



EMAGIC

CYBER MEDIA EVENTS



MINISTRY OF CULTURE
43TH THESSALONIKI
INTERNATIONAL FILM FESTIVAL
WWW.FILMFESTIVAL.GR



MINISTRY OF CULTURE

43^o Thessaloniki Film Festival

e-magic Cyber Media Events

Organization, curatorship and realization

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Nikos Giannopoulos, Director - Producer
Dimitris Skoufis, Electr. Engineer

The e-magic crew

Production support: Chrysostomos Maslatzides
SysAdmin: Zacharias Mavrakis
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In co-operation with

Aristotle University of Thessaloniki:
Electro-acoustics and Television Technology Laboratory,
Electrical and Computer Engineering,
Music Studies and Journalism and Mass Media Departments
Municipality of Stavroupolis Audiovisual and Multimedia Laboratory

Banner, poster and catalog design

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Computer graphics, 3D, Σήματα και trailers του e-magic netTV

Dimitris Papazoglou - Linea
Petros Petridis - Linea
Haris Martis - Density of City
Nikos Adamamas - Adni

Μετάφραση κειμένων

Tony Moser

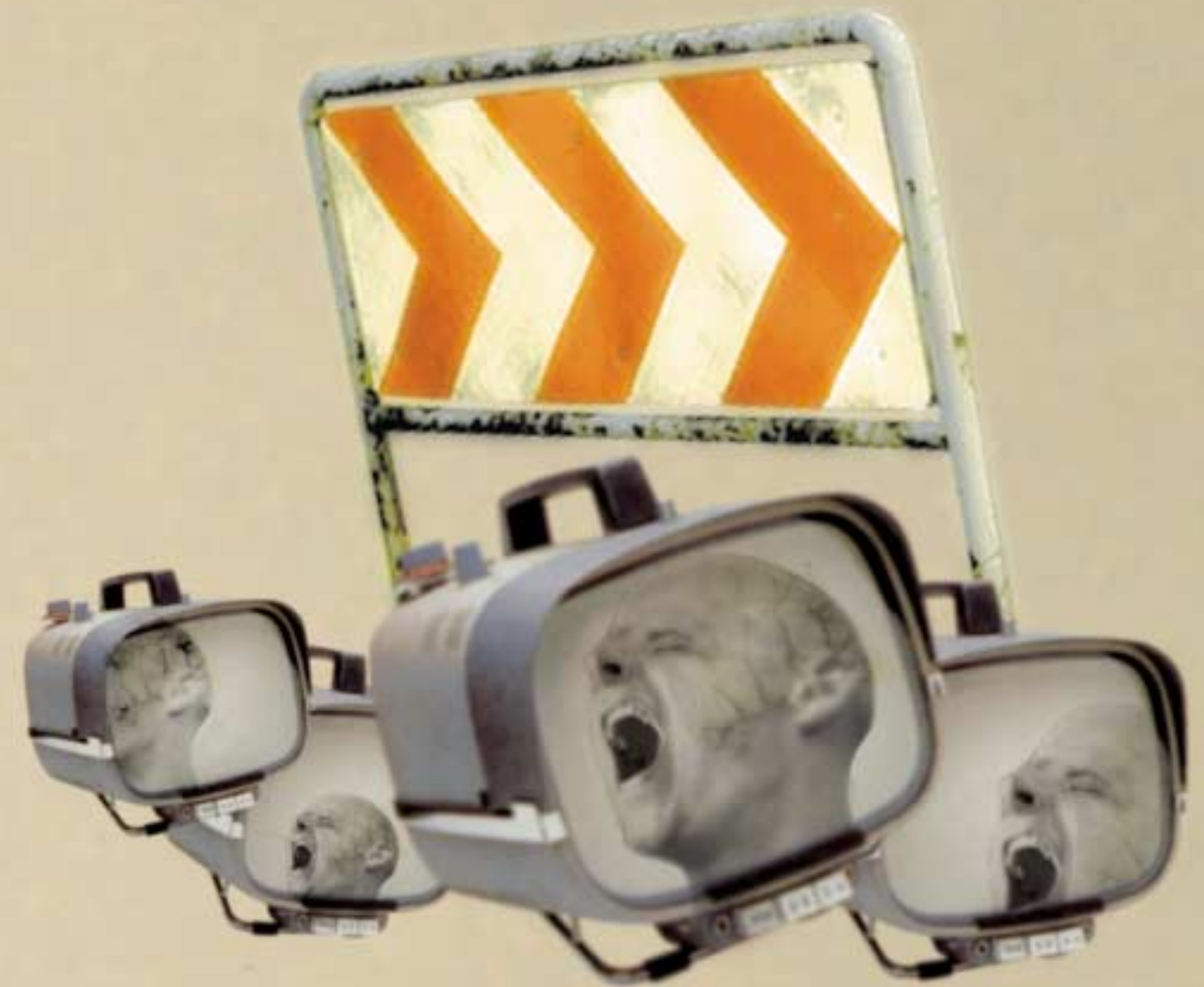
Εκτύπωση καταλόγου

Giannis Mougos

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emagic

The international film festival of Thessaloniki, always open to artistic experimentation and novel ideas, welcomes the first e-magic, a new festival for the new media. In these fluid as well as culturally nebulous times, the osmosis between technology and art, which had already started with the cinema, gives way to digital culture, to a convergence of the media and perhaps as the organizers of e-magic believe, to the eighth art which is said to be developing through the internet. The question is whether it is true that the next cultural revolution has begun along with the technological one, as an antidote to the dark side of globalization, with the new media as its main vehicle; we hope that this event will provide an illuminating answer to this question.

Michel Dimopoulos

now that the commercial frenzy on the worldwide web has somewhat abated, it is the right moment to explore the 'backyard' of cyberspace for the corners of real life, experimental art and the new utopias. come to thing of it, the sci-fi literature and cinema of our best years have come to a state of obvious bafflement in view of the scientific reality of digital culture. The artistic reproduction of the sensorially and mentally perceptible world has gone from the two dimensions of painting to the three dimensions of sculpture and the four dimensions of the cinema, and now is about to conquer one more dimension through digital technology: the dimension of the myth. Artist and viewer enter and act within the work itself; without physically abandoning the cartesian space of 'true' reality, they penetrate into the virtual space of the artwork through the dynamic of interaction for a platonic experience of digital 'reality', roaming and acting in digital worlds. A quick look back into the history of humanity would leave one with the impression that man has always sought for a clone of himself and his world through the adventure of art and technology. From the statues of kouroi to artificial intelligence, man's works increasingly resemble him, as if "in his own (improved) image" but without free will. The simulation of the very world of which man himself is part is the hitherto most ambitious among his artistic and technological projects, and is already progressing rapidly in the digital world of virtual reality. A landmark in this project is the digital content of the worldwide web, which evolved dramatically in the transitional period around the turn of the century and went into mass use. Through this medium, postmodernism managed to revive modernism's old dream of a democratic art, a bridge between humanities and sciences and a convergence of all expressive media, from visual art and music to dance, performance, cinema,

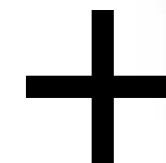
linked as combinations of '0' and '1', the famous convergence of the media was achieved, at least in theory, and one of the major issues of postmodernism emerged: the redefinition of what we regard as 'reality'. In the new media the narrative structure inherent in the cinema, and self-explanatory, up to a point has been associated with yet another realism, digital realism, while the aesthetic experiments of the artists who research the area of digital creations have led to a kind of digital minimalism, with elementary media and with the one-pixel work as its optimum... once an artwork which includes the dimension of time cinema, video, etc. is digitized, it can incorporate two kinds of 'realistic' versions: either filmed records from the analog world or computer-generated settings. In "The Lord of the Rings", for instance, the perfectly realistic setting of the heroes' adventures does not exist in nature; it is all built by computer. Hence we can discern two kinds of digital realism: photographic and fabricated. When we talk about 'reality' today, what we are really looking for is the borderline between the analog and digital worlds. This may be lying behind the forgotten difference between the concepts of 'space' and 'locus'. The hitherto known real, sensorially perceptible world is a space; the mentally perceptible digital universe



new worlds

video and literature. on the other hand, the ability to convert any information analog data, photographs, paintings, sounds, etc. to a digital format on the web has enabled the convergence of these media themselves. Thus the worldwide web, with its anarchic structure of interconnected hypertexts or hypermedia, and having attained the technological level to transmit multimedia content in real time, tends to bring together all media, old and new, with its digital environment as the common denominator. This is more readily evident in the rapidly developing streaming media technology through which a multimedia product can be constantly and globally available in real time, live or recorded, interactive or not, in a non-linear form or in the conventional linear mode. What all projects in the digital world have in common other than the medium itself, the worldwide web as envisioned as a "matrix" by William Gibson in his Neuromancer, is their digital format. No longer a new thing, digital culture is part of the everyday reality in technologically advanced countries. Once it was possible for texts, images and sounds to be converted and harmoniously

is a locus. The properties of this digital universe, incorporated into the rhizomic structure of the worldwide web, could lead to a proposal for the quest for a new, digital aesthetic which would not propound rules on 'beauty' but would set a framework for the harmonious coexistence of the technological characteristics of the medium with the artistic visions and the emerging utopias in the digital locus.



sources

Lev Manovich: "How Media Became New"
Lev Manovich: "Little Movies"
Adrian Miles, "Cinematic Paradigms for Hypertext",
Continuum: Journal of Media and Cultural Studies 13.2 July (1999): 217-26
Ikujiro Nonaka, Patrick Reinmoeller and Dai Senoo "Integrated IT systems to capitalize on market knowledge"
Deleuze - Guattari: «Capitalism and Schizophrenia»

«cinema not only plays a special role in the history of the computer: since the late nineteenth century, cinema was also preparing us for digital media in a more direct way. It worked to make familiar such digital concepts as sampling, random access, or a database – in order to allow us to swallow the digital revolution as painlessly as possible. Gradually, cinema taught us to accept the manipulation of time and space, the arbitrary coding of the visible, the mechanization of vision, and the reduction of reality to a moving image as a given. As a result, today the conceptual shock of the digital revolution is not experienced as a real shock – because we were ready for it for a long time».

Lev Manovich
«cinema and digital media», 1996

Lev Manovich' soft cinema is commissioned by ZKM (Zentrum für Kunst und Medientechnologie) in Karlsruhe (Germany). Its first public display was in November 7, 2002, in the Institute of Contemporary Arts (ICA), London, then during e-magic, while by November 15, 2002 it will be presented in ZKM, within the frame of «cinema futures» events.

The work soft cinema (2000-2002) is a potentially unlimited collection of short films of different styles; some of them hail from the tradition of essay films, others are narrative actions and some are non-narrative, atmospheric musical videos. While the soundtrack of each film is determined by the artist, the video track is software-structured. This software 'decides' which film will appear on which screen, when and in what order. These decisions are based partly on rules and partly on random selection. We could say that the work is a kind of semiautomatic "video or film jockey" (as in "disk jockey").

The subjects of soft cinema reference the "global style" shaped by globalization: hotel lobbies, airport waiting lounges, shopping, IT workers with their eyes glued to their monitors, reflective and transparent surfaces of modern office buildings, passengers waiting for the next train in a brand new, sparkling station... Starting from these subjects, soft cinema attempts to explore and experiment with four concepts which constitute a major part of the core in the theoretical work of Lev Manovich:

■ The concept of "algorithmic cinematic processing": based on a system of rules, the software controls the layout of the screen (the number and the positioning of the windows on which the videos appear on the screen) as well as the showing order of the videos which make up the visual material of the work;

■ The concept of the "database narrative": all cinematic and sound elements which make up the work are contained in digital form in a database from which they are retrieved and projected. This makes for a potentially infinite number of different narrative elements-films. The artist has defined each visual element on the basis of both content and morphological characteristics, so that the appropriate element can be retrieved from the database each time. The functioning of the algorithm is based on these definitions;

■ The concept of the "macro-cinema": soft cinema attempts to 'imagine' what the cinema will be like once the web has matured and the general public has unlimited bandwidth and high-resolution monitors. The system of "windows", or multiple screens for the projection of information, is already familiar in the computer operating environment; in soft cinema, the videos are projected on several "windows" of variable sizes, randomly set each time by the program which thus determines the layout of the work;

■ The concept of the "multimedia cinema": video is only one among many media in soft cinema, which employs also two-dimensional animation, animated graphics, three-dimensional scenes, diagrams, etc. in an attempt to demonstrate the potential for fictional narratives which are not based solely on a cinematic style. A large part

Lev

of this visual material is videos shot by the artist between 1999 and 2002 in various places around the world including Moscow, Berlin, Tokyo, Sao Paulo, etc., according to the filming rules of "dogma 95": they are continuous, unedited sequences recorded with a portable camera. The database contains also other forms of visual material such as processed images and animation. The sound material comes from a collection of short texts-stories which can have taken place anywhere on the planet, with striking references to the process of globalization and its effects on subjectivity. These stories

are divided into episodes, each of which is turned into a short film. At the beginning of each episode the software 'decides' on the layout of the windows on the screen, the visual material, which will accompany the episode and the sequence in which it will be played. A small window displays the name of the text file, which contains the episode and excerpts from the text. The visual material deals with the same subjects from different narrative angles. The theoretical work of Lev Manovich contains exhaustive references on the hidden and obvious affinities and the historical continuum between the current cinematic narrative and aesthetic and those dictated, allowed or suggested by the constantly evolving and developing new media. Although some aspects of them may appear unfamiliar and often buried under the current technological rhetoric and its esoteric jargon, let us quote Walter Benjamin's insightful observation on the cinema and its time: "while passers-by in Poe's works turn their gaze to all directions for no particular reason, today's pedestrians are obliged to keep their eyes on traffic lights. Technology has therefore subjected the centre of the human senses to a kind of complex education. Thus came the time when the cinema met the urgent need for new stimuli. In the cinema, perception in the form of shock was established as a fundamental principle. What determines the pace of an industrial production line is the rate at which the film is shot (and perceived)." Today, the new technology subjects the centre of the human

senses to an even more complex education. The 'lesson', however, remains fluid as its content is still being formed, just like the new media which are called upon to meet man's new needs in terms of perception. Soft cinema is a comprehensive epitome and a visionary example of the intense, creative and fascinating research on the convergence of the expressive media which are familiar to us, on the way towards determining the nature of the hybrid post-media of the future.

Bibliography and websites sources
Lev Manovich: «Soft Cinema»,
http://www.manovich.net/cinema_future/toc.htm
Lev Manovich: «The Engineering of Vision from Constructivism to Computers», Ph.D. Dissertation, Visual and Cultural Studies, University of Rochester, 1993

Manovich

soft cinema

12

tuesday | november



A brief chronicle of the multimedia on the Internet

The first attempts for the public broadcasting of audiovisual content over the Internet are traced around 1992. However, the turning points were the development and rapid spread of the world wide web, which started in 1993-94, and the gradual development of the technology for compressing sound and video for use in multimedia applications on CD-ROM. Nevertheless, given the average users' low connection speed to the Internet, receiving video and sound over the Internet was a very time-consuming process: users had first to download the items from the

web and store them on their disk before they could use them. The streaming media, which appeared in late 1997, opened up new ways for multimedia on the Internet. This technique enables the gradual reception of compressed sound and video files and their reproduction on the recipient's computer soon after reception starts. The artists were bound to be attracted to multimedia, for all their inherent technical drawbacks (low-quality image with visible pixels, erratic reception, etc.); in fact, many of them attempted to make use of these

imperfections to achieve the desired aesthetic outcome. Besides, what was often required was not a rich multimedia form or the simulation of the video or the cinema; it was sometimes the potential for accessing a broader public and sometimes a conceptual and experimental approach to the new media.

Dimitris Skoufis

Lev Manovich Little Movies - Prolegomena for Digital Cinema, 1994-1999

"Little movies" is a lyrical and theoretical project about the aesthetics of digital cinema, and a eulogy to its earliest form, quicktime. Beginning with the supposition that every new medium relies on the content of previous media, "Little movies" features key moments in the history of cinema as its logical subject. As time passes, the medium becomes the message, that is, the "look," more than the content of any media technology of the past is what lingers on. "Little movies" reads digital media of the 1990's from a hypothetical future, foregrounding its basic properties: the pixel, the computer screen, the scanlines. In the early 1990's the public patronized kinescope parlors where peep-hole machines presented them with the latest marvel, tiny moving photographs arranged in short loops. The first movie of this kind, which has also been copyrighted, was «The sneeze» and its content was what its title was suggesting: a man sneezing. exactly a hundred years later, we are equally fascinated with tiny quicktime movies, the precursor of digital cinema still to come. Drawing a parallel between these two historical moments, the "Little movies" are explicitly modeled after kinescope films: they are also short loops.

Sources and reference websites:

Lev Manovich, "Little movies", <http://www.manovich.net/little-movies/statement-new3.html>

New venue



The website newvenue.com was created in 1996 by Jason Wishnow, film director and enfant terrible of the digital cinema. The site was intended to host and promote experimental films and videos produced specifically for the Internet. Talking about his aims in an interview, Wishnow said: «When I conceived the idea for New Venue, most films on the Internet were digital transcripts of works produced for other media. New Venue was the first website to feature works which exploited the very weaknesses of the medium in the hope of relating a different kind of story. (...) I believe we are witnessing an evolving aesthetic. There are areas in which technology joins the game and becomes an integral part of the narrative.» New Venue includes short films and cartoons by Eric Rosner, Jerome Olivier, Trapeze Media, Lev Manovich, Niels Radtke, Alex Castex-Porter, Noah Klein, Alex Suter and many others. Among these works one can find some early experiments for the creation of interactive films.

In 2000 Jason Wishnow organized a festival with the title "The Aggressively Boring Film Festival" for films that can be played on hand-held computers.

Sources and reference websites:

Web site content and Press kit available by New Venue, at <http://www.newvenue.com/>.

Tamiko Thiel - Zara Houshmand Beyond Manzanar, 1998-2002

Manzanar was the first of over 10 internment camps erected to incarcerate Japanese Americans during World War II. The US military, suppressing its own findings that Japanese Americans were loyal to the US, claimed "military necessity" to incarcerate all people of Japanese ancestry living on the West Coast, over 120,000 men, women and children. In the 1980s, but also nowadays after the September 11th tragic events, physical and legal attacks on foreign origin Americans (of Iranian origin in the 1980's and of Arab origin now) and calls for mass internment of entire ethnic groups on the grounds of military necessity have been heard again. Tamiko Thiel's and Zara Houshmand's "Beyond Manzanar" uses the unique spatial characteristics of navigable 3D virtual reality to kinesthetically locate you inside the Manzanar Internment camp. As you explore the camp, your kinesthetic sense is engaged to underscore the emotional impact of confinement. Confined within the camp, you have nowhere to go but inwards, into the refuge of memory and fantasy. At the heart of the piece lies a vision of the garden as an ancient form of virtual reality, an image of paradise created as a refuge from the outside world.



Stelarc Streaming µe at 1 frame per second from Thessaloniki, 1999

Stelarc is not only one of the most important performers of our time, but one of the pioneers who employed the Internet post-media in a radical way, as it is his basic precept that "ever since our species evolved and stood on two legs, our other two limbs evolved as handling organs. We produced artefacts, instruments and machines. In other words, we were always attached to our technology. Our bodies have always had prosthetic elements. We are afraid of the automatic, yet at the same time we become increasingly automated and equipped with technological extensions". Among the "technological extensions" he used was the Internet. His performances "Evolving UAL Body" (1996), "Ping Body" (1996), "Parasite" (1997), "Fractal Body", etc. used Internet technology in ways which are pioneering even today. In late 1999, ANT TOPOS attempted to broadcast live on the web, with the means available at the time, Stelarc's presentation of his entire work to that date. Primitive means were used and the broadcast was done through a simple 28 Kbps modem. The visual result was a "film" shot with a single, fixed camera and broadcast on the Internet at about one frame per second.

Anna Hatziyannaki

Bibliography: catalogue of Stelarc's presentation in Greece, November 1999, Anna Hatziyannaki: «The meta-body delivery», Futura, January 2000, Stelarc's official website: <http://stelarc.va.com.au>



from the greek möbius awards

The Greek national committee for the Möbius multimedia awards presents some of the awarded Greek titles of multimedia applications, among which is an account of the life and work of the late Melina Merkouri.

Osmosis "inter-mediatric" appropriations

Both theory and practice demonstrate that the new media initially 'borrow' their content from the media that preceded them, through a natural process of appropriation. This phenomenon serves a dual purpose: it ensures the historical continuity of the media, and allows the necessary margin for the public to feel familiar with the new.

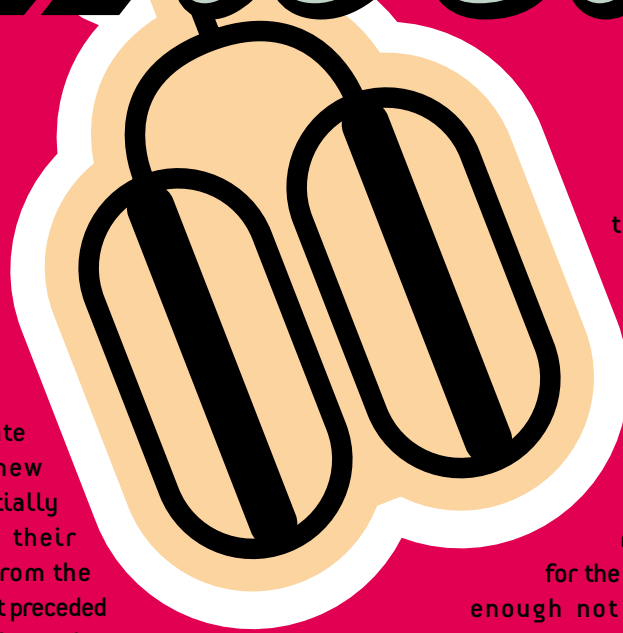
Much as this process appears to be one-way, from the historically earlier to the later medium, in practice we have a characteristic osmotic phenomenon, with both media appropriating elements from each other. Typical examples of this osmosis are cinema productions based on narrative and visual elements from computer games or game consoles; between 1973 and 2001 there have been 53 such feature films.

Lara Croft was neither the first nor, it seems, the last one

to jump from the minimal screen of computer games to the silver screen of Hollywood mega-productions... As for the reverse, it is obvious enough not to require specific examples. This osmosis is full of challenges and fascination. It might even refute the view that "we cannot expect that the art from Turing-land will ever be acceptable in Duchamp-land. The aim in Duchamp-land is art, not a quest on the new aesthetic possibilities of the new media».

Dimitris Skoufis

osmosis



Bibliography

Matteo Bittanti: «The Technologic Film: Images of Video Games in Movies (1973 – 2001)», MSc thesis, The Faculty of the School of Journalism and Mass Communications, San Jose State University, 2001 Lev Manovich: «The Death of Computer Art», at: <http://www.apparitions.ucsd.edu/~manovich/text/death.html>



From this library, ART TOPOS presents in e-magic videos by Michalis Arfaras, Pandora Mouriki, Marianna Strapatsaki and Alexandros \ studio Pangaia (USA).



GREEK VIDEO ART FROM THE E.S.T.E.T. ARCHIVE ARTISTS FROM GRAND CANAL STREAMING VIDEO THE ART TOPOS VIRTUAL VIDEO LIBRARY STRANGE SCREENE

Επιλογή έργων από το αρχείο

Pandora Mouriki

«Incessantly»

eleven years separate two of Pandora Mouriki's video art works shown in this years e-magic: "A pied" (1991) and "Incessantly" (2002). The latter is her latest work (October 2002) a 6:55" video with music by Petros Frangistas, co-produced by herself, the center for contemporary musical expression and Yannis Kaspiris on which she notes: "The camera spins and rushes in Koloumbos, Santorini. The shooting speed distorts reality and the images appear in constant motion as the liquid eats away the solid and the sea invades the land constantly, incessantly. The composer saw my images and his music came to become one with them".

Michalis Arfaras

from processed celluloid to the web

In the art of Michalis Arfaras, painting, sculpture, printmaking and the cinema are combined and complement one another in a far-reaching, dynamic oeuvre. As noted by art historian Yannis Kolokotronis, Michalis Arfaras "chose to fight with the weapons of modern technology which he placed in the service of printmaking; he activated his imagination and created unique stories in experimental video. And since art has repeatedly proven not to function differently from life, the artist transfers dozens of his varied and consecutive mental associations into new images on film, in prints and (...) in the domain of sculpture." Some of Michalis Arfaras' experimental videos, often created through direct manipulation on celluloid, were shown on the Internet in streaming format by ART TOPOS about a year ago, in collaboration with the artist himself.

Sources and reference websites:

Catalog Michalis Arfaras: "Messengers from forsaken countries", Pieridis Gallery, 1994

ART TOPOS: <http://www.artopos.org/artists/arfaras/>

Lev Manovich

Anna and Andy, a streaming novel movie engine, 1999-2000

This work attempts to join the rich narrative of Tolstoy's «Anna Karenina» with the «screen tests» of Andy Warhol. In this work, "Anna" is Anna Karenina and "Andy" is Andy Warhol. As the artist suggests, Anna Karenina, the "heroine of Lev Tolstoy's great nineteenth century novel exemplifies the modern idea about the emotional depths of psyche." Warhol's «screen tests» have been shot between the beginnings of 1964 until November 1966. The "factory" visitors who had the qualities to become a "star" were asked to stand in front of an immobile camera and stay still without blinking for as long as the shooting was taking place, usually for three minutes. It is as though Warhol was attempting to rob the subjects of their subjectivity by making them face the disinterested camera. To achieve this coupling, the project uses pattern recognition computer techniques to scan the complex text of Anna Karenina for a set of keywords. Whenever any of the keywords is encountered, the face animation in the right window advances to a different image from a database of faces that have been provided through a kind of "screen tests" shots. In this way, the emotional content of the novel is used as data which brings to life still face images. The computer program extracts the passions of Anna to bring to life a subject robbed of emotional depth by modern media machines.

Sources:

Andy Warhol, «screen tests» at <http://www.warholstars.org/filmch/screen.html>

Lev Manovich, «Anna and Andy» at <http://www.manovich.net/AA/interpretation.html>





Multimedia, hypermedia and the aesthetics of interaction

NET ART towards a new, digital aesthetic?

As one explores the innovative "net art", one cannot overlook a series of important elements which define, delineate and differentiate it from other art forms we know, including our familiar multimedia. Let us see some of the most crucial among them. The first point is that net art is created, exhibited and developed on the internet, which is by nature a public place. Net art is not created for display in a specific space or for a private collection; every one of the millions of users who participate "daily" in the voluntary collective "illusion" of the web, as William Gibson puts it, is a potential participant in it. The second element, a result of the first one, is that this art is not subject to the established rules of distribution, promotion, marketing, etc. of art products; on the contrary, as with all kinds of knowledge and information, it belongs to that strange but extensive category of goods economists call "externalities", to which the ordinary market laws do not apply. The third point is that net art is only accessible through a man/computer interface which not only is subject to rules and restrictions but it cannot be concealed from the viewer. This system thus becomes an integral part of the work, and its properties are incorporated into the work. The fourth element is what we usually call "internet hypertextuality": depending on the artists' intentions, the work can be open, not limited within the physical or digital medium (painting, sculpture, CD-ROM, etc.) on which it is recorded. The fifth element is that the production of this kind of art usually requires the collaboration of artists and scientists or technologists whose fields of competence are widely different. This leads to interdisciplinary approaches and osmoses among art, science and technology. These and many other elements make up a creative context unlike any other, which could lead to the emergence of a new aesthetic, to what might be described as the aesthetic of the digital era. We should not forget that "aesthetic" does not mean setting rules on "beauty" but defines another language of narrative and expression, and different ethics.

"e-motion 2002": 8th Meeting for the Electronic Arts in Rennes

The 8th meeting for the electronic arts, organized by the station arts electroniques of the University of Rennes (France), called "e-motion 2002", was held last October and was dedicated to "digital sensations" in all art forms: digital and art video projections, dance performances, electronic music concerts, websites, live internet broadcasts of experimental music and interactive installations.

dimitris skouftis



source:

Welfried Agricola de Cologne web site(s) at <http://www.agricola-de-cologne.de>.

Joe Davis Imaging the invisible by sound

Joe Davis, who can be seen as the pioneer of art that employs the structural elements of life itself, genes, is also the artist who has reproduced his works in as many copies as all the artists before him put together. Of course, there is no "market" for artworks imprinted on the genetic code, invisible without an electron microscope", as noticed in an article about him in Scientific American. Nevertheless, the idea of an art invisible to the naked eye is not new in art history. From Paul Klee to contemporary artists who envision and experiment the one-pixel image, Joe Davis has moved beyond this; he created an audio microscope, which translates the optical information into sound, allowing us to "listen" to living cells, each one of which has its own "audible signature".

sources: unpublished correspondence between Anna Hatziyannaki and Joe Davis A relevant web page at: http://www.viewingspace.com/genetics/culture/pages/genetics_culture/gc_wozdavis_joe.htm

Wesley Meyer More Inc.

Wesley Meyer's "More-Inc" is an artistic simulation of lifestyle in a capitalist culture. The project is dedicated to employee number 12995 and to his frustrations and angst. Meyer analyses, with irony, the human being's role in a world dominated by corporations and the new economy. The user is invited to participate in the daily routine of a faceless employee and to interact with the endless meetings, paper pushing, form filling, homogeneity, subversion, and anxiety that are typical in the corporate work world. Later, the user's interaction travels beyond the job to employee 12995's domestic life and dreamy subconscious leading to an exponential crescendo realized in breakdown, dissimulation, and resurrection.

sources: Wesley Meyer web site at: <http://www.doglatin.org/>, DIAN web site at: <http://dian-network.com/navigation.html>

To δίκτυο DIAN και ο Gerhard Mantz

TDIAN - Digital Interactive Artists' Network - is a network for artists who explore www's creative possibilities. DIAN avoids any definition of what webart should be. It is an open platform for any informed artists whose works are specifically expressed through the www technology. Following the standards of quality, DIAN tries to include only works on highest artistic level. DIAN was created by the artists Eunilla Leander and Gerhard Mantz and its currently hosting works by several web artists, such as Jeremy Welsh, Annie Abrahams, Jimpunk, Chris Basset and others. Gerhard Mantz himself has a work that ranges from sculptures through outputs of 3D computer models and programming. He studies the role of random factors in creative processes. The content of his works are archetypical images and situations aiming to touch the viewer at a deep emotional level.

sources: DIAN web site at: <http://dian-network.com/navigation.html>, Gerhard Mantz web site at: <http://www.gerhard-mantz.de>.



source:

Desperate Optimists web site at: <http://www.desperateoptimists.com>.
Web site at: <http://www.map50.com>

Desperate Optimists Nightbus Map50

Desperate Optimists have called a group of seven artists, working with a variety of media, to participate in a challenging "soap" serial in 63 episodes. In reality, Map50 is a narrative in 9 parts, but Desperate Optimists have asked each one of the participating artists to create her/his own version of these 9 parts. So, Map50 is a combination of seven diverging aspects of the same narrative. The story is happening in North-east London in 24 hours and you can reach each one of the 63 narratives through the coordinates of the map with the number 50 of the Greater London Street Atlas.

digitalmusic*



Petros Theodorou ars moriendi

ARS MORIENDI is an idiosyncratic work unfolding multidimensionally. It consists of a sound part and a visual part, both being original compositions. The sound part consists of a story unfolding along with music and autonomous vocal pieces. The visual part is a kind of rather poetic «notes» on the story. It is not at all just descriptive and was created in the computer from about 350 scanned paintings and photos. «collage» could not be the word for the technique used since digital editing and composition are its main parts. Through tenderness and lyrical, sensitive moods, a usual story emerges. It speaks about the need for human communication, sharing, and the need to get used to the idea of death in order to feel alive.



source: <http://www.densityofstate.com>.

are also available online.

Haris Martis Destiny-of-State

Haris Martis presents a compilation from miscellaneous music

videos of different origins spanning a four-year period. Both the

soundtracks & visuals were created & composed simultaneously on

a multitude of n.le. systems making use of all available

techniques at hand (i.e. dv, as well as c.g.i.), many of these videos



Dan Norton Interface performance

o Dan Norton is performing with a "webinstrument" he has constructed. This software is an optical/aural composition generator and suggests an alternative architecture for information space, one in which the machine takes our fundamentals and begins to add its own creativity by its inherent reiterating capabilities. The interface holds a surreal hypertexture as the honest mind epic for the shape of cyberspace, not the linear lines developed to maintain structures in a gravitational field: in the multidimensions of cyberspace, complex topologies are the rule...

Other organizations and Festivals



XIV-th International Computer Art forum "Computer Space 2002"

xiv-th International computer Art Forum "computer space 2002" includes exhibitions of interactive arts, www arts, installations, multimedia products, seminars, conferences, concerts of computer and electronic music and the competitions: ■ computer graphics & digital photography ■ computer animation & digital video ■ off-line multimedia ■ electronic & computer music ■ web design in the fields of ■ art & culture ■ society & institutions ■ entertainment & hobby ■ technology & market ■ information & media

The event is organized by the student computer Art society and is supported by the Bulgarian Ministry of education and science.

Broadband experiences running with 700 (KBps)

in trying to guess the future of internet multimedia, we can only get a very small taste of the immediate future. one could say that this inability to make even a mid-term prediction is in itself a good thing, although it should concern us. the term "good thing" refers to the hugely interesting prospects in the years to come and the scope for creative intervention. very few of us were able to experience the evolution of television as a medium, for instance, from the beginning to the end, we simply found ourselves adding to our necessary extensions a medium whose characteristics had more or less been shaped on the other side of the Atlantic. our scope for influencing at least the local form of television as a medium was minimal, if not non-existent, and the consequences of this are more than visible today. with the internet multimedia things are different, as the changes are so rapid that they are visible even in our own country of lotus-eaters. this is a happy state of affairs for those who are even simply curious enough to follow the developments. the next foreseeable step in our country is the gradual but rapid expansion of the availability of broadband connections to home users. at the end of this five-day marathon we shall attempt to demonstrate the significance of a broadband web through live examples and express our concerns about the future, with the emphasis on the distribution of audio-visual material and the protection of the producers' copyright. the examples we shall present are about: ■ the projection of feature films over the internet at vhs or s-vhs quality, ■ the distribution of audio-visual material at dvd quality directly from the producers, without the mediation of distribution agents; ■ the first cinemas without the traditional projectors, as the film reaches the projection room through broadband internet connections.



Digital Erotica

15

friday | november

Blackenight

«The Cabinet of Dr. Caligari» 1919



Director: Robert Wiene (1881-1938)
 cast: Werner Krauss, Conrad Veidt, Friedrich Feher, Lil Dagover, Rudolph Klein-Rogge, Rudolph Lettinger, Henri Peters-Arnolds, Elsa Wagner and Hans Heinrich von Twardowski
 script: Hans Janowitz and Karl Mayer

This famous silent film is one of those which have left their mark in the history of the seventh art. Its expressionistic style had a profound influence on filmmakers and reduced the gap between the cinema of the time and art, which reached its apogee towards the end of the silent film era. Its director Robert Wiene was born in Germany and studied theatre history at the University of Vienna. He made his name with this film, which is considered his masterpiece.

The film shall be shown with a live musical score for voice and piano by Georgia Sylleou and Sakis Papadimitriou.

16

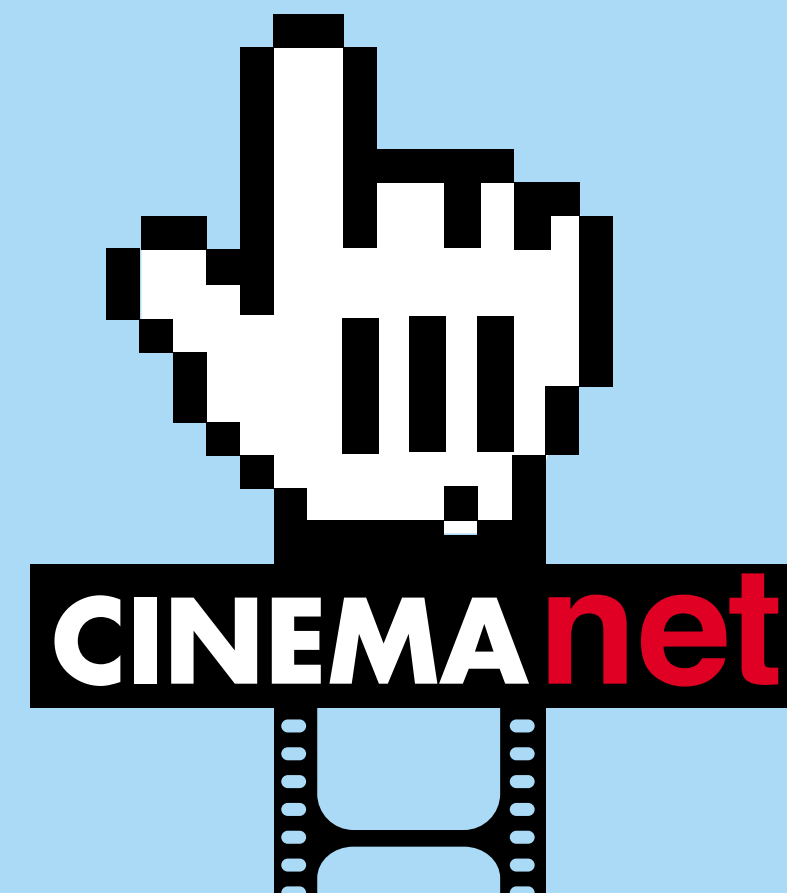
saturday | november

Reefer Madness 1936 - re:work 2002



"Reefer Madness" started off as an informative/preventive film called "Tell your children". It was financed by a small religious group and was meant to frighten every parent who watched it. Soon after it was made it was bought by Dwain Esper, the master of film exploitation (and allegedly a maniacal drug addict), who added some saucy scenes, changed the title into the more catchy "Reefer Madness" and launched it through the regular distribution channels. The film soon became redundant, and as it had not been produced by an official studio, its copyright was never secured. Thus "Reefer Madness" remained as a kind of public good... Its showing at the e-magic is an experimental re-approach to this "cult" film of 1936; the soundtrack and the film itself have undergone a non-linear electronic processing by Haris Martis.

the films shall be broadcast live by the e-magic netrv.



13 & 14

tuesday and wednesday | november

CONFERENCE ON THE PRESENT AND THE FUTURE OF THE INTERNET POST-MEDIA IN THE AREA OF AUDIO-VISUAL CREATIONS

As the development of the post-media on the Internet may bring about radical changes in the production and distribution of audio-visual material and the protection of its copyright, a dialogue must be initiated on the present and the future of audio-visual works created, presented or distributed through the web, in order to examine the challenges as well as the new possibilities in store for artists and the public alike. With this in mind, e-magic is organizing a panel discussion in which the views of the participants shall trigger a thorough and productive discourse. Invited to participate in the panel are: ■ Celine Harlet (France), art director of the "e-motion" electronic art meetings of Rennes; ■ Agrícola de Cologne (Germany), independent artist, creator of NewMediaArtProjectNetwork; ■ Gerhard Mantz (Germany), artist, co-creator (with Gunilla Leander) of the DIAN network; ■ Joe Davis (USA), sculptor, associate researcher of the molecular biology laboratory, M.I.T. ■ Rosen Petkov (Bulgaria), chairman of the organizing committee of the 14th International Art Forum "Computer Space 2002" ■ Wesley Meyer (USA), new media artist (participation via teleconference) ■ Dan Norton (United Kingdom), artist ■ Vorghos Papanikolaou (Greece), associate professor of electro-acoustics and television systems, Department of Electrical and Computer Engineering, University of Thessaloniki ■ Michalis Melmaris (Greece), professor, director of the sector of culture, environment, communicational applications and technology, Department of Communication and Mass Media, University of Athens ■ Anna Hatzilynnaki (Greece), art historian

Moderators: ■ Dimitris Skoufis (Greece), IT engineer, co-founder of ART TOPOS ■ Nikos Giannopoulos (Greece) film director





e-magic netTV



during this years e-magic, a web tv channel, e-magic nettv, will be set up, its content will be available only through internet e-magic nettv will begin to transmit by November 12 2002, broadcasting e-magic's opening and will cease operating early in the morning of sunday, November 17 2002, with the completion of the last after-midnight event. To achieve this, e-magic will co-operate with: ■ Aristotle university of Thessaloniki – electro-acoustics and television technology Laboratory, electrical and computer engineering, music studies and journalism and mass media departments ■ Municipality of Stavroupolis audiovisual and multimedia Laboratory e-magic nettv will also attempt to cover, besides the main e-magic events, the main film festivals activities, events and pulsebeat e-magic nettv will be accessible through the main film festival's web site (<http://www.filmfestival.gr>), from the pages dedicated to e-magic. The special professional equipment required is generously offered by Ajpu Digital Video, while technical and network support will be provided by ART TOPOS.

12/16
tuesday to saturday | november



Workshop

Theory and practice of streaming and tactical media

For getting interested people acquainted with theory and practice of streaming media, a two-days workshop is organized on November 12th and 15th 2002, covering the following topics: **Tuesday, November 12 2002 (12:00 – 15:00)** ■ basic concepts, definitions and uses of streaming media with examples ■ tactical media and their role in political and artistic action ■ brief introduction to the design of audiovisual content for internet ■ streaming media in simple words ■ methodology and techniques for shooting and audio ■ methodology and practice of montage **Friday, 15 November 2002 (12:00 – 15:00)** ■ post-production methodology and practice with and without professional equipment ■ streaming media compression in simple words ■ compression and encoding for internet transmission ■ Live and on demand platforms for content delivery ■ streaming in practice

12&15
tuesday and friday | november

The best videos produced during the workshop will be streamed through e-magic nettv

presentation of greek websites



art topos <http://www.artopos.org>

ART TOPOS is one of the first Greek cultural web sites, dedicated to the fine arts. It was created in 1996 by Anna Hatziyannaki, Art Historian and Dimitris Skoufis, electr. engineer. Since then, it is continuously enriched and updated with new content, amounting to more than 3.000 web pages, showcasing and documenting the work of more than 50 Greek or Greek-origin artists. The ART TOPOS web site belongs to the non-profit organization with the same name, steered by Anna Hatziyannaki, Dimitris Skoufis, David Collet and Nikos Giannopoulos. Beyond its internet presence, ART TOPOS has several other important activities in the fields of organization of exhibitions, technical and consulting services to artists who are willing to use technology in their works, and promotion of Greek artists in foreign international organizations.

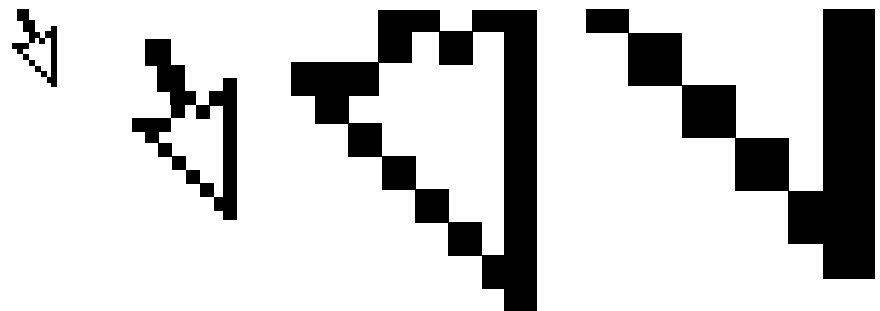


t-short

t-short's "biography" is very short but also very promising in the field of short films. It was created in December 2000 by Kyriakos Hatzimichailides and seven other members, most of who are active in the field of short film production. It has the form of a not for profit society and is based in Athens, 12 Tantalou str., Ano Petralona and is legally represented by its managing director, Kyriakos Hatzimichailides. Its main activities are small-scale artistic events, while its priorities in the field of cinema are short movies.

ordino

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16

saturday | november

who is who

Writing video...



Wielfried Agricola De Cologne <http://www.agricola-de-cologne.de>
wielfried agricola de cologne was born in germany, where he lives and works. He studied photography and graphic arts at the university of stuttgart, art history, journalism and acting at munich university and painting at the rijksakademie in amsterdam. since 2000 he works almost exclusively with multimedia on the internet, in addition to his considerable activities as curator of internet exhibitions.

Joe Davis
o joe davis is an associate researcher with the biology department of the MIT. As an artist he has conducted extensive research in the areas of molecular biology and bio-informatics for the development of genetic databases and new biological forms of art. He has created sculptural installations using special laser technologies for welding plastics, steel and stone. He teaches at the postgraduate department of visual arts of the MIT and the undergraduate department of the university of rhode island's school of design. His works have been exhibited in the USA, Canada and Europe as part of AAS ELECTRONICA.



Desperate Optimists <http://www.desperateoptimists.com>
desperate optimists are christine molloy and joe lawlor. they were born in dublin, ireland, but they live and work in london, UK since 1987. For more than 10 years, they are working on works using a variety of media and for a variety of contexts. they have worked with digital media, video, cinema, and radio and live performances.

Celine Harlet <http://www.uhb.fr/culture/station>, <http://www.uhb.fr/culture/station/emotion>
céline harlet is an artistic director and curator of "station arts électroniques", university of Rennes II (France), as well as of the «rencontres arts électroniques e-motion» festival. she also works as a consultant for multimedia CD-ROM productions. she has organized and curated many electronic arts, video, experimental cinema, dance and music events and exhibitions.



Zara Housmand <http://mission.base.com/manzanar/zara.bio.html>
zara housmand is an iranian-american writer, theatre artist and designer of multimedia applications whose work focusses on the abolition of the borderlines between different cultures. she studied literature at london university and has worked in the theatre, the cinema and as translator of theatrical plays.

Lev Manovich <http://www.manovich.net>
lev manovich is an associate professor in the visual arts department, university of california, san diego where he teaches courses in new media art and theory. He is the author of "The Language of New Media" (The MIT Press, 2001), "Tekstura: Russian essays on visual culture" (Chicago University Press, 1993) as well as 50+ articles which have been published in 28 countries. currently he is working on a new book "Info-aesthetics". manovich has been working with computer media as an artist, computer animator, designer and programmer since 1984. His art projects include little movies, the first digital film project designed for the web (1994), Freud-Lissitzky Navigator, a conceptual software for navigating twentieth century history, Anna and Andy, a web adaptation of Anna Karenina, and a digital film project soft cinema commissioned for ZKM exhibition Future Cinema (2002-2003).

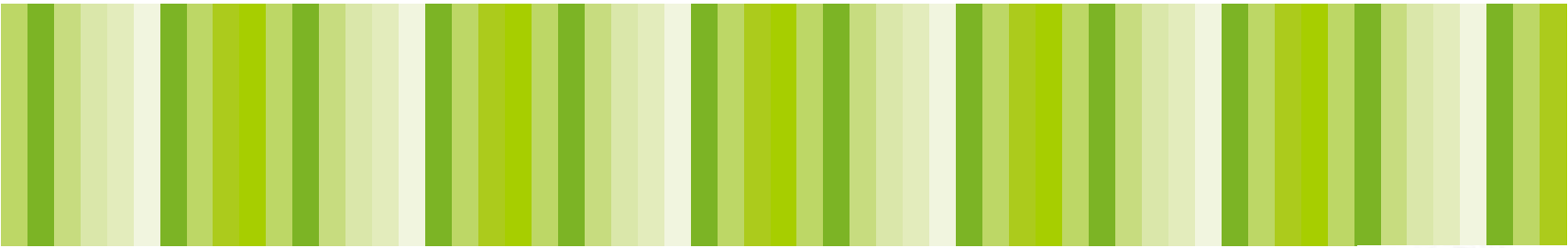


Gerhard Mantz <http://www.gerhardmantz.de>
gerhard mantz was born in germany and lives and works in berlin. He has studied painting at the kunstakademie karlsruhe. His work range from sculptures through outputs of 3D computer-models and programming and have been exhibited in germany, France and the USA. He received several grants, including Kunststiftung, Baden-Württemberg, Kunstfonds, Bonn and Cité des Arts, Paris. Together with the Swedish artist Gunilla Leander they created the DIAN network.

Wesley Meyer <http://www.doglatin.org>
wesley thomas meyer is a social-political artist whose work focusses on themes of the loss of identity with in capitalist cultures and the use of indeterminance in quasi-realistic simulations. recent work includes more-inc. which has been featured by New Radio's turbulence.org web site, the Museum of Contemporary Art of Barcelona, and the sun dance online film festival. Additional works are found on doglatin.org. meyer is twenty-four and holds a BFA from the university of New Mexico.



Dan Norton <http://www.ablab.org>
the artist dan norton lives and works in glasgow. He designs alternative and abstract audio-visual interfaces between man and computers, and is interested in the use of artificial intelligence applications in art. His works and performances have been presented in many international events and venues, including the MIT-MediaLab Europe in Dublin, the Baltic Centre for Contemporary Arts in Newcastle, the Rijksakademie in Amsterdam, the Mercer Union in Toronto, Canada, etc.



Stelarc <http://stelarc.va.com.au>
stelarc (steliOS Arcadiou) is a performer of cypriot descent who has worked for almost thirty years with medical equipment, prostheses, robotics, virtual reality and artificial intelligence systems as well as the internet to explore alternative, intimate and involuntary forms of interaction with the human body. He studied at the schools of Fine Arts of the universities of Monash and Melbourne. He has presented his performances in Japan, Europe and the USA and is an emeritus professor of Art and Robotics at the Carnegie Mellon University in the USA. He currently works as principal research fellow at the Performance Arts Digital Research Unit of Nottingham Trent University in Britain.



Tamiko Thiel <http://mission.base.com/tamiko>
The Japanese-American artist Tamiko Thiel studied applied graphic design and painting at the Fine Arts Academy of Munich, engineering at the M.I.T. and product design at Stanford University. Her work has received international awards and distinctions throughout the world. she has published many important theoretical papers in scientific journals. one version of "Beyond Manzanar" is in the permanent collection of the Museum of Fine Arts in San Jose, California. Another of her projects, "Starbright World" (1994-1996), is a three-dimensional world for disabled children, created in collaboration with Steven Spielberg, chairman of the Starbright Foundation.

Jason Winshnow <http://www.newvenue.com>
film director and historian Jason Winshnow is reported among the pioneers of the digital cinema. among his works is one of the first documentaries in mini-DV format, "Tattooing or Bust" (1997). He has worked as film director for Channel 4 in Britain and in the production of Woody Allen films. He also has designed websites for musical productions of Polygram, Universal and BMG Records. He has received awards for the New Venue website and for his documentaries.



Alexandros / Studio Pangaia <http://www.alexandros-art.com>
born in Athens, Alexandros studied design, photography and digital art in New York at the School of Visual Arts. He soon started experimenting with imagery both in conventional ways, as well as using digital technology. His strong urge for personal expression finally led him to create photo-based mixed media art and installations, and also experimental music video. He has exhibited in Athens and New York. His work was also showcased in many online exhibitions and also in the books "extreme design" by Spencer Prate and "Digital Exposure" from Dimensional Illustrators, Inc.

Mihalis Arfaras <http://www.artopos.org/artists/arfaras>
mihalis arfaras studied printmaking and filmmaking in Greece and Germany. He was one of Malte Sartorius' most distinguished students at the Braunschweig School of Fine Arts, and in addition to his artistic work he pursued an academic career as printmaking and new media professor at the University of Hildesheim. He has presented his prints and sculptures in many individual and group exhibitions and print biennals, while his less known film work has been shown in many festivals and TV stations in Europe.



Nikos Giannopoulos <http://www.artopos.org>
studied Architecture, education and cinematography in Paris and has served as manager of OLYMPION. He works as director, producer and scriptwriter for the cinema and television since 1976. He has produced or co-produced 17 feature films by Greek and European directors, 3 TV films, 14 short films, many documentaries and 17 television series; as director and scriptwriter he has made 2 feature films and over 40 documentaries, 11 television series, many advertising and musical clips, CD-ROMs, industrial documentaries and cultural features. He has been involved with video art since 1983. As video artist he has participated in European and International festivals and many Greek events. He has also produced more than 30 video art works (including the works of other Greek artists). Since 1985 he has organized over 20 events and festivals on art & technology. He is a member of the Society of Greek Film Directors (ΕΤΕΚΤ), ICOMOS, and a partner in ART TOPOS since 2002. He teaches since 1978 and has published articles in many Greek magazines.

Petros Theodorou <http://www.petrostheodorou.gr>
petros theodorou is a composer. His works are characterized by an intense inner atmosphere, a compact musical structure, a great variation in both style and references, a tendency to combine music with other forms of art. This tendency along with his relations with the psychology field led him to structure a series of workshops («creative communication») combining experimental sound, speech, and movement with a self-knowledge orientation.



Haris Martis <http://www.densityofstate.com>
haris martis was born some 32 years ago. ever since the year 2000 he is professionally and artistically active in the city of Thessaloniki. He is mainly concerned with motion-graphics creation, experimental music production and composition, as well as, interactive & web-design /development. since the late 80's and throughout the 90's he attended academic studies in the U.S. and the U.K. earning degrees in "premed- medical psych." (BA - Widener University /Philadelphia USA), "Audio production • New Media" (MA w/distinction • University of Westminster /London UK), "Media & Communications Studies" (Ph.D. • University of Leeds UK). At the same time he gained professional experience while working for various AV studios/companies (WDNA, WMMR, Mute Records, Alan Fisher Hula/cabs, videos for the UK band Attraction etc.) Four of his video shorts were used during the 160th anniversary of Westminster in the City of London (1999), while another two were part of the University of Westminster's official entries for the Y2K celebration @ the Millennium Dome (Cyborgs • Bodies of Glass) as well as for the 2001 Adobe calendar.

Mihalis Meimaris http://www.media.uoa.gr/main/gr/labs_gr/new_tech_lab_gr.html
mihalis meimaris is professor of new technologies and computer mediated communication of the section of culture, environment, communicational applications and technology and head of the department of communication and mass media of the university of Athens. He studied mathematics at the university of Athens and received a Doctorat d'Etat des Sciences in Statistics and Computer Data Analysis from the Université Pierre et Marie Curie (Paris VI). His areas of specialization are computer graphics and computer animation, computer aided design & computer aided manufacturing (CAD/CAM), computer image synthesis and video, communication and human computer interaction and computer animation - virtual reality. He has published numerous scientific papers, articles, studies and books. His current interests include the introduction of new technologies in communication, education and the mass media, computer graphics and computer animation applications, the new technological communication environment and its design, multimedia, the open, flexible and remote education and the training of teachers in the field of new technologies.





Pandora Mouriki <http://www.artopos.org/artists/mouriki>

video artist and director Pandora Mouriki is a graduate of the school of Fine Arts of Toulouse and holder of a DNSEP (Diplôme National Supérieur d'Expression Plastique) on Art and Video from the French Ministry of Culture. She has produced many documentaries, of which "Herman Blaut, record of an event which boosts hope" and "Mihalis Arfaras, the journey" have received national awards and distinctions. She works as film director for the Greek Radio & Television. Her films have been shown in festivals and television stations in France and Germany, while her video art work "A pied" was awarded in the video festival of Bonn and shown in the new media festival of Berlin in 1991.

Sakis Papadimitriou *sakpapsy@otenet.gr*

published his first prose collections and studies on music and made his first appearances as pianist and composer with small jazz bands in the 1960s, wrote music for theatrical plays and multiple events where music is combined with literature, cinema, painting and dance. Involved with the relationship between silent films and music on stage since 1989. He has written the music for over twenty films. He and Georgia Silleou have presented ten shows on the silent cinema and the avant-garde movements of the 1920s. He has published sixteen books and made fourteen personal records, and has appeared as solo pianist or with various ensembles at many festivals abroad. He produced radio shows for the Greek radio & television in Thessaloniki and Athens since 1975, the third programme (1983 - 1995) and 9,58FM in Thessaloniki since 1995.



Dimitris Papazoglou <http://www.manografik.com>

He has studies in typography and visual communication initially in Thessaloniki and then in Milano (Istituto europeo di design), specializing mainly in typeface design. Since 1996 he is working in printed material design. Since 1997, also with Orestis Pangelos and Filippos Petridis, he is publishing the VEP magazine (pressure expansion valve) dealing with graffiti culture within the modern urban environment. He lives in Thessaloniki, working as graphic designer, while he is also engaged in typeface design, experimental movies, streaming video and music.

Giorgos Papanikolaou *pap@eng.auth.gr*

George Papantokolaou was born in Gortlitz. In 1974 he received a BSc in Telecommunications and electronics from the Technical University of Gdansk. In 1975 he received his MSc in electroacoustics from the same university. After completing his studies he worked as lecturer in Aristotle University of Thessaloniki, Greece. In 1978 he received a Ph.D. in electroacoustics. From 1985 he is an Associate Professor and from 1992 Professor in the Department of Electrical Engineering and Computer Engineering at the University of Thessaloniki as well as in the Dept. of Musical Science and the Dept. of Journalism and Mass Media at the same university. His field of interest is electroacoustics, television systems, digital audio & video signal processing, psychoacoustics, bioacoustics, sound reinforcement systems, audio-video professional studio recordings and on-line distance learning. He is involved in many related EU projects. He is a member of Audio Engineering Society (AES), American Association for the Advancement of Science (AAAS), Acoustical Society of America (ASA).



Petros Petridis zukezuko@yahoo.com

He's student at the "AKTO school of art and design" studying 3D Animation and multimedia Design. He collaborated with the Aristotle university of Thessaloniki for the production of the cd-rom "Atr-eia".

Dimitris Skoufis <http://www.artopos.org>

Dimitris Skoufios, electrical engineer, worked for over 16 years in the electronic and telecommunication equipment industry. In the last 10 years he has worked as technical and linguistic advisor for the translation of software into greek for Microsoft Inc. (1992-1997) and Oracle Inc. (1998 – to date). He has taught ERP systems management and knowledge management for the "European Master in e-business", a programme of postgraduate studies supervised by the section of culture, environment, communicational applications and technology of the department of communication and mass media of the university of Athens. He was in charge of the organizing of the first international symposium on the mass media and the information society, organized by the ANTI magazine and the Goethe Institute in 1995. He has published many articles in newspapers and magazines and has talked on television and the radio on issues around the internet, with the emphasis on the social, political and cultural effects of its use. He is co-founder of the non-profit art & technology society ANT TOPOS and technical manager of its website.



Marianna Strapatsaki <http://www.artopos.org/artists/strapatsaki>

marianna strapatsaki studied painting, art history and plastic arts in france. in her work she employs multiple technical media to arrive at original visual, plastic and narrative combinations. many of her works are installations in which video plays the leading role. her works have been exhibited in many individual and group exhibitions in greece, france, germany, italy, chile, england and turkey. she has also worked as art director of multimedia titles in cd-rom format.

Georgia Sylleou *sakpapsy@otenet.gr*

studied music, singing and theatre in greece, austria and holland. her first record, with songs from the hebrides, came out in 1994. she has a permanent collaboration with sakis papadimitriou since 1995. she is interested in the use of the voice in contemporary music and especially in the relationship of cinema, poetry and music. she has participated in many festivals in greece and abroad - in italy, slovenia, egypt, mexico, china, etc. discography: "the scouts of juru", "lulu's song", "open routes", "the pirates' ballad" and "nosferatu" (leo records, britain compositions based on fw. murnau's homonymous film, with sakis papadimitriou and george bandoek apostolakis).



Anna Hatziyannaki <http://www.artopos.org>

Anna Hatzijannaki studied in Paris and received her honours degree in Art methodology. She did postgraduate studies in Aesthetics and Anthropology of Art and attended cinema and theatre classes at the Paris I and Paris VIII universities. She has worked as editor and art critic for Greek newspapers and magazines since 1982. She is involved with modern technology applications in art and the Internet in particular since 1994 and has given a series of lectures on these issues. She is co-founder and manager of the non-profit Art & Technology Society, ART TOPOS and its website (<http://www.arttopos.org>), which operates on the Internet since 1996, among other websites. ART TOPOS has designed and implemented the site of the JEF Costopoulos Foundation. She is in charge of the visual-arts programme of the annual international festival "Art for Human Rights", organized by the non-governmental organization "Open Horizons" under the auspices of the Ministry of Culture, the Council of Europe and the European Cultural Foundation. She is a member of the Editors' Association of Athens daily newspapers, AICA and a member of the board of directors of the Society of Greek Art Critics (the Greek section of AICA).

Akis Kersanides

He was born in 1963 in Thessaloniki. He studied cinematography at e. Hatzikou school in Athens. Since 1989, he has worked with the production team "Approach", of which he is one of the founders as producer, director of photography and director. The period 1991-93 he worked on cultural documentaries' direction for e72 (greek television, channel 2). Since 1994 he has worked as a director on creative documentary. He has also directed performances that combined a mixture of media, such as music, dance, painting, cinema and video art. Since October of 2001, he has been working as the manager of video and cinema school of municipality of stavroupoli in thessaloniki.

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