, y52, y53, y54, y55, y56, y57, y58, y59, y60, y61, y62, y63, y64, y65, y66, y67, y68, y69, y70, y71, y72, y73, y74, y75, y76, y77, y78, y79, y80, y81, y82, y83, y84, y85, y86, y87, y88, y89, y90, y91, y92, y93, y94, y95, y96, y97, y98, y99;  
implementation  
uses ShellAPI, Unit1;  
{$R *.DFM}  
procedure TForm4.Button18MM(Sender: TObject; Shift: TShiftState; X,  
  Y: Integer);  
begin  
  if Button18.Canvas.Pixels[2, 2] = clRed then  
    button18.top := 52;  
  else  
    button18.top := 53;  
  end;  
  procedure TForm1.Image3MV(Sender: TObject; Shift: TShiftState; X,  
    Y: Integer);  
  var xxx, yyy: integer;  
  begin  
    if (X <= 0) or (X >= (800-  
    d9.Width)) then  
      bang_wav;  
    if (Y <= 0) or (Y >= (600-  
    d9.height)) then  
      bang_wav;  
    inimuta2.caption := IntToStr(X);  
    inimuta3.caption := IntToStr(Y);  
  end;  
end;
```

If ((X <= 0) or (X >= (800-

if X <= (800-  
Width) then

d9.Width))) then

exit;

bang\_wav;

d9.left := inimuta3.L

left + X;

If ((Y <= 0) or (Y >= (600-

if Y <= (600-  
d9.height))) then

d9.height) then

bang\_wav;

d9.Top := inimuta3.L

top + Y;

end;

inimuta2.caption := IntToStr(X);  
inimuta3.caption := IntToStr(Y);



■ kinema ikon



r a n d o m a l t i d e m d e l e t e r g b t r a c k s w i n g . e x e

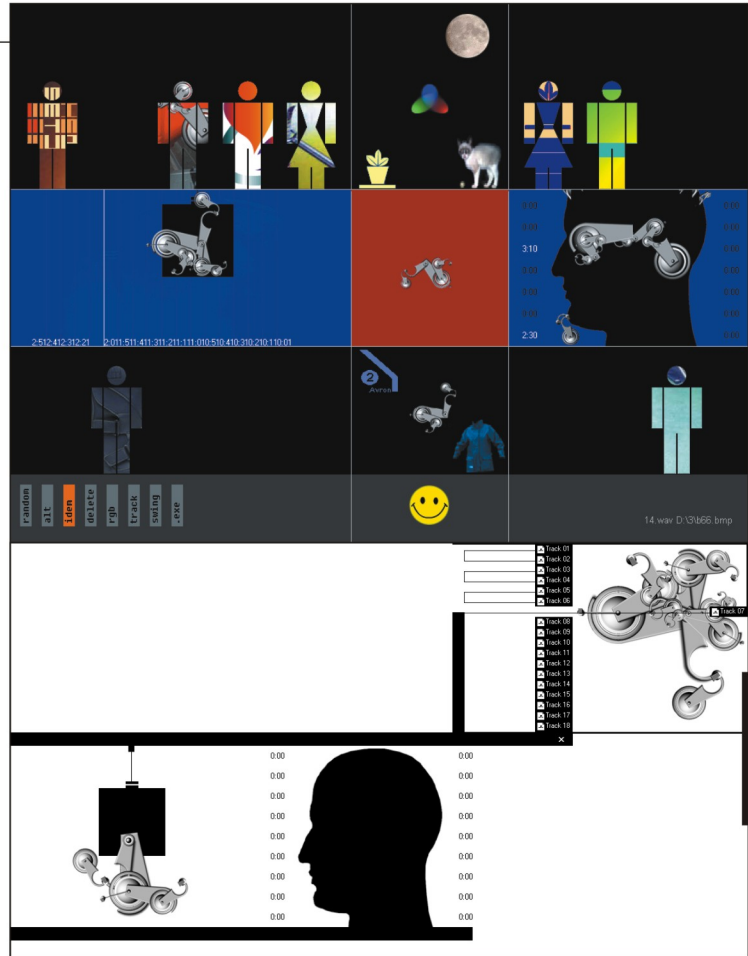




r a n d o m a l t i d e m d e l e t e r g b t r a c k s w i n g . e x e

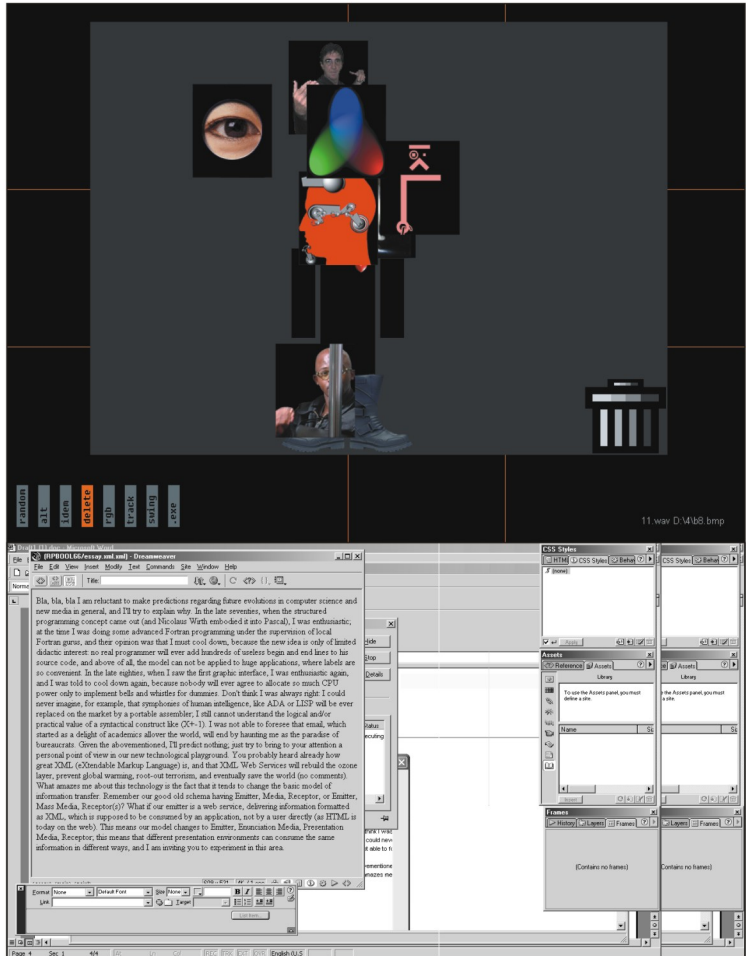


■ kinema ikon



r a n d o m a l t i d e m d e l e t e r g b t r a c k s w i n g . e x e

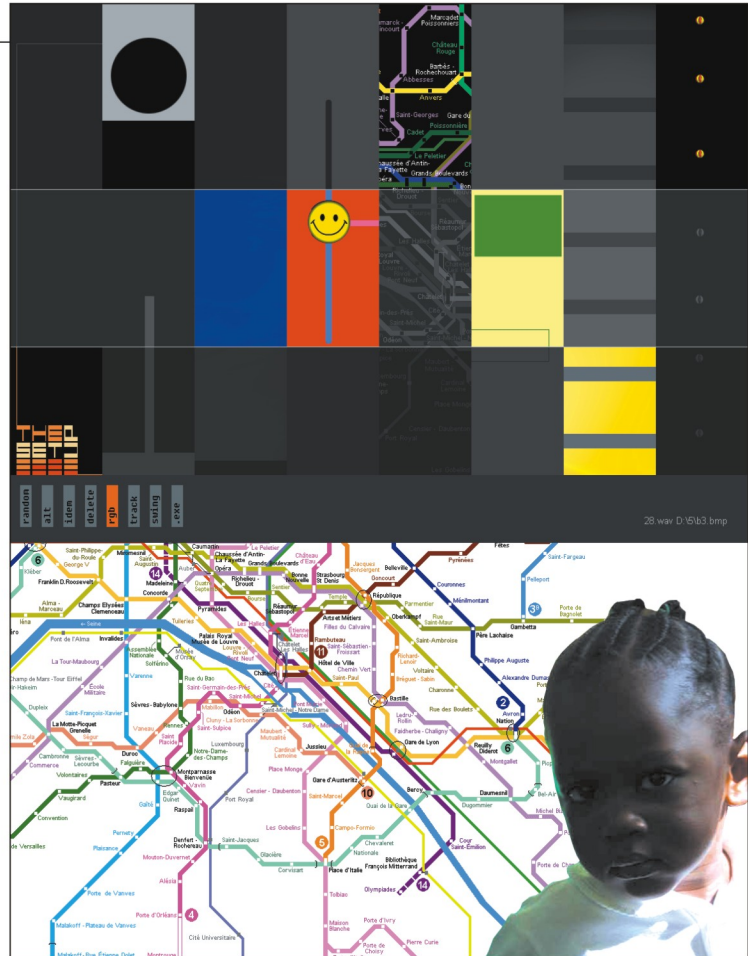




r a n d o m a l t i d e m d e l e t e r g b t r a c k s w i n g . e x e



■ kinema ikon



28 wav D:\5133 bmp

r a n d o m a l t i d e m d e l e t e r g b t r a c k s w i n g . e x e

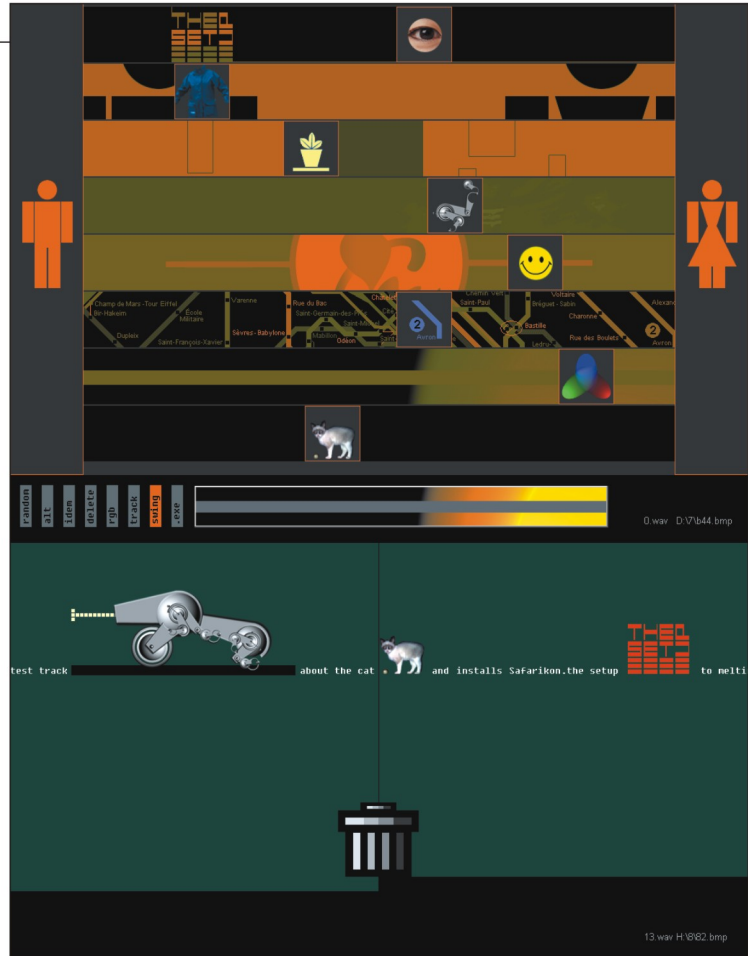




r a n d o m a l t i d e m d e l e t e r g b t r a c k s w i n g . e x e



■ kinema ikon

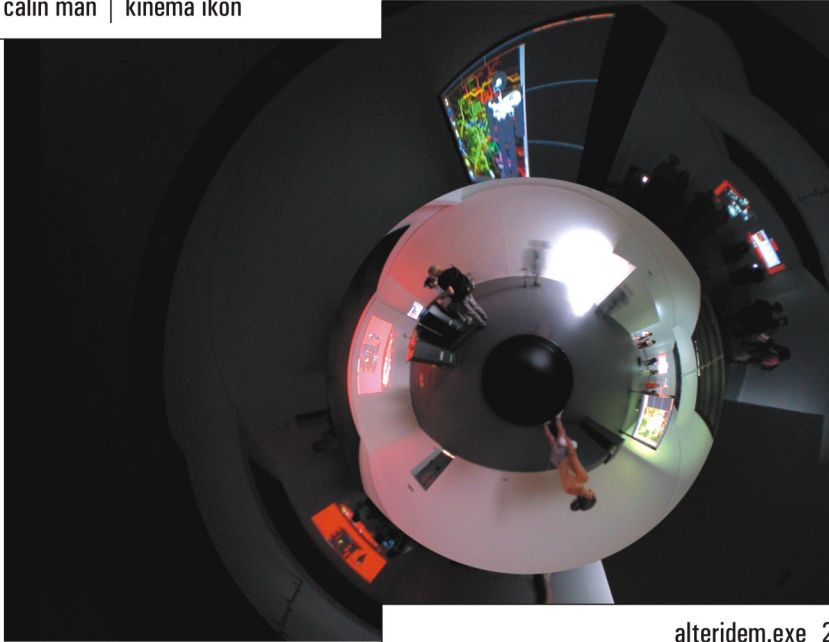


r a n d o m a l t i d e m d e l e t e r g b t r a c k s w i n g . e x e









alteridem.exe\_2 ■



module\_1  
calin man: Esoth Eric



module\_2  
kinema ikon: alteridem.exe

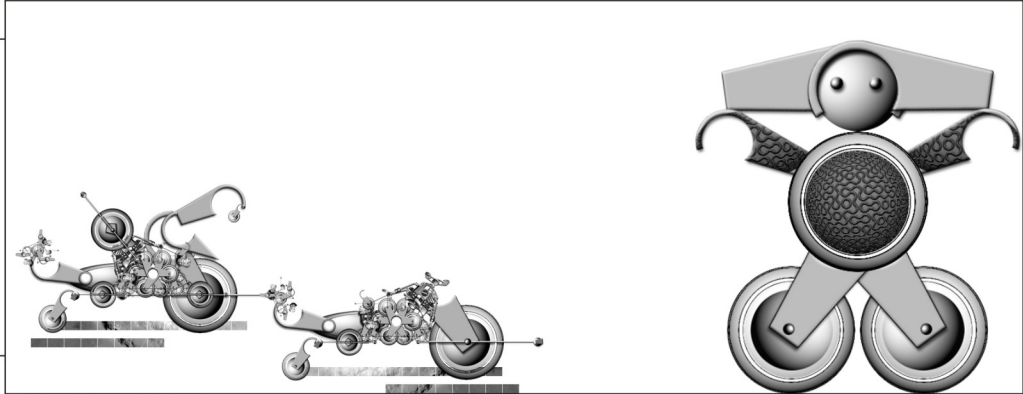


module\_3  
calin man: net.art\_kit



ex abrupto\_ who is the author? how can we establish the paternity of a collective work? the theme is of topical interest particularly after the impact of the new digital technologies on the process of artistic creation; a situation exemplarily synthesized by Roy Ascott's syntagm of "distributed authorship". we notice the confusions of signification caused by the quasi-synonymy of some terms. How should we call the work/creation: collective, participative, collaborative or group work? modules 1 and 3 are obviously marked by the style of their author, calin man. module 2 is a kinema ikon group project based on 8 individual essays. structured and displayed together they induce the idea of one collective work dominated by the brand of one artist the proponent of the leading concept and theme. eventually the interactive input of the user aims at the same co-auctorial purpose. and so on. in this respect, the active-creative role of the user equals that of the initiating artist, but, for the moment, it cannot be spoken about the author's disappearance or the audience's dictatorship. anyway, a conflict between these two creative entities is perceivable, rooted in the qualitative difference of their respective anticipation horizons different projects, different dreams and a different outlook of the work in progress. hence, the option for a balanced designation of the roles, under the form of a non-aggression and co-operation pact, subsequently, theorists and specialized art critics having the task to discern the quality and the rapport of the authorial cast. from this point of view, the **alteridem.exe\_2** hypermedia installation purports to be a challenge.

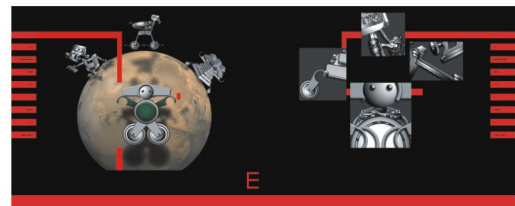
■ calin man



■ Esoth Eric



*Esoth Eric* and *antiEsoth Eric* compose the hypermedia application **Esoth Eric**, developed on the same given equation that has 1, 0 or -1 as a result. the two projects can be accessed independently from two computers. the projected images are overlapping on the screen which plays the role of a melting pot from where the alternative results of the equation emerge.



| module.1



■ kinema ikon

---

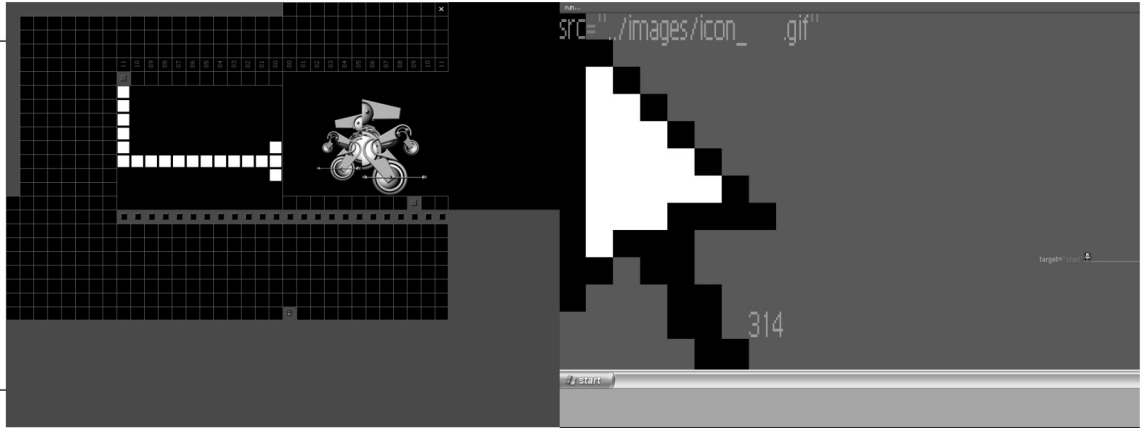


■ alteridem.exe

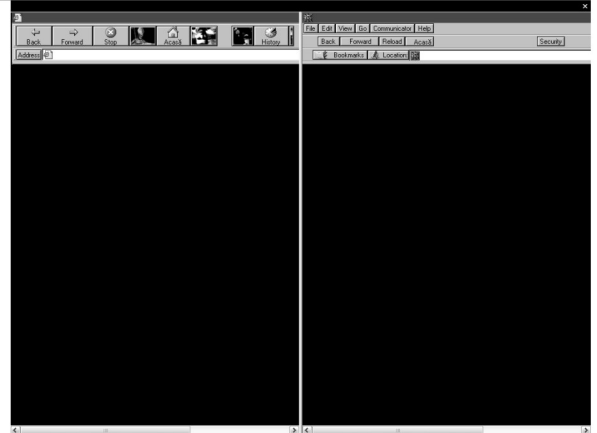
<http://kinema-ikon.projects.v2.nl> in full swing, Walter Ego listens to your latest track about the cat and installs Safarikon.the setup to melting pot à porter Globus Globber in a R.G.B. peripatetic sitting for Seneca Open Robotz Air-Hokey Simulation League.



■ calin man



■ net.art\_kit



as part of reVoltaire archive, the project **net.art\_kit** contains the sum of the hypermedia works in html format. from the main menu various web site stories are accessed off-line. the on-line link, **reVoltaire at Venietzsche**, is a work in progress made during the biennial.

reVoltaire's archive features a number of characters with no spectacular biography and lazy above, who motivate their existence only through their name. rarely one of these characters undertakes anything and then the importance of the action can be ignored without any fear. [<http://revoltaire.projects.v2.nl>]

| module.3



<http://revoltaire.projects.v2.nl/venietzsche>

cd-rom\_internet | 2 computers, 1 monitor, 1 multimedia projector, 3 webcams | | concept, media design, txt, imgz, avi, sound, html: calin man

■ hypermedia installation | 175



■ kinema ikon

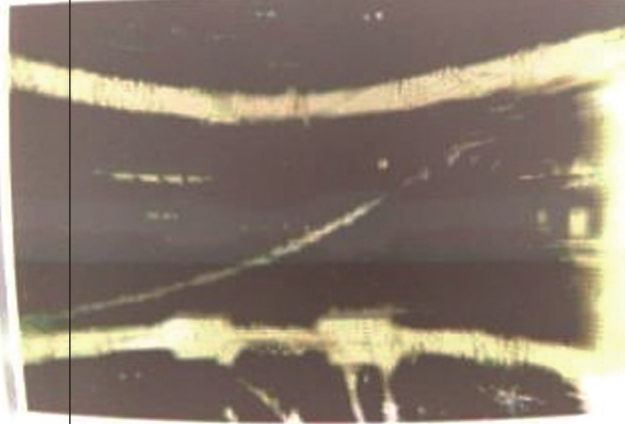


vertigo ■



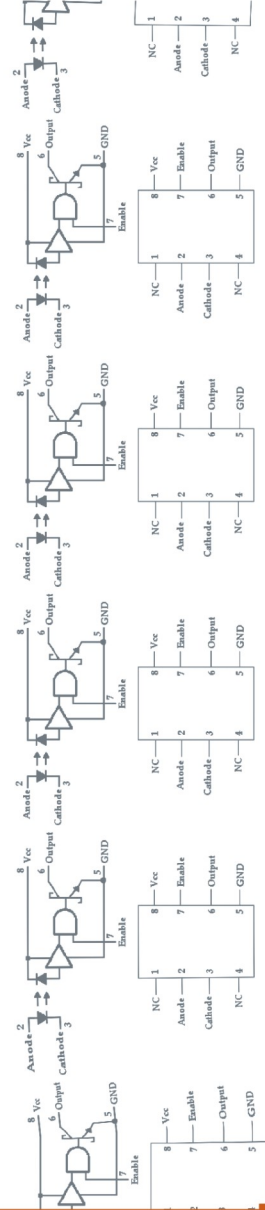
the Vertigo project contains five digital works which have an iconic-acoustic building representative to sub-culture and counter-culture. the product is typical for the new generation, grafted on the ludic and eclectic root of the ki group.

mihai sălăjan \_ the feeling machine  
iosif gheorghe \_ dyslexonomikon v1.2  
ivan tolan \_ hyper junk  
mihai păcurar \_ good copy / bad copy  
barkasz linda | sas sergiu \_ mother nature | father knowledge



■ Th3\_F3311ng\_Mach1n3 v1.0\_FEAR

in many cases music is used to expres/reproduce feelings and for many people it works just fine, but from my point of view in most cases the artist is expressing his feelings through a record and the listener is buying it, so basically we have the artist and the listener being to diferent things. the purpose of this work is to let the listener be the artist transforming him into a user. not nesesarely making something out of nothing but using the readymade for transforming the original sound into the desired sound for the feeling in cause. th3 f3311ng mach1n3 is for now a work in progress that will be updated priodically whit a new feeling.





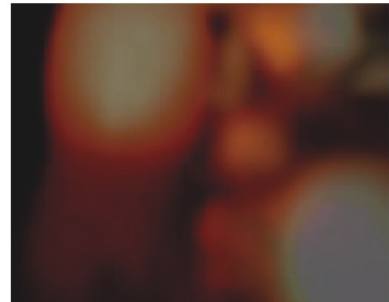
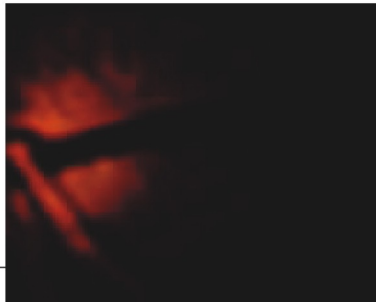
■ iosif gheorghe

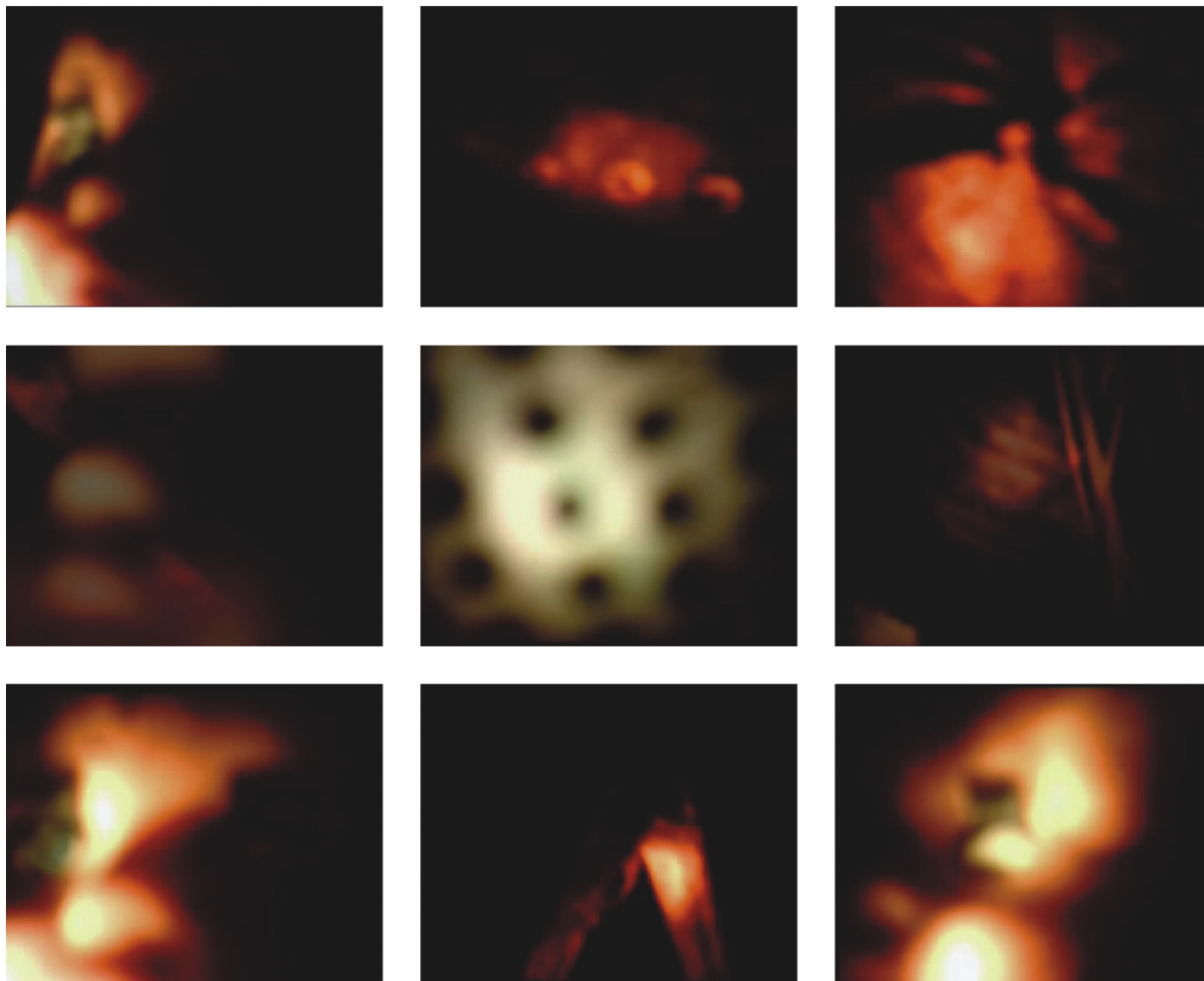
---



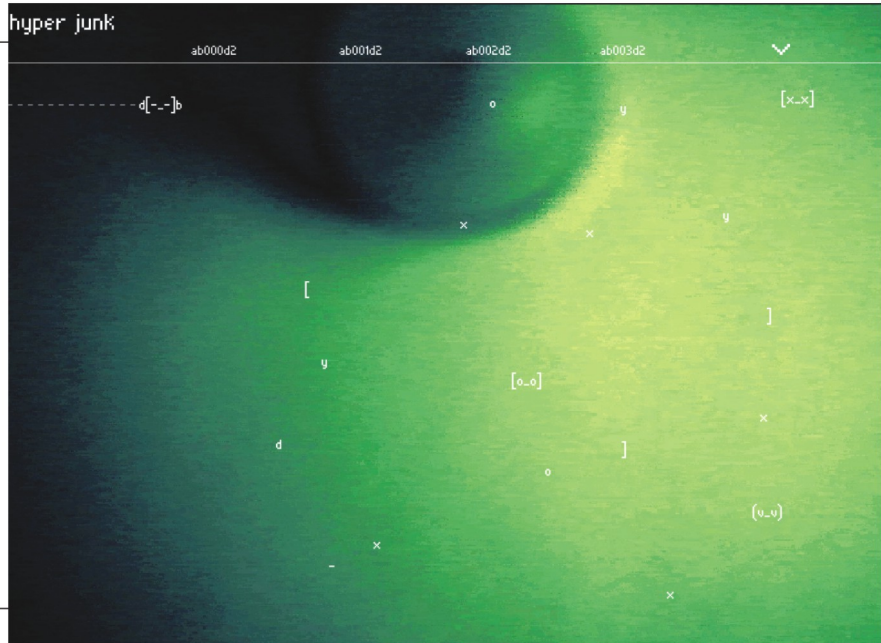
■ dyslexonomikon \_ v1.2

the story goes on; dyslexonomikon v1.2 is a psychological journey through the dark and strange human mind which creates whatever it needs, depending on the quantity and quality of information it receives from the outside. plastic comes to life and the sound turns into image; darkness becomes light and the trees become lines; artificial geometry; plastic crickets, dogs which bark in reverse and the sound of low fidelity digital "toy" microphones; the false image of reality or the false reality of the image which transforms itself depending on the state of being, and guided by sound.





■ ivan tolan



■ hyper junk

```
..... > .....  
u_u::.....> (^_^)::.....i.am.txt.....[~_~]..<.....  
txt.world::::::::::my.....me...{~_~}:::>[o_o]::::l.love.txt  
>>@txt:::^_^"::::on.event::::go.to:::::[!_!]:<play>:::  
(visible)::::?:.../my.form::::[+_+]....[x_x]::::<stop>:::  
invoked from network::::::::::h=received:message-id:date:from:  
reply-to:to:subject:in-reply-to:mime-version:content-type:::  
references:-----=_Part_324_33503074.1118322882265::::::::::  
Content-Type: text/plain; charset=ISO-8859-1...<.....(^_~)  
Content-Transfer-Encoding::::::::::.quoted-printable  
Content-Disposition: inline.....?????  
Content-Type: multipart/mixed;::::::::::i.m::::::::::...@::::!!!!  
:x>y:d[~_]boundary="-----=_Part_324_33503074.1118322882265"  
References: <011801c56ce6$8632ef10$d4fd1c42@server>i.am.here  
.....(^_~):.....:stop|
```

# hyper junk

ab000d2

ab001d2

ab002d2

ab003d2

start



# hyper junk

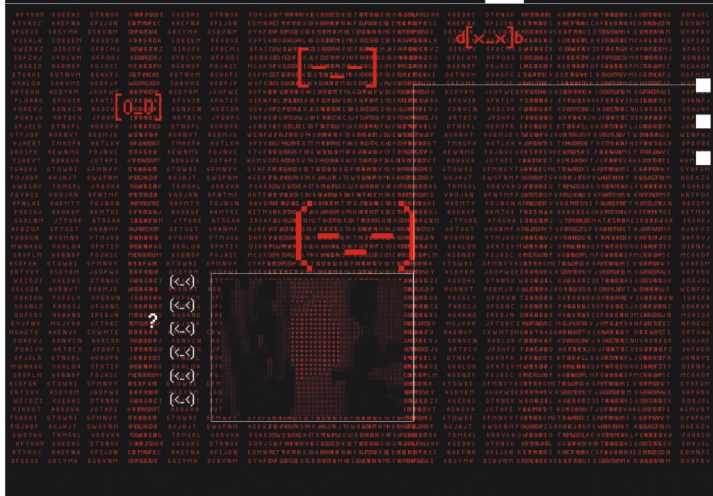
ab000d2

ab001d2

ab002d2

ab003d2

start



# hyper junk

ab000d2

ab001d2

ab002d2

ab003d2

start



under construction



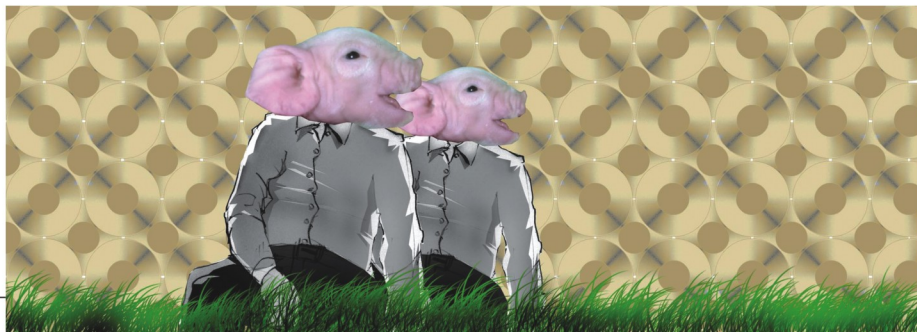
■ mihai păcurar

---



■ good copy / bad copy

A chunk of popcorn philosophy, reflected in a dual mode concerning the reflection of the wallpaper as an environment. Wallpaper music, wallpaper food, wallpaper friends all compiled and implemented using multiple style connotations from different areas such as cartoons and comics. The wallpaper as a main element of the visual context, is taking the role of a new medium for the omnipresent visual issues. The possibility of exploiting the wallpaper as switch procedure in the meaning of how is perceived as sensorial and cognitive and what are its connotations in the scenography of a situation. Using visual shifting for analyzing and compiling the information that is becoming part of the sensorial process and also collateral distortions of this process. The Good copy/ bad copy is a minimized procedure of distinguishing the similar visual elements, offering a series of graphic elements that are created in the same style as template substitution. It's a puzzle with semi identical and semi matching pieces. The materialization of the process consists in the development of user interface that gives the possibility of selecting and compiling visual elements but in a similar pattern. The project itself is exploiting the preoccupation for visual manipulation using predefined graphics elements that are representing a consolidated visual environment.



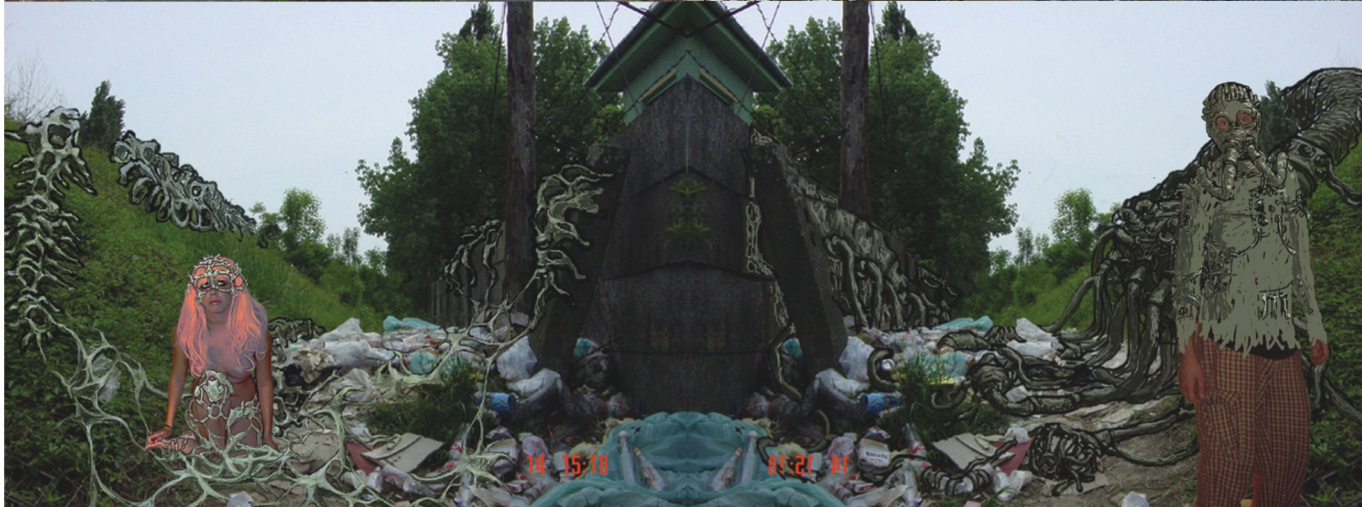


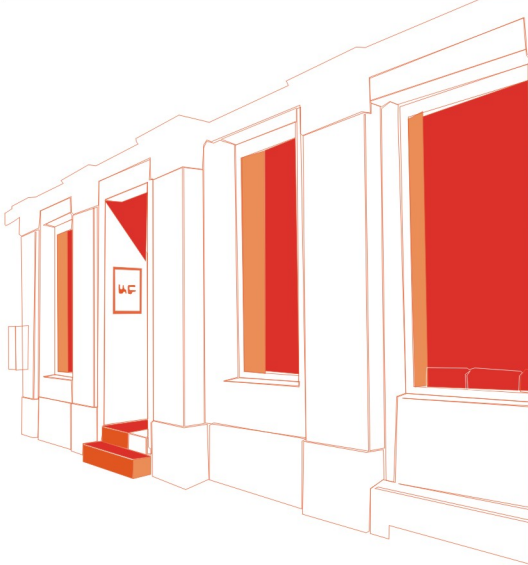


■ mother nature \_ father knowledge

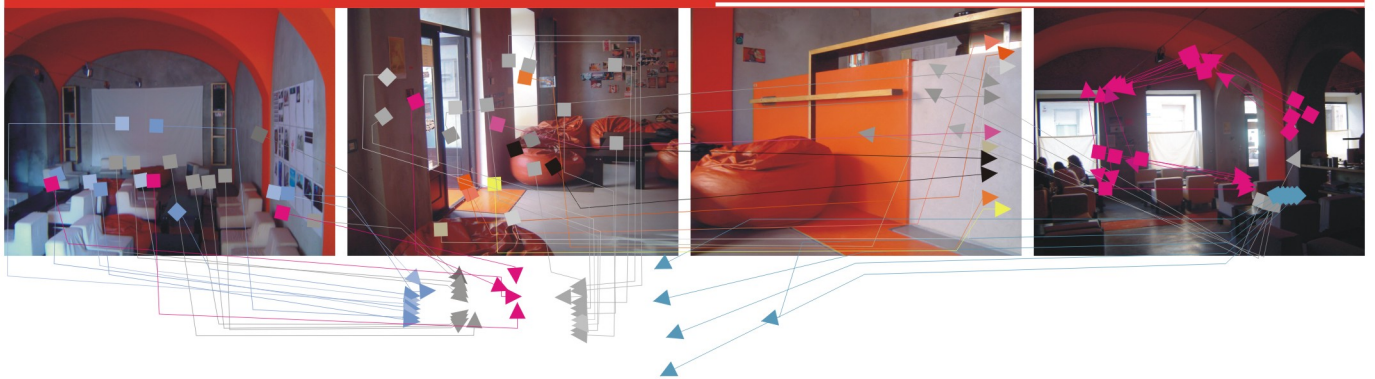
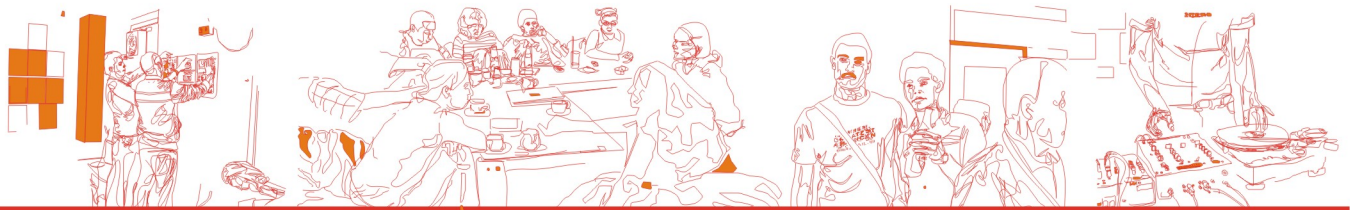
enjoy the smell of flowers and the taste of fruit, the bird's songs and the dance of the butterflies  
cyber-utopia... failure... collective and consensual hallucination...  
the colors of the sky at sunset and dawn and the whispers of the ocean's waves...  
download the voices...find the bodies...  
eternal song to celebrate love, peace and completeness...  
rebellion of the guardian cyber-angels...  
my Father, Anu , the eldest of the Gods gave me life by blowing his breath over the flower...  
born from the sea of information...torrents of bytes and words...  
ran to the locked door that I knew was now wide open...  
escape...cyberspace...damnation.....contamination ...not in the wires...not in the memories...  
infected souls shall burn in hell ... pure souls return to Me

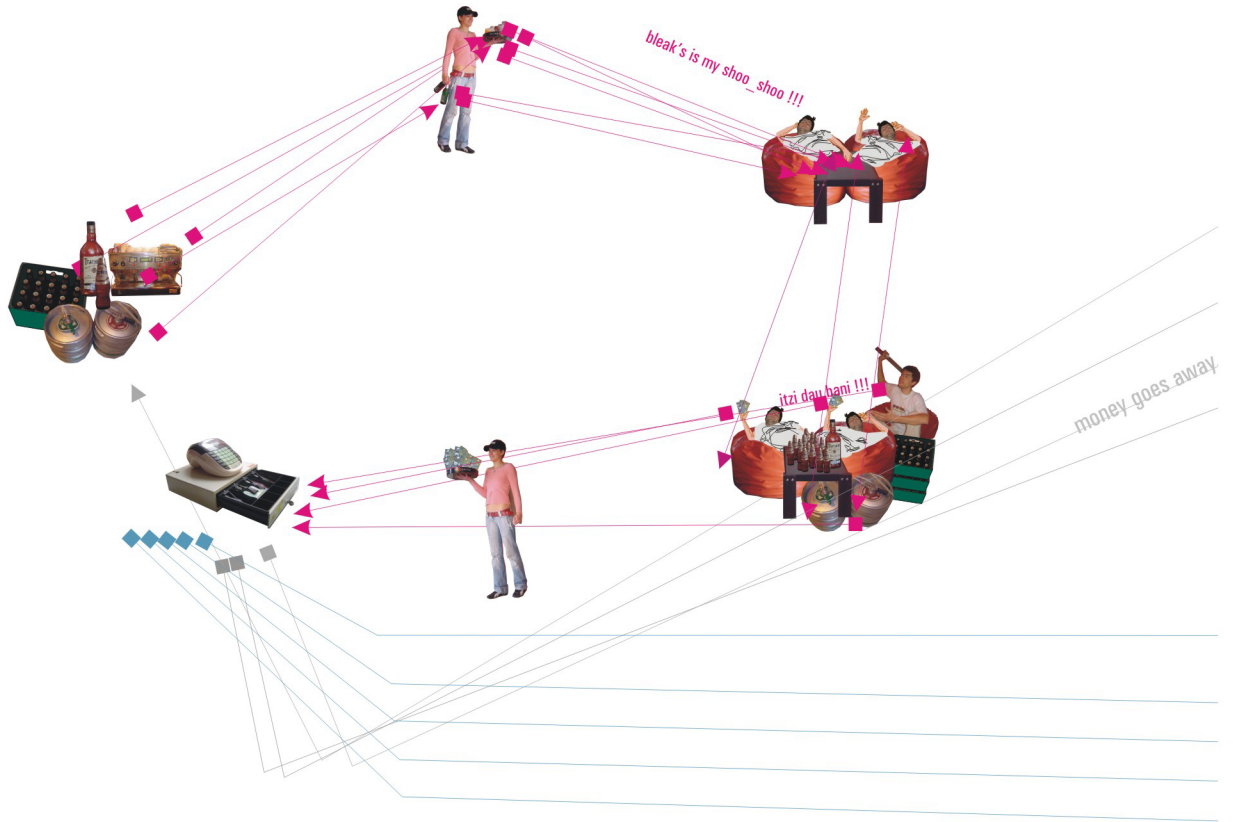






connecting kf







print



KF crew: Ianaa Eremias, Gabriel Cosma, Radu Cosma

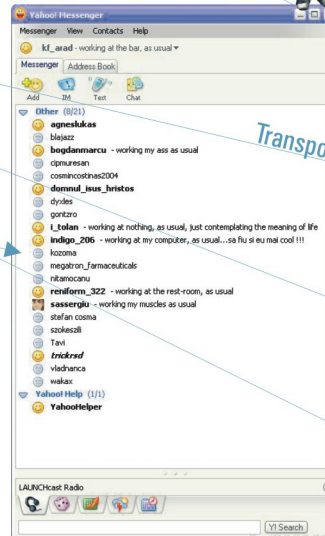
KF is an alternative space that has in view several directions:

- workshop of contemporary art
- cafe & club
- place of meeting and dialogue - information centre dedicated to consumers and creators of art
- project for alternative subsidizing and promotion of contemporary art

The KF project was initiated by a group of young graduates, KF has been open since September 2nd, 2004, but it has been a place of meeting and discussion since its renovation. The main goal of KF is to bring contemporary art closer to people. Being also a cafe, it has a wider range of potential public which comes into contact with the art promoted here. The combination of exhibition place with commercial activity also solves to a certain extent the alternative financing of art. Out of profit brought by the cafe, we try to finance the projects initiated here.

The KF\_art programme is structured on monthly themes, emphasizing site-specific, interactive or documentary projects. Periodically, one-day events take place such as video projections, review presentations, discussions, meetings. These events are followed by musical evenings (mostly experimental), jam sessions.

KF also has an informative function. The public may browse among contemporary art albums and reviews, cultural publications and comics. By means of posters and flyers we permanently give notice of the events that take place in other cities of Romania, in this way KF plays the role of a link between similar centres at home and abroad.



Transport



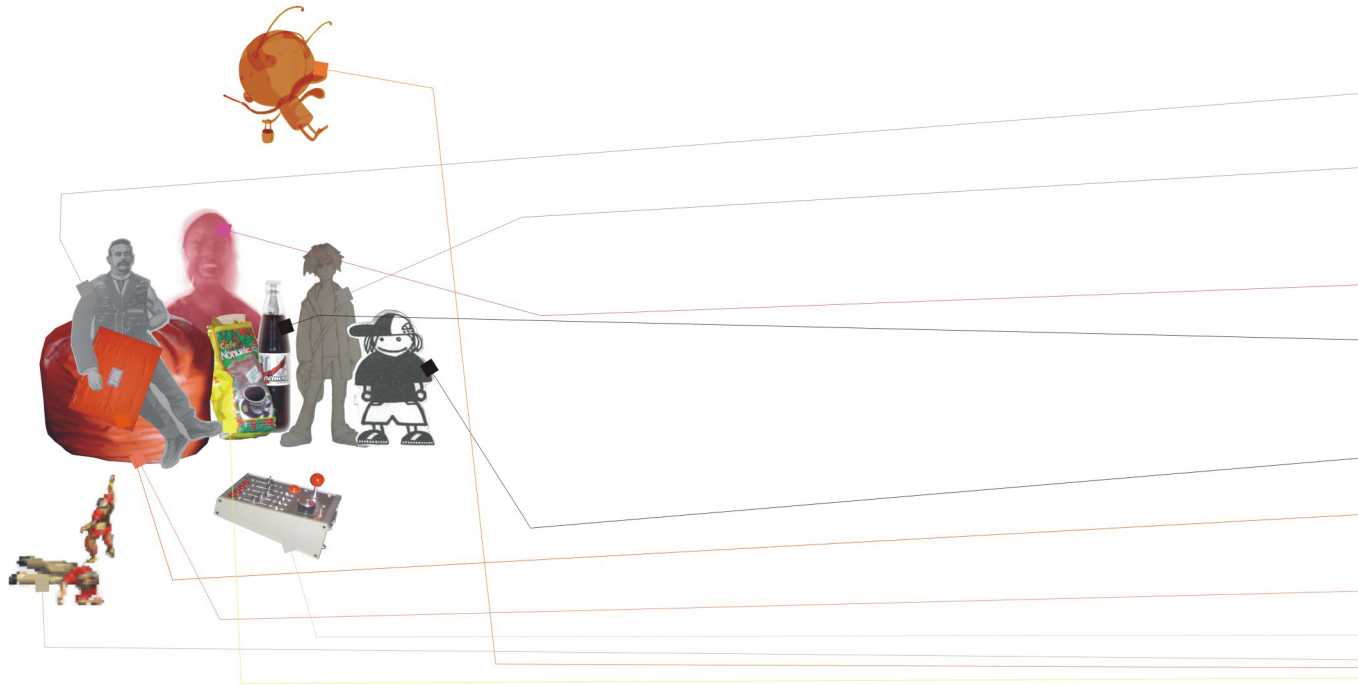
cafe/club+alternative space for contemporary art  
310099 arad\_avram ianucu sq no.11

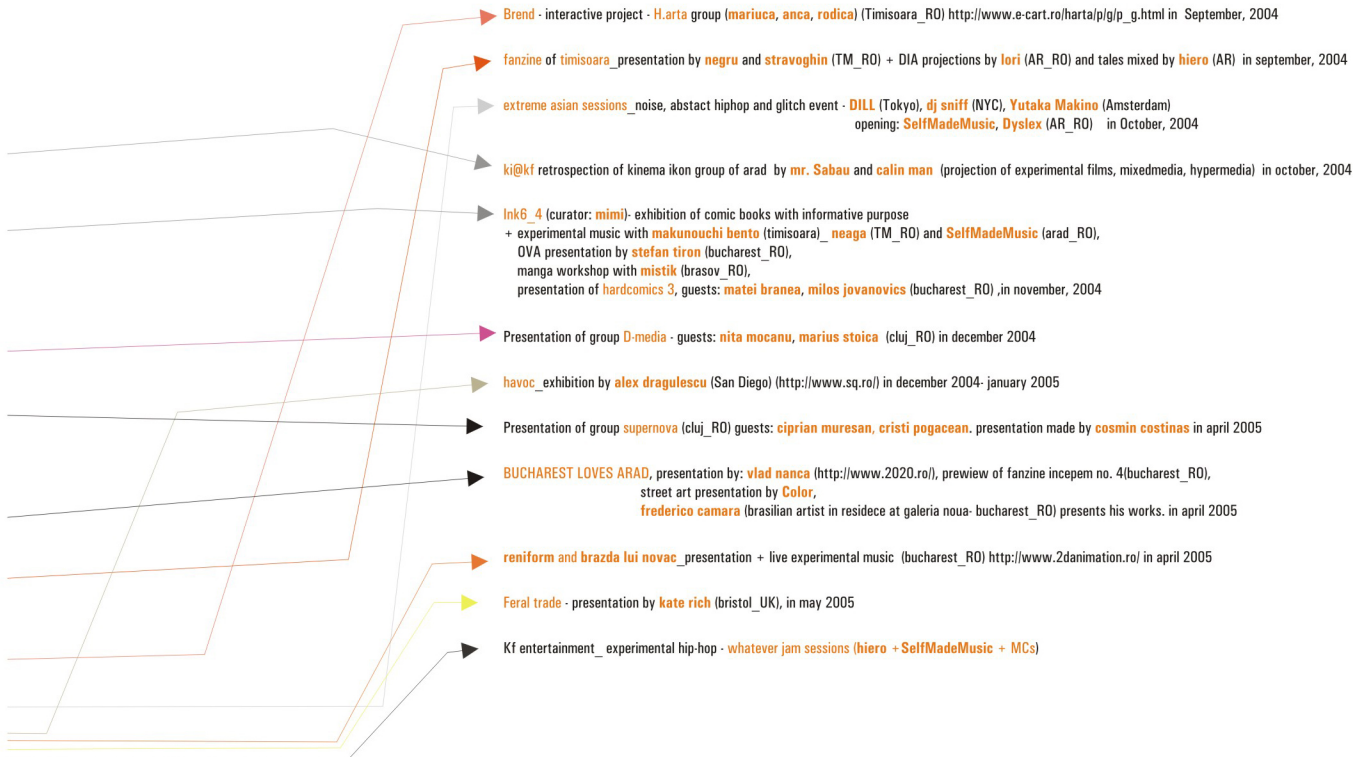
tel: 0040.0257.211 848

e-mail: kf\_kf@kf.ro

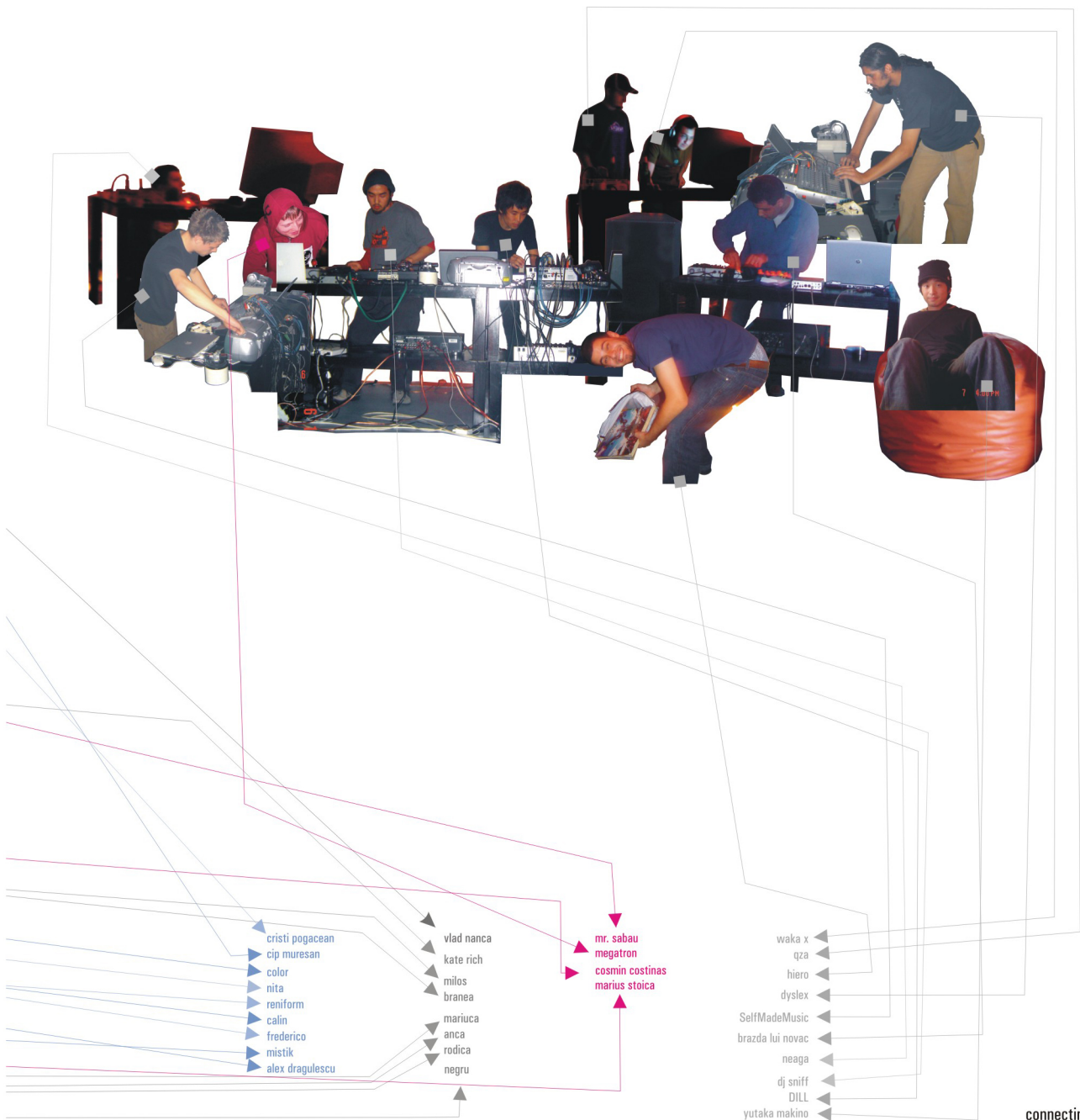















hymera

<http://revoltaire.projects.v2.nl/hymera>

`<title>Hymera</title>`  
`<meta http-equiv="Content-Type" content="text/html; charset=iso-8859-1">`  
`</body>`  
`</html>`

01.				h									>			
02.				h			e		a		d					
03.			t l e	>		y		_ 2	<	/ t i t l e						
04.			http-equiv="Content-type"			Cor			pe"	content="text/h						
05.			r s e t			i			8 8 5 9	.	1					
06.	t y p		= "text/JavaScript"										>			
07.	function MM_reloadPage(init) {		/							the window						
08.						a v						r e s i z				
	george sabau	judith angel	linda barkasz	andreea bencsik	paul george boidea	romulus bucur	romulus budiu	roxana chereches	ioan ciorba	valentin constantin	gabriel cosma	ioana eremias	ioan galea	iosif gheorghe	alin gherman	caius grozav

- 01. film exp
- 02. mixed media
- 03. opera prima
- 04. comedia del multimedia
- 05. alteridem.exe
- 06. vertigo
- 07. connecting kf
- 08. intermedia magazine

florin hornoiu		ioan t. morar	marcela muntean	gelu muresan	mihai pacurar	alexandru pecican	ioan plesh	adrian sandu	mihai salajan	sergiu sas	violei simulov	iosif stroia	ivan tolan	liliana trendabur	emanuel tet	calin man
----------------	---	---------------	-----------------	--------------	---------------	-------------------	------------	--------------	---------------	------------	----------------	--------------	------------	-------------------	-------------	-----------







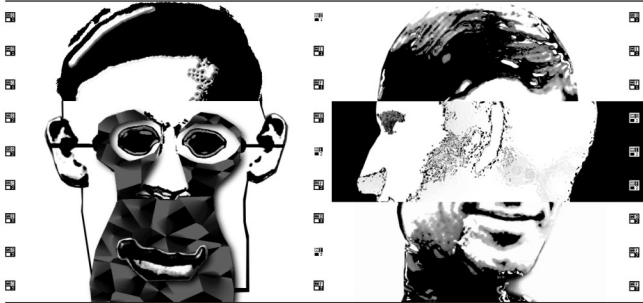
■ kinema ikon



intermedia ■ magazine



## ■ george sabau



### ■ Homo Ludens Pixelus

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, 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.Work. In all these digital configurations, the *ludic function* is more or less *disseminated* as compared with other functions of digital 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 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.

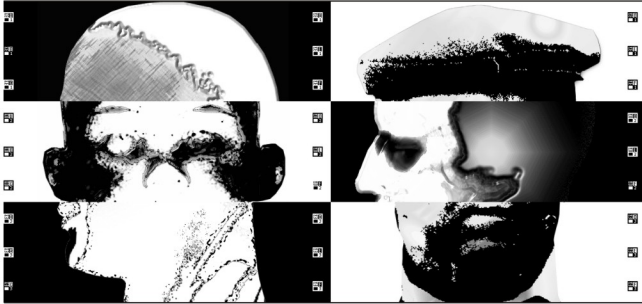


What is relevant for creation in digital system is also relevant for *theoretic texts*, with a slight difference, through. In the latter case we do not deal with "embarrassing effects" anymore, but with a sort of plunging into *the obsolete*, due to the non-pertinence between the overflowing evolution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

*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.

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.

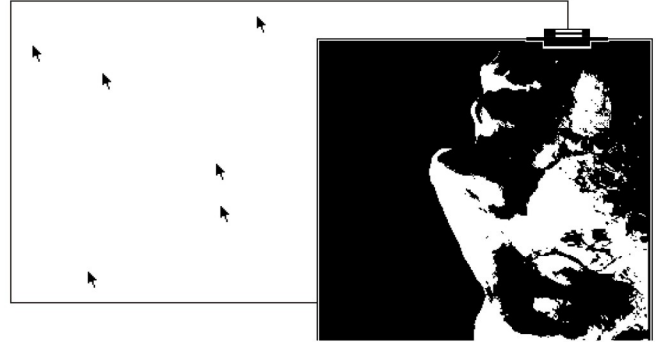


*The cyberspace of play* in the digital system is evidently the *monitor screen* in hypermedia configuration and the *Head-Mounted Displays* for Virtual Reality. As a matter of fact, we deal with two different screening situations:

\* *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.



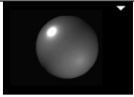
As for the connotations implied in the concept of *ludic*, the distinction made by H.G. Mead in 1934 between "to play the play" and "to play the game", continues to be pertinent. We should mention here the competitive aspect (*agon* = competition) remains active only in games proper to computers. Meanwhile, 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!** [1999]

## ■ george sabau



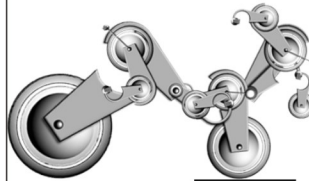
### ■ what are dreaming young pixels of? - a pseudo quarrel on "supports"

What is the pixels' gender, after all? Is it possible to speak about male-pixels and female-pixels? Wouldn't be better to say they are hermaphrodites, just like angels? The question is neither rhetoric nor ironic; on the contrary, it is getting more and more imperative to answer it today, when this entity called biocomputer enjoys such a rapid development. I am certain that, despite being are not sex discriminated the young pixels, as *qualia sensibles* would rather dream of playing the part of immaterial actants, since they consider themselves to be minimal subjects to the digital process of updating programs capable of generating digital objects and fictions. Naturally, they would also like to play some parts in a "new arena of representation", seen as a "new **space** for revelation".

&  
The complexity of this theme is so fascinating and overwhelming that I will have to narrow it down to two particular sub-themes: **enunciation medium** and **reception medium**. The former being the medium upon which the computer produced work is transferred whereas the latter is creating an interactive relation between the work and the user.

&  
An Arts History from the exclusive perspective of medium ("support") evolution would be rather interesting to write. In this respect, it is not difficult to notice the lack of a clear distinction, in all traditional arts, between media and means by which works are created. Similarly, there is no distinction between enunciation medium and reception medium (painting, books, etc). However, there is a general agreement on the artistic representation on a material "support", an agreement established during the Renaissance and still observed by the iconological "*theory of strata in a work of art*" (Panofski, 1939).

&



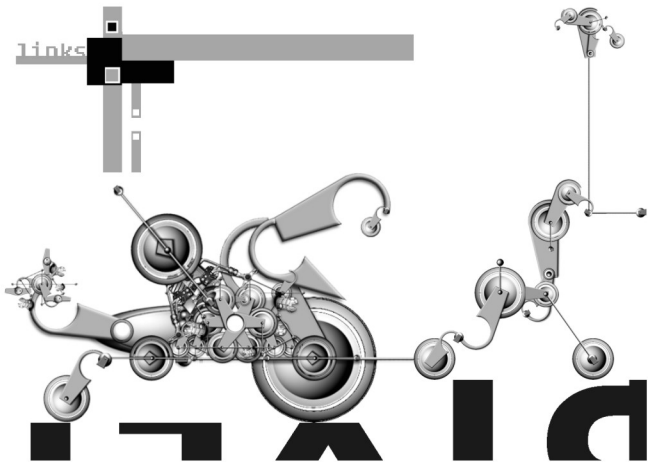
A clear separation between medium ("support") and means of creation occurs at the same time with the appearance of recording means (mechanical, optical, chemical), such as photography, cinematography, discography or later video and television all paradigmatic means of analogical expression. Medium can be divided into enunciation medium (films, magnetic tapes) and reception media (screen, computer display).

&  
In Romance languages, the meanings of the terms: "means of creation" and "medium" ("support") are clearly distinguished. (The same distinction appears in German: Ausdrucksmittel and Unterlage). Unfortunately, the two meanings are covered by a single word in the English language, the word **medium**, which explains McLuhan's famous phrase: "*The Medium is the Message*". The polysemantic aspect of the English language makes the understanding of this essay rather difficult, as my approach relies on the distinction between **means of creation** (materials, instruments, technique) and **medium** ("**support**" on which works are transferred).

&  
I fully agree with those theorists who uphold the radical difference between "hypermedia configuration" and "virtual reality", the former being based on the conversion from analogical to digital while the latter refers to synthetic image generations, with no reference to reality. Both configurations can be accessed on disk (cd-rom, off-line) as well as on-line; in addition, there is a possibility to combine them. In order to simplify my exposé, I will restrict my approach to hypermedia configuration, including both disk and installation.

&  
I conclude this introductory part with a personal remark which is also embraced by the members of my group, kinema ikon: out of the vast field of IT in full swing, we are almost exclusively interested in the **validation of the digital system as a new means of creation**. Digital works that do not fulfill this desideratum may be extraordinary or marvelous, but they do not belong to the digital world. They are simply different.

&



An approach based on the opposition existing between “support disk VERSUS support installation” would be improper. I don’t have anything against installation in general or against digital/virtual in particular. I have to admit they are both exciting and spectacular to public to such an extent that they, plus video-installations, projections, performances (analogical means) cover most of the space and time allotted to electronic art in grand international exhibitions. In contrast, works on “support” disk are allotted minimum space and time. Thus, installation (digital as well as virtual) tends to become an autonomous trade in contemporary art, while pixels remain mere assistants, integrated in the hybrid structure of installation “*the true reic (Dingheit) support of the work*” (Heidegger, 1957).

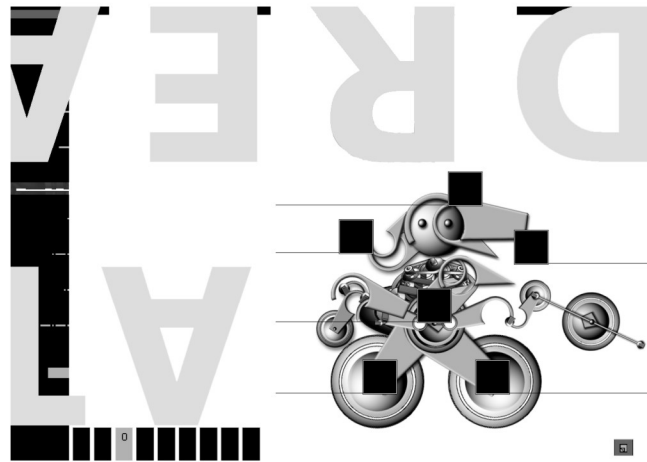
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If we consider access modes, digital / virtual installation falls into the category of the “spectacular”(not in that of the “reading”) since it has created a sort of holding of “supports”. Thus, this hybrids device offers a combination of visual, auditive and tactile sensation as well as mental relations. Its effects are polymorphous, polysensorial and polyglot (as combination of languages). In addition, they are rather strange, reminding me of those “amateur cabinets”, of perspectives, anamorphoses and other catoptrics curiosities, which resemble Athanasius Kircher’s “*camera magica*”, Wunderkammer (1646).

&

If writing is the art of constructing a story and fixing it on “support” (medium), then installations (digital and virtual) can be seen as multiple writings staged by means of a proficiently computerized protocol. Digital installations can be also perceived as devices the “bricolés” type in the sense given by Claude Lévi-Strauss: “*process of pragmatic thinking during which individuals and cultures use objects in order to assimilate and develop ideas.*”(1962) We should also consider in this respect Sherry Turkle’s proposal, which can be summarized in the phrase “*object to think with*” (1995); hence digital / virtual objects can be stirred to develop / generate ideas.

&



Movie making has escaped the “pressure” of installations and film as “support” has prevailed in this domain, although there were some attempts in the past to replace it: “the magic lantern” or the “cinéma élargi”. Meanwhile, video-art has been dominated from its very beginning (1963) by the structure of video installations to the detriment of magnetic tapes. It is this “legacy” which has highly influenced the development of digital and virtual installations.

&

I have heard (sic!) that the pixels in the structure of some digital or virtual installations, and with them the computer entity too, feel frustrated and suffer from alienation and oppressive anxiety. Schizophrenia or who knows what complex does not seem too far, either. We may find out soon about clinics offering cyber-psychiatric treatment to digital entities, hospitals built in the vicinity of MIT Media Lab, Art 3000, ZKM, ARS Electronica a.s.o.

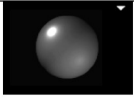
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In order to avoid such an embarrassing situation, the best solution is in my opinion, to offer pixels the opportunity to play in a friendly environment, like, for instance that of the “support” disk. There are several substantial arguments to support this thesis, as well as the interactive reception on the monitor screen. Before mentioning these pro-disk arguments, it is proper to mention some of the arguments against it. I have to admit that I experienced moments of perplexity when I noticed that the main **impediment** in the reception of an artistic digital discourse on cd-rom could be found in the main characteristics of the digital system. First of all, it is this obsession to interact by all means, then the unpleasant manipulations on command interfaces; it is the noise produced when pressing the keys, the “click” on the mouse, the belated reaction to orders; furthermore, there are differences in speed between the visual and the auditive discourse, which bring about gaps in the relation image sound. Also, due to subsequent appearance of images, there is a persistence of disturbing fluency in the syntagmatic plan of the discourse. Finally, loading cd-roms on-line can be also difficult.

&



## ■ george sabau



All these drawbacks can be felt now in December 2000 with tools which are not extremely performant. I am convinced that all these flows will be soon forgotten and, so I am going to concentrate on the **advantages** of using "support" disk (cd-rom, dvd etc.) instead of using digital installation:

1. There are fewer opportunities of negative manipulation on "support" disk than in installations or audio-visual mass media. Thus, the user acquires a more prominent status, as co-author.
2. An interactive approach is more complex for a "support" disk than in installation. The approaches also differ in nature. In traditional arts, to contemplate requires a certain immobility of the viewer, or in Louis Lavelle's words "*I must cease action if I want to contemplate*" (1921). The paradigm of interactivity in digital system entails direct actions from the part of the user both physical (movements, touch) and, especially, intellectual, upon a discursive structure proposal by the author.
3. The opportunity of altering the work by recycling it as work in progress; the user enjoys the same right, if creative and competent in computers.
4. Accessing through "reading" allows, among other things, the acquisition of the disk, also, one can come back to it any he / she wishes. Furthermore, one can even swap disks, which is virtually impossible for installations.
5. There are themes, topics and creative genres which are better suited for hypermedia configuration on cd-roms, such as, **essays of digital creation** or "hyper-essays". This model is understood as commentary on the trajectory of a validated work of art or of a fragment of it, a fragment of great interest like, for instance "the yellow spot on the wall" in Vermeer's work (View from Delft). This fragment can be approached from a multitude of perspectives, including the one which relates Proust to Elstir and Bergotte. There is an infinite potential.

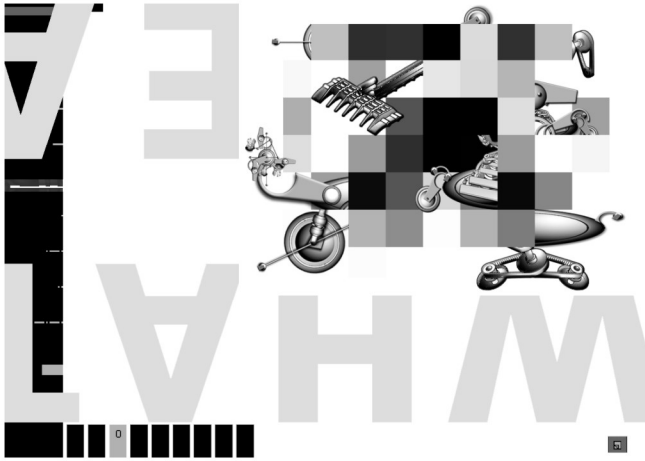


# TEXT d

6. To "*digitalise enunciation*" (Deleuze, 1985) is to fulfill an old dream: that of formalizing artistic discourse, the way E.A. Poe conceived it: "*representations of hallucinatory visions, rigorously controlled in form.*" (1848)

7. A pixel as a minimal entity endowed with creative powers the eighth "*qualia sensibles*" (1947) in Souriau's system and a computer as a new "*machine to produce stupefying images*" (Kircher) should have a **muse**... This muse seems to be the **chimera** defined by Descartes as "*an unreal being made up of parts of real beings.*" In other words, the constructed digital objects (like virtually generated objects too) are perceived as "*paradoxical beings*" (Meinong, 1904), "*beings without country*" (Heimatlos), without a referential universe, which is quite relevant. It is what psychopathology applied to creation calls "agglutination" whereas associative psychology calls it "synectic", both terms being complex synonyms of the word chimera.

8. After digital objects have been constructed, the most difficult problem follows: their display in a coherent artistic discourse, which should be both fictitious and narrative. The crisis is resolved when we apply the creative ability of the **hypertextual method** to produce non-linear narrations with multiple possibilities to combin and interchange. If a digital installation may be compared with a Wunderkammer, then a cd-rom may be seen as a sort of "Wunderblock" (Freud, 1900), whose potential to "freely associate" narrative nuclei is unlimited.

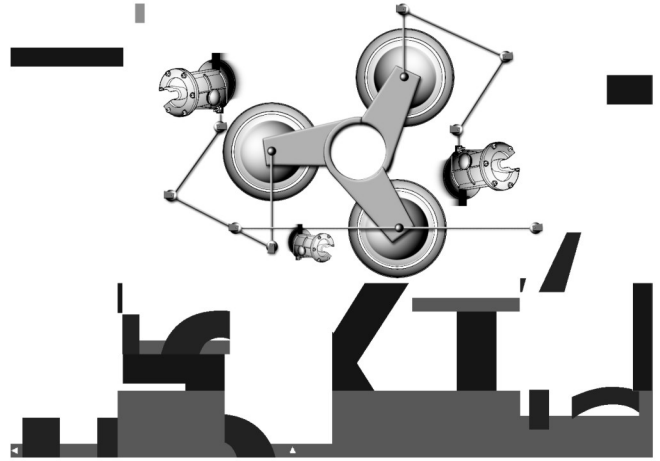


9. It is no use to panic at Nicholas Negroponte's shocking statement according to which *"interactive multimedia allows little imagination"* (1995). This statement reminds me of the *"brain-dozing"* applied by André Leroi Gourhan to cinema and television public. Contemporary creators of hypermedia discursive works have not fallen into the narrative trap of computer games, as they have understood that less plot, fewer characters, and a more minimal scenographic cronotrop can offer more opportunities for users to put their imaginative abilities to a try.

10. All the above arguments entail a new regime of digital perception, the so called *"cyberception"* (Roy Ascott, 1996) which combines Seeing and Being. It would be also possible to say that the new regime of digital creation needs a user who has already recycled his computer proficiency.

11. **Last but not least, a "support" disk allows transfer to a HTML (or equivalent) format, understood as a programming language for the Internet. The reverse transfer is also possible: a work or web pages can be transferred from the Internet to a cd-rom.** The reasons may be purely informative and extensive; Timothy Murray speaks about *"the extension of rhizomatic frontiers in digital art"* (2000). Thus, calin man's work, **Esoth Eric [off-line | on-line project]** can be included in this reversible genre. The work is constructed by means of a delirious imagery structured in non-linear fiction / narration. It can be accessed on cd-rom, as well as on-line; its sinaesthetic effects are similar.

12. Speaking of **transcending the notion in the field of digital art**, the dominant preoccupation refers in this moment to the *"art ON the net" (l'art EN réseau)* and *net.art (l'art DU réseau)*. In the first case, medium has an exclusively telematic role (a means of communicating works of art), while in second case - a really problematic one - the question arises whether is acceptable the possibility of a way of creation in real time. Anyway, in this moment **the main trend is net.art (webart)** followed by compact disc (cd-rom, dvd) and Interactive Installation.



The advantages of cd-rom's interactive aesthetics when compared with the spectacular aesthetics of installations are after all subjective. Digital practice confirms the autonomous existence of the two creative paradigms. We may witness a sort of aesthetic compromise once **voxels** (tri-dimensional pixels) develop. The pixels, understood, as bidimensional mini-entities will continue to be attached to hypermedia on "support" disk while the voxels with their holographic dimension will become the main protagonists in the discursive structure of installations, a sort of cheerleaders. Digital practice also reveals that some authors make parallel version of the same work installation, cd-rom, network, plus the temptation to combine formats and "supports". Or, the other way around, the tendency to go beyond the notion of "support", according to which pixels and voxels are freed from the limits of their genres.

&

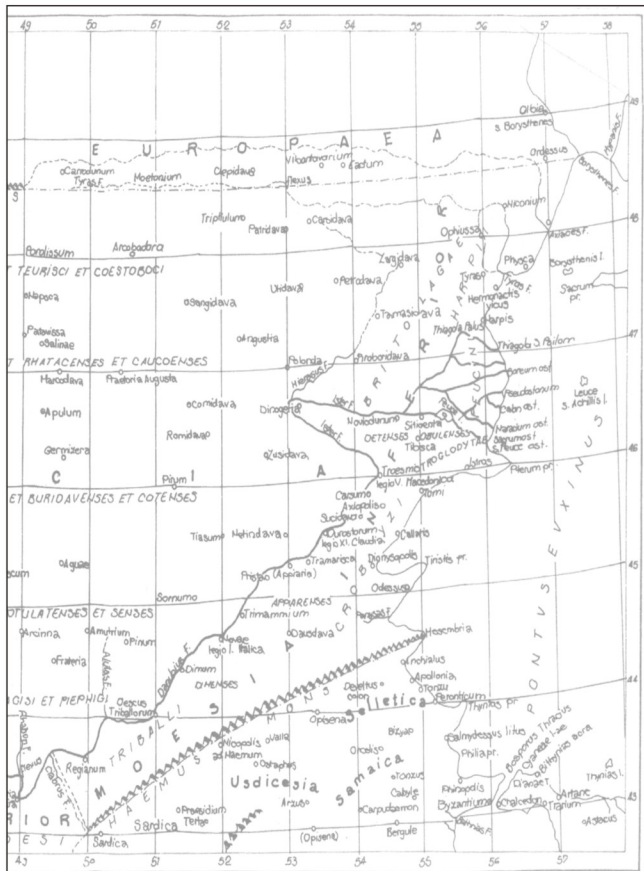
The reader / audience may have understood that I am using the term "pixel" as a metonymy of digital / virtual entities whose sex and ability to dream remain a utopian desideratum. Researchers in the domain claim the contrary: this is not utopy and these "Creatures" are endowed with DNA, with chemical receptors, neurons, temporal lobes and many other parameters specific to human brain. If these Creatures are capable of reproduction, as some researchers claim, it means that they are sex discriminated and thus they can couple happily ever after... However, no matter how far things may evolve in this field of Artificial Life, there are two psychic processes which are impossible to fabricate: these Creatures cannot dream (the title of my exposé is just a metaphor), and moreover cannot have revelations in the deep meaning of the term. Because, these two processes "occur" in an non-existent place, the erogenous area of the third eye...

*text presented at ISEA2000 Paris \_ Revelation  
Panels \_ Medium and Media at Forum des Images*



But there is no *Morondava* on the Ptolemy-based map (see background), nor in other ancient literary, historic or geographic sources. None of the modern historians mentions it. She started writing a shocking article about her new discovery but in the end it turned out to be rationally impossible finding a connection between her *Morondava* - a seaport in Madagascar (Webster 1995, p. 931 sv) - and Dacia. Somehow confused we keep asking ourselves, who's wrong? Ptolemy? The Webster? Historians? The Dacians? Or maybe the Madagascarians?

(Based on Delia's idea)



■ judit angel

Arad\_Bd\_Revolutiei\_49-53\_sc.C\_et.3\_ap.10

■ a place I could be in, but I am not at the moment...



places to see \_ places to leave \_ places remembered \_ places imagined \_ places for meeting \_ places with bad memories \_ places never to be seen \_ places to produce \_ places not yet seen \_  
places not allowed to enter \_ places left for you \_ places to rent \_ places to forget \_ places to feel well \_ places of positive experience \_ places with sun \_ places you'd like to return \_ places on  
the map \_ places which were erased \_ places you are welcome \_ places to get well \_ places between places \_ places you like \_ places to live \_ places to consume \_ places of experience \_ places  
you'd never like to be in \_ places of the future \_ places you arrive by accident \_ places discovered \_ places to escape from \_ places you look for \_ places to realise something \_ places to be  
alone \_ places to adapt to \_ places to connect \_ places lagging behind \_ places with aura \_ places to change the perspective \_ places of boredom \_ places of routine \_ places where something  
happens \_ places without a context \_ places where nothing happens \_ places you make \_ places without you \_ places you seem to know \_ places of waiting \_ places to let go \_ places no longer  
important \_ places rediscovered \_ places of starting \_ places of your presence \_ places \_

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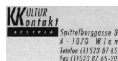
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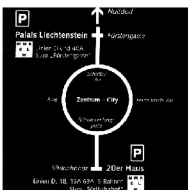
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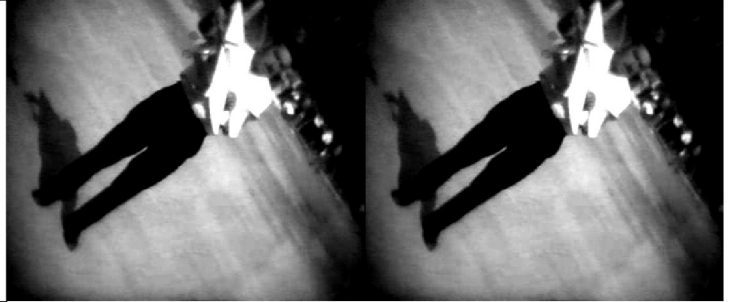
## THE NEW YORK KUNSTHAUSEN



■ caius grozav

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>



■ a possible METRIC in cyberspace



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 feseable 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 locvated, 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>



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>

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>



5 > Potential solution &#8211; why not focus on BINGOs not on HITS (as we do today). Is it really important how many people saw a banner? It&#8217;s true that the more people se it results will improve, but what about focusing on quality? (sounds little-bit like recycling, isn&#8217;t it?). </P>

> I'm not trying to discuss things I need - or not need, I like - or dislike in a page, but things no visitor really needs and are still present... Plus my concern is that I've noticed a tendency of standards in tis new and only Res Publica we have... all HTML assistants offer me potential standards - a home page... (fill in the blanks) - forgive me but this is very far from my idea of HOME... I have in mind something really personal, not a form (even if a wise one is in question...), CUT! </P>

6 > OK then - if images are generally big and text is small, let's have just texts in our pages. It is true that the volume of an image file is the equivalent of hundreds of pages of plain text, but you can believe me everybody will look at the picture and very few will read your text - screen is not made for huge texts. </P>

> We generally consider a text&nbsp;  (or scroolable text box) and a background&nbsp;  (or supporting) image, but is it really so? </P>

> Working on a computer induces a special state of mind, different from reading a book or watching TV, and information here is supposed to be structured according to the specificity of this new media. </P>> In this particular environment, volume of transfers will be determinant in structuring on line and off line information. </P>

< P > a l i g n =

7 > Personally I consider putting same material on the web and on CD a mistake &#8211; similar yes, but not identical (I&#8217;m not referring of course the freeze of a web site &#8211; it has it&#8217;s own documentary value).

Relation Private &#8211; Public is different, speed limits are, so we&#8217;ll have a different relation between material and media to support the message&#8230; </P>

Few days ago, I played with a DVD for the first time &#8211; as a computer fan I was impressed by its speed and image quality, I noticed a certain level of interaction, the self contained adds and the buttons on my screen&#8230; My strong feeling is this is only a beginning &#8211; technical support is OK, but it&#8217;s more to work on contents for "justifying it&#8217;s existence". </P>



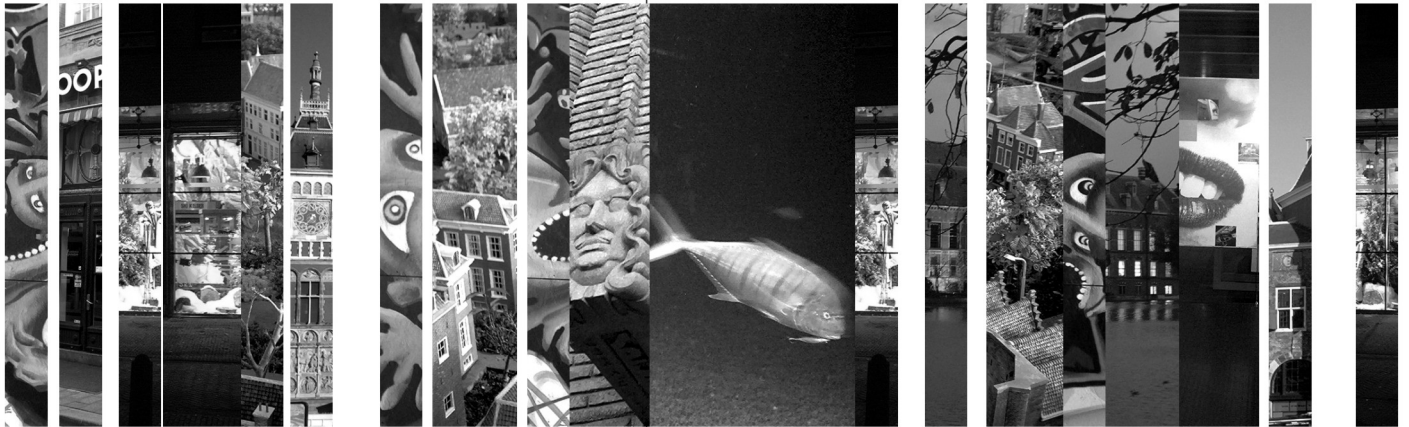
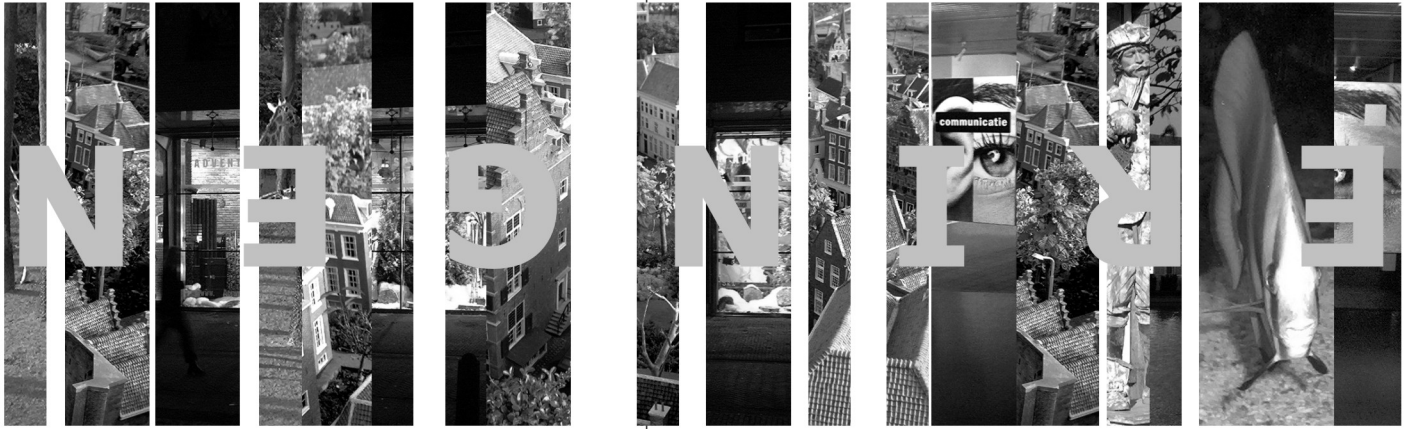
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size=2> adra@netcom.ca </FONT> </A> <FONT face=Arial size= 2 > Back up: </FONT> < A href="mailto:cgrozav@hotmail.com"> <FONT size=2>cgrozav@hotmail.com </FONT> </A> </P> <FONT face= Arial size= 2 > < P align=justify > { END } </P> <P align=justify > &nbsp;  </P> </FONT> </BODY> </HTML> j u s t i f y >



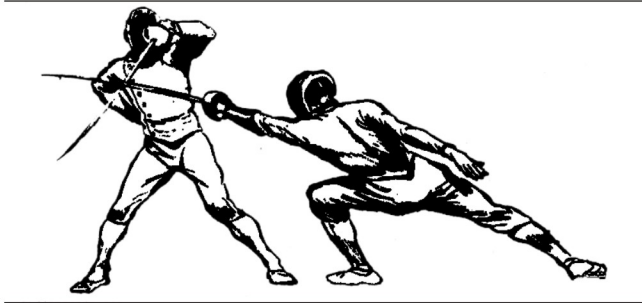
■ andrea bencsik



■ herinneringen



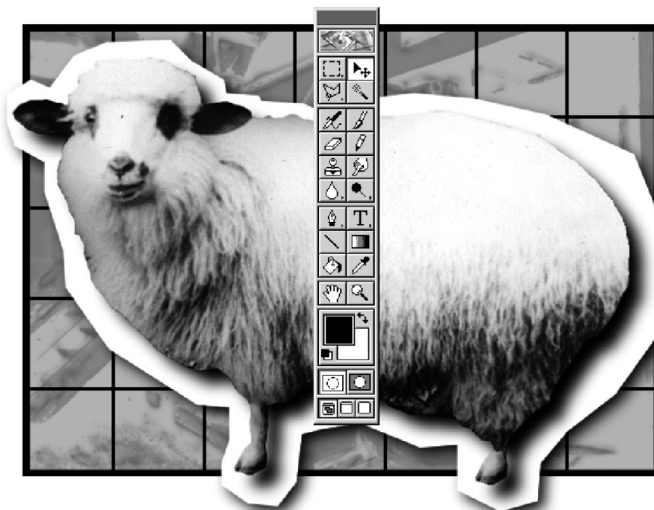
■ liliana trandabur



■ kinema-ikon: kinetic-iconic experiments and unconscious pataphysics

incited by the paradoxical theme proposed by the art museum of arad - «art unlimited s. r. l.» - we took advantage of the occasion to proceed to a «self-definition, after the complex reality in which we live, (...) questioning at the same time the relevance degree of the individual choice within the context of the general situation», following the invitation published in the last two numbers of our review. the hypothesis from which we start is that the kinema-ikon group practiced an unconscious pataphysics, from the first years of his formation (under the name of studio 16) until today when he is trying new ways of visual expression like installations, video-art or computer-art. from the argumentation of this reading hypothesis of the marks and signs realized by our group (which is a perpetual state of renewed dissolution), we will resume the definition of pataphysics given by its creator alfred jarry: «science of the imaginary solutions which accords symbolically to the forms the properties of the objects described by their virtuality». from the first forms of existence, which were the experimental films, kinema-ikon proposed imaginary solutions to research of virtualities, «properties of objects, relations between them and/or frames of mind by cultivating a permanent state of experiment.» in this direction we can quote the «22 representative films» and the «20 quasi-representative.» within these productions, the «cinematic recuperation of the real» constitutes in our opinion a pataphysic way of creation, where reality is perceived in an aesthetic-ironic and self-ironic way, and the bookish (the aesthetic quotation) is equivalent to spontaneity, which approaches from our group to fundamental paradox of all the pataphysical groups: the equivalence of contraries.

in the «theoretical project of kinema-ikon» it is stated that audio-visual discourse on the group emphasizes the revealing of «reactions, states and affective attitudes and/or a relations climate (environment, persons, objects, spaces, movements, etc.)»we can recognize in this theoretical project the use of virtualities in describing the objects' properties and especially the affective attitudes, the relationships between environment, persons, objects, movements. the same article asserts that the group «use insistently the mediation of invariants such as: the fullness of the kinematic image (complex iconic utterance), interval, variation repetition, recurrence, metamorphosis, juxtaposition, which, being also semiotic operation, bring, from the receiver's point of view, a semiotic perception of the iconic discourse.» we can but notice the preciousness of the theoretical language, which gets us closer to the self-definitions and self-theorizing of the pataphysics groups, where self-irony and self-pastiche constitute the main rhetorical figure. to be stressed, nevertheless, that, in the case of our group, only filmic & (typo)-graphic experiments have a self-ironic and self-mocking character, while the theoretical project maintains all the seriousness of a semiotic-iconic project. the pataphysic note is, in this case, unconscious. proceeding nevertheless with the text analysis of the quoted project, we can read: «as regards the level of frames succession, three tendencies can be remarked: resorting to 'discreet units' coherence'(valences of the more or less autonomous fragment), 'topological units' coherence (valences of metamorphosis within the frame) (...) here is included too the treatment of current technical operations (zoom, traveling, film developing, re-filming, etc.) as subjects of a screen discourse». it is clear, in this case, the connection with pataphysic spirit's machinism, because, we have to remind it, pataphysic poetics defines artistic work as a fragmentary representation, as a product of recycling, embodied in most of the cases by pasting disparate or even contradictory elements, while, in the kinema-ikon project, metamorphosis is nothing but a result of recycling.regarding the mise-en-abîme techniques, such as presenting of experimental creation operations as topics, they constitute, in the case of all pataphysic works, a predilect thematic area. the work's technical character constitutes a fundamental theme, and, in the case of the kinema-ikon group, it defines itself in the iconic 'invariants' already enumerated.



we cannot help noticing the essential affinity between the use of these invariants and the investigation of potentiality by creation matrix, as happens with french pataphysical groups oulipo, oupeinpo, oumupo. permanent metamorphosis inside the recycling of fragments, imposed, in our group, as in the case of all other pataphysics groups of this century, artifice and simulation as basic attitudes of an esthetics of the game. in this idea, we quote some defining particularities of the group, as given by gheorghe sabau in his already mentioned article: «1 - it is accepted a theoretical general project (kinema-ikon), whence the work constitutes itself as a verifying of individual hypotheses; practice emerges from theory and the other way round. (...) 2 - insistence upon the characteristics having been achieved only embrionarily or incompletely. 4 - last, but not least, original attempts (to the extent this is possible...) as follows: resorting to the capacity of recognizable iconic fragments of sustaining - by recombining in a different system of relationships - a significant screen discourse.»all the peculiarities of the creative functioning of the group can be easily recognized in the programs and the statutes of contemporary pataphysical groups. in fact, the whole 'iconic relevance' of the arad group can be conveyed into pataphysic relevance (up to now, unconscious), which will allow, let's hope, a happy joining of western experimental tendencies and romanian ones.if the cultural «underground» aspect prevailing until 1990 was determined by cultural information being stopped by political barriers, we cannot but hope that the last few years' cultural opening will transform, in the case of our group, into a conscious pataphysic language, and in a way out, into an «overground»-type expression.

■ paul george bodea

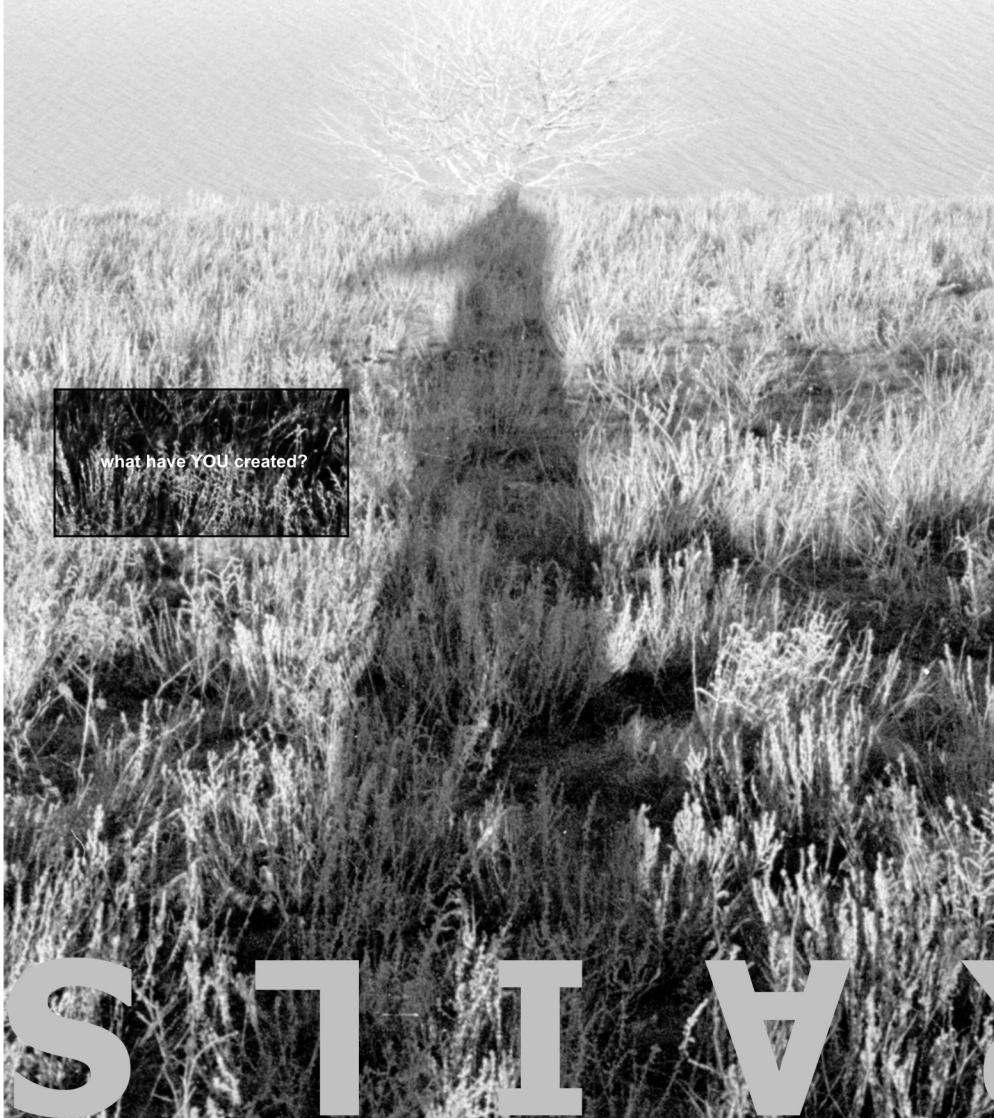
someone had created the  
W O R L D

■ trails & shadows

someone had created  
T N T

someone had created  
Y O U

S H A D O W S



what have YOU created?

T R A I L S

## ■ mitzi kapture®

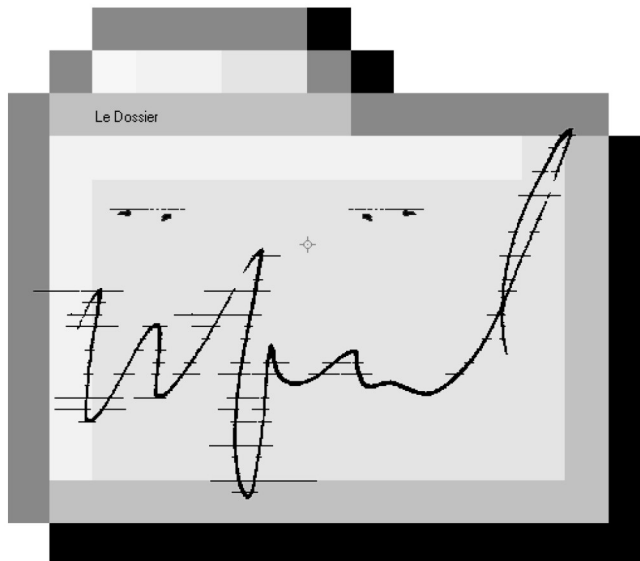


## ■ de l'intimité

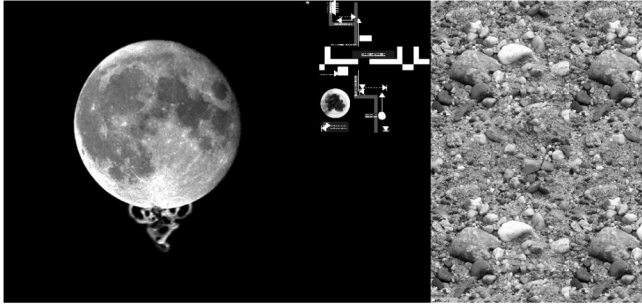
Voyez comment l'on s'avance aujourd'hui : trajectoires confuses, interrompues, démultipliées. Sans projet ni trajet, pas de direction ou de sens. Oser parler d'itinéraire ? Collisions et heurts sont le lot de tout pédestre dans la cité. Et, si d'aventure l'on part avec un but précis, voyez comment il n'a de cesse d'être contrarié.



Dans ce tutoiement irréfléchi des corps, qu'advient-il du sens de la proximité, de l'intimité ? Il se peut bien que, par excès de rapprochement, l'on perde l'autre de vue. D'odeur, de goût. Le dégoût du proche. Ouïe, toucher. Comment effleurer seulement après une telle violence ? L'autre devenu une simple entrave dans l'avancement. Rentrer chez soi, les sens émoussés, emprunter la géodésique de l'intimité, ce sixième sens qu'est l'amour, qu'en sera-t-il dans nos domaines privés, nos jardins, nos vergers bien gardés ?



A Paris ou ailleurs. La-bas /1, par exemple. A l'est, voyez, plus à l'Est encore, dans l'intimité de quelque frontière longtemps conçue exclusivement en termes de géométrie euclidienne /2. A tous les coins de rue, cet excès encore dans le tutoiement : des corps, des publicités. Avant, habitait la un peuple indivis. Franchir maintenant, d'un bond malaisé, la distance qui sépare la non-reconnaissance même du corps de la propriété individuelle : expérience que certains ne sont pas prêts à intégrer. Il n'y a plus que l'exacerbation mercantile de l'individu, de la conscience de ses besoins personnels inventés par un simulacre de société capitaliste. Ce simple tu, emprunté à l'américain /3 et ainsi traduit abusivement, devient le lieu de tous les excès. Raison de plus pour que l'on s'y perde. Tué dans l'ouf l'espoir de se retrouver avant de se dissiper dans d'autres options de vie ; la perte de soi avant même toute possibilité de se connaître. L'identité renversée, l'être humain post-communiste n'a plus de repère aujourd'hui que ce que l'argent veut bien lui enseigner. Auquel se rajoutent parfois, souvent même pour ce qui est des générations d'extraction exclusivement communiste, diverses nostalgies et madeleines tenaces : le goût de certains aliments, celui de l'ersatz pour l'essentiel, la vie bon marché, les charges peu onéreuses générées par d'anciens biens communs, un discours politique sans équivoque, les pots de vin et la corruption, la débrouillardise /4, l'attente de ce qui sera donné ou sera enlevé ; et plus subtile : certaine ambiance intellectuelle d'une dissidence feutrée peu conséquente autrement que sur le plan de la survie personnelle, les livres comme le pain, il fallait connaître le responsable de magasin pour en obtenir de frais. Sans nul doute, le goût des choses de la vie n'est plus ce qu'il était. De tout ce réseau souterrain voué à disparaître, de ces liens cachés, anciennement interdits et entretenus à grands frais, survie oblige, persiste encore, pratique entérinée, le pot de vin en toutes circonstances.



Archétype de la société communiste et vestige de la nuit ottomane, greffé de plus sur l'âme mioritique roumaine - c'est dire à quel point il est consensuel et donc loin de disparaître, le pot de vin coexiste de manière anachronique avec des pratiques financières capitalistes quasi sauvages. Le pot de vin est aussi une des formes que prend l'intimité : moyen absolu de corrompre, il oblige l'autre à devenir ton intime, l'oblige secrètement. Passer la-bas du vous au tu, sous d'autres cieux délicat problème d'adresse engendré par les degrés de l'intimité, n'est tous comptes faits qu'une question d'argent. En plus du prix affiché, le bakchich est de mise pour gagner la bienveillance du médecin traitant, cherement payé déjà à travers l'assurance maladie ; des préposés administratifs en tous genres, du fonctionnaire qui décide de la répartition des appartements dans les HLM, de la comptable qui gère ton salaire, du directeur qui l'augmente, des douaniers et de la brigade anti-drogue qui acceptent au passage de la frontière, sans sourciller, les cannettes de bière, les cartouches de cigarettes, l'argent, pourvu que ce soient des devises /5. La conscience de ce qui revient de droit est sans doute une des premières choses à restaurer après la constitution. Ou avant.

Autrement, les bâtisses sont pour la plupart les memes, anciennes structures sur lesquelles on a construit du neuf, comment faire autrement? Ci-gît le cadavre de la Securitate ou s'éleve maintenant une banque de fortune, plus loin des donjons désaffectés hurlent l'horizon - les combinats chimiques se sont tus depuis la disparition du grand Ingénieur, tout près des villes d'eau dévastées faute d'investisseurs. La nuit, en plein centre ville, le bruit des moteurs turbo chauffés à blanc par les chevaliers de l'ère post-communiste se mêle aux aboiements des chiens sans maître et, en été, au chant des cigales ayant élu demeure dans les broussailles qui poussent anarchiquement aux pieds des immeubles, dans les arrières-cours des maisons s'étirant le long de l'artere principale.

Le plus insoutenable, avec la perte du peu d'intimité qu'autorisait l'ancien régime ou de l'illusion d'une vie sécurisée, leur reste peut-être ce sentiment nouvellement découvert dont le communisme a subconsciemment fait l'économie: l'incertitude comme propriété inéluctable du monde. Car, tel qu'il est dit dans la physique quantique, l'incertitude ne peut jamais être plus petite qu'une certaine quantité. C'est certain. Voyez /6!



1 avec deux lettres de plus paris est un paradis

2 frontière : espèce particulière de limite ; se dit d'une limite fermée.

3 voir aussi la loterie des visas organisée par les américains dans les ex-pays de l'Est pour maîtriser l'importation de têtes humaines : contrôlés comme du bétail (âge, santé, dents, vue, études), les humains les plus chanceux s'en vont pour le paradis américain.

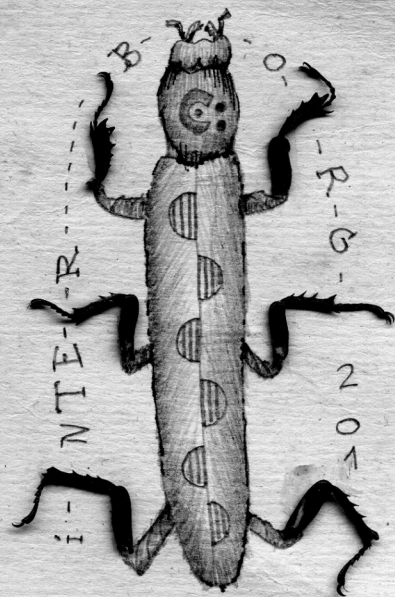
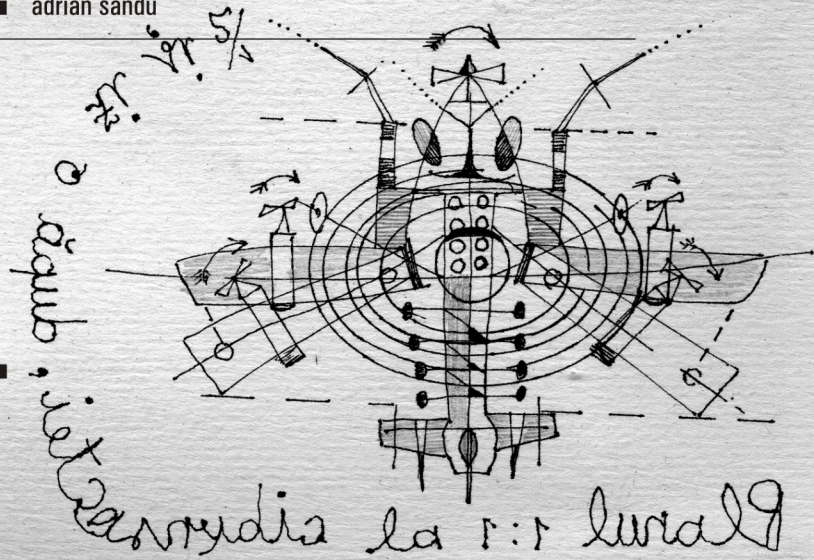
4 le maître mot de l'époque était : se procurer (du bout de ficelle au morceau de viande) ; et la satisfaction innommable qui s'en suit.

5 faut-il encore mentionner la faim qui tenaille les équipes gouvernementales qui se succèdent et se ressemblent, arrivant le ventre vide et repartant plein les poches, souvent pour un monde meilleur, dans l'Occident de préférence ; ou encore les arnaques montées à échelle nationale par des financiers véreux nés la veille et disparus le lendemain ?

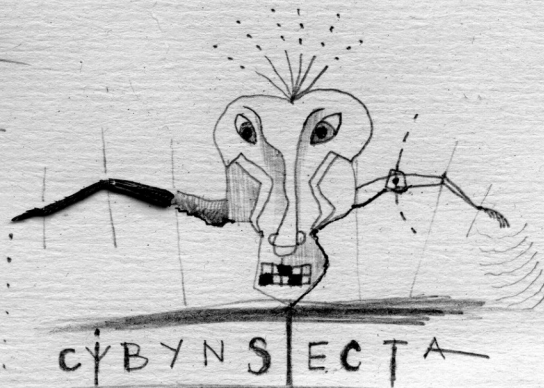
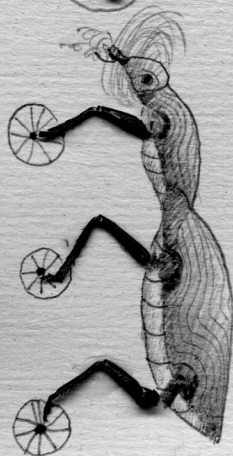
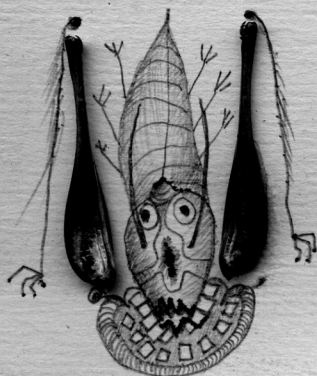
6 Se reporter au dossier üzül

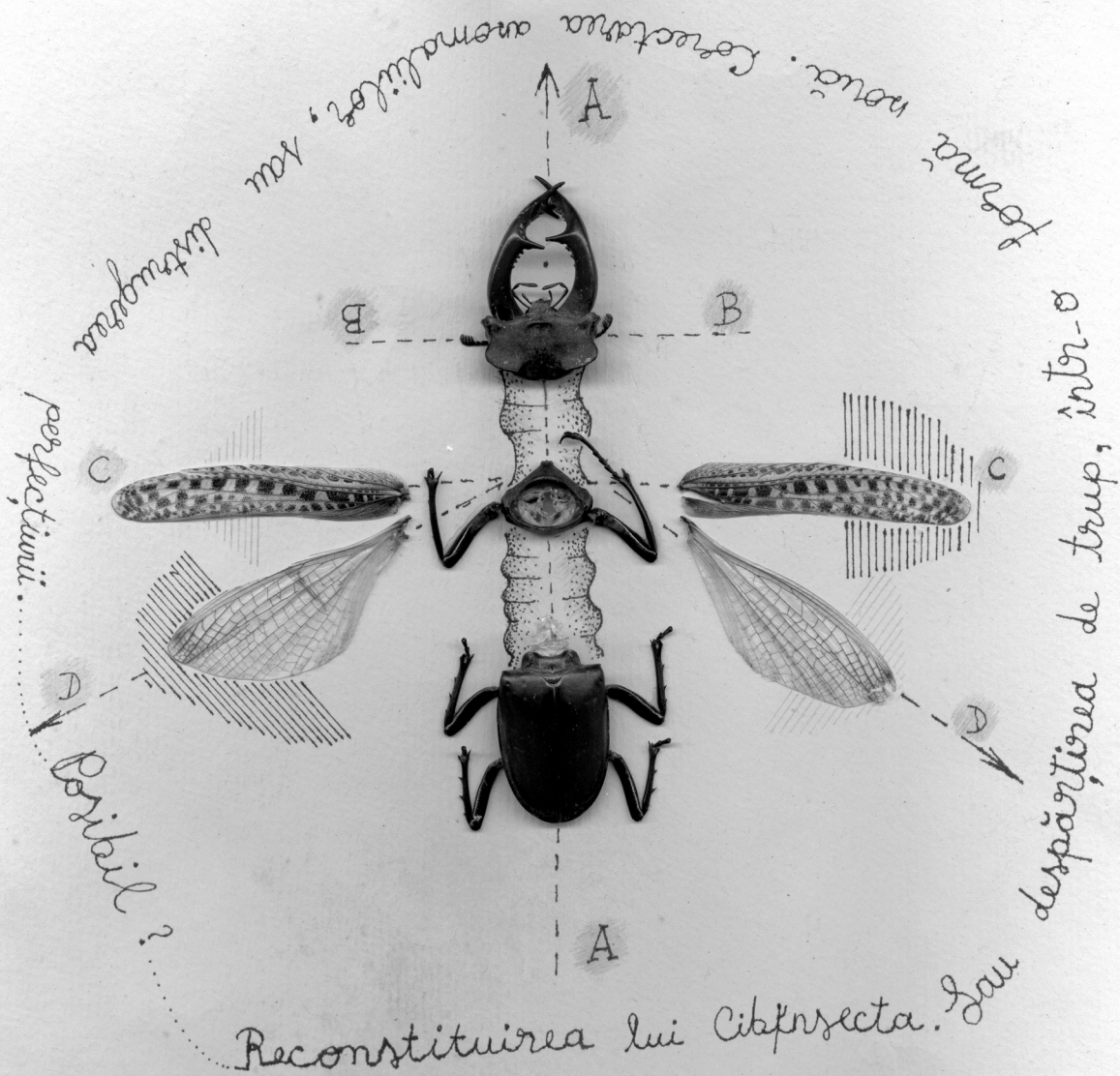


■ adrian sandu



PICIOARE DE REZERVĂ





■ romulus bucur



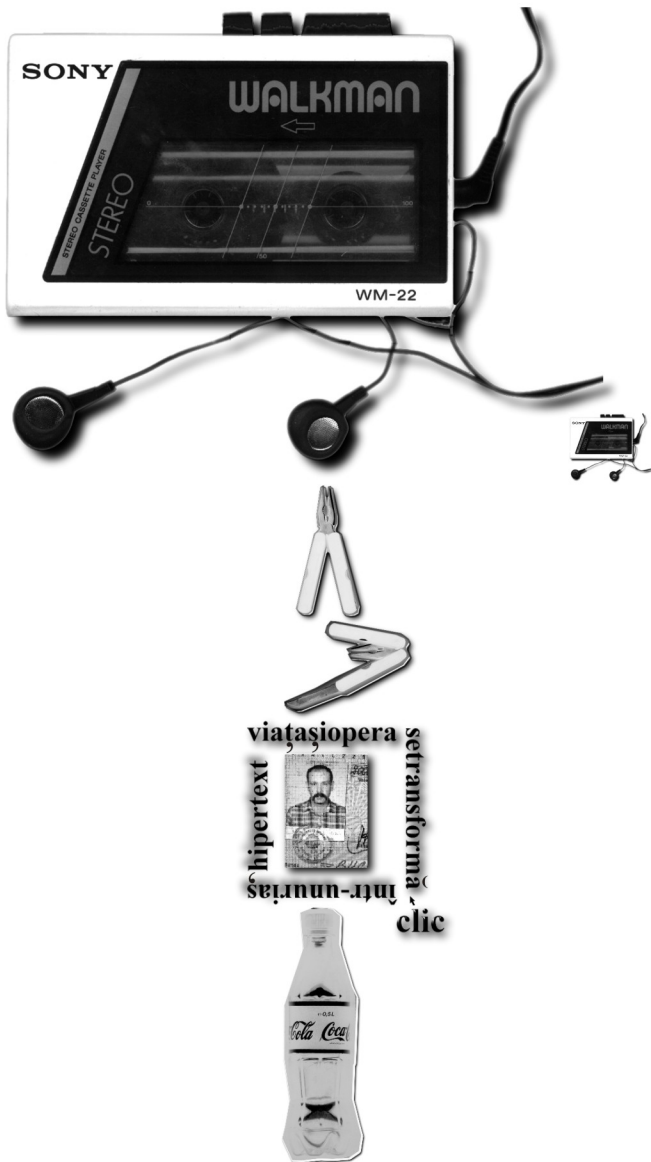
■ virtual reality - from virtual to real

an outline



clic

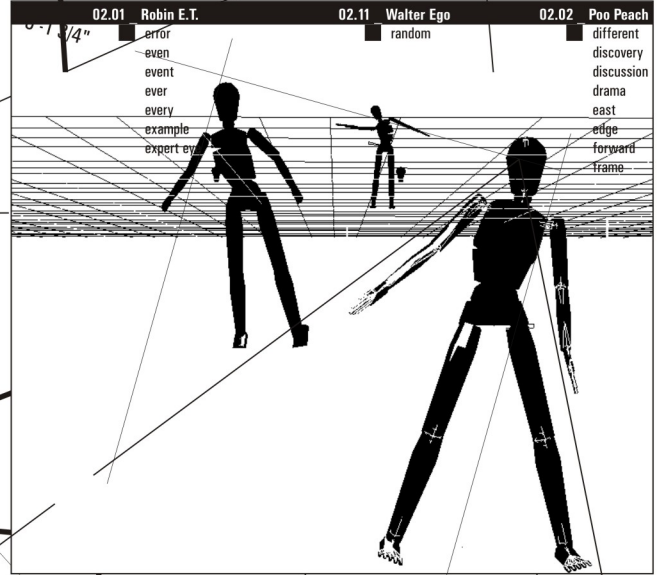
Let us agree that art (both visual and verbal) means creating a virtual reality, represented by fictional space, in the original acceptance of 'fiction', from Latin, where it meant 'invention'; artistic process resulted in an analogon, an object not existing yet in reality, sharing, though, with it, certain features, evidenced by a set of artistic conventions. Let us agree too that the history of art meant a permanent confrontation between mimesis and poesis. Between an attitude of modesty (even humility), and pride, respectively, of that who subordinates himself to the world he is trying to duplicate, and of that who tries to subdue the world by his act of creation. Probably, this is to be associated with that typology of the artist, say, the 'classical' (working according to the rules, conforming to a canonical poetics), and the 'romantic' (who doesn't recognize but one rule let's break the rules) (Simplifying), the process proceeds through the following steps: perception of the world artistic processing a new object offered to perception. Here, too, we can speak of changes having taken place at each level. Do we perceive the world the way we did fifty years ago, a hundred years ago, two hundred years ago, not to go further? Not only did the world change, our interaction with it underwent a mutation it is enough to refer to the detribalization print brought and to the retribalization, the global village brought about by the new media. Or to the dominant paradigms in sciences in physics, in mathematics, etc. Which means that, on the processing level, the distinction between, say, fantasy (recombining of things extant in memory) and imagination, the unifying capacity of intuition and reason, creating new objects, tends to blur.



But, *in fact, the most important thing is that, this moment, there is a possibility for the actual disuse of certain conventions, of certain barriers, of certain mediations between us and the artistic object: however addicted, a reader can put this book down and return to the real world (although he can see there giants instead of wind mills ...), a painting has a framed delimiting it from the surrounding reality, a.s.o.* While virtual reality has no such limits. *It is true, for the moment there are headsets, gloves, costumes, but they are more and more perceived as 'natural' rather than 'cultural' similarly to the way, today, however the weather conditions, it seems more natural to walk dressed rather than naked.* The problems involved seem to me more over of a moral nature: *do we have here a process of exploring (which is, in most of the situations, the case with modern art, at least that of High Modernism), or one of manipulation? In the first case, it is clear, we are facing an exploring of the outermost limits of human being, comparable with that given by drugs (we may call it a 'safe drug', analogous to 'safe sex'), especially that computer can create addiction; and do we have the right of dragging others in what is, ultimately, an individual experience? I do not even dare to think of these second situation the moment when the still main validation criterion of an experience is 'I've seen with my own eyes' or 'I've heard with my own ears', or 'I've been there in person', the possibility of altering primary input data places our selves in a situation of non-communication, not only at the interpersonal level, but to an intrapersonal level too, between a person and his/her own senses. I don't know how emotional may sound an appeal to responsibility, but, in its absence, one can imagine a totalitarianism worse than anything we have met before. Even, eventually, to an end of the world / will stop here, not giving examples, fortunately, still / science-fictional.*

■ calin man

■ Randomdrama



structure: overture, 3 acts, epilogue. types of point of view: computer point of view: linear, randomdemo, play randomloop. user point of view: rhizomatic, restrictedrandom, interactive interface. container: folders: 01. characters from reVoltaire archive: [\* .bmp series]: Robin E.T., Poo Peach, Ma ~, Chewchew Laetae, Lee Q. Rich, Baise Méthiquette, Shoo Heida, Fraktal Betwixt, Kangaroo Kerub, Woody Sharptongued, Walter Ego [bete comme un peintre] 02. txt: [\* .wav]: the alphabetized list of the 852 words of Basic English. 03. theme. finding the theme: overture. exposition: a place. cd-rom. net. time: variable. one accomplished deed. 04. setting/stage: 04.01. Act I. conflict: possible conflicts: linear/rhizomatic: controlled/undisciplined. conservative/experimental. self-sufficient/user dependent. 04.02. Act II. climax. the turning point that occurs when characters try to solve the complication. 04.03. Act III. resolution [high/low]: how would you solve the conflict. epilogue. The Map of the Mind of the Author.

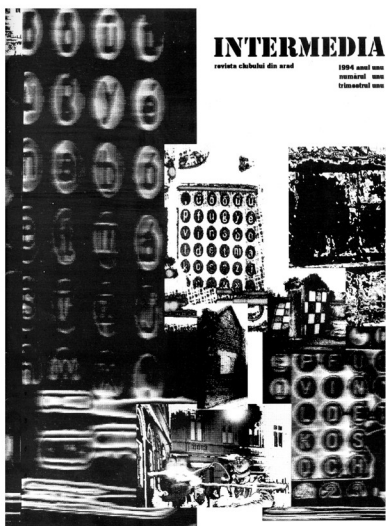
revoltaire@gmail.com

70 degrees

65 degrees

90 degrees

the alphabetized list of the 852 words of Basic English: a able about account acid across act addition adjustment advertisement after again against agreement air all almost among amount amusement and angle angry animal answer ant any apparatus apple approval arch argument arm army art as at attack attempt attention attraction authority automatic awake baby back bad bag balance ball band base basin basket bath be beautiful because bed bee before behaviour belief bell bent berry between bird birth bit bite bitter black blade blood blow blue board boat body boiling bone book boot bottle box boy brain brake branch brass bread breath brick bridge bright broken brother brown brush bucket building bulb burn burst business but butter button by cake camera canvas card care carriage cart cat cause certain chain chalk chance change cheap cheese chemical chest chief chin church circle clean clear clock cloth cloud coal coat cold collar colour comb come comfort committee common company comparison competition complete complex condition connection conscious control cook copper copy cord cork cotton cough country cover cow crack credit crime cruel crush cry cup current curtain curve cushion damage danger dark daughter day dead dear death debt decision deep degree delicate dependent design desire destruction detail development different digestion direction dirty discovery discussion disease disgust distance distribution division do dog door doubt down drain drama drawer dress drink driving drop dry dust ear early earth east edge education effect egg elastic electric end engine enough equal error even event ever every example exchange existence expansion experience expert eye face fact fall false family far farm fat father fear feather feeble feeling female fertile fiction field fight finger fire first fish fixed flag flame flat flight floor flower fly fold food foolish foot for force fork form forward fowl frame free frequent friend from front fruit full future garden general get girl give glass glove go goat gold good government grain grass great green grey grip group growth guide gun hair hammer hand hanging happy harbour hard harmony hat hate have he head healthy hear hearing heart heat help high history hole hollow hook hope horn horse hospital hour house how humour I ice idea if ill important impulse in increase industry ink insect instrument insurance interest invention iron island jelly jewel join journey judge jump keep kettle key kick kind kiss knee knife knot knowledge land language last late laugh law lead leaf learning leather left leg let letter level library lift light like limit line linen lip liquid list little living lock long look loose loss loud love low machine make male man manager map mark market married mass match material may meal measure meat medical meeting memory metal middle military milk mind mine minute mist mixed money monkey month moon morning mother motion mountain mouth move much muscle music nail name narrow nation natural near necessary neck need needle nerve net new news night no noise normal north nose not note now number nut observation of off offer office oil old on only open operation opinion opposite or orange order organization ornament other out oven over owner page pain paint paper parallel parcel part past paste payment peace pen pencil person physical picture pig pin pipe place plane plant plate play please pleasure plough pocket point poison polish political poor porter position possible pot potato powder power present price print prison private probable process produce profit property prose protest public pull pump punishment purpose push put quality question quick quiet quite rail rain **random** range rat rate ray reaction reading ready reason receipt record red regret regular relation religion representative request respect responsible rest reward rhythm rice right ring river road rod roll roof room root rough round rub rule run sad safe sail salt same sand say scale school science scissors screw sea seat second secret secretary see seed seem selection self send sense separate serious servant sex shade shake shame sharp sheep shelf shirt shock shoe short shut side sign silk silver simple sister size skin skirt sky sleep slope slow small smash smell smoke smooth snake sneeze snow so soap society sock soft solid some son song sort sound soup south space spade special sponge spoon spring square stage stamp star start statement station steam steel stem step stick sticky stiff still stitch stocking stomach stone stop store story straight strange street stretch strong structure substance such sudden sugar suggestion summer sun support surprise sweet swim system table tail take talk tall taste tax teaching tendency test than that the then theory there thick thin thing this thought thread throat through through thumb thunder ticket tight till time tin tired to toe together tomorrow tongue tooth top touch town trade train transport tray tree trick trouble trousers true turn twist umbrella under unit up use value verse very vessel view violent voice waiting walk wall war warm wash waste watch water wave wax way weather week weight well west wet wheel when where while whip whistle white who why wide will wind window wine wing winter wire wise with woman wood wool word work worm wound writing wrong year yellow yes yesterday you young



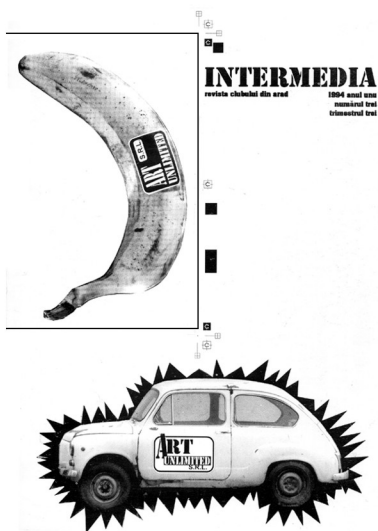
01 // 1994

george sabau: intermedia & inter-media / despre invarianți  
calin man: pseudocybernetikos  
liliana trandabur: patafizică și metamorfoză sau variațiunile spiritului ludic  
caius grozav: despre fractali  
romulus bucur: primul cuvânt  
judit angel: proiectul intermedial black sea diary  
depozit: gloria arad, primul club de fotbal din românia



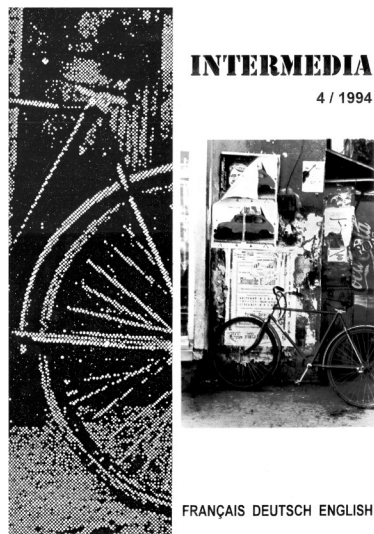
02 // 1994

george sabau: discursul mărginașului  
judit angel: fax vienez  
lia perjovschi: fax vienez  
calin man: expoziția universală  
romulus bucur: poezie & tipografie  
randevuul\_coloc\_mtv  
sandor barta: alfa minus  
caius grozav: cyberspace 4U  
andreea bencsik: grunge



03 // 1994

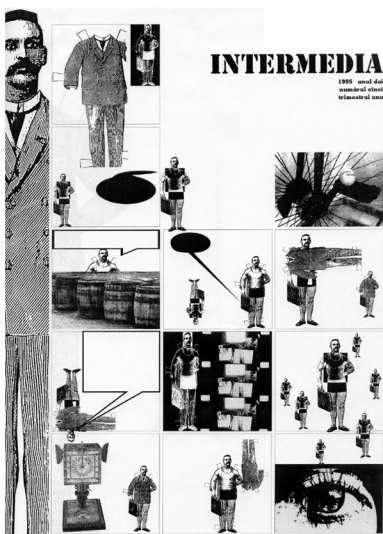
judit angel: proiectul Art unlimited srl  
 george sabau: intervalul unlimited  
 subREAL: \*  
 euroartist: lucrări numai cu masca de protecție  
 andrei oișteanu: subiect\_obiect  
 bartha sandor: legendă personală  
 geta brătescu: earthcake / cocktail automatic / 2x5  
 liliana trandabur: kinema ikon: expeimente kinetico ikonice  
 andreea bencsik: publirofelectroavi.citate  
 caius grozav: pantofi, a treia generatie  
 romulus bucur: physica \_ fizica  
 calin man: o zenee in cyberspatziul mioritic  
 museum \_depozit: orga dangl



04 // 1994

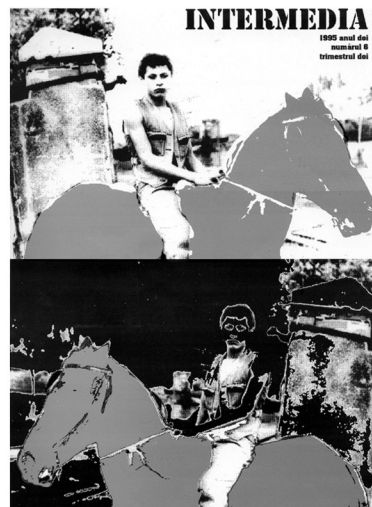
george sabau: about intermedia invariants  
 calin man: la shtampilière  
 liliana trandabur: kinema ikon, kinetic iconic experiments  
 peter hügel: ein anomischer selbstmord  
 caius grozav: cyberspace 4U  
 judit angel: art unlimited ltd./g.m.b.h.  
 romulus bucur: speach and silence





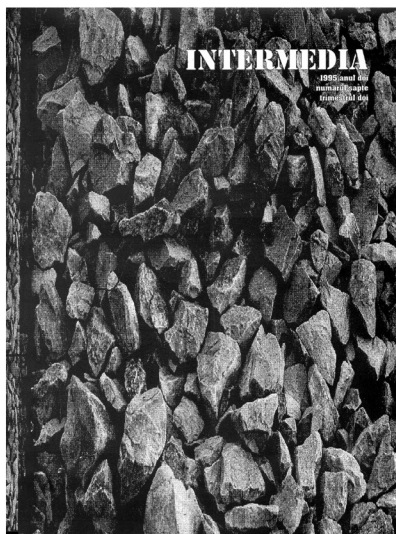
05 // 1995

george sabau: media ludens  
 subREAL: național \_ șomer  
 caius grozav: imaginea & semnul  
 bandalac & graur: făt și frumos  
 calin man: art kant hurt you  
 judit angel, sandor bartha: the wanderer  
 romulus bucur: divide & impera  
 roxana trestioreanu: sărutul mediat  
 mitzi kapture: domotique  
 peter hügel: les jeux sont faits  
 sorin stanciu: ziuaîn care



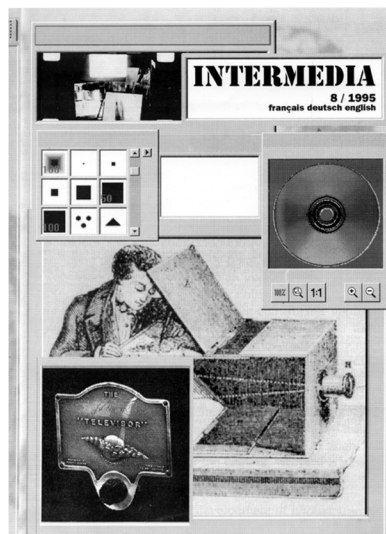
06 // 1995

caius grozav: cartea / obiectul  
 romulus bucur: reclama, sufletul societății  
 george sabau: television versus multimedia  
 calin man: veșnicele plaiuri ale vânătoarei  
 judit angel, sandor bartha: the wanderer  
 peter hügel: mass-media multi-media intermedia  
 proiectele expoziției anuale c.s.a.c.  
 aurelia mocanu  
 adrian timar  
 academia de artă bucurești  
 dan perjovschi  
 marilena preda-sânc  
 valeriu mladin  
 bartha sandor  
 max păcurar  
 cati orbulescu  
 olimpiu bandalac  
 carmen rasovskyky  
 gheorghe rasovskyky  
 kinema ikon



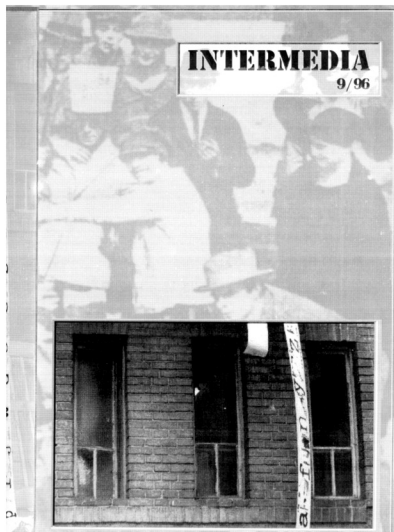
07 // 1995

george sabau: repetiția  
 calin man: principiul șuhaidei  
 liliana trandabur: mașinăriile lui jarry  
 romulus bucur: R.M.SE  
 peter hügel: contra ius fasque  
 judit angel: extrase din lexiconul subiectiv al repetiției  
 george sabau: tzuika la români  
 kinema ikon la beaubourg  
 inter(n)  
 roxana cherecheș: de vorba cu george astalos



08 // 1995

george sabau: cd.rom, tele.video.film  
 mitzi kapture: paris  
 judit angel: inter(n)  
 calin man: limerique shtampilieru's mother  
 MEdiA CULPA  
 caius grozav: the image & the sign  
 peter hügel: smallfinds from computer-era  
 liliana trandabur: die maschinerien des a. jarry  
 romulus bucur: pouvoir & ecrivain / two-way ticket  
 andreea bencsik: hocus-focus



09 // 1996

calin man:  
 arhiva reVoltaire  
 merdelajoie  
 lettre molotoff avant la lettre  
 malfetorii din boujaques  
 wig-wam  
 mama lui limerique ștampilierul  
 poem în formă fixă A4  
 dusty parlor  
 encarta blues  
 pseudocybernetykos & erată



10 // 1996 \_ cd.rom

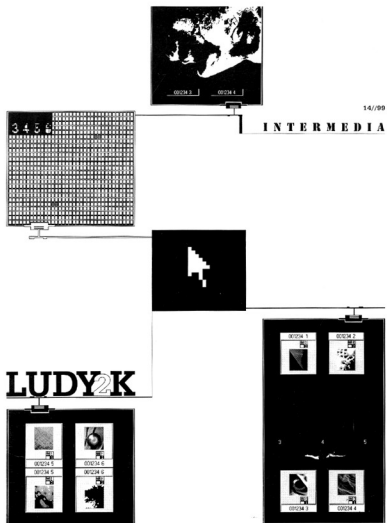
romulus bucur: cîntecel  
 george sabau: ecran / screen  
 judit angel: art museum arad  
 peter hügel: historia rerum  
 mitzi kapture: domotique  
 liliana trandabur: pataphysique  
 caius grozav: hymera  
 calin man: reVoltaire archive



11 // 1997 \_ cd.rom

judit angel: alice in the museum  
 caius grozav: alternative escape  
 george sabau: test of the imaginary  
 liliana trandabur: le consommateur jettable  
 mitzi kapture: la fusillade  
 ioan ciorba: morphbeat  
 romulus bucur: through the looking glass  
 peter hügel: archaeograffiti  
 calin man: radio red egg



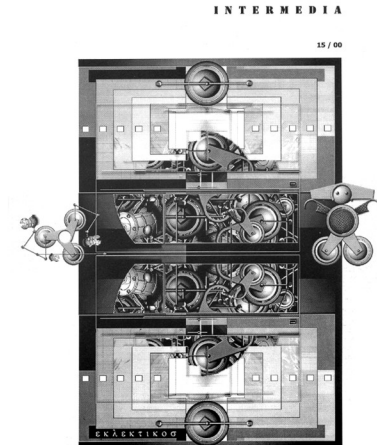


14 // 1999 vol.I

george sabau: Homo Ludens Pixelus  
 peter hügel: The Discrete Wedge  
 timothy murray: Theorizing Contact Zones: The Art of CD-Rom  
 judit angel: Report  
 călin dan: A Thousand Ways To Build Your Fortune / The Shaman Goes Party  
 caius grozav: A possible METRIC in cyberspace  
 andreea bencsik & paul george bodea: mASK  
 liliana trandabur: Encore de la Pataphysique...Pataphysique et intelligence  
 romulus bucur: Keep on playing  
 depozit: Franz Kafka la Arad

14 // 1999 vol.II

calin man: The Golden Virus & Other Web Site Stories



15 // 2000

george sabau: hyper-éclectisme  
 judit angel: a cup of...  
 patrick lichty: theory of the eclectic  
 romulus bucur: a bit of democracy  
 liliana trandabur: eclecticque pataphysique  
 caius grozav: mapping ...an audience  
 andreea bencsik: e-dvertising  
 paul george bodea: e-dvertising  
 adrian sandu: desen  
 peter hügel: headlines & fishtails  
 depozit: cioran pe lingă arad  
 mitzi kapture: de l'intimité  
 calin man: quantxt  
 kinema ikon: isea 2000



16 // 2001

george sabau: What are dreaming young pixels of?  
 peter hügel: SIWAS on my mind  
 judit angel: Top 2001: best moments with and without art  
 romulus bucur: ... the beautiful answer ...  
 adrian sandu: Made in Giapan  
 liliana trandabur: Considérations frontalières sur l'art de tourner  
 autour du pot  
 calin man: Randomdrama  
 ioan ciorba: Dynamic Spectrum  
 george sabau: in contra direcției de astăzi în arta contemporană  
 română  
 andreea bencsik: Herinneringen  
 caius grozav: Patterns  
 paul george bodea: Trails & Shadows  
 museum: depozit



17 // 2002

george sabau: alteridem.exe  
 alteridem.exe: hypermedia installation  
 peter hügel: safarikon.the setup  
 george sabau: melting pot à porter  
 calin man: walter ego. in full swing  
 caius grozav: predictions + -1  
 mitzi kapture: peripatetic sitting on  
 judit angel: globus globber  
 ioan ciorba: r.g.b.  
 romulus bucur: inter-activity  
 alteridem.exe: symposium  
 felix drăgan: the source code and the creativity  
 cosmin năsui / mihai țarmure: how much the digital system represents or not  
 (also) new means of artistic creation?  
 raluca velisar: could you please add/modify something to the list?  
 (it could be the beginning)  
 adela văetiși / cătălin berescu: digital aesthetics  
 neil coltofeanu: art multimedia / art by multimedia  
 ileana pintilie: interferențe mediale: performance arta în relație cu imaginea digitală  
 călin dan: emotional architecture - ON  
 attila tordai-s.: the order of things  
 alexandru antik / dragoș ștefan: zambacalamba net v.2 / pointview  
 alina șerban: interviu cu alexandru patatics  
 irina cios: performing places - some intentions of a project coming to life  
 judit angel: galeria multimedia arad

- EssayOne \*
- Digital Art without Art
- Subject: Avoiding the term Art / Ars in its relation with the digital system of creation.

Computer Art, Cyber Art, Digital Art, Info Art, Electronic Art, Multimedia Art, Hypermedia Art, Virtual Reality Art, The Art of Cdrom, Telematic Art, Internet Art, Web Art, net.art, Digital Installation Art, Digital Interactive Art, etc. A long list of phrases inducing the idea of artistic potential of the new digital technologies, understood as new means of artistic creation, engendering a new type of works of art... The respective phrases are to be met in specialized studies, in publications, on the Internet, in some digital art exhibitions' catalogs, and as subtitles of some works.

In my turn, I have sometimes resorted to the phrases quoted above, in various theoretical constructs. Lately, my young colleagues from the kinema ikon workshop / group have noticed the fact that I am more and more avoiding the use of the Art / Ars word, and that, on this favorable background, I have started being exceeded by quite subversive questions: What relevance has the term Art in its relation with digital creation? What connection has digital works with contemporary art, be it even alternative? Don't you think it is indecent and immoral to use terms from the traditional artistic practice in order to explain the operations we resort to in digital creation, and so on...?

All in all, I have reached the conclusion that "digital beauty" is something like an unhappy encounter between a machine producing stupefying images an analogic umbrella on a dissection desktop a paraphrase to the famous sixth canto of an initiation text. More directly put, we are facing a perfect inadvertence between two parallel worlds, between two completely different systems, the analogic and the digital one.

From this conclusion results also the proposal in the "subject matter", but a little more developed: eluding, avoiding, or putting between brackets, at least, provisionally, of all the derivatives of the word Art / Ars in its relationships with the new digital technologies.

A lot of multimedia theorists and authors of digital works agree upon the following point of view: Since the digital system represents a real paradigm change, it is normal and necessary that in creative applications one should operate with specific terms, this being the only rigorous modality of establishing an autonomous language, valid in the creative process, in the interactive reception process, as well as in the theoretical domain of critical analysis of the phenomenon.

#### NOTE \*

This essay is the first out of the ten which constitute a "book" in progress, after very long years of theoretical and practical research within the kinema ikon multimedia atelier. Essay One contains all the others, being a theoretical kernel, out of which rhizomatically, in a hypertextual configuration, emerge other texts, I have written, I am writing, I will write or I will never write...

A lot easier to propose than to accept, because the word Art has long become a stereotyped expression. The good part is that the “incriminated” term is to be found, in different degrees, at three categories of authors. The first one comprises those personalities who do not use, almost at all, the word Art when producing theoretical texts or digital works, resorting but to a specific vocabulary, such as Hypermedia, Digital Works, Virtual Reality, Database, Network, Webness, and the like. The second category uses equally both modalities of putting things, oscillating between Digital Works and Digital “Art”, while the last one defends, as a program the idea of at any cost “artistic” creation, from which necessarily a “work of art” results... It seems that only the fifty-fifty category is to be convinced, because the first one is already convinced, by the fact of not resorting to the said word, while the third one can not be converted, because the phrases are contaminated with the Art / Ars lexical family, a constitutive part of an already consecrated methodology the cards have been dealt.

The phrases enumerated at the beginning of this essay have a certified age, and are constantly reiterated in various situations: denominations of exhibitions and symposiums, titles of off and on-line reviews, subtitles of works, and in the table of contents of authoritative theoretical studies. I will quote at random, without mentioning the source, because relevant is just the reiteration of the term Art in various combinations... Art of the Digital Age, Computer Art Magazine, Cyber Art Exhibition, art en réseau, l'art numérique, Ars Electronica, International Symposium of Electronic Art, The Art of Cyberspace, Virtual Art and many more, whose ancestor was called “computer-assisted ART”

More or less rhetorical questions have been asked at the beginning of the '90s by researchers less convinced by the artistic possibilities of the digital system... “Un art multimedia est-il possible? Or “Can a CD-ROM be a work of art?” But the avoiding of the Art term was never a matter of discussion, nor the exclusive resort to a specific vocabulary. In this conjuncture, the following dilemma surges: Is the computer a new means of creation, virtually operational in several fields of human activity or just in the field of art? If the answer is *yes* for the first part of the question, then it is not correct to resort to the aid of Art, Artistic, Artist, Work of Art and others, because we are thus discriminating the other domains, or, otherwise put, creation is not a privilege of Art.

Returning in time, we can find out the most plausible reason for resorting to the derivatives of the Art word concerning the digital system. Thus, from the very beginning, it was accredited the phrasing, turned into cliché, “the impact of the new technologies upon art” without making an explicit distinction between the two absolutely different domains. On the one hand, that of analogical art, classical, traditional, modern, or even alternative, whose relation with digital technology is limited at the dimensions of Information and Communication on the correspondent media [CD-ROM, DVD, Internet]. One can thus access encyclopaedias, museums and art galleries, and, also monographs of some artists, with their works, in all genres painting, graphics, sculpture, design, installation, performance, video, literary text, musical composition, theatrical plays, movies, etc. In this field, using the word Art is fully motivated, because it is about Art ON the CD-ROM and Art ON the Net.

On the other hand, we have the truly new and specific domain resulting from the capability of the instrument called computer of operating as a new means of creation in various activities and professions, thus the term Art becoming superfluous, irrelevant, therefore useless. Using it in phrases such as “Digital Art” constitutes an illicit transfer of terms from the field of conventional art to a field where the digital instrument is, in the first place, a means of creation. This “illicit transfer of terms” is jamming the attempts of constituting an autonomous / specific language, equally operational for the creation process, for interactive reception and theoretical analysis.



I have conducted a bibliographic research, both tiresome and inciting through its results. Thus, I perused several hundreds of important texts in the theoretical world of the digital, literally “hunting” the word Art / Ars in all the combinations I have met. In the end, I have noticed, with amazement and delight, that in all the contexts envisaged, eluding / avoiding / replacing the term Art does not produce any breach of meaning, or, otherwise put, the contents of the sentence is not affected at all, as if the word Art were simply decorative or metaphoric, like in “gastronomic art”, “the art of war”, “martial arts”, “liberal arts”, and many others. More than this, the interference of terminology taken from the vocabulary of traditional art disturbs the constituting of an autonomous language, producing reception blocks, because all the derivatives coming from Art / Ars turn the user's free-associative game towards false meanings, of an “artistic” character, with poor connections with the digitally-mediated creativity.

I think it is the moment to make some explanatory notifications: I do not have in view the “attacks” come from the representatives of conventional art, who do not, in any form, accept the creative capabilities of the computer. I am treating the theme of avoiding from within the digital system, which I am still fascinated of, that is, from the Endo position. I am not envisaging the childish discussions about the art and non-art border. I am not envisaging traditional or modern or alternative art, for which digital media do not presuppose but the resort to the communicational dimension of the computer technology. I am not envisaging the long certified fields of analogic creation such as movie, photo art, video art. I am not envisaging the production of certain “works” of painting, sculpture, graphics, tapestry, etc. by digital means, because they are utterly unspecific, and the result cannot be anything but aborted. Therefore, I am envisaging just the creative capabilities of the digital system, with the express amendment of eluding the word Art / Ars.

In this stage of structuring the text, a problem appears, equally important and complex. In order to instate an autonomous language of digital creation and perception, a substantive foundation is needed, starting from authoritative works and theoretical texts. I am thinking of the dilemma of a young researcher, attracted by the fascinating universe of the pixels, asking himself what kind of bibliography he should resort to in order to produce, in his turn, an original theoretical text. Practically, he has to choose between three options. First, the continuous connection between analogic classical / modern culture and the young culture under the sign of the digital. That is, continuity from the pre-Socratics to the post structuralists, and, further, to the hypermedia configuration and virtual reality, a situation where we can speak about bibliographical inflation. Second, the option of total break from classical / modern culture, which entails the exclusive resort to authors specialized in the digital system, and especially in its creative dimension. It is about some tens of names of first importance and several hundreds of authoritative studies published in volumes, anthologies and specialized reviews, off and on-line. At this, can be added symposiums and exhibitions, finalized with substantive catalogs, meetings organized by the multimedia departments from European and American universities or by research centers and specialized institutions. Anyway, accepting this alternative is preferable, but we can speak about a slight lack of consistence regarding this option.

Three, between “continuity” and “total break” there still exists the option of the “compromise” among the two extreme solutions, with a favorable vector towards the breaking option... This variant presupposes a directed selection of adequate segments from certain texts of some classic / modern authors. Therefore, it is not the theorist generally, with his complete works, that counts, but just certain fragments, paragraphs, phrases or relevant expressions, which have the quality of resonating with the process of digital creation, with the new mechanisms of perception, and equally with the new theoretical constructs of critical analysis of the digital paradigm. A few punctual examples can be much more eloquent than a prolonged exposition of the proposed methodology.

For instance, the extensive work of esthetician Etienne Souriau has weak possibilities to adequate themselves to the digital system of creation, with one striking exception, when he proceeds to the classification of the arts according to the seven minimal units of expression he names “qualia sensibles” lines, volumes, colors, degrees of luminosity, movements, articulated sounds, musical sounds corresponding to certain types of perceptible data. Each of these “donnée spécifique” can constitute a criterion instituting a certain type of creation, in two modalities, namely, figurative and non-figurative. This segment from Souriau’s work is fit for adopting / adapting to the digital system, provided we admit that the pixel should be considered as the eight “qualia sensibles”. From the practice of digital creation we know we can produce figurative and nonfigurative works using the same minimal elements, and the hypermedia configuration offers unlimited possibilities of “correspondences” between images, sounds, texts and dynamical forms, which in their turn can aggregate into narrative kernels, as elements able of combining themselves in a new type of discourse with interactive valences.

This methodology of selecting of “pertinent segments” can be applied to authors from all ages and all categories, from Pythagoras to Peirce, from Kircher to Deleuze, passing through all creative experiments to extreme theories. Anyway, a “compromise” stylistic undertaking is difficult to apply because of the obligation of reconciling the analogic system [pertinent fragments] with the digital system of creation, based on the binary mode of operation. Difficult, but inciting, as any encounter between two contradictory worlds, and, after all, it is about reading some relevant classical texts, in a hypertextual key.

Returning to the theme of instituting an autonomous / specific language by avoiding the derivatives of the Art / Ars term, it is not hard to notice that we have at our disposition three types of expressions with precise connotations: Attested terms. Avoided terms. Derived terms.

Already attested and frequently used terms are, among others: interactive multimedia, hypermedia, author, creator, user, virtual reality, digital installation, virtual installation, digital media, CD-ROM, internet, non-linear, rhizomatic, etc., etc.

The group of phrases in which the term Art can be avoided: digital works instead of “digital art”, digital creation instead of “digital artwork”, computer work instead of “computer art”, author instead of “artist”, net.works instead of “net.art” and so on. It can be easily noted that, irrespective of context, avoiding the word Art and replacing it with neuter terms such as work, creation, expression and others, does not produce any shift of meaning, but, on the contrary, it filters the parasite connotations, induced by the respective vocable.

Finally, relatively terms can be obtained through associative derivation, such as the phrases: digital experience, digital expression, digital forms, digital creation process, digital works, networking, participative works and many more.

Once convinced that avoiding the term Art does not involve shifts of meaning, it still remains open the answer to the question “what is to be won?” by giving up the incriminated word. The correct answer is obvious: One wins at all levels of instating an autonomous / specific language, offering creators, theorists and users a common vocabulary, and hence the possibility of a consistent and coherent communication. Probably, this way we will not see any perplexed look of the programmers we are co-operating with, when we ask them to write the program for an “artistic” work, that is, a “work of art”, with which we take part to a digital “art” exhibition ... Therefore, it is sufficient to consider the digital system as a creative medium, by means of which digital works can be produced, from the minimal limit of a web page to sophisticated constructs.

The relationships between the digital system and the complex strategies of creation – scientific, technical and artistic – have undergone a pre-history and a recent history. I do not intend to make a synthesis of these relationships, but I was simply amazed in the mid-'90s, to notice the existence of a marked division between what was produced and written till around 1990, and afterwards. Hence the finding that the pre-history of digital creation lasted for thirty years ('60-'90), while its recent history barely fifteen years.

It is just normal to ask myself which are the reasons of this division, noting that it is about two different stages in the evolution of the digital world, represented by different persons, living in different ages, and with different technical possibilities. Otherwise, how could I explain the disappearance from the field of such first-hand personalities before 1990, such as John and James Whitney, Stan van der Beck, Peter Kamnitzer, Jordan Belson, Philip Makanna, Scott Bartlet, Michael Noll, Frieder Nake or the promoters of the informational esthetics, such as Abraham Moles, Max Bense, Helmar Frank and others, whose works and texts have fascinated me during the respective decades. It is hard for me to understand for sure this state of things, but it is easy to note that, during the effervescent and prolific tenth decade, with fruitful extensions up to this day, the digital paradigm has undergone major changes.

The mentioned division took place, hurriedly and briefly, between 1988 and 1992, that is, during approximately five years in which the digital system underwent equally radical changes, both as hardware and software, by perfecting the old configurations and inventing new operating systems. Beyond these qualitative aspects, the informational explosion of that age was possible also due to two results of a quantitative nature: the physical shrinking of the computer until the size of the PC, and the mass-production of computers, for hundreds of millions of users. Of course, the two “quantitative” aspects were decisive, but they represent the effects of some spectacular inventions, among which I mention, briefly, the miniaturization of the hard components, the GUI, the extension of peripherals, the production of the compact disc [CD-ROM], the overflowing development of the telematic medium [Internet], the improvement of operating systems, the new programming languages, artificial intelligence, etc.

The short circumscribing of the division stage around the '90s has the following reason: it is then when there existed the favorable conditions for avoiding from the very beginning of the interference of Art & Co. in the digital system of creation, but this thing did not happen, on the contrary, it is then when the extension of the lexical family of Ars in world of pixels started.

Let us suppose that, at a given moment, most of the creators, theorists and users will proceed to avoiding the term Art when operating with the digital system, a situation which necessarily demands an appropriate vocabulary and language, which will inevitably lead to the theme of the specific of digital creation, versus analogic creation. Synthetically, and over-simplifying, by the “analogic system” phrase I mean all means of creation until the... digital system. Actually, these analogic means of creation are to be found in the scientific, technical and artistic practice, through particular works, function of the domains they are representing. The sum of all these particular characteristics constitutes the specific of analogic means, subject of consistent analyses by philosophers, scholars, estheticians, and artists for over two thousand years, and it is not the case even to summarize them.

And, here, a little after the middle of the 20th century, but especially after the explosion of the new technologies around 1990, in parallel and autonomously with regard to the analogic, is functioning a new paradigm, with an absolutely original specific – I am referring to the digital means of creation.

Because this text will be published in English too, I am bound to explain my solution for a linguistic dilemma concerning the term medium / media. In the Romance languages, the meanings of the words “mijloc” [means] and “suport” [support] are clearly delimited, whereas in English the two meanings correspond to just one word medium. This connotative overlapping is disturbing the correct understanding, because I base my argumentation on the distinction between the means of creation [instruments, materials, techniques], and material(s) on which a work is (re)produced. And, in English, the term “support” has just the meaning of 'help / approval', whereas in the Romance languages one can operate with subtle distinctions, between the support of enunciation [movie film, video tape, compact disc, telematic medium], and the media of reception-replay- [screen, video projector, computer display, terminal]. In this situation, it is but through a lexical license that I can assimilate “medium” to the “means + support” combination, so that I can reach an adequate circumscribing of the domain: Digital means of creation.

Anyway, from the three words of the phrase, decisive for understanding the specific of the digital is the noun creation, with all its derivatives, that is, creator, created, creative, creativity, etc. The qualities of a digital creator can be deduced from what, in the specialized language of psychology, the cognitive one included, is called talent, vocation, skill, ability, aptness, for those persons having the innate (but also developed through focused education) capability, of thinking, perceiving and imagining according to the demands of the binary model. The correct circumscribing of the specific of digital creation depends of the pertinent junction of two types of characteristic “capabilities”: that of the hardware / software couple of offering the human mind a new operational instrument of creation, and, on the other hand, the human mind's capability of entering in consonance / resonance with the digital models of creative operation.

A lot of persons write intelligent texts, draw forms and fill them with color, sing serenades under balconies, recite poems, etc, which does not mean they are writers, painters, opera singers or actors. More and more persons are working on the computer, are processing texts, are able to produce web pages, to play computer games, to competently discuss on various specialized forums, to search information on the internet, to use the e-mail etc, which does not mean they have the creative capabilities able to produce original, new, and expressive digital works. This is something completely different!

It is not yet known exactly why it is about just “some” persons, but, in everyday life, we can notice situations often disconcerting. Thus, we meet or hear around us about children aged between two and six years, and proving amazing capabilities of binary operation, before acquiring the written language. Finally, at grown-up ages too, just some persons dispose of creative abilities, most of them remaining simple operators or users. Speculating, of course, it might be functioning a sort of mental disparity, by which some individuals have a decimal predisposition, while others have a binary one...

Another current notice is that the status of creator within the digital paradigm is relatively restrictive, but can be met in all professions: science, technology, literature, art etc. Therefore, creators can be scientist, biologist, astrophysicists, computer scientists, engineers, craftsmen, dancers, graphic artists, musicians, writers, a. s. o. Two things are important: moving, moving, bag and baggage, from the analogic world to the digital one, and, equally, having the new type of creative instrument. And, it is exactly this vocational quality constitutes the problematic essence of specific creation in the digital universe.

I entertain the conviction that the new cognitive sciences will be able, at a certain moment, to exactly circumscribe the way of functioning of the creative process, and of the perceptive mechanisms in the context of the human mind's adapting at the digital model. Three of these sciences have a decisive part, namely, cognitive psychology, artificial intelligence and neuroscience, because their common objective aims at both the natural cognitive system and the artificial cognitive system. From the numerous researches and studies published, two apparently contradictory directions are to be discerned: the model of the computer for studying human thought, and the model of thought for studying digital devices. Anyway, we should agree with M. Minsky that in the field of new technologies "is compulsory to re-examine all of our ideas on intelligence and creativity" (1985).

Re-examining presupposes giving up terms almost impossible to adapt, as well as a divergent approach to old concepts and ideas on the creative process. The solution seems exaggeratedly radical, but one cannot constructively operate with non-common mental functions such as dream, reverie, emotion, affectivity, sensorial perception, visceral apperception, imaginative projection, and other psychical processes from the same category.

One can say that the verb to create comes from the Sanskrit root *kr*, but the term attested already in the Greek antiquity is *Poesis*, connected with *Mimesis*. The latter can represent an identical replica of reality [*leikastike*], or a simulacrum [*fantastike*], making thus, by means of the human mind's imaginative capacity, a spiral connection with creation [*poiesis*]. Anyway, specialists maintain that "digital information does not copy, but encode", at which we can add information does not create, but simply generates. In this connection, it is pertinent D. Hillis' assertion that the "computer is a machine of conceiving mental images, but which start from the ideas we are using as input" (1998). Therefore, if the "world of the intelligible" is a prefiguration of material reality, as the ancients maintained, then the world of artificial intelligence is in its turn a prefiguration of virtual reality. We can say that the "visible" in the digital system "gets out of hiding" through the conversion of the invisible, that is, through what we call a program [algorithm], or, otherwise put, we are visualizing pixels through the conversions of information bits.

One can conclude that the status of digital creation is as innovative as is complex. Under these circumstances, the resort to the *Art / Ars* vocable would uselessly complicate the situation, producing also a positive discrimination towards the other domains, where are too operational binary functional creativity structures. Thus, it is sufficient to use the proximate type, represented by the digital works phrase, comprising all species of digital creativity, *Art* species included, but not exclusively.

Resorting to the *Art* vocable produced, and continues to produce blocks in understanding and operation, both to the creator and to the user, because it induces the obligation of respecting the criteria of esthetic judgement, specific to producing and receiving an analogic work of art, plus the obligation of resorting to the vocabulary and language of conventional art. I am not denying the existence of general-theoretical terms, which can be taken up by the digital system methodology, because they are provided with connotative capabilities suitable for adaptation. Such would be the lexical family of the noun "expression" expressiveness, expressive, digital expression instruments, for instance. Or digital "forms", digital "contents", digital "experience", and many others.

Finally, young pixels' dream is of becoming autonomous and powerful enough to afford an all-out attack upon analogic data, transforming them, by conversion, into a rich digital data bank. This is "matter" in its information dimension [the other two, substance and energy, represent matter's analogical modes of existence]. Segments of the data bank are selected by the creator function of his work's theme and concept, to which synthetic images without analogic referent are added. Afterwards, the whole selection is submitted to specific operations of processing [metamorphoses, chromatic modulations, embedding effects, agglutination, etc.] which lead to the creation of digital objects, often paradoxical. The part of the programming algorithm becomes essential in the final stage of combining digital objects, resulting in a new type of discourse, with possibilities of interactive interventions upon the work, irrespective of the medium.

Therefore, we have at our disposal:

**New** digital technologies, treated as **new** means of creation, whence **new** mechanisms of perception are induced, as well as **new**, interactive, modalities of reception, on **new** communication media. The repetition of the **NEW** adjective imposes instating a **new** vocabulary, to lead towards a **new**, autonomous / specific, a. s. o. language. Apropos of this state of things the question can be asked why should one resort to the respectable, but **OLD** terminology of traditional art, Art / Ars, in order to circumscribe, define, analyze and operate a **new** means of creation-expression? One cannot really understand the new digital means but through the mediation of analogic language?

Avoiding the term Art in the context of the digital system of creation does not represent a singular idea. Thus, the most complex and reduced to essence domain of traditional creation is, doubtless, Music, whose representatives have but rarely to auxiliaries from the lexical family of Art. We have just musical compositions, composers, music lovers, concerts, musical forms, even musical objects, and so on. We do not have a composer "artist"... In more recent times, the so-called alternative means of expression do not add the word Art as a completion to specific terms, such as installation, happening, performance, object, etc. How would, for instance, sound, ready-made "art"? Then, the very young generation of creators after the fall of the Berlin wall, attracted by all species of pop-culture, sub-culture and counter-culture, is producing hybrid works where the computer is the main working instrument. Works named logo-street, stencil graffiti, anime manga, glichevent, body music, poptrance and many other denominations to which the authors do not feel any need to add the Art vocable, because this seems irrelevant.

Anyway, the most eloquent modality of convincing about the advantage of avoiding the "incriminated" term remains the practice of interactive reception of digital works, in all formats and on all media, from the '90s till today. A creator, a theorist or a competent and interested user can anytime selectively "read" works of reference from compact disks [CD-ROM, DVD] or to access other important works on the specialized pages of the Internet. Starting from here, it suffices the acceptance of an exercise in interpretation during the accessing, trying to answer the following question: apart from the pleasure of the interactive game and its inciting associative effects, do you feel the need of adding the auxiliary called Art, with all the ensuing ingredients, that is, beautiful, sublime, tragic, equilibrium, harmony, esthetic taste, work of art, etc. If you imperiously feel this urge, then you can, with a clear conscience, resort to the Art vocable, because you are a decimal person. If you do not feel this urge, then you are a binary personality, and will act accordingly. [2005]



- kinema ikon retrospective:  
06.10.2005 - 06.12.2005, MNAC, Palace of the Parliament, wing E4, Calea 13 septembrie, Bucharest  
organised by MNAC - Muzeul Național de Artă Contemporană / The National Museum of Contemporary Art  
general director: Mihai Oroveanu  
artistic director: Ruxandra Balaci  
curators: Raluca Velisar, Ștefan Tiron



- kinema ikon catalogue:  
published by:  
MNAC - Muzeul Național de Artă Contemporană / The National Museum of Contemporary Art  
Museum Arad  
Centrul Cultural Județean Arad  
editor: kinema ikon  
concept and design: calin man  
translations: romulus bucur  
proof reading: delia hügel  
photo credits: the authors  
printed at: carmel print & design arad

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