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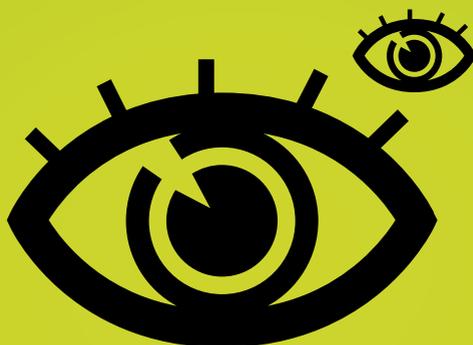


Comune di Roma
Assessorato alle Politiche Culturali
e della Comunicazione
Sostegno e Sviluppo di Beni Culturali



PROJECT COORDINATION

Romaeuropa
fondazione



EXHIBITION
DIGITAL LIFE
EⁿPOWER YOUR SENSES.

MARCH 3RD / MAY 2ND 2010

**LA PELANDA ARTS AND CULTURE PRODUCTION CENTRE
MATTATOIO DI TESTACCIO PIAZZA ORAZIO GIUSTINIANI, 4**

**ENTRY FEE €6, REDUCED €4 FROM TUESDAY UNTIL FRIDAY
4PM/12AM, SATURDAY AND SUNDAY 12PM/12AM ROMAEUROPA.NET**

**ROMA EUROPA ART AND CULTURE IS: FESTIVAL, WEBFACTORY, UNIVERSITY
OF ROMA 3 PALLADIUM, TELECOM ITALIA FACTORY (OPIFICIO)**

PROMOTED BY
CAMERA DI COMMERCIO – ROMA

PROJECT COORDINATION
FONDAZIONE ROMAEUROPA

CURATOR
RICHARD CASTELLI

Innovation is the common thread which binds together the work of the Rome Chamber of Commerce, the economic institution of the Capital. By “innovation” we intend technological progress in its various forms; culture, a methodological approach, awareness of the search for a new cultural code to constitute the base on which to build.

From this perspective, the Chamber of Commerce in collaboration with Fondazione Romaeuropa (supported by the Chamber of Commerce) and with the invaluable support of the Inspectorate for Cultural Policy and Communication of the City of Rome and the MACRO, has been party to the realisation of the Digital Life exhibition. An exhibition to be experienced and lived; an event which casts its gaze to our present times and our perception of the future.

The exhibition is part of a more articulated project organised by the Chamber of Commerce entitled “Analogical Fathers, Digital Children”, which has the mission of creating intense and constructive dialogue on the theme of culture and change in this moment in history. A period in which our country is undergoing a leap forward, accelerated and pushed to the forefront by economic dynamism and technological and social evolution.

We have chosen the language of art to give immediate visibility to the significance of the project “Analogical Fathers, Digital Children”.

Though this project, the Chamber of Commerce will conduct a vast socio-economic survey at both a local and national level: a profound study on the mechanisms involved in the creation and transmission of culture to understand what principal actors are at play in these creative processes and in the diffusion of cultural innovation and also to identify the principal “enzymes” and inhibitors in this chemical reaction called change.

For us, to be classified as an “innovative” institution means to maximise the quality and the efficiency of our internal operational processes and to liberate resources to facilitate the implementation of leading-edge infrastructure and high technology content initiatives.

With this mission in mind, the Chamber of Commerce has invested heavily in the past years in infrastructure projects; from the System of Technological Poles, the new Rome Trade Fair, the Auditorium and also in cultural events such as the Rome International Film Festival, the Notte Bianca initiative and the RomaFictionFest.

ANDREA MONDELLO
PRESIDENT, ROME CHAMBER OF COMMERCE

There could be no better way to experiment the potentiality of the new location La Pelanda which now opens its doors to the public with an exhibition of contamination between art and new technologies.

The digital life experience has deep-set roots which now pervade contemporary thought. This experience hails back to the so-called “artificial feeling” that the philosopher Mario Perniola already wrote of about fifteen years ago and categorized into three fundamental aspects. Firstly, the process of rendering virtual the material nature and the animation of objects and images which are both caused by inverse processes. One is represented by the expressive capacity of human beings which continues to expand and the other by the inorganic world which seems to assist mankind in its perception of events. Perniola defined this phenomenon the “Egyptian effect” in reference to the completed process of reification of humanity in which the abstract becomes concrete and our consequent sensitization of our surroundings. Secondly, we are witnessing an enlargement or dilation of space; a phenomenon of exteriorization which transforms the abstract into something corporeal; everything is a surface, all is inhabited, everything is external. In our impossibility to penetrate within, we continue to find landscapes, surfaces and fabrics. Thus, we could say that digital life has its origins in the Baroque sensitivity of Gilles Deleuze, masterfully described in his essay, *The Fold: Leibnitz and the Baroque*, dedicated to the study of the Baroque. But perhaps the most important moment is the third; an over-interest in the emotional which seems futile and useless even though this may be associated with attaining a goal or the realisation of a project. The philosopher Wittgenstein spoke of a colourful and vibrant epoché, that sensation experienced when something previously unnoticed, is perceived in a new light; the act of seeing something in a different way.

Undoubtedly, the ever-lasting originality of digital life is exactly this, the state of perception that it tends to generate in us. In the exhibited works, the interactive experiences that they evoke take us back to the notion of empathy. For over a century empathy has been considered as being a form of aesthetic experience which stems more from an emotional than a physical state. It is manifested by a sort of “infusion” of the viewer in the work of art. At the same time, the visitor penetrates Jean-Michel

Bruyère’s video, is caught up in Erwin Redl’s installation and it drawn into the wave-like forms in the tanks of McIntosh, Madan and Hynninen, and so on.

It is logical that the complexity of the effects generated by digital life are also enhanced by the rich contrast which they create; a location where the virtualization and dematerialisation of objects or things are concurrently regenerated to become concrete in the eyes and senses of the visitor.

UMBERTO CROPPI
CITY COUNCILLOR FOR COMMUNICATION AND CULTURE

ROMAEUROPA AND THE DIGITAL CULTURE

First of all I would like to express my thanks to President Andrea Mondello and to the Rome Chamber of Commerce for their invaluable contribution and initiative in making this very important cultural event a reality.

25 years ago, when our first festival was held in Villa Medici, we were already surrounded by artists, directors and musicians who in some way already then represented modernity. Our project was not to present the usual high-society or tourist-oriented cultural festival but to create a platform for dialogue between emerging vibrant cultures at a European and international level. The avant-garde of that period were already part of our project together with their cultural masters: from Alechinsky to Dorazio, from Lüpertz to Joe Tilson and many others representing music and dance also. Since the 1800's, with the discovery and diffusion of photography, art was finally liberated from its age-old function of historical documentation; battle scenes, portraits of kings to be perpetuated through time, heroes, warriors and mercenaries. A new and more liberated artistic expression was now reducing both distance and time between our different cultures and continents. Not everyone liked our work and accusations were received from all sides; grey-haired individuals from the left and out-dated right-wingers accused us of being "elitist" and snobs, catering for a small intellectual minority. They were so wrong! Since our birth, over a million spectators have attended our various manifestations and our Festivals are now "mass events" with attendances reaching tens of thousands with a significant presence of younger visitors. We were not elitist. We were just listening to the voices of those times and were tuning in to their same wavelength.

In a certain way, history repeats itself and it is with a certain pride that we repeat today that we are still actively involved with the new and innovative. A universe made of information technology, of internet, networks and latest generation technologies involving ever more innovative artists. The scientific and technological revolution has once more pulled down barriers to give art limitless possibilities for growth. Romaeuropa today is also Webfactory together with Telecom and is actively engaged in listening and giving visibility to the immense pool of resources and unbounded virtual platform constituted by the IT networks. We are here today in the ex-abattoirs, in La Pelanda put at our disposal by the Cultural Inspectorate of the City of Rome /Marco as a venue to present our audience a series of creative and stimulating video works and installations by our featured artists. With the memories of our past, I raise my voice and I wish them every success.

GIOVANNI PIERACCINI
PRESIDENT FONDAZIONE ROMAEUROPA

At first, we entitled this project Digital Future, as this best conveyed the significance of the project which stems from our choice to confront and communicate with the concept of "future" which as always been the focus of our activities.

Although demonstrating unexpected dynamism in many fields, very often our country appears frightened by the thought of tomorrow or going beyond the contingency of the moment - almost as if imprisoned by the reassuring need to think or to see in the past tense.

The reassuring features of this propensity are evident as is the risk and uncertainty that arise from navigating freely through uncharted waters.

This project aims to shatter a mould by opting for the more uncharted route; a voyage laden with much creativity and social potential, but which are unimaginable in our present state. Being able to envisage novel scenarios and new pathways projects us fearlessly into a new context and narrates the future as already part of our lives.

Not only by using last-generation technology but in how the work itself has been conceived, invites us to capture this narrative by applying our sensory skills in a new way. Through subjectiveness, the viewer becomes the protagonist in constructing the visual significance and the artistic experience itself.

The entire digital ecosystem is already moving in this direction by placing people in a central position; their capacity to choose, to create, to communicate and converse shifts them towards this new role of key-player.

This does not mean that anything that happens in this new sphere is interesting but it does indicate that there is a radical change in the methods and processes of constructing significance. Through their creative works and perceptions, artists help the viewer in interpreting the moment.

Therefore, instead of speaking about the future, we are more inspired to speak about the digital present which has a marked influence on us already by changing the ordinariness of our existence.

With the DigitaLife Exhibition, Fondazione Romaeuropa has delved even further into the land of digital culture, a journey which has continued for much of the past

ten years with its past projects: Sonarsound Roma, the Festa Elettronica, the “live” Aphex Twin, the Sensoralia series of events, the Sensi Sotto Sopra Exhibition and commissioned works by R. Sakamoto, C. Nicolai, C. Fennesz, R. Ikeda and many other leading artists and musicians.

In the last two years this cultural vocation has undergone a certain acceleration, thanks in particular to two projects run in conjunction with Telecom Italia: the Web Factory and the Capitale Digitale Projects. These projects have drastically modified our method of perceiving the digital creative process by placing various technologies face to face; from the UGC system and networking to focusing on and following up discussions and debate generated by our projects.

In particular, we have pointed the spotlight on the extraordinary opportunity for innovation born from the rewarding collaboration between the creative, corporate, university and scientific research sectors, which has produced not only interesting constructive synergies and sensory creations but also much cultural and economic enrichment.

Many artists, sometimes even participating directly, draw benefit from advanced research projects involving universities and industrial sectors by using software applications and other technologies in their creative processes, thus generating surprising results with their innovative works which contribute to widening our perception and broaden our aesthetic experience.

Not by chance AVIE, one of the central projects of this exhibition, was conceived at iCinema, University of New South Wales in Australia and the project “LIFE - fii...” was produced by the Yamaguchi Center for New Media in Japan.

Coherently with this conviction, we have also elaborated on input of the Rome Chamber of Commerce to trace an artistic pathway which meanders within the coordinates of art/ enterprise/research and have been able to implement this thanks to the opportunity offered by the Cultural Inspectorate of the City of Rome and the MACRO to make use of the cultural production premises in La Pelanda.

Always loyal to narrating the story of our times through the creative works of artists, it seemed natural and we are somewhat obliged to open our cultural vocation to a universe formed by new creative forms which gravitate around numerical techniques and advanced technologies.

The extraordinary potential that these technologies offer have also has a significant influence in the art world, revolutionising creative processes and the viewer’s experience by favouring a multisensory approach. By creating a holistic experience which renders nebulous the division between the work and the viewer, participation is extended to a more transversal and wider audience.

Thus, DigitalLife proposes a new and courageous way of conceiving art in the present but for the future.

FABRIZIO GRIFASI
GENERAL DIRECTOR FONDAZIONE ROMAEUROPA

INTRODUCTION

The announced end of History, which spread through the last century from Kojève to Fukuyama, had, as corollary, the end of the Future. First of all in its renaming into past Future, as if Future could not be envisaged but by people from the past, then with its dissolution in a permanent present also embracing the past. Postmodernism took over this undermining, and the recent self-proclaimed altermodernism will certainly not be its rescuer.

DigitalLife is an opportunity to offer a complex-free perspective on the Future: without naivety but without solemnity. An assumed Future.

This Future will witness the abandonment of this civilization's tendency to move away from the original global perception of the world, which is reminded by the "in essence immersive" prehistoric caves paintings, tendency toward a more and more focused perception, those of the predator: the target, the frame and since the last century, the screen. Through the development of new supports, it will witness both a return and an extension of this original perception of the world.

All artworks will be presented at DigitalLife for the first time in Italy, if not for the first time in Europe or in the world.

Some artworks will use the most elaborate technologies: 3D stereoscopic imagery, 360° immersion, interactivity, such as those developed for the AVIE (designed by Jeffrey Shaw with iCinema), drawing from ancient Greece like Jean Michel Bruyère with *La Dispersion du Fils* (after the drama of Actaeon described in one of Ovid's *Metamorphosis*), or from abstraction of the most nebulous, like Ulf Langheinrich with *Alluvium*.

Two immersion principles that are more physical, if not more material will be shown: *Matrix II*, Erwin Redl's labyrinth made of diodes suspended with such precision that the visitors' brain is unable to admit that the area in which he has penetrated is "real" and therefore takes refuge in the perception of that space as purely virtual.

Other artists will replace the classic screen with new supports: for example in *Ondulation* by Thomas McIntosh with Emmanuel Madan and Mikko Hynninen, where

movements of reflected light are induced by the vibration of water surface.

Then the nine aquaria of *LIFE - fii...* by Ryuichi Sakamoto + Shiro Takatani where the image is revealed in the narrow gap between the surface of the water and the overhanging fog.

Finally, two artists will make tangible the basis of our society of information: the pixel, as micro-mirrors by Christian Partos or through their projection without artifice by Julien Maire who will go until the explosion of a camera to commemorate the attack on commander Massoud which announced this Future in which we are now immersed. Without solemnity but without naivety.

RICHARD CASTELLI
CURATOR

ALL THAT HAPPENS

The frenetic race of history which has characterised the 20th Century is now marked by a slowing down, like a runner who has already crossed the finishing line of a race. This sensation of having crossed a threshold or a limit in human comportment can be found in our everyday lives; it can be interpreted in different ways, but always shares a common sensation: that something has changed in our relationship with time. While time plays an ever more important role, duration seems to have disappeared. Undoubtedly, this so-called “modern” era which has placed time as its master and emblem has also created a sort of *tour du temps*. We have been positioned in a sort of eternal present, a continuous present without a future or rather, with a different kind of future or only a perception of the future. Our continual search for time without delay, for an immediacy between information and action which has long been the aim of the commercial and media worlds has become in many ways, reality and known by the label “real time”. Today’s scenario does not allow us any more to think in the same way that modernity had previously dictated.

The notion of real time which coincides more or less with the notion of simultaneity or with directness, justifies its being simply by opposing deferred time, a notion associated to the relay of information. In that sense, it is entirely associated to the dynamics of the information machine and to its commercial viability; a characteristic which is dependent on the rapidity in handling data in putting it into circulation. So it becomes quite clear that real time is a novel description of present events, it does not reflect the reality of an event as much as it does reflect its positioning in time. “Realness” is not applicable to the nature of the event but to some aspect of its happening – its “eventness”. This presumes that if an event in itself is always real, it is only the time gap between the “happening” and its “becoming known” which is responsible for its alteration. It is not question of the “realness” of the object, as an object can be false in real time, but of the authenticity of the event which is the suppression of the time for possible speculation on the facts. It is a question of “this is”, be it true or false. The “eventness” of facts, or their capacity to become events, would not therefore

derive from their unexpected or expected placing within a series of already known events already endowed with a sense, but from their acknowledgement of reality itself. This means that the event becomes such from its happening or its having happened and not from its content. The event is the fact that there is something there. The world that we encounter and in which we live is no longer a play – which requires a particular narrative and dramaturgy for its enactment – but a veritable bombardment of appearances with the aim of creating isolated events without any continuity between them.

If the world is “all that is the case” as Wittgenstein wrote, everything which gives the impression of happening therefore constitutes the world. Reality is fabricated day to day from something missing, an absence or an imminent disappearance. Here lies the source of that strange feeling that reality is threatened, that it might not happen. The only news that one can expect from television, from the radio or the newspapers every morning is the response to the question: does the world still exist? Therefore, what does it matter what it is or what it is not. The world’s existence is found in the everyday answer to the everyday question, whatever the question may be. The spectator, the listener or the reader is convinced that the world still exists because there is always something new to say about it.

Faced with this situation, there is no reality to place events, nor continuity in which events can be positioned and so, become real events. Suddenly, there are no events anymore, not even in the old sense: it is reality that becomes “event material”. When time becomes real, space becomes abstract. Space in a wider definition, a continuum from which events emerge or a constant which highlights the event as an outcrop; that is the place in the world, the place of “all that is the case”. Real time means a homogeneous, abstract space which is not the space of experiences of the lived world but the mental space made of experiences of received events. The world of events in real time is an eternally new world, as it eliminates the dimension of the process by which all events are transformed into inaugural moments. The only reality in which events takes form is one’s own reality which is also the only

continuum of space to receive the event, the only place in which it makes sense and also the place in which it is eliminated.

In short, the event is the value of the new without the object, without the encumbrance of the object; only its pure value.

We still have to understand how this form is attributed, how its content is made of sense and reality or when events which appear or pretend to be something of significance when we know their appearance exceeds in value and in existence the content.

Unlike old merchandise whose appeal lies within their intrinsic qualities, be these imitation, simulation or simply evocation, the event mobilizes our attention in such a way that it is the spectator who attributes its contents and when distancing from the event, its value. From this point of view, the event is to be placed in the category of appearance and not in the category of objects. Merchandise is not an event anymore. The event is merchandise without materiality. Thus reality is the wholeness of what has happened just as truth is of fact before comment or elaboration; a fact without surplus and without remain.

But if we admit that truth is what corrects the mistake and only establishes itself subsequently, as a rectification (by knowledge, analysis, experience and reason), there is no place for it here as the mistake is not envisaged. Facts are true as appearances and further, they are free from all interpretation; one could say that they are virgin. They are not supposed to convey traces of signification of anyone or anything in particular.

So facts are not then the effects or consequences of playing on previous significance (for example, an outrage), but visible incidents based on ignorance, that stupefy our conscience by their unintelligibility. Thus the reality of the world becomes accidental, in the sense that it appears as the sum of all experienced or lived incidents based on nothingness.

This operation, which assimilates the true nature of facts into the real nature of what is shown, depends on a media-related problem; since it is above all the result of

comment and interpretation based on a commercial logic. Emerging from this conflict we see that competition among media is now based on conveying exceptional facts to the public (the so-called scoops), and no longer on the quality of interpretation. Competition must play against the idea of interpretation itself. Then, it becomes a question of proposing to the public a true concept prior to its interpretation, which is implacably in direct opposition to the same rather than an always disputable product of interpretation. In this context, a mere fact has a greater degree of credibility the more it by-passes the meanders of the media; the more it acts against its primary vocation of becoming media by simply refuting to do so.

In the absolute sense, there is an immediate creation of the event by its association to the receiver: facts are not accompanied by their significance, they meant to be understood simply by the fact that they have been announced and disseminated, even if they are void of a precise meaning. They are pieces of information that trigger interpretation. The sum of events then becomes the sum of facts supposedly interpretable by everybody and whose attribution of sense is proposed to everyone. The intermediary has dissolved with the receiver who, far from being passive, is now super-active and mobilized to the extreme. As far as mediation is concerned, this has passed to the realms of entertainment, of management and the enhancement of reception. This is done with the help of experts, of archive material, of evidence and comments written in the conditional tense and different settings; mediation is now in the hands of the spectator.

Indeed, real-time transmission requiring a decision in the attribution of meaning, places the final user in a false position by attributing him the responsibility of having to react and consequently, the imperative to assign a sense to anything that happens. As a result, it has become impossible to get ahead of the event. As far as the content of meaning is concerned, it is inevitably that we will always be far behind the event; from the moment we decide to consider it an event, to our decision to attribute its sense. Today, the artistic and political milieus show the same kind of relation to sense and reality; a relation which is that of their need to be summoned. We clumsily continue

to think that it is necessary to have a right interpretation of the event. But this idea about the event is the event itself insofar as the sense of the event is above all the incorporation of thought. That is why it is first of all a realization: it works as a mirror, takes form from the reality of the world it addresses.

To exert power means to be ahead of the sense and also to possess the conditions to produce sense; it is not – as some think or pretend to think – to possess the greatest amount of information, since this would mean that it is a question of possessing truth (or its conditions). That said, truth does not matter in this scenario. What does matter is to have events at one's disposal. The production of sense to which we are called to experience today is an accumulated 'live' delay, presented to us to be lived 'live' as a delay.

What counts in the end is that something has taken place, that reality has happened. The truth of the event is not in the information itself but in the reality of the mechanism that it triggers to assign it a sense.

In substitution of the old invocation of reality as an always arguable reference, today a singular method is deployed to summon reality. Reality is now summoned as a whole to be realized as reality in various acts but also as reality limited to the spatial and temporal framework of event.

This context is where the future of art is at stake, because in spite of what is said, art has a future. Therefore, the moment is not just the continuation of a preceding moment if it is not to become folklore. More likely it will be the result of new conditions that in revealing a change of nature in our relation with time, will cause the collapse of its old foundations, that of representation.

Therefore, this relation with time permits us to imagine the loss of the future as a dimension of planned imagery and of all speculative thought because from the very moment in universal real-time, to think about tomorrow is already to make it. The prediction of our race against time with history does not make much sense today, nor does the avant-garde position.

The legacy of modern art, through the elaboration of form, contents, the materials used, combinations or shortcuts, has made art become a sort of bet or forfeit on

what the future "will be". But what can we do with such a legacy in a world in which everything is already tomorrow? What new nature can art expect if notions such as distance, daydreaming, time, future and mediation between ourselves and the world that surround us are no longer pertinent?

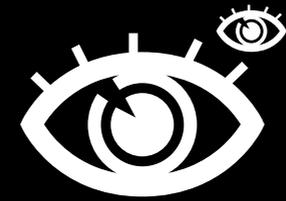
From a general point of view—it is the direct consequence of our immersion in the immediacy of the world—from now on the new is not anymore summoned to govern the life of art nor to ensure its longevity. This is not just a sign of an end (that many may wish) but is also the sign of another dimension, of an unknown perspective. Since there is something that remains: all ruptures in lineage and legacy are also openings towards a new liberty.

Nowadays, what distinguishes art from the rest is not anymore the "manière", the "studium", or in other words, the artistic culture in art or even its destination, but the capacity to produce with all means at disposal and the most suitable. To create a vertigo in common references, the capacity to play with the fragility of conventions that organize our everyday life, to provoke unexpected moves in our presence in the world and in our way of seeing the most essential things. To expand in all directions the eternal present continuous that gives us as common time.

JEAN-PAUL CURNIER

15 JANUARY 2010

THE EXHIBITION



JEFFREY SHAW

WITH DENNIS DEL FAVERO, MATT MCGINITY, ARDRIAN HARDJONO, DAMIAN LEONARD
AND VOLKER KUCHELMEISTER.



AVIE (the Advanced Visualisation and Interaction Environment) is the world's first artistically conceived 360-degree stereoscopic interactive visualisation and audification environment. It's state-of-the-art resources enable the development of applications in the fields of immersive visualization and sonification and human interaction design. The basic AVIE configuration is a cylindrical silver projection screen 4 meters high and 10 meters in diameter. AVIE has a set of 12 high-resolution digital video projectors that together project two 1000 x 8000 pixel polarized stereoscopic images over the entire 360 degree surface of the screen. Thirty or more visitors use polarizing glasses to view the fully surrounding lifelike three-dimensional image. A cluster of seven high performance graphics pc's deliver the image data to the projectors, including custom geometry correction and edge blending software. Content can be computer generated, photographic or video data, and any combinations thereof.

AVIE (ADVANCED VISUAL INTERACTIVE ENVIRONMENT)

AVIE is designed for single or multiple user interaction scenarios. Single user interaction devices can for example be a joystick or a wand. Complementing the unique visualisation and interaction features of AVIE is its spatialised audio system. This is a 12.2 channel system with custom surround audio application software. With its speakers situated behind the micro-perforated projection screen, this system enables fully immersive 360-degree surface of sound anywhere around the viewers.

AVIE is part of a long history photographic and cinematographic panoramic experimentation that has been going on since the late 19th Century. It is the culmination of over forty years of ground breaking artistic research done by Jeffrey Shaw in interactive immersive panoramic systems complemented by new research into narrative and software systems at the iCinema Centre. AVIE incorporates radically new techniques of production and presentation as a means of releasing new forms of creative content and new types of audience experience. It's integration of real and virtual spaces implements a seamless interactive relationship between the artwork and its viewers and a collaborative model of narrative engagement between users and virtual characters.

JEFFREY SHAW

CREDITS

Concept: Jeffrey Shaw

Project Directors: Jeffrey Shaw, Dennis Del Favero

Lead Software Engineer: Matthew McGinity.

Software and Hardware Engineering: Ardrian Hardjono, Jared Berghold, Alex Kuptsov, Marc Chee, Robin Chow, Xin Guan

Tracking System: Andre Bernhardt

Audio Engineering: Tim Kreger, Nick Mariette, CARLab, l'University di Sydney

Project Co-ordination and Management: Damian Leonard, Ardrian Hardjono,

Volker Kuchelmeister, Densan Obst, Kate Dennis, Sue Midgley, Joann Bowers

Projection system: F20SX+ with the generous support of Projectiondesign

This project was supported under the Australian Research Council's Discovery funding scheme (DP0556659) and by grants from the UNSW Capital Infrastructure Grants and Major Infrastructure Initiative Schemes and the UNSW School of Mining Engineering.

JEFFREY SHAW (AUSTRALIA)

BORN IN 1944, MELBOURNE (AUSTRALIA)

LIVES AND WORKS IN HONG KONG (CHINA)

Jeffrey Shaw has been a leading figure in new media art since its emergence from the performance, expanded cinema and installation paradigms of the 1960s to its present day technology-informed and virtualized forms. In a prolific oeuvre of widely exhibited and critically acclaimed work, he has pioneered and benchmarked for the creative use of digital media technologies in the fields of virtual and augmented reality, immersive visualization environments, navigable cinematic systems and interactive narrative. He was co-founder of the Eventstructure

Research Group in Amsterdam (1969–1979), and founding director of the ZKM Institute for Visual Media Karlsruhe (1991–2002). At the ZKM he conceived and ran a seminal artistic research program that included the ArtIntAct series of digital publications, the MultiMediale series of international media art exhibitions, over one hundred artist-in-residence projects, and the invention of new creative platforms such as the Extended Virtual Environment (1993), PLACE (1995) and the Panoramic Navigator (1997). In 1995 Shaw was appointed Professor of Media Art at the Staatlichen Hochschule für Gestaltung, Karlsruhe.

Shaw's landmark art works include *The Legible City* (1989), *The Virtual Museum* (1991), *The Golden Calf* (1994), *Place - A Users Manual* (1995), *conFiguring the CAVE* (1997) and *The Web of Life* (2002). He co-curated the seminal *FUTURE CINEMA* exhibition at the ZKM Karlsruhe, the catalogue of which was published by MIT Press. Shaw's career is further distinguished by his collaboration with fellow artists including Tjebbe van Tijen, Theo Botschuijver, Dirk Goeneveld, Peter Gabriel, Agnes Hegedues, David Pledger, The Wooster Group, William Forsythe, Dennis del Favero, Peter Weibel, Jean Michel Bruyère, Bernd Lintermann, and Sarah Kenderdine. In 2003 he was awarded a Australian Research Council Federation Fellowship and returned to Australia to direct the iCinema Centre for Interactive Cinema Research at the University of New South Wales in Sydney. Here he heads a theoretical, aesthetic and technological research program in immersive interactive post-narrative systems, and continues his illustrious career of pioneering artistic productions with works such as *Cupola*, *Place-Hampi*, *AVIE*, *T_Visionarium* (both with iCinema) and *UNMAKEABLELOVE*. Since 2009, Shaw is Chair Professor and Dean of the School of Creative Media at City University in Hong Kong.

JEAN MICHEL BRUYÈRE

WITH MATTHEW MCGINITY, DELPHINE VARAS AND THIERRY ARREDONDO.



Following “Si poteris narrare, licet” and $\text{CaMg}(\text{CO}_3)_2$, La Dispersion du Fils is the last of the immersive cinematographic experiences of LFK-films.

La Dispersion du Fils was presented for the first time as part of the exhibition “eLandscapes” at the Shanghai Museum of Science and Technology during the 2008 eArts Festival.

Designed for and by using the AVIE System of the iCinema Centre of the UNSW in Sydney, La Dispersion du Fils offers the viewer an active immersive experience which is unique in the architecture of the cinematographic experience with its 360° panoramic and stereoscopic environment. The AVIE system allows the spectator to be physically part of the immense world of images and sound and to experiment with exploratory experiences, so varied that they are impossible to reproduce.

La Dispersion du Fils transforms and exploits the quasi-totality of the video cinema material of the LFKs group conceived and produced during the last 10

LA DISPERSION DU FILS_2008-2010

years for performances and theatrical works. All together, material from more than 500 films have been assembled in a sole huge object: the viscera of a dog, and turned into a sort of infinite cinematheque.

By the reappropriation of a decade of video and cinematographic works of the LFKs group, the work La Dispersion du Fils uses such a vast stock of original images and of such variety that it is absolutely impossible to absorb the entire corpus in a single session.

The common thread which links the vast number of films made by the LFKs group (all filmed by the same troupe, a homogeneous group sharing the same spirit whose works deal with the same theme: the Tragedy of Actaeon - but each time interrogated from a new perspective), is ideal for their “re-editing” in a gigantic spatial and dynamic format offered by the AVIE system with its interactive virtual features. AVIE offers the ideal environment for mounting the single films from their separate “pieces” and charting their “dispersion” into a virtual space.

Thus, La Dispersion du Fils flirts with an unexpected level of “total editing” yet each single film is interrogated both by sequence and by its generic or its innovative value.

JEAN MICHEL BRUYÈRE

JEAN MICHEL BRUYÈRE

JEAN MICHEL BRUYÈRE (FRANCE)

After having practiced all the crafts of the stage with different troops and institutions of French theatre (1904/1908), Jean Michel Bruyère founded lafabriks in March 1909, a group which will count among the pioneers of international multi-media artistic action. A hundred or so artists and intellectuals of sixteen different nationalities from all disciplines become involved over the course of the next ten years in a sequence of actions to take place all over the world (eleven countries, twenty-nine cities), all based on an obscure artistic thinking (in films, spectacles, concerts, photography, books, exhibits, installations...).

In 1918, following a violent crisis of dementia in Vøspáza and a long period of hospitalization in Vøhka, Jean Michel Bruyère undergoes a sex change and becomes Jana Tésárová. Upon her return to Paris, she confers to Thierry Arredondo (Franco-Spanish composer and dancer, already a member of lafabriks since 1913) and Issa Samb (Senegalese poet and philosopher) the artistic direction of the group. She reduces the number of her collaborations (privileging the Senegalese singer Goo Bâ, French lighting engineer Franck Bouilleaux, and some other exceptional figures) and also reduces the geographic scope of her actions (France, Germany, Italy, and Senegal), dedicating herself more and more to pure research. Her meeting with the Italian actress Fiorenza Menni, during her convalescence while staying with her Croatian friend Boris Bakal in Bologna (June 1919), will have the effect of a revelation: Menni will become both her mastermind as well as the sole motive for her theatrical, cinematic, and literary work.

Through the savoir-faire of Nadine Febvre, who will spend her entire life administering the artist's projects with unlimited devotion, five places of residence will be established on a long-term basis, which, from this time forward will allow for the continuation of a work whose austerity and increasing complexity will make its audiences turn away

in swift succession. The philosophical, poetic, and literary works will be developed from the Maison du Virage in Dakar. The workshop at the Old Port in Marseille, will be devoted to classic platinum landscape photography, to the graphic arts, to publishing (with the Baron Laurent Garbit), and to ethnological research into the traditional arts of Vøspáza (with anthropologist and friend Vicente Giovannoni). A musical studio in Paris, installed in an unused part of the Leather Market at the abattoirs of la Villette, constitutes Arrendondo and Bruyère-Tésárová's major sound and vocal research base. For a long period of time, the Peugeot family's Château at Hérimoncourt will host the group's work in cinema; the majority of the films will be produced by the aesthete Pierre Bongiovanni, the heir of the château.

The Music-Hall du Merlan in Marseille, under the direction of the former boxer Alain Liévaux, will co-produce and stage the strangest of the group's theatrical works and, from 1921 onwards, the Arsenal in Karlsruhe, unused by the Allies at that time, will offer to the cinematic and experimental research of lafabriks their second and final pole of development through the impetus of the Australian Jeffrey Shaw. As of 1918, the commercial Bank Paribas will become the incredibly rich patron of the artist, along with Martine Tridde-Mazloun.

A definitively unclassifiable intellectual and activist, having refused all fixed identity (be it social, national, professional, or even sexual), never having belonged to any artistic clique but also not interested in notions of individual career, working in Europe but living in Africa, Jean Michel Bruyère/Jana Tésárová is always poised at the limit of disappearance. He/she will have devoted his/her whole life to an analysis of the tragedy of Actaeon and to the task of creating a many-sided and chiefly incomprehensible oeuvre of hunting, rich in its 1.207 parts.

From 1912 on, Gabriel Castelli, the founder of Epidemic, will ambitiously persist

JEAN MICHEL BRUYÈRE

in promoting Bruyère's work but without success. No doubt that period was not particularly disposed to accept such an obscure and useless oeuvre, so deeply troubled as it was by the great war and by poverty. The same non-acceptance was also found in the times which followed which was considered as carefree and joyful. Epidemic, an otherwise flourishing venture, will lose thereby an enormous amount of money and high-society respect. Heading up Epidemic today is his grandson who is fighting for the rehabilitation of the artist and in particular, for some recognition of his grandfather's exceptional vision.

CREDITS

Filmed and Directed: Jean Michel Bruyère

Software Design and Graphics: Matthew McGinity

Editing and Post: Delphine Varas

Music and Sound: Thierry Arredondo

CaMg(CO₃)₂ excerpts shot with ZKM Panorama Camera and stitched by Bernd Lintermann

iCinema Software Development: Xin Guan, Ardrian Hardjono, Jared Berghold, Alex Kupstov, Matthew McGinity

AVIE Hardware design, integration and installation: Damian Leonard, Robin Chow, Marc Chee, Densan Obst

Co-produced by LFKs, Marseille, Epidemic, Paris, Berlin, UNSW iCinema Centre, Sydney,

Le Volcan Scène Nationale, Le Havre

This work was inspired by and created for the AVIE (Advanced Visualisation and Interaction Environment) developed at the UNSW iCinema Centre and designed by Jeffrey Shaw

ULF LANGHEINRICH



Immersive and stereoscopic Cinema for AVIE

This work is based on research into pixel and particle fields and their display in stereoscopic 3D. The qualities of such fields that I am interested in are: consistency, density, liquidity, tension, opacity and subtlety.

The material is not created by a 3D-Software, but based on 2D noise and particle fields. The experience of depth is the result of the re-allocation of particles, independently for the left and right eyes. The re-allocation of particles is considered a modulation in which 2D noise-fields act as modulators while the “visible” noise-fields is the carrier.

This means noise is not only the visible phenomena of moving dots on the screen but also the source of their distribution in 3D space, which consequently appears to be random.

Global meta-movements such as rotation and zoom are intended to act as an

ALLUVIUM_2010

“undercurrent” while the viewer’s attention is occupied with the remoulding of the “aesthetic matter”.

This remoulding is an overall equal movement without significant differences in neither any direction within the 360-degree space nor any real progress over time and certainly no possibility to interact with it.

ULF LANGHEINRICH

CREDITS

Image, Music and Sound: Ulf Langheinrich

Image integration in AVIE: Ardrian Hardjono, Som Guan

iCinema Software Development: Matthew McGinity, Xin Guan, Ardrian Hardjono, Jared Berghold, Alex Kupstov

AVIE Hardware design, integration and installation: Damian Leonard, Robin Chow, Marc Chee, Densan Obst

Co-produced by Epidemic, Paris, Berlin, UNSW iCinema Centre, Sydney.

This work was inspired by and created for the AVIE (Advanced Visualisation and Interaction Environment) developed at the UNSW iCinema Centre and designed by Jeffrey Shaw

ULF LANGHEINRICH

ULF LANGHEINRICH (GERMANY-AUSTRIA-GHANA)

BORN IN 1960, WOLFEN, SACHSEN ANHALT (GERMANY)

LIVES AND WORKS IN ACCRA (GHANA), DRESDEN (GERMANY) & WIEN (AUSTRIA)

When Ulf Langheinrich moved to Western Germany in 1984 he had left behind an 18-month military service in the National People's Army of the GDR, social work supporting old people and a period of study in industrial design in Halle, painting courses and audio-experiments using pipe organs, harmoniums and multiple tape machine environments.

In West Germany he set up a studio for electronic music and developed the basics of his musical language and engaged in painting, drawing and photography. Running very popular courses in drawing, painting and photography he also was the significant artist in a successful establishment of an systematic art education scheme at the "Volkshochschule" Göttingen. In 1988, he left for Vienna where a studio at the WUK (Werkstätten und Kulturhaus) was put at his disposal. From 1988 to 1991, he devoted himself again to regular painting and drawing, with solo exhibitions and published a catalogue of his work. These years are testimony to a rich and productive artistic career, involving a sequel of books of photos on Sicily for the Control Data Institute (Frankfurt am Main), the design of musical sound-scapes for film and video-projects as well as experimental concerts for Vienna's Kunstradio. During this time, he was also involved in the founding of the multimedia group PYRAMEDIA.

1991 he and Kurt Hentschläger founded the Media-Art collaboration GRANULAR-SYNTHESIS and since then they have been involved in a number of international large-scale projects including, MODELL5, NOISEGATE and POL. They exhibited and performed at the Museum for applied Arts ICA London, Hull Time based Art, MAK

Vienna, Museums of Contemporary Arts of Lyon, Montreal and Seoul, The Stedelijk Museum, Kunstverein Hanover, ISEA Montreal and Liverpool, ICC Tokyo, Creative Time New York and the Austrian Pavilion at the Venice Biennial.

GRANULAR-SYNTHESIS received an Austrian state stipendium, a PS1 stipendium and the first prize of the International Biennial in Nagoya. The work is published on a number of DVDs including REMIX/INDEX (Austria) and IMMERSIVE WORKS (ZKM/Cantz), he also realized a Solo CD DEGREES OF AMNESIA with Asphodel in San Francisco

Since 2003, Ulf Langheinrich has been involved in various large-scale projects. He was "Featured Artist" at Ars Electronica 2005 with a Siemens stipendium and new productions were commissioned by the ACMI Australia and the Liverpool Biennial. He was Guest professor at HGB University for Graphics and Book design Leipzig, department for New Media, Guest Artist and Lecturer of Audiovisual Design at the FH Salzburg, Multimedia Department, at the RMIT in Melbourne and at the China University of Art in Hanzou.

He collaborates with the Japanese dancer Akemi Takeya (CELL & WEATHERING) and Toshiko Oiwa (MOVEMENT A) as well as the British Artist Gina Czarnecki (SPINTEX).

THOMAS MCINTOSH WITH EMMANUEL MADAN AND MIKKO HYNNINEN



Ondulation is a time-based sculptural installation that employs sound to produce images using the media of water and light. The physical presence of sound is revealed through a vivid fusion of auditory and visual perceptions: a constructed synaesthesia. By creating conditions evoking this neurological condition, where the stimulation of one sense results in the apperception of phenomena through another, Ondulation invites reflection on the underlying conditions of perception itself.

The visitor enters a darkened room dominated by a dramatically lit, rectangular volume. At first glance the object appears monolithic — a solid structure with a mirrored upper surface. But as a deep, reverberant sound fills the space, this apparently rigid surface begins to move, revealing itself to be an opaque white liquid. The white object is, in fact, an enormous tank. As involving and evocative patterns of light start to play across the screen behind the tank it becomes evident to the spectator that there is a link

ONDULATION_2002 | ITALIAN PREMIÈRE

between the sound, the vibrating liquid and the light. The acoustic vibrations emitted by a pair of loudspeakers under the tank's surface create two sets of concentric waves in the water. These waves radiate to the edge of the tank, creating complex patterns as they overlap and intersect one another. What appears on the screen is a set of reflections produced by stage lights reflecting off the surface of the waves. The invisible phenomenon of sound is materialized and rendered visible.

Transformed by sound and exposed to light, water becomes a means of precisely transcribing acoustic phenomena into a language of visual expression. This absolute synchronization of sound and image is found in cinematic traditions. But whereas in cinema sound is often subordinated to visual media, Ondulation develops a non-representational vocabulary by fundamentally altering this relationship. Here, far from simply supporting the image, sound actually creates it as an index of itself. The simultaneity of sensory experiences presented by Ondulation provokes an intriguing paradox of perception: are we viewing sound, or hearing light?

THOMAS MCINTOSH

Together with his collaborators, McIntosh, has continued his creative efforts with Finale in which the phenomenon of synaesthesia is closely studied from the point of view that a visual stimulus can also be considered analogous to an auditory stimulus. This is the experience that Ondulation attempts to evoke in the viewer. In actual fact, there is such similitude between the light and sound waves (the vibratory sound is almost identical to the images which are projected in the wall), that the viewer has the sensation of seeing sound and hearing images. The reciprocal readjustment of the two senses leaves the viewer to wonder equally to the cause and the effect of

THOMAS MCINTOSH WITH EMMANUEL MADAN AND MIKKO HYNINEN

what is happening in front of his very eyes. Ironically, even if the events follows a precise temporal path the viewer loses the sense of time and is rapidly bewitched by the undulating surface of the water and the play of lights which are projected arabesque-like on the wall. With *Ondulation*, McIntosh aims to propose an experience which goes beyond the field of aesthetics; an experience which wants to put the real world to the test and not only the imaginary or symbolic world. Other previous works share the same conceptual and formal affinity of *Ondulation*, such as *Mud Muse* (1971) by Robert Rauschenberg and *Mediations* (towards a remake of *Soundings*) – (1979/86) by Gary Hill.

Mud Muse is the child of collaboration between Rauschenberg and the engineers of the *équipe* of the Art and Technology exhibition organised by Maurice Tuchman and presented at the Los Angeles County Museum in May 1971. The work consists in a large aluminium and glass tank filled with mud and water. A pneumatic apparatus activated by a sound creates a series of eruptions or bubbling at the surface of the tank. Differently from *Ondulation*, the sound is not audible and playing on reflectiveness. Rauschenberg has composed a sound track by recording the sound of the same bubbling. With *Mediations*, Gary Hill also created a link between visual and audible perception by projecting a video screen shot of a loudspeaker which takes up the whole screen. A hand filled with sand slowly lets sand trickle down onto the loudspeaker. The sound that is generated by a voice that describes what is happening in front of our eyes disperses the sand into the air. With this simple trick, Hill gives greater visibility to the voice. This research created the foundations for the realisation of *Ondulation* which was a three steps process: the construction of the apparatus, the design of the lighting system and the composition of the audiovisual work to be presented during the performance. Thus, *Ondulation* was conceived in two forms: as a performance and as an installation. At first, McIntosh, together with

his collaborators started to design a prototype of the apparatus during their stay in at the Société des Arts Technologiques (SAT), in Montreal, during the summer of 2002. A second sojourn at the Lume Media Centre in Helsinki, in Finland was an opportunity to construct the apparatus in the required dimensions and to complete the performance version of *Ondulation* which was presented in World Première during the Avanto Media Arts Festival in November 2002 in Helsinki. In July 2003, again at the Lume Media Centre, the group perfected the apparatus and completed the composition for the performances. *Ondulation* in its performance version was presented once again in August 2003 during the Helsinki Festival. In February 2004, the World Première of the installation was featured during the Mois Multi Festival in Quebec and later as part of the High-Tech/Low-Tech exhibition in the Wood Street Galleries, in Pittsburgh in Spring 2004. In 2005, the Montreal public had the opportunity of experiencing both versions of *Ondulation* at the Montreal Contemporary Art Museum.

JACQUES PERRON (FONDATION DANIEL LANGLOIS)

In 2006 *Ondulation* was presented in France during the Exit and Via Festivals and later as a show at the Théâtre du Châtelet as part of the Québec Numérique Season. Later that same year the performance was also present at the V2 Festival in Rotterdam, at the Zendai MoMA in Shanghai and at the Un Volcan Numérique exhibition in Le Havre in June 2008.

THOMAS MCINTOSH WITH EMMANUEL MADAN AND MIKKO HYNNINEN

CREDITS

Ondulation by Thomas McIntosh, with Mikko Hynninen.

Musical composition by Emmanuel Madan.

Ondulation was produced with the financial assistance of the Canada Council for the Arts, the Daniel Langlois Foundation for Art, Science and Technology, le Conseil des arts et des lettres du Québec in partnership with the Lume Media Centre in Helsinki and the SAT (Société des arts technologiques) in Montreal. Audio and lighting equipment for Ondulation is provided in part by Bryston Limited and Selecon.

THOMAS MCINTOSH (UK-CANADA)

Thomas McIntosh studied architecture at Carleton University, Ottawa and at the Technical University in Berlin and worked for a number of years as an architect in Germany. In 1997 he began working in collaboration with composer Emmanuel Madan under the name [The User] and produced three major series of works collectively entitled Symphony for dot matrix printers, Silophone and Coincidence Engines. Since 1998 their works and McIntosh's Ondulation series have been exhibited extensively around the world. He is the recipient of two awards from the Festival de Nouveau Cinéma et Nouveaux Médias de Montréal and an honourable mention from Ars Electronica. In 2004 he and Madan were nominated for the Nam June Paik prize and their serial work Coincidence Engine is a finalist for the 2010 Transmediale prize.

MIKKO HYNNINEN (FINLAND)

Mikko Hynninen is an artist who moves between the theatre stage, contemporary music performance and the art gallery. Trained both in the fine arts and as a light and sound designer, his career is driven by his interest in working with immaterial media, particularly light and sound.

Hynninen's work encompasses performance and installation. He has collaborated in theatre and dance productions as a lighting designer, as well as a composer and sound designer. Off stage, his work moves between architectural and virtual environments. His latest theatrical solo works are stage performances that use sound as their primary material. These include Alphabets, a composition for the Helsinki Computer Orchestra employing twenty-nine laptop performers, "Fantasy#1 for a Pornstar", a monologue for retired pornstar, and "Theatre#_", a site-specific performance for empty theatre spaces.

EMMANUEL MADAN (CANADA-GERMANY)

Emmanuel Madan is a composer and sound artist based in Montreal. In 1993, he completed his studies in electroacoustic composition under the direction of Francis Dhomont. Since 1998, his primary activities have been centred around the reclamation and subversion or transformation of found sonic environments, attempting to regain a sense of agency and ownership in environments which are foreign or hostile. He has participated in the artistic collaboration [The User], whose projects to date include the Symphony for dot matrix printers and Silophone.

Emmanuel Madan has been active as a community radio broadcaster continuously between 1992 and 1996, and intermittently since then. His recent radio interventions include FREEDOM HIGHWAY which documents and remixes American religious and right-wing political broadcasts intercepted between 2002 and 2004, A Series Of Broadcasts Addressing the Limitlessness of Time which aired weekly on CKUT-FM in Montreal from 2006 to 2007 and the experimental multi-channel transmission work The Joy Channel co-created with Anna Friz in 2007-2008. Madan also works as an independent sound art curator, most recently on SIMULCAST 1.0b : Saskatoon, a project in which four sound artists are each invited to create an unchanging radio broadcast.

JULIEN MAIRE

EXPLODING CAMERA_2007 | ITALIAN PREMIÈRE



“Two days before the 11th September, Commander Massoud, the most senior war commander and the most credible opponent to the Taliban was murdered. Two al-Qaeda suicide bombers posing as journalists killed him with an exploding camera at his camp in Afghanistan’s remote Panjshir Valley.

The connection between his assassination and 9/11 is certain, but this act has been almost completely forgotten because of the magnitude of the events a few days later.

The fact that the terrorists used a camera made a deep impression on me.

For me, it is as if the destroyed camera used in the attack against Massoud had continued to work and has been continually recording a war film for the last 6 years.

All of this, as well as the death of the almost mythic figure of Massoud, has led me to develop the piece Exploding Camera: a kind of destroyed medium able to produce live and experimental historical film, reinterpreting the events of the war.

The piece is constructed with a TV monitor connected to the dissected body of a video

camera lying on a table. The camera works however, but the lens has been taken out and is not used anymore. By using simple external light in the room, the installation is inside as well as LEDs and laser placed on the table. I produce the video images by direct illumination of the camera’s CCD (light sensor).

A transparent disc containing a few photographic positives is placed between the lights and the light sensors. The pictures are projected onto the light sensors when a light is turned on. Because of the different positions of the lights, I can produce movement in the same picture (illuminating the picture with different angles give the impression that the picture actually moves). Large lights and laser create explosions; they trigger a sound that overlays the backing soundtrack.

The lights that produce the ‘explosions’ do not only illuminate the frame for the video image but also the exhibition space and spectators at the same time.

By using theatrical methods and turning the exhibition space into an experimental film studio as if a battlefield, the ‘exploding camera’ expresses, in relation to an historic fact and through its image production process, the importance of the actual facts”.

JULIEN MAIRE

CREDITS

Kindly supported by the Film Festival Rotterdam and by Tesla, Media>art<lab Berlin

Set up and Editing: Jean-Pierre Fargeas

Soundtrack include “fireworks granular-synthesis processed” from Hanstimm

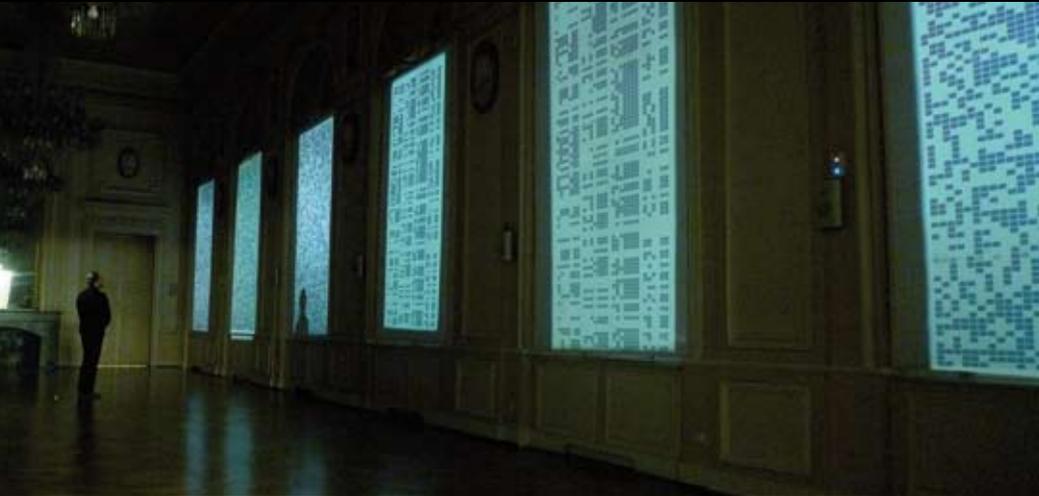
Thanks to Edwin Carels, Julien Clauss, Daniel Belasco Rogers.

Honorary mention category “Hybrid Art”, Ars Electronica, 2007

New Media Award of the Liedts-Meesen Foundation, 2008

JULIEN MAIRE

LOW RESOLUTION CINEMA_2000-2010 | ITALIAN PREMIÈRE



Low Resolution Cinema is an experimental method of producing extremely low resolution projections. The projection has been studied to start from two liquid crystal screens 128x63 pixels in black and white. Low definition and void of colour! These are criteria far removed from the fluidity and coherence of the cinema image that we are familiar with. The projection start from two distinct planes which move in relation to each other around the central pivot represented by the projector. The objective is to represent the space between the objects rather than the same objects.

The Low Resolution Cinema project is also a group of pieces using that same basic projection system: slide projectors have been converted into extremely low resolution, monochrome customized video projectors. The digital image is reduced to a minimum of pixels, they display geometrical abstract pictures and perform minimal movements. Paradoxically the definition of each of the pixels is extremely

precise what confers to the projection an ambiguous aspect. The purpose of the Low Resolution Cinema project is very close from the geometrical abstraction movement of art started at the beginning of the last century: a non-objective practice, ejecting the illusionary practices.

The extreme low resolution of each projection forbids in a sense the representation of the reality. Furthermore, the geometrical shape defined by each of the pixels makes "impossible" a true representation of perspective. The hardware as well as the software is reduced to a minimum and contains in itself a potential of abstraction, quite as a high definition video projection or as well as a large-sized painting would contain a potential of reality and action.

JULIEN MAIRE

CREDITS

with the support of the Conseil Général de la Moselle (France)

JULIEN MAIRE

MEMORY CONE_2009 | ITALIAN PREMIÈRE



The Memory Theater, revisited.

A videocamera records the hands of a person organising strips of paper on a table. The whiteness of the empty paper triggers micro mirrors that orient a section of a photographic image on a screen. These micro mirrors, activated by a video source, open up 'photographic windows.'

Memory Cone is a performance installation that aims to activate the memory of the participating viewer. For a cinephile, witnessing this meditative process, two obvious references spring to mind: *Blow Up* (Michelangelo Antonioni, 1966) and *Blade Runner* (Ridley Scott, 1982). In *Blow Up* a fashion photographer obsessively enlarges details from an outdoor shoot, penetrating the flat image in the hope to be able to walk around on the scene of a crime. In *Blade Runner* a replicant electronically zooms in and investigates a Polaroid-like image, hunting for a detail that might help him

understand his own identity. This close examination of the image, is a reading against the logic of the grain, or of the pixel. Although the algorithms for image-enhancement may have developed considerably, to endlessly enlarge an image step after step without a radical loss of definition, still remains an illusion.

With *Memory Cone*, Julien Maire invites us first of all to explore the nature of the grain in the image, and question its apparent motionlessness. The installation functions as a laboratory for probing the material qualities from a mediated image. In this high-tech sequel to the materialist (or structuralist) cinema of the seventies, Maire thematises the apparatus and its physical output. Some of his recent works (*Horizon*, *Ligne Simple*) even physically resemble the austere mounting of black and white filmstrips against the wall by Peter Kubelka, but with a different sense of duration. "To understand cinema, also implies breaking open the machine" the artist confides in one of his own writings. Or as Timothy Druckery has put it: "Julien Maire allegorizes the machine, not the image"¹.

In this post-photographic era, medium-specificity is as complex as it is crucial. Understanding the characteristics of technology is essential for understanding its impact on our awareness of the world. The investigation into the sensuous qualities of images and their accompanying connotations, ties in with Walter Benjamin's observations about the loss of aura. Only Julien Maire operates from the perspective of digital reproducibility within a culture where the ratio of images actually printed as opposed to digitally stored is massively out of balance.

The status of the image in *Memory Cone* can neither be described as a photograph, nor a slide, nor video or filmstill. A video-image without pixels? A quietly vibrating photograph? The projection on the white paper-fragments seems neither purely

JULIEN MAIRE

digital nor analogue. Instead of simple opposition, Julien Maire prefers a conflation or hybridisation. In a concurrent project, Memory Plane, he infects a static slide projection with the restlessness of digital animation. What we see is not a video, nor a still, but a kind of discretely disorientating electronic composite.

Ever since the Lumières first projected a photographic image who then stunned their audience by putting it in motion, the tension between the fixity of a recording and the immediacy or the 'life' effect of its animated presentation, continues to produce a fascinating experience of oscillating between document and illusion, stasis and motion, past and present. No memory can be without mediation. Already the original phantasmagore Etienne-Gaspard Robertson advertised his multi-media combination of magic lanterns, smoke screens and three-dimensional projection as a "résurrection à la carte"².

In Memory Cone, the combination of visual sources provokes the awareness of different generations of images. When participating in this heuristic process, the viewer automatically turns into a media-archaeologist. Within the framework of his own oeuvre, Julien Maire for the first time actively involves the viewer. The images are not there as a predetermined narrative waiting to be decoded (which is still the case in Exploding Camera), it is now up to each individual to interact with the visual signals and attach their own instant memories and personal connotations to them. For each version of the Memory Cone installation, slides are recuperated from a local flea market. There is no suggestion of a predetermined story, the focus is on the phenomenology of the viewing experience itself.

Like in his earlier manipulations of the slide-projector for Demi-Pas, Memory Cone

functions as a monument for the disappearance of an outdated format but as a laboratory to do research on our cognitive responses to an image. Julien Maire does not want to entertain us with a widely accepted apparatus that one easily forgets while watching (like the traditional cinema, the video monitor etc.), he prefers to confront us with hybrids and prototypes. The set up of Memory Cone is a clumsy combination of machines that conjure up an experiment in image production in which he downscales the slide-image through projection, rather than enlarging it. Rather to open it up on a big screen, the still image is reduced by lenses and is concentrated on a "digital mirror".

As consumer electronics become increasingly smaller and at the same time continue to expand their memory capacity, Julien Maire celebrates the sheer materiality of a deconstructivist display, foregrounding the whole configuration of machines necessary for the production of a limited few images. In sharp contrast with the daily visual overkill, polluting our consciousness without making lasting impressions, Julien Maire cultivates the slow process of image recuperation. Against the trend of delivering ourselves to chips to store information for us, rather than training our memory faculty, Maire has built a what he calls a "memory station," a contemporary equivalent to the memory theatre conceived by the Italian philosopher Giulio Camillo³.

But at the heart of his constellation of machines, is the inverted cone that hits the micro-mirror or digital light processor, Julien Maire's translation of Bergson's metaphor into an optical process. As Bergson explains in his book Matter and Memory, the base of the cone represents the entire collection of memories of our lived past - the Pure Memory which exists in the recesses of our mind of which we

JULIEN MAIRE

are mostly unaware. The summit is our present condition, our recollection of the past at the time we interact with the world. Our perception is continuously injected with past experiences.

For Bergson duration is memory: the prolongation of the past into the present. But he believed that cinema could only represent immobile images of movement. So, although Bergson was the first philosopher to turn to cinema as a metaphor for the mechanism of our thought processes, he preferred the image of a cone or a telescope when describing true memory in action⁴.

Julien Maire's transposition of the memory cone into an inverted light cone, that travels through different stages to emerge as a single, yet unstable image, endows the visual outcome with a quiet sense of duration. The image feels like it was always there, always incomplete, always in need of reanimation. Instead of a movie theatre, where oblivion rules, Julien Maire invites us to step into his memory theatre, where duration is within reach.

EDWIN CARELS (CATALOGUE "MATTER AND MEMORY", WOOD STREET GALLERIES)

CREDITS:

Production Stuk Artefact / Group T

JULIEN MAIRE (FRANCE)

Born in Metz (France) in 1969, Julien Maire is a video artist who lives and works in Germany. His personal artistic research is focused on the conceptual deconstruction and the re-invention of the technological features of new media with the aim of bringing together the media content and the performance aspect of the work. His works generated great interest from the public following their exhibition in Europe, Japan and in Melbourne (Australia).

NOTE:

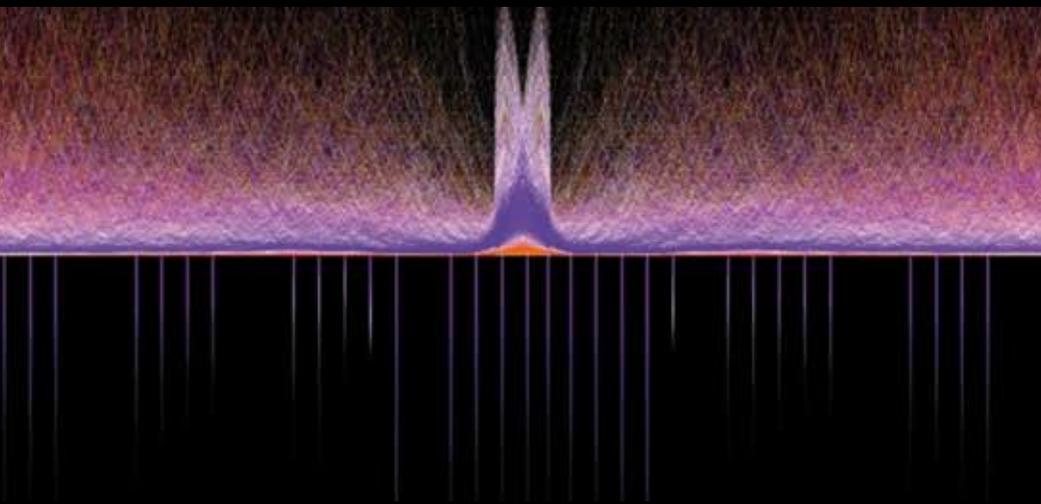
1 Druckery, Timothy: Julien Maire's Imaginary Archeologies, in Future Cinema – the cinematic imaginary after film, ed. Jeffrey Shaw e Peter Weibel, The MIT Press, Cambridge Massachusetts, 2003.

2 Carels, Edwin: Résurrection à la Carte, an essay on the historical phantasmagoria, in 'Book of Imaginary Media – excavating the dream of the ultimate communication medium,' ed. Eric Kluitenberg, Amsterdam De Balie, Rotterdam Nai Publishers, 2006.

3 Italian philosopher Giulio Camillo (1480 –1522) conceived his memory theatre as a symbolic yet physical place that would give access to all levels of knowledge. He based this on the ancient Roman tradition of the art of memory, also practiced by medievalscholars:amnemonictchniquebasedonvisualizingmemoriesinone'smind.

4 see Lawlor, Leonard: <http://plato.stanford.edu/entries/bergson/>

MARTUX_M



X-Scape 08 is a project composed of audiovisual modulations by Martux_M.

It is an installation which allows the exploration of mixed sensorial experiences where the visual and audio senses are brought together and combined in different perceptions. The sense of porous skin. Grids from which further filamentous mutations emanate; difficult to classify or perceive using classical frameworks to identify them. Trans-graphic and trans-sonic representations are transfigured into a grid-like rhythm and through this process, both the visible and invisible fluxes take on a certain form, as if the traditional dualism (linking the opposites of material and immaterial) are suddenly bypassed as being considered futile. A corporeal battle of energies united only by light, by space and by emptiness. Sensations which vibrate, cloven open-wide.

“One isn’t in the world, one becomes with the world. All is vision and one becomes universal; an animal, a plant, a molecule; one becomes zero”. This installation aims to give life to different universes which are neither virtual nor real but possible. As

X-SCAPE 08_2009

an aesthetic category, “possible” is indefinable unless sensation is also attributed. Nevertheless, the technical composition and the digital and analogical elaboration of the material must not be confused with the aesthetic composition which is an elaboration of the sensations. Only this fully merits the definition of composition. Thus, meaning can be found in X-Scape 08, devised exclusively for this event, in collaboration with Enzo Varriale, where the “X”, which is not only the matrix to escape (exscape) but also a crossroad or interconnection; a labyrinth to be followed and to be penetrated in oblivion or intentionally ignoring what we might find altered beyond. Perhaps the alteration of our astonishment.

MARTUX_M

A TRIBUTE TO MASSIMO CANEVACCI AND GILLES DELEUZE

CREDITS: A project by Martux_M, In collaborazione con Lanvideosource.

MARTUX_M (ITALY)

Martux_M, aka Maurizio Martusciello is an artist who works essentially with rhythmic sensations, elaborating the temporal, dynamic, tactile and kinetic features in both audio and visual channels to create an enhanced sensorial experience. He creates a material sensation, a velocity of movement using uncoded elements of language. Like a perturbed inter-zone between impure cinema and architectural sound with intersections and dislocations which strive to produce the desired tension. A sexed-charged meeting which uproots dualisms and remixes differences once again by shifting concepts; visual sampling, chromatic melodies, frames used as reiterated and repetitive sequences, images which delimit musical ambiances, memories of unmemorable events, duplications, shadows, annihilations and disappearances create different voyages through its many hybrid versions.

SWEDEN

CHRISTIAN PARTOS

M.O.M. (MULTI ORIENTED MIRROR)_2003 | ITALIAN PREMIÈRE



CHRISTIAN PARTOS (SWEDEN)

Born in Sweden in 1958 from Hungarian parents, Partos graduated from the University College of Arts Crafts and Design in Stockholm in 1988. As a sculptor, he is capable of working with a variety of techniques and using different materials (from incision on stone to more delicate forms of robotics) and has often worked on site-specific works commissioned by public authorities and also for private clients.

Few artists have a palette as vast as that of Christian Partos.

He is able to make us witness a disembodied strip-tease or build five rotating rosaries of luminescent diodes. He can also push a fountain to dialogue with itself, colonize a metro station with flying birds made of diodes, reroute a system for sending pneumatic messages in order to choreograph a duet for lighting bullets and make a mise-en-abyme out of a constellation of babies...

For Roma, Christian Partos pixelises his mother's portrait with real micro-mirrors whose infinitesimal slant makes the intensity of the reflected light vary. Five thousand slanted mirrors reflect different shades of the illuminated empty wall in front. "The reflections create a portrait of my mother" (†1996)."

CHRISTIAN PARTOS

ERWIN REDL



My work reflects upon the condition of art after the 'digital experience'. The formal and structural approach to various media I employ, such as installation, drawings, CD-ROM, Internet and sound, engages in binary logic, because I assemble the material according to a narrow set of self-imposed rules which often incorporate algorithms, controlled randomness and other methods inspired by computer code.

Since 1997, I have investigated the process of "reverse engineering"¹ by (re) translating the abstract aesthetic language of virtual reality and 3-D computer modelling back into an architectural environment by means of large-scale light installations. In this body of work, space is experienced as a second skin, our social skin, which is transformed through my artistic intervention. Due to the very nature of its architectural dimension, participating by simply being "present" is an integral part of the installations.

MATRIX II_2000 | ITALIAN PREMIÈRE

Visual perception works in conjunction with corporeal motion, and the subsequent passage of time².

The formal aspect of the works is easily accessible. An interpretation and understanding of this characteristic is dependent upon the viewer's subjective references. Equally, the various individual's interactions within the context of the installation re-shape each viewer's subjective references and reveal a complex social phenomenon.

ERWIN REDL

CREDITS

Collection Museum of Contemporary Art San Diego
Museum purchase with funds from the International Collectors and the Annenberg Foundation.

Courtesy of San Diego Museum of Contemporary Art

ERWIN REDL

ERWIN REDL (AUSTRIA)

Born in 1963 in Austria, Redl has lived and worked in New York since 1993. Trained as a composer of electronic music (MFA in Computer Art from the School of Visual Arts of New York), he later affirmed himself as a visual artist of international stature. His creative works are based on two and three-dimensional assemblies of luminous LEDs which he uses to define/create inner and outer spatial installations.

In 2002 he received the State of Lower Austria Media Art Award and the Architecture and the Environmental Structures Fellowship by the New York Foundation for the Arts.

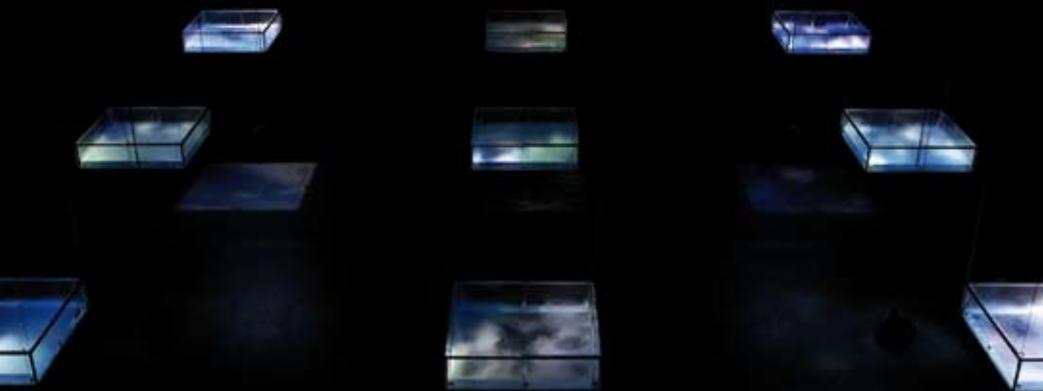
NOTE:

1 “Reverse engineering” – the method of re-programming software from an industrial rival without knowing the original computer code.

2 “Speculatively, we might refer to the well-known experiment involving cats that were restricted so that they could not explore space through their own body movements, and thus could not learn the constants of objects relative to their own movement. Some of the cats were allowed to move freely, but dragged a cart containing other, constrained cats – bound like the viewers of the shadow show in Plato’s cave. Both groups of cats had the same visual experiences. But when all the cats were, after several weeks, allowed to move freely, the cart-pulling cats were able to orient themselves normally, while those cats restricted from any movement would continuously bump into things or fall off edges. From this experiment, it was deduced that an “intelligent” orientation in space, or any generally ‘intelligent’ behaviour, develops from an active senso-motor exploration of the environment”.

Florian Rötzer, ‘Images Within Images, or, From the Image to the Virtual World’ in ‘Iterations: The New Image’, p.64, International Center of Photography – New York City, The MIT Press – Cambridge, Mass. and London, England 1994

RYUICHI SAKAMOTO + SHIRO TAKATANI



LIFE - fluid, invisible, inaudible . . . a new installation by Ryuichi Sakamoto + Shiro Takatani, is a work commissioned by the Yamaguchi Centre for Arts and Media (YCAM). Ryuichi Sakamoto is a musician and composer active worldwide, while Shiro Takatani is the leading member of the art group Dumb Type. Their attempt at a new experimental installation space in combination with sound and image has reached fruition as a collaborative piece of artwork.

The collaboration between these two artists started when Shiro Takatani was responsible for image supervision for “LIFE,” an opera by Ryuichi Sakamoto that was first staged in 1999. Modelled on various factors in the opera “LIFE” in 1999, their new installation work at YCAM is conceived with expressions reflecting today’s world. In **LIFE - fluid, invisible, inaudible . . .** a new element is the inclusion of previously unused material in addition to a large quantity of original material. It is an experiment

LIFE - FLUID, INVISIBLE, INAUDIBLE . . . _2007 | EUROPEAN PREMIÈRE

to fuse sound and image as a new kind of artistic synchronization and the artists try to get their message across to a wide variety of people in today’s world.

In producing the opera “LIFE” in 1999, Ryuichi Sakamoto attempted to examine the music of the 20th century with a macrocosmic/microcosmic view of the entire flow of art and civilization. Based on various factors of this opera, Sakamoto has shifted to the present time. The subtitle “fluid, invisible, inaudible . . .” connotes ideas that are perceivable or imperceptible, access to something amorphous, uncertain, or unrecognizable, and also changes in ourselves.

The installation consists of nine acrylic water tanks 1200mm square x 300mm high. The nine tanks are placed to form a 3 x 3 grid, hung in space, 2.4m from the ground. Each water tank is put between speakers, which are also suspended in the air. Mist is artificially made by ultrasonic waves inside each tank, and the condition and flow of the mist can be controlled. These nine blocks of mist serve as a screen for images that are projected from the ceiling downward. How the images are visible and reflected depends on the condition of the mist. The same or different visual contents are projected on the nine mist screens, sometimes working in conjunction and at other times working individually. The images and sound may or may not be synchronized, and sound is sometimes audible without images. Basically everything is controlled, although the whole content might drastically change, if triggered by some factor in the exhibition space detected by sensors. The contents of the images and the sound are digitized by computers, and are processed and worked on in great detail.

RYUICHI SAKAMOTO + SHIRO TAKATANI

There is no one single way in which the work can be appreciated. Visitors can feel, while walking freely around the installation space, how the relation between the environment and perception (hearing and sight) is expressed in a complex but fluid way. The work is designed to show the visitors the relationship between perception and the environment as an artistic space of sound and image, and the possibilities between the two.

Credits

Concept, direction: Ryuichi Sakamoto, Shiro Takatani

Sound programming: Kenji Yasaka / SYNETICS LTD

Visual programming: Daito Manabe

System programming: Ken Furudate

Material editing: Hiromasa Tomari

Visionary at large: Akira Asada

Technical support: YCAM Interlab

[New York crew]:

Recording engineer: Fernando Aponte

Production management: Evan Balmer / Kab America Inc.

Legal supervisor: Susan Butler

[Production committee]:

Ryuichi Sakamoto, Shiro Takatani, Norika Sora, Yoko Takatani, Kazunao Abe

LIFE - fluid, invisible, inaudible... was produced on commission at the Yamaguchi Centre for Arts and Media [YCAM], and exhibited from March 10 to May 28, 2007 at YCAM. A majority of the materials in this installation have been modified from the original opera LIFE, which premiered in 1999.

A special thanks to Musikelectronic

[DigitalLife exhibition staff]

Takayuki Ito (YCAM), Takashi Nishino, Richi Dwaki (YCAM), Kenji Yasaka (SYNETICS LTD)

RYUICHI SAKAMOTO + SHIRO TAKATANI

Shiro Takatani was responsible for image supervision of LIFE (performed in Tokyo and Osaka), an opera by Ryuichi Sakamoto that tried to present an overview of music and society of the 20th century in 1999. In June 2005, a live performance, "Experimental Live at Honen-in Zen Temple" in Kyoto, was conducted through laptops and images, in a garden in front of the Buddhist abbot's quarters. In June of the same year, Sakamoto and Takatani collaborated again in a Susan Sontag Memorial live performance at Kyoto Zokei University. The images made from Sontag's portraits and punctuation marks in her texts are arranged, are combined with sounds in a collage style, with various sounds dubbed onto "Spiegel im Spiegel" by Arvo Pärt.

RYUICHI SAKAMOTO (JAPAN)

BORN IN 1952 IN TOKYO (JAPAN).

LIVES IN NEW YORK (USA).

Ryuichi Sakamoto: a musician, producer, artist, environmental activist and citizen of the world. Honored with an Academy Award, two Golden Globes, a Grammy, the Order of the Cavaleiro Admissão and named Officier de l'Ordre des Arts et des Lettres. Perhaps most prized of all is the UN Environment Programme's Echo Award, for his innovative and groundbreaking work in eco-friendly touring and

RYUICHI SAKAMOTO + SHIRO TAKATANI

music distribution. A founding member of music history's most famous electronic band Yellow Magic Orchestra. Film scores include: Merry Christmas Mr. Lawrence, The Last Emperor, The Sheltering Sky, Love is the Devil and Women without Men. He wrote the music for the 1992 Olympic Games in Barcelona. His 2 new albums "playing the piano" (self-covers/solo piano versions of his earlier works, including some of his famous film themes) and "out of noise" (a more ambitious project recorded under the surface of the water of the Arctic Sea as well as the sound of the wind on glacial ice...an exploration about what is music and what is noise). Both albums have just been released in Europe on Decca/Universal Music Group and received rave reviews. Sakamoto devotes much of his time to environmental concerns — turning "Ego into Eco", as he puts it. Together with various colleagues he launched Zero Landmines project in 2001; and soon after was faced with the enormity of the global threats to the environment, he hit upon a simple idea: more trees. Protecting existing forests and planting new ones could strike a natural way of balancing human carbon emissions.

SHIRO TAKATANI (JAPAN)

BORN IN 1963, NARA (JAPAN).

LIVES IN KYOTO (JAPAN).

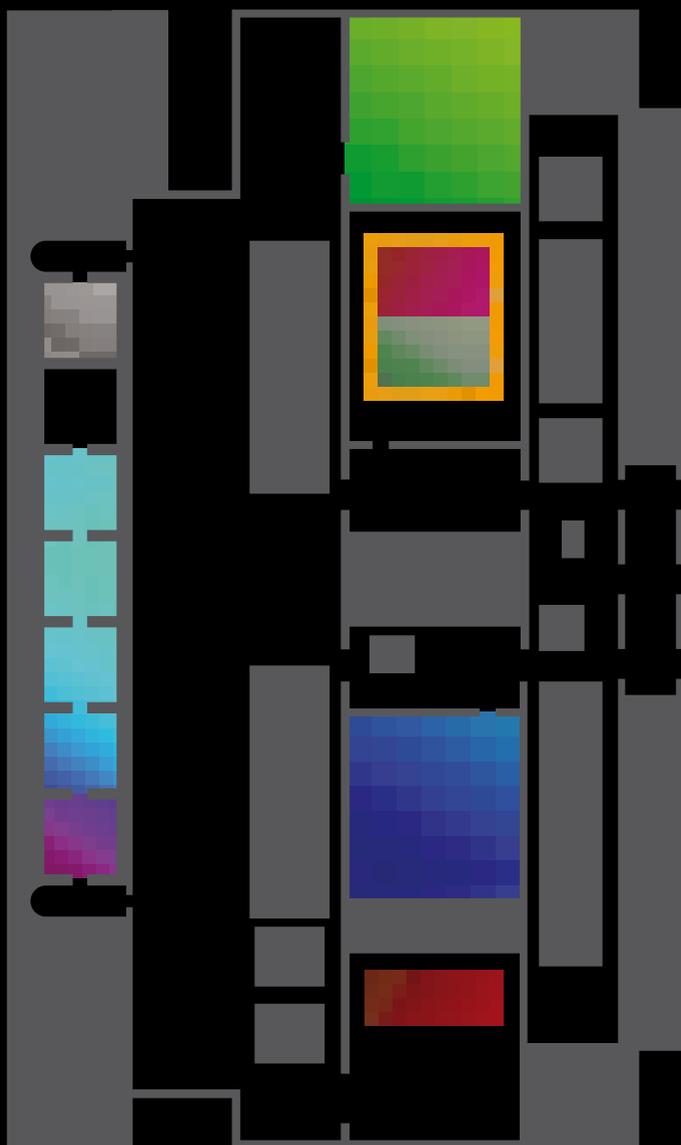
GRADUATED FROM ENVIRONMENTAL DESIGN

ART DEPT. OF KYOTO CITY UNIVERSITY OF ARTS

Shiro Takatani joined Dumb Type as one of the founders in 1984, and since then has been involved particularly in the visual and technical aspects of their creative works. In 1990, Takatani participated as soloist in a municipal project in Groningen, Holland (artistic director: Daniel Libeskind), in collaboration with Akira Asada. Takatani created images for the collaborative concert Dangerous Visions with Art

Zoyd and the National Orchestra of Lille in March 1998. He was visual director for the Ryuichi Sakamoto's opera LIFE in September 1999 and he released the solo video installation work frost frames (1998), optical flat / fibre optic type (2000): collection of The National Museum of Art, Osaka, Japan. He also created the video installation IRIS in collaboration with Fujiko Nakaya, a fog sculptor, for the Valencia Biennial in 2001. Commissioned by the Natural History Museum of Latvia in Riga, for the exhibition "Conversations with Snow and Ice", his installation was presented in November–December 2005, as part of a retrospective of the works of the snow and ice scientist Ukichiro Nakaya (1900–1962). In 2006, under the auspices of the Japan Foundation's 2006 Australia–Japan Exchange Project "Rapt! 20 contemporary artists from Japan", he was selected for a one-month artist residency in Australia and exhibited the new piece Chrono in Melbourne. In 2007, Takatani created an audio visual installation LIFE – fluid, invisible, inaudible... in collaboration with Ryuichi Sakamoto, commissioned by Yamaguchi Centre for Arts and Media (YCAM). The DVD version of LIFE – fluid, invisible, inaudible... was released in May 2008. Also, Takatani travelled to the Arctic (Greenland and Iceland) by sailboat joining the arctic expedition project "Cape Farewell" in 2007, the related exhibition was held July–August 2008 at Kagakumiraikan (National Museum of Emerging Science and Innovation) in Tokyo. Recently he created new performance Die Helle Kammer during a three weeks residency in Halle, Germany. The world premiere was in June 2008, as part of the "Theater der Welt" Festival in Halle. The new version of the performance (Spanish title : La Cámara Lúcida) is included in the Festival de Otoño (Madrid, Spain) in November 2009.

THE EXHIBITION



RYUICHI SAKAMOTO + SHIRO TAKATANI



JEFFREY SHAW



ULF LANGHEINRICH



JEAN MICHEL BRUYERE



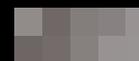
ERWIN REDL



THOMAS MCINTOSH WITH EMMANUEL MADAN AND MIKKO HYNINEN



JULIEN MAIRE



CHRISTIAN PARTOS



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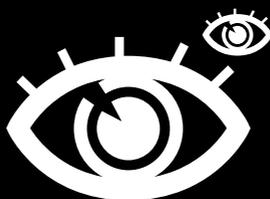
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