

CARTES FLUX³



PROGRAM / OHJELMA

OPENING / AVAJAISET 6.5.2008

→ at 6 pm at the Cultural Centre and at 7 pm at WeeGee / klo 18 Espoon kulttuurikeskus ja klo 19 Näyttelykeskus WeeGee

SCREENING & FESTIVAL CLUB / FESTIVAALIKLUBI 14.5. 18.00 >			INSTALLATIONS / INSTALLAATIOT 6. - 18.5.	
18.00 KUUPUU (FI) LIVE			WEEGEE	CULTURAL CENTRE/ KULTTUURIKESKUS
19.00 SCREENING :				
I	II	III	Ken Goldberg & Karl Böhringer [US] flw [1996]	Aarno Salosmaa [FI] Metro [2007]
Perte de Signal [CA]: Nelly-Ève Rajotte: VIHR [04:03, 2006] Nicolas Bernier: Orchid [03:45, 2005] Myriam Bessette: Nàcre [03:35, 2007] Anders Weberg & Robert Willim [SE] Domestic Safari [10:32, 2007] Ewa Górzna [FI/PO] 17.04.05 16:08 [02:55, 2005] axiomatic integration / Kera Nagel [DE] off-time [10:00, 2005-07]	Bret Battey [UK] Autarkeia Aggregatum [09:30, 2005] Laetitia Legros [FR] Entre un œil et l'autre [12:31, 2007] Tatyana Kolganova [RU] Space [15:05, 2007] Thorsten Fleisch [DE] Energie! [05:07, 2007] Ira Eduardovna [US/RU] The room [00:48, 2007]	Ligorano/Reese [US] If you lived here, you'd be home by now... [03:30, 2007] Heta Kuchka [FI] Lapsuusmuisto [05:30, 2006] Seppo Renvall [FI] Yöntutkija [05:17, 2006] Pekka Uotila [FI] Unet, episodi IV [04:47, 2005] Valentina Besegher & Alessandro Massobrio [IT] Try Hard Johnny! [04:11, 2007] Yannig Willmann [FR] Ghafla [05:08, 2007] Lorenzo Oggiano [IT] MOD513 [05:42, 2007]	Alessandro Capozzo & Katja Noppes [IT/DE] Exuvia [2006] Gareth Spor [US] Tree [2006] Video Jack [PT] AVOL [2007]	Alli Savolainen [FI] Excuse me could you make me photo [2007] Marko Timlin [DE] A Project: A Room: 13 Days [2008] Antoanetta Marinov [DE/IT] Eis [2007] Lauri Astala [FI] Rome Dérive II [2006] Tero Jartti [FI] Kuinka karhu menetti häntänsä [2005] Markus Renvall [FI] Kromakey-nukkeoti [2008] Espoo School of Arts / Espoon kuvataidekoulu
intermission / väliaika →	intermission / väliaika →			

→ HEADPHONICS (FI) &
ORCHID BITE VJ^S (FI/BE) LIVE

INFO

CARTES FLUX³ **FESTIVAL OF NEW MEDIA ART / UUSMEDIATAIDEFESTIVAALI** **TAPIOLA, ESPOO 6. - 18.5.2008**

SCREENING & FESTIVAL CLUB / FESTIVAALIKLUBI 14.5. / 18.00 ›

Espoo Cultural Centre / Espoon kulttuurikeskus, Louhisali

INSTALLATIONS / INSTALLAATIOIOT 6. - 18.5.

WeeGee & Espoo Cultural Centre / Espoon kulttuurikeskus

OPENING / AVAJAISET:

Welcome to the opening on May 6th at 6 pm at the Cultural Centre and at 7 pm at WeeGee!

Tervetuloa avajaisiin 6.5. klo 18 Espoon kulttuurikeskukseen ja klo 19 WeeGeelle!

VENUES / TAPAHTUMAPAIKAT:

ESPOO CULTURAL CENTRE / ESPOON KULTTUURIKESKUS

Kaupinkalliontie 10 → Open: Mon-Fri 8-21, Sat 9-18, Sun 9-15 / Avoinna: ma-pe 8-21, la 9-18, su 9-15

EXHIBITION CENTRE WEEGEE / NÄYTTELYKESKUS WEEGEE

Ahertajantie 5 → Open: Tue, Fri-Sun 11-18, Wed & Thu 11-20 / Avoinna: ti, pe-su 11-18, ke & to 11-20

GETTING THERE / KULKUYHTEYDET:

110(TA), 106(TA) from Kamppi Station / Kampista & 194 from Railway Station / Elielinaukiolta

More connections / Lisää yhteyksiä: www.reittiopas.fi

ADMISSION TO ALL EVENTS IS FREE OF CHARGE! /

KAIKKIIN TILAISUUKSIIN VAPAA PÄÄSY!

→

WWW.CARTES-ART.FI/FLUX3

CARTES FLUX³

perception – time – subject

FESTIVAL OF NEW MEDIA ART

havainto – aika – subjekti

UUSMEDIATAIDEFESTIVAALI

varseblivning – tid – subjekt

NYMEDIAKONSTFESTIVALEN

TAPIOLA, ESPOO 6. – 18.5.2008



NEW MEDIA ART MAY CAUSE YOU TO THINK DIFFERENT.

* Uusmediataide saattaa auttaa ajattelemaan uudella tavalla.

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perception – "the image, having become audio-visual, does not burst into pieces; on the contrary, it gains a new consistency which depends on a more complex link between the visual image and the sound image".

Gilles Deleuze – Cinema 2

time – only goes forward when perceived locally – According to John Cage, one of the factors that resulted as a revolt in contemporary music was the perception of time as a linear as well as a spatial quality.

"Time exists for me because I have a present."

Maurice Merleau-Ponty

subject – you, as well as the subject of the artwork, confronting each other in the space-time continuum of this New Media Art of today. Enjoy!

It may blow your mind!

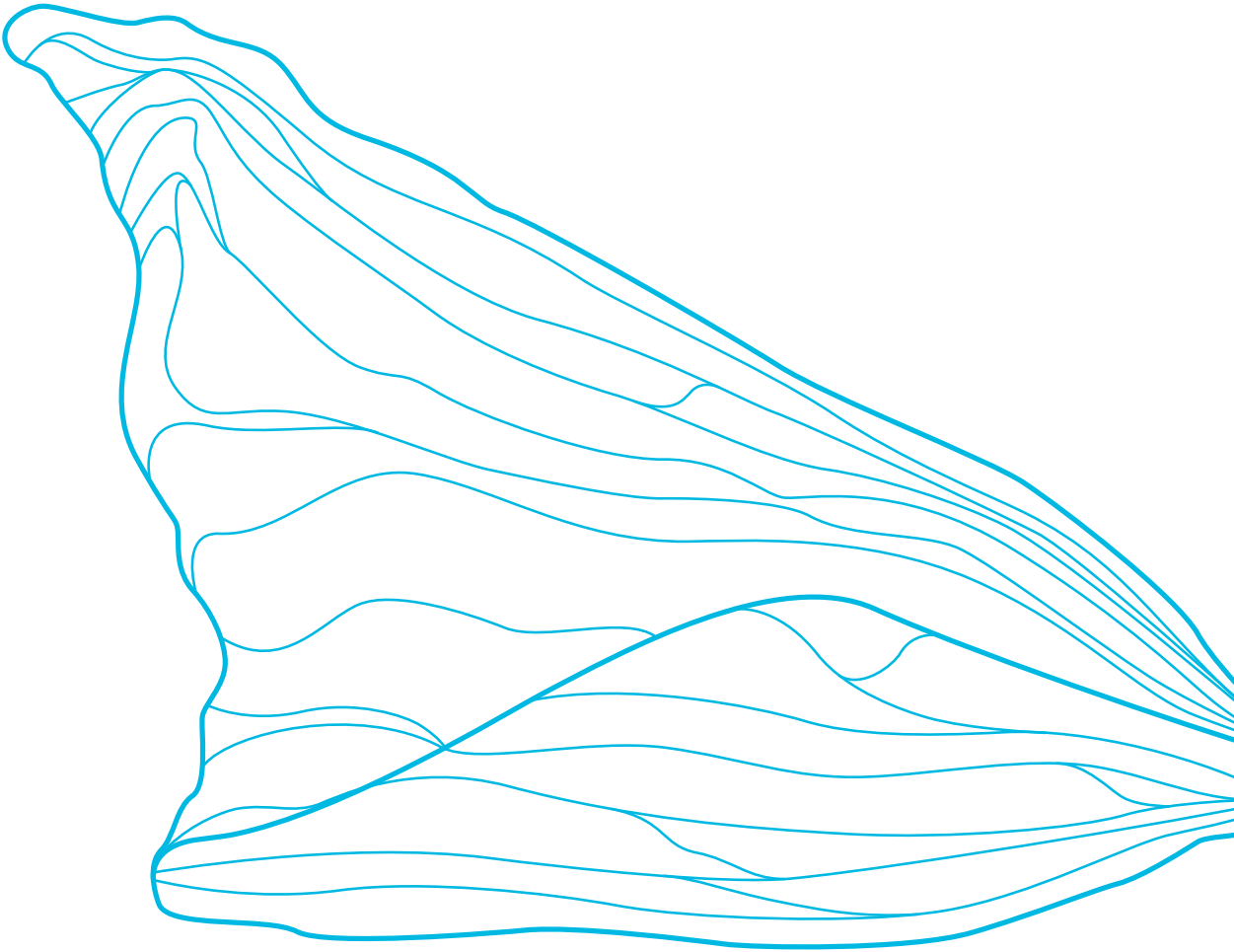
MARIA TJADER-KNIGHT

Director

CARTES

CARTES FLUX³

perception – time – subject



DISCERNING SUBJECT IN TIME / SPACE

Notions of perception and time are considered central to all art, where traditionally the visual arts have been understood as spatial and music as a temporal. Audiovisual New Media Art proves this division to be problematic. It permeates the division of perception and allows us to build our perception anew. In this new setting the subject becomes a mechanism to articulate time and space entwined. Although perception is always subjective, here the awareness comes forth as technologically mediated, "coloured by technological lenses".

A spectator looking at an artwork becomes simultaneously exposed to it. Within the New Media this exposure may deepen into immersion, as the audio-visual scene also surrounds the spectator with moving sounds and images. Through this the mechanism of perception is brought to a new level, where the attention of the spectator becomes enhanced, exceeding the natural perception.

Being located on the converge between Art and Science, New Media Art is privileged to map out the myriad of possibilities for points of concurrence. This convergence also benefits both of these worlds as the Artists of New Media constantly employ and develop new tools and philosophies in order to realize as well as convey the unforeseen, and as such accelerate the fine-tuning of technological development together with the experience of the spectator within this Art of the present.

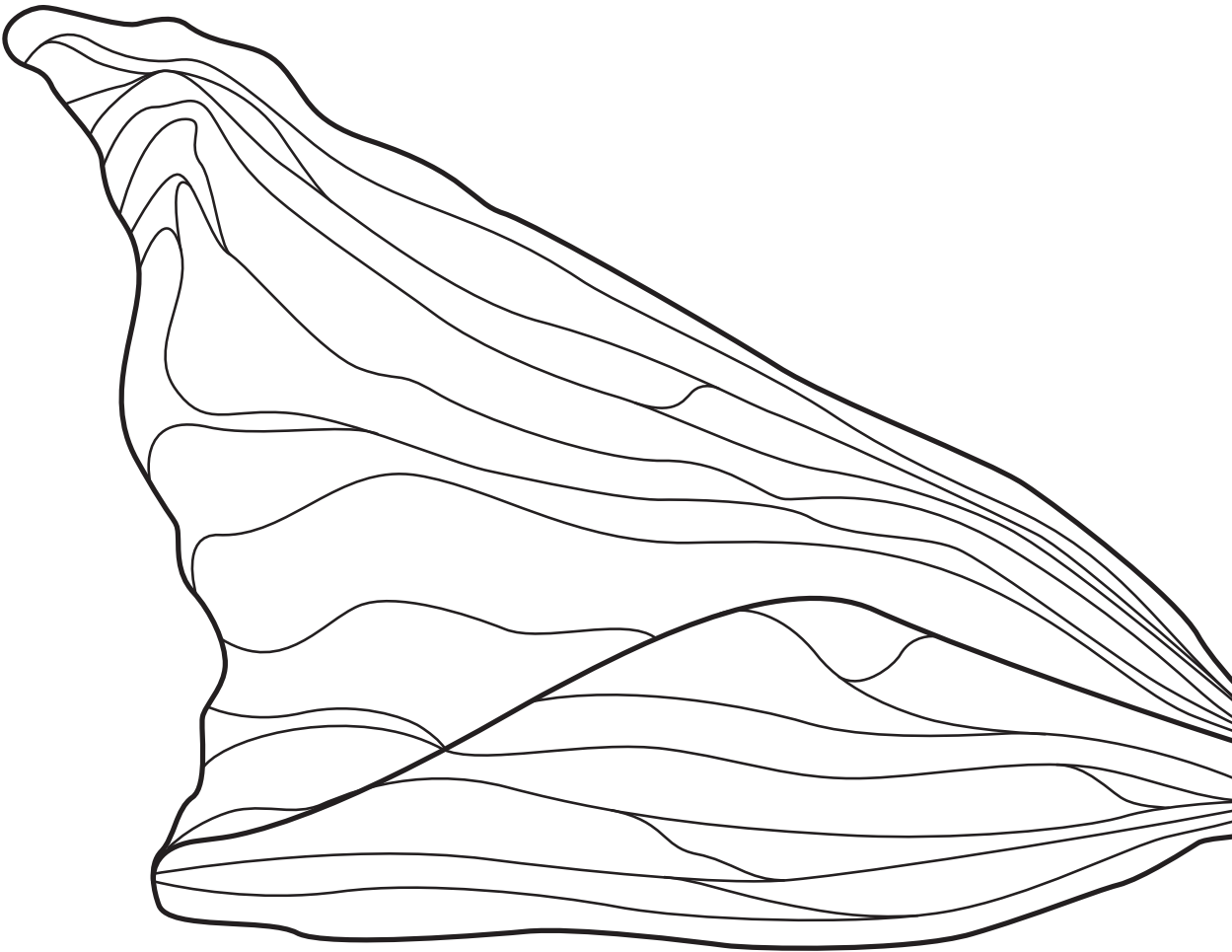
NEW MEDIA ART MAY CAUSE YOU TO THINK DIFFERENT!

Within this present Festival the majority of the artworks are either fully digitally modelled or the audiovisual material has been treated in a way that would have not been possible without the digital means. In order to bring forth a more complete spectrum of the happenings of the current New Media, Cartes Flux³ also includes some more traditional film or video works, executed within the last few years, where the attention is directed more towards the experiments of the narrative form than experimenting with the new technologies. This year we also decided to include the angle of participatory New Media where the interaction with the artwork becomes further enhanced.

We wish you a warm welcome to the CARTES FLUX³ -festival!

CARTES FLUX³

havainto – aika – subjekti



HAVAINNOIVA SUBJEKTI AJASSA / TILASSA

HAVAINTO, AIKA JA SUBJEKTI ovat keskeisiä kysymyksiä kaikessa taiteessa. Perinteisesti kuvataide on nähty tilallisena ja musiikki ajallisena taiteena. Audiovisuaaliset mediataideteokset osoittavat tämän jaon ongelmalliseksi: ääni asettuu tilaan ja liikkuva kuva käy ajalliseksi. Havaitseminen on aina yhtäältä subjektiivista, toisaalta teknologisesti välittyntä, "teknologisten linssien sävyttämää". Sen perustavat kategoriat ovat tila ja aika. Teknologia liittyy näihin kategorioihin: subjekti on ajan ja tilan jäsentämisen mekanismi, eikä siinä sellaisena ole mitään luonnollista.

Taide on aina perustunut samastumisen logiikalle. Katsoessaan teosta katselija asettuu sille alttiiksi, ja jos teos onnistuu koskettamaan häntä, se tarkoittaa samalla että katselija vedetään osaksi teosta, sisään sen maailmaan. Tämä maailma poikkeaa "luonnollisten" havaintojemme maailmasta – kun arkielämässä havaintomme tuntuvat tulevan meille kuin itseltään, taiteen äärellä meille paljastuu tämän tuleamisen välittyneisyys.

Uusmediataide lyö kiiloja havainnon ykseyteen ja auttaa rakentamaan kokemusmaailmaamme uudella tapaa. Siten se on lähtökohtaisesti sekä kokeellista että kokemuksellista. Tietyllä tapaa tekijän ja katsojan suhde muuttuu demokraattisemmaksi: ei ole enää niin, että itsenäinen tekijäsubjekti ammentaa sisäisyydestään valmiin teos-objektin, jolle katsova subjekti sitten altistuu.

Uusmediataiteen sijainti taiteen ja tieteen välisellä rajapinnalla tekee siitä etuoikeutetun välineen näiden alueiden yhtymäkohtien karvoittamiselle. Se nostaa esiin sekä tieteellisten innovaatioiden taiteelle avaamat mahdollisuudet että taiteellisten visioiden tekniselle kehitykselle esittämät vaatimukset. Pohjimmiltaan kyse on tavasta, jolla tiede ja taide yhdessä muokkaavat inhimillistä kokemusta.

UUSMEDIATAIDE

SAATTAU AUTTAA AJATTELEMAAN

UUDELLA TAVALLA!

Suuri osa tämän festivaalin teoksista on mallinnettu tietokonetta apuna käyttäen tai niissä on muokattu audiovisuaalista materiaalia tavalla, joka ei olisi mahdollista ilman tietokonetta. Toisaalta valikoimassa on myös perinteisempiä kameran kanssa kuvattuja teoksia. Erityisesti valikoiman suomalaiset teokset edustavat perinteisempää suhdetta kuvaan. Niissä kyse ei ole niinkään teknisistä kokeiluista kuin kokeiluista kerronnan muodoilla.

Kaikki festivaalin kansainväliset teokset ovat Suomen ensiesityksiä lukuun ottamatta Thorsten Fleischin teosta Energie!

Toivotamme kaikki sydämellisesti tervetulleiksi CARTES FLUX³ –festivaalille!

CARTES FLUX³

varseblivning – tid – subjekt

CARTES FLUX³

NYMEDIAKONSTFESTIVALEN I HAGALUND, ESBO 6. - 18.5.2008

SCREENING & KLUB 14.5. KL. 18 Esbo kulturcentrum, Louhisalen

INSTALLATIONER 6. - 18.5. WeeGee & Esbo kulturcentrum

Välkommen till öppning på tisdag 6 maj kl. 18 i Kulturcentrum & kl. 19 i WeeGee!

Evenemangsplatser:

ESBO KULTURCENTRUM, Krämarbergsvägen 10

Öppettider: ti, fr - sö kl. 11 - 18, on - to kl. 11 - 20

WEEGEE, Flitarvägen 5

Öppettider: må - fr kl. 8 - 21, lö kl. 9 - 18, sö kl. 9 - 15

Fritt inträde till alla tillställningar.

MER INFORMATION: WWW.CARTES-ART.FI/FLUX3

DET VARSEBLIVANDE SUBJEKTET I TID / RUM

FÖRNIMMELSEN, TIDEN OCH SUBJEKTET

är centrala frågor inom all konst. Traditionellt har bildkonst uppfattats som rumslig och musik som tidlig konst. Den audiovisuella mediakonsten avslöjar problematiken bakom den här uppdelningen: ljudet placerar sig i rummet och den rörliga bilden flyter med tiden. Varseblivningen sker alltid både på en subjektiv nivå och på en nivå som förmedlas av, eller "präglas" av ett teknologiskt synsätt. De grundläggande kategorierna är tid och rum. Teknologin anknyter sig till dessa kategorier: subjektet är mekanismen genom vilken tid och rum struktureras, och kan som sådan omöjlig vara naturlig.

Konst har alltid baserat sig på identifieringsprocessen, logiken bakom den. Genom att betrakta ett verk utsätter betraktaren sig för verket. Om verket lyckas beröra henne innebär det samtidigt att betraktaren blir del av verket, och dras in i dess värld. Denna värld är en annan än den vi på ett "naturligt" sätt förnimmer – medan våra varseblivningar i vardagslivet förefaller uppenbara, avslöjar konsten att denna uppenbarhet egentligen är konstruerad.

Den nya mediakonsten bryter varseblivningens enhetliga natur och hjälper oss att bygga om vår erfarenhetsvärld. Dess utgångspunkt är således både experimentell och erfarenhetsbaserad. Relationen mellan aktören och betraktaren blir på sätt och vis mer demokratisk: det är inte längre ett självständigt aktörssubjekt som ur sitt inre frambringat ett färdigt konstverksobjekt det betraktande subjektet sedan utsätter sig för.

Den nya mediakonst är tack vare sin position på gränssytan mellan konst och vetenskap ett privilegierat medel för kartläggningen av beröringspunkterna mellan dessa två. Den lyfter fram såväl de möjligheter de vetenskapliga innovationerna erbjuder konsten som de anspråk de konstnärliga visionerna ställer för den tekniska utvecklingen. I grunden är det fråga om hur vetenskap och konst tillsammans omformar den mänskliga erfarenheten.

DEN NYA MEDIAKONSTEN KAN MYCKET VÄL HJÄLPA EN ATT TÄNKA PÅ ETT NYTT SÄTT!

En stor del av verken som visas på festivalen har antingen helt och hållet skapats med hjälp av dator eller så har de audiovisuella elementen bearbetats på ett sätt som skulle vara omöjligt utan dator. Å andra sidan innehåller urvalet också mer traditionella verk som filmats med kamera. Det är framför allt de finländska alstren som representerar en mer traditionell relation till bilden. I dessa verk är det snarare fråga om experiment med olika former av berättande än om tekniska experiment.

Alla internationella verk vid festivalen visas för första gången i Finland, med undantag av Thorsten Fleischs Energie!

**Vi önskar alla hjärtligt välkomna till
CARTES FLUX³-festivalen.**

Aarno Salosmaa (1941 - 2008)

PAINTING VIDEO

AARNO SALOSMAA carried out what one could state as two Artist's careers, first as an accomplished Painter and then a renowned Video Artist. After graduating from the Finnish Academy of Arts in 1965, Salosmaa quickly established himself as a painter as well as a creator of nouveau realisme assemblages.

Metro (2007) by Salosmaa is displayed as an installation at the Cultural Centre of Espoo during the Festival.

But as an Artist constantly looking for new visual inspiration it was not enough for him to walk only this line or to excel in just this field. In 1999 Salosmaa took the Finnish Art Scene by surprise, when shifting his focus from linen canvases to the pixels of New Media, as he presented his first public video work "Dance of the Swans" at Gallery Kari Kenetti, Helsinki.

Salosmaa did not think there was anything dramatic in the change to this new medium, he still considered himself as a Painter. He was more interested in developing new visual worlds with new aesthetic possibilities and these digital tools provided him with the platform of telling linear stories. From then on, Salosmaa devoted himself entirely to Video Art. In the Autumn of 2007 a retrospective of his video works was held at Muu Gallery, Helsinki.

With rich visual imagery, carefully constructed soundscapes and attention to technical detail the video works of Salosmaa manifested themselves with strong emotional charge. Although his video works indeed contain very few elements of storytelling as such, they do nonetheless contain emotionally strong audiovisual worlds that provides them with a sensational appeal that continues to grasp the attention of the audience. One simply can not just glance at these works/worlds.

OTSO KANTOKORPI

Helsinki based journalist and critic

Aarno Salosmaa (1941 – 2008)

VIDEOLLA MAALATEN

TAIDEMAALARI JA VIDEOTAITEILIJÄ Aarno Salosmaa teki elämänsä aikana tavallaan kaksi taiteilijauraa. Suomen Taideakatemian koulusta vuonna 1965 valmistunut Salosmaa menestyi jo varhain 1960-luvulla taidemaalarina sekä ranskalaislähtöistä uusrealismia edustaneiden esinekoosteiden tekijänä.

Salosmaan teos Metro (2007) on esillä installaation muodossa Espoon kulttuurikeskuksessa festivaalin ajan. Visuaalisia virikkeitä alituisen etsivälle taiteilijalle ei pelkkä tyyliässä pysyminen ja uran hoito kuitenkaan riittänyt. Salosmaa yllättikin suomalaisen taidemaailman siirtymällä aivan toisenlaisiin välineisiin. Vuonna 1999 hän esitteli yksityisnäyttelyssään Galleria Kari Kenetissä ensimmäisen julkisen videoteoksensa "Dance of the Swans". Itse Salosmaa ei pitänyt siirtymää kovin dramaattisena, sillä hän koki tekevänsä videotaidettakin kuin maalari konsanaan. Tarinan kerronnan sijaan hän oli kiinnostunut uuden välineen tuottamista visuaalisista maailmoista, uusista esteettisistä mahdollisuuksista.

Aarno Salosmaa keskittyi koko 2000-luvun videoihin, ja Muu studiossa Helsingissä nähtiin hänen videoretrospektiivinsä syksyllä 2007.

Visuaalisen rikkauden lisäksi Salosmaan videoita leimaa tekninen viimeistely ja tarkoin harkittu äänimaailma, joka tuo hänen teoksiinsa voimakkaan elämyksellisen pohjavireen. Salosmaan teoksissa ei ole juurikaan kerronnallisia elementtejä, mutta voimakkaan emotionaalisesti ladattu audio-visuaalinen maailma luo niihin omituista lumovoimaa, joka pitää katsojan herpaantumattomassa otteessaan. Hänen teoksiaan ei vain vilkaista.

OTSO KANTOKORPI

Kirjoittaja on helsinkiläinen toimittaja ja kriitikko

→ www.osite.com

INTRODUCTION / ESITTELY / PRESENTATION: **SCREENING** →

PERTE DE SIGNAL (CA)

**NELLY-ÈVE RAJOTTE:
VIHR**

[04:03 min, 2006]

Ephemeral spaces, translucent, placid. Nelly-Ève Rajotte breaks through the digital oblong!

Teos kerrostaa kuvia vähäeleisestä arkkitehtonisesta tilasta. Ote Brian Enon teoksesta Music for Airports sulautuu osaksi teoksen avaruutta.

VIHR varvar bilder på ett arkitektoniskt sparsamt rum. Ett avsnitt ur Brian Enos verk Music for Airports smälter ihop med verkets rumsliga aspekt.



part / osa I

→ 20 - 23

PERTE DE SIGNAL (CA)

**NICOLAS BERNIER:
ORCHID**

[03:45 min, 2005]

Orchid proves in a sublime manner that digital images can grow into trees as well as take root.

Orchid houkuttelee katsojan virtuaaliselle pinnalle, jossa orkidean lehdet muuntuvat sipuleiksi ja juurakoiksi puiden alkaessa kasvaa.

Orchid lockar in betraktaren till en virtuell yta där orkidéns blad blir till lökar och trädrötter medan träden börjar växa.



I

→ 22 - 23

PERTE DE SIGNAL (CA)

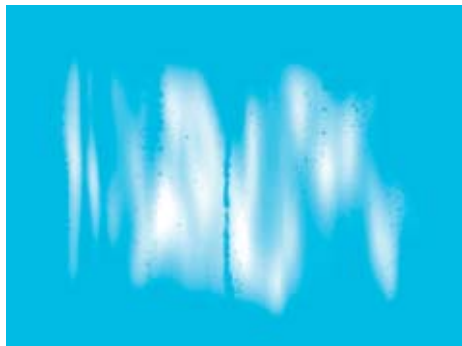
**MYRIAM BESSETTE:
NÂCRE**

[03:35 min, 2007]

Here the obscure and lacquer turn around each other on the screen, hazy and sharp, silky and dure.

Hämärä ja kirkas kiertävät toisiaan valkokankaalla valuvassa kuvassa. Teoksen maailma on yhtäaikaisesti epätarkka ja selkeä, kova-kuorinen ja pehmeälihainen.

Det dunkla och det klara roterar kring varandra i bilden som flyter på duken. Verket är samtidigt diffust och skarpt, och har både hårt skal och mjukt kött.



|

→ 22 - 23

**ANDERS WEBERG &
ROBERT WILLIM (SE):
DOMESTIC SAFARI**

[10:32 min, 2007]

In the short film Domestic Safari a carefully directed camera reveals the exotic, colourful paradises hiding inside three middle-class homes.

Lyhytfilmissä Domestic Safari kolme keskiluokkaista kotia paljastuu eksoottisen värikylläisiksi paratiiseiksi, kun kamera valitsee yksityiskohdat huolella.

I kortfilmen Domestic Safari framstår tre medelklasshem som färgrika paradiser genom kamerans omsorgsfulla urval av detaljer.



|

→ 28 - 33

EWA GÓRZNA (PL/FI):

17.04.05 16:08

[02:55 min, 2005]

The flitting language of music videos wanders through the multitude of parallel realities in the urban environment of 17.04.05 16:08.

Musiikkivideoista tuttua äkkinäistä liikekieltä hyödyntävä 17.04.05 16:08 ihmettelee rinnakkaisten todellisuuksien paljoutta urbaanissa ympäristössä.

Verket 17.04.05 16:08 utnyttjar det snabba bildspråket hos musikvideor och förundrar sig över de parallella verkligheternas mångfald i en urban miljö.



→ 28 - 29

AXIOMATIC INTEGRATION /

KERA NAGEL (DE):

OFF-TIME

[10:00 min, 2005 - 07]

off-time apposes three audiovisual layers through digital feedback. Through this disposition, questions of power in a society are addressed.

off-time rinnastaa kolme kuvallista tasoa: digitaalisesta feedbackista rakennettu audiovisuaalinen häiriökuvaa rauhoittuu pikselöityneeksi kuutamoksi, ja näiden lävitse nousee ajankohtainen kysymys vallasta ja väkivallasta.

off-time består av tre bildliga nivåer: en audiovisuell störningsbild, uppbyggd av digital feedback, stillar sig till ett månsken av pixlar. På så sätt reser verket den aktuella frågan om makt och våld.



→ 20 - 23

**BRET BATTEY (UK):
AUTARKEIA AGGREGATUM**

[09:30 min, 2005]

Autarkeia Aggregatum is a digital tableau vivant: a swarming mass, consisting of 11 000 digital 'monads' in continuous movement, drawing a charmingly alive and hypnotic tissue on the screen.

Autarkeia Aggregatum on moderni tableau vivant: 11 000 digitaalisesta 'monadista' koostuva, jatkuvassa liikkeessä oleva massa piirtää valkokankaalle kauniin eläväistä, hypnoottista kudosta.

Autarkeia Aggregatum är en modern tableau vivant: en massa av 11 000 digitala 'monader' i konstant rörelse, som skapar en livligt vacker, hypnotisk vävnad på duken.



part / osa II

→ 22 - 23

**LAETITIA LEGROS (FR):
ENTRE UN ŒIL ET L'AUTRE**

[12:31 min, 2007]

Two subjects separated by a plate of glass, encountering each other through elongated movements, with rare intensity. This film is produced by Le Fresnoy.

Tanssijan ja hänen vartalonsa ääriviivoja jäljentävän naisen irralliset olemukset kohtaavat toisensa musiikin tyhjässä pisteessä, liikkeen kautta, äärimmilleen jännittyneinä. Teoksen on tuottanut Le Fresnoy.

De fristående gestalterna av en dansare och en kvinna, som efterbildar dennes kroppskonturer, möter varandra genom rörelsen i musikens tomma punkt, spända till det yttersta. Verket är producerat av Le Fresnoy.



II

→ 22 - 23

**TATYANA KOLGANOVA (RU):
SPACE**

[15:05 min, 2007]

In this lyrical short film the protagonist has enchained herself into narrow daily routines, in between three personas that progressively overlap.

Lyyrisessä lyhytelokuvassa Space päähenkilö on kahlinnut itsensä ahtaisiin päivittäisiin rutiineihin, kolmen toisiinsa yhä voimakkaammin limittyvän persoonan väliin.

I den lyriska kortfilmen Space har huvudpersonen fastnat i sina dagliga rutiner, mellan tre personer som allt starkare överlappar varandra.



||

→ 28 – 23

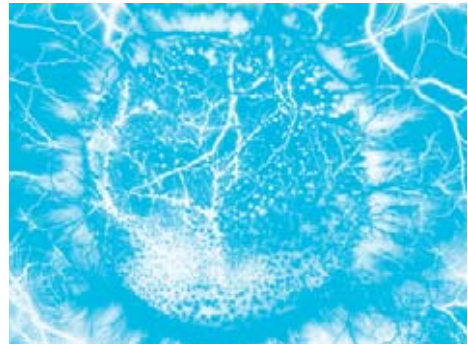
**THORSTEN FLEISCH (DE):
ENERGIE!**

[05:07 min, 2007]

Energie! storms the senses of the spectator with an electrified flicker, where the image / sound moves in several directions simultaneously.

Energie! heittää katsojat keskelle melkoista aistimyllytystä, jossa musta ja valkoinen välkkyvät energiakeskuksen ympärillä ja kuva/ääni kulkee useaan suuntaan samanaikaisesti.

Energie! utsätter sina åskådare för ett rejält sinnesbombardemang. Det svarta och det vita blinkar kring energicentret och bild/ljud rör sig åt flera håll samtidigt.



||

→ 28 – 29

**IRA EDUARDOVNA (US/RU):
THE ROOM**

[00:48 min, 2007]

A flow of images shot from each side of the room, depicting a person tracing the outlines of her shadow on the floor, extricated into a graphical symmetry.

The room levittää valkokankaalle avatun kuution jokaiselta seinältä samaan aikaan kuvatut kuvat henkilöstä, joka piirtää lattiaan varjonsa ääriivivoja.

The room breder ut en öppnad kub på duken. Varje sida visar simultant tagna bilder på en person som ritar konturer av sin egen skugga på golvet.



II

→ 80 – 83

**LIGORANO / REESE (US):
IF YOU LIVED HERE,
YOU'D BE HOME BY NOW...**

[03:30 min, 2007]

In other words - virtually wonderful!

Toisin sanoin - virtuaalisen fantastista!

Med andra ord - virtuellt fantastiskt!



part / osa III

→ 82 – 83

**HETA KUCHKA (FI):
LAPSUUSMUISTO**

[05:30 min, 2006]

Lapsuusmuisto (Childhood Memory) takes us to a tender personal setting in which the Artist invites us into a luscious garden where the night slowly falls.

Lapsuusmuisto on herkän henkilökohtainen teos, jossa taiteilija kutsuu yleisön mukaansa vehreään puutarhaan, illan vähitellen tummuessa, äänimaailman muuttuessa.

Lapsuusmuisto (Barndomsminne) är ett känsligt och personligt verk där konstnären ber publiken med sig till en grön trädgård medan skymningen faller och ljuden förvandlas till nattens ljud.



III

→ 82 – 83

**SEPPO RENVALL &
MAIJA SAKSMAN (FI):
YÖNTUTKIJA**

[05:17 min, 2006]

Yöntutkija (Explorer of the Night) layers enigmatic images of a person who carefully investigates the minute details in the darkness of the night.

Yöntutkija sekoittaa kerroksittain toisiinsa arvoituksellisia kuvia yön pimeydessä esineiden yksityiskohtiin paneutuvasta tutkimusmatkailijasta.

Yöntutkija (Nattforskaren) blandar skikt av gåtfulla bilder på en upptäcktsresande som i nattens mörker forskar i detaljer hos ting.



III

→ 86 – 87

**PEKKA UOTILA (FI):
UNET, EPISODI IV**

[04:47 min, 2005]

Short film Unet, episodi IV (Dreams, Episode IV) contemplates through a delicate manner the relationship between a father and his child. The little daughter's wish to make her own movie is granted.

Unet, episodi IV pohdiskelee kauniilla tavalla vanhemman ja lapsen välistä suhdetta, kun isä suostuu tyttärensä pyyntöön oman elokuvan tekemisestä.

Korttifilmen Unet, episodi IV (Drömmar, episod IV) reflekterar på ett vackert sätt relationen mellan förälder och barn när fadern går med på dotterns begäran om att göra en egen film.



III

→ 88 – 89

**VALENTINA BESEGHER &
ALESSANDRO MASSOBRIO (IT):
TRY HARD JOHNNY!**

[04:11 min, 2007]

Try Hard Johnny! projects a multi-layered image of a childhood that was not "as pretty as a picture".

Try Hard Johnny! piirtää lapsuudesta monikerroksisen kuvan. Se ei ole kovin nostalginen.

Verket Try Hard Johnny! är en mångskiktad barndomsbild. Den är inte särdeles nostalgisk.



III

→ 88 – 89

**YANNIG WILLMANN (FR):
GHAFLA**

[05:08 min, 2007]

A skilfully modelled tracking shot through the exuberant absurdities of the post-structural subject's mental landscape. Ghafla was awarded as Best of PrixArs Animation/Ars Electronica in 2007.

Vuonna 2007 Ars Electronicassa palkittu Ghafla on virtuoottisesti mallinnettu kamera-ajo läpi jälkiteollisen subjektin absurdina rehottavan mielenmaiseman.

Ghafla, som belönades år 2007 vid Ars Electronica, är en virtuellt modellerad kameraåkning genom det absurt florerande själslandskapet hos ett postindustriellt subjekt.



III

→ 82 - 83

**LORENZO OGGIANO (IT):
MOD513**

[05:42 min, 2007]

MOD513 opens up a two-dimensional surface through a journey into minimalistic architectural scapes, revealing the depths of after images.

MOD513 on ankaran minimalistinen ja hypnoottisen lumoava välke-elokuva, joka avaa teoksen kaksiulotteisen pinnan arkitehtoniseen liikkeeseen.

MOD513 är en strängt minimalistisk och hypnotiskt förtrollande blinkfilm som öppnar verkets tvådimensionella yta för en arkitektonisk rörelse.



III

→ 84 - 85

INSTALLATIONS / INSTALLAATIOT / INSTALLATIONER →

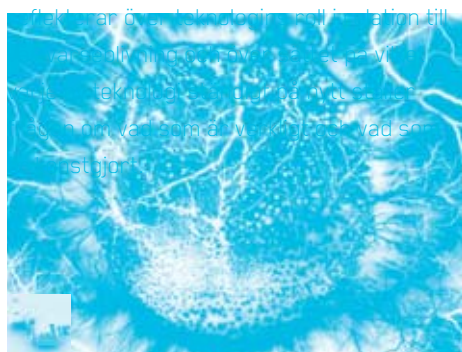
KEN GOLDBERG & KARL BÖHRINGER (US): flw

[1996]

'flw', one of the most acclaimed works of Frank Lloyd Wright, is decreased here to such a minuscule size that it can only be perceived through a microscope. 'flw' considers the role technology plays in our perception in a fresh manner.

'flw'-teoksessa Frank Lloyd Wrightin Fallingwater-talo on kutistettu niin pieneksi, että sen voi nähdä vain mikroskoopin välityksellä. Teos pohtii teknologian roolia suhteessa havaintoomme ja tapaa, jolla jokainen uusi teknologia muotoilee aina uudeen kysymyksen siitä, mikä on todellista ja mikä keinoitekoista.

I 'flw' har Frank Lloyd Wrights Fallingwaterhus krympt till en så minimal storlek att det endast kan ses genom ett mikroskop. Verket



WeeGee

→ 88 – 23

ALESSANDRO CAPOZZO & KATJA NOPPES (IT): EXUVIA

[2006]

A computer sheds its shell and starts flexing its wings.

Tietokone kiipeää ulos kuorestaan ja alkaa verryttellä siipiään.

Datorn klättrar ut ur sitt skal och börjar värma upp sina vingar.



WeeGee

→ 22 – 23

GARETH SPOR (US):

TREE

[2006]

During the warmth of a Californian night, mesmerized by the patterns of electric light sketching on the leaves of a tree.

Kalifornian yön lämmössä, puun alla, lumoudutaan sähkövalon lehvästöön piirtämistä kuvioista.

Under ett träd i Kalifornien, i nattens värme, förtrollas man av mönstren det elektriska ljuset tecknar i lövverket.



WeeGee

→ 22 – 23

VIDEO JACK (PT):

AVOL

[2007]

AVOL is an energetic and nostalgic interactive installation that allows anybody to become a DJ/VJ.

Sonic Youthin EVOL-levyn innoittama svengaavan retrohenkinen interaktiivinen installaatio, jossa jokainen saa mahdollisuuden olla DJ/VJ.

En svängig och tillbakablickande, samt interaktiv installation inspirerad av Sonic Youths skiva EVOL, där alla får möjligheten att fungera som DJ/VJ.



WeeGee

→ 28 – 23

**AARNO SALOSMAA (FI):
METRO**

[2007]

Through the eyes of Aarno Salosmaa Metro studies the rhythmical variations of the cityspace.

Metro-teoksessa Salosmaa tarkastelee kaupunkitilassa syntyviä rytmisiä variaatioita.

I verket Metro granskar Salosmaa de rytmiska variationerna som föds i stadsmiljön.



Cultural Centre

→ 10 - 11 ☎ 28 - 29

**ALLI SAVOLAINEN (FI):
EXCUSE ME COULD YOU MAKE ME PHOTO**

[2007]

Tourists and cameras – this frenzied cavalcade of snapshots questions if taking pictures has taken precedence over seeing by Alli Savolainen.

Turistit ja kamerat – hysteerinen still-kuvien kavalkadi. Savolainen pohtii teoksessaan, onko kuvaaminen tullut tärkeämmäksi kuin näkeminen.

Turister och kameror – en hysterisk kavalkad av stillbilder. I sitt verk undrar Savolainen om fotograferandet har blivit viktigare än seendet.



Cultural Centre

→ 80 - 83

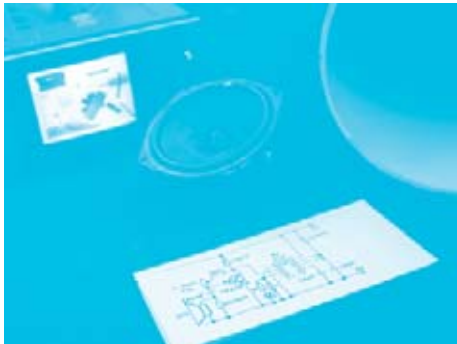
**MARKO TIMLIN (DE):
A PROJECT: A ROOM: 13 DAYS**

[2008]

Sound and music - always in motion. By the end of this Festival we will know how we perceive such diurnal tonal changes.

Koko festivaalin mittaisessa teoksessa ääni muuttuu niin hitaasti, että sen liikkeen voi hahmottaa vain visuaalisen esityksen kautta.

I verket som utsträcker sig genom hela festivalen ändras ljudet så långsamt att dess rörelse endast kan uppfattas genom en visuell framställning.



Cultural Centre

→ 82 – 83

**ANTOANETTA MARINOV (IT/DE):
EIS**

[2007]

Eis is a pair of hands holding onto melting time - a time-piece.

Teos ajasta ajassa: käsipari pitelee sulavaa jääpalaa.

Ett verk om tiden i tid: ett par händer håller i en smältande isbit.



Cultural Centre

→ 84 – 85

**LAURI ASTALA (FI):
ROME DÉRIVE II**

[2006]

During a dérive in the Eternal City the Artist finds a scenery which always remains the same, while still being tinted by perpetual change.

Ikuisessa kaupungissa ajelehtiessään taiteilija löytää maiseman, joka on aina sama ja silti jatkuvan muutoksen sävyttämä.

Under sina vandringar i den eviga staden hittar konstnären en vy, som trots att den alltid är densamma, präglas av ständig förändring.



Cultural Centre

→ 88 – 83

**TERO JARTTI (FI):
KUINKA KARHU MENETTI HÄNTÄNSÄ**

[2005]

How the Bear lost its tail – a merry interpretation of a folk tale about a Bear and a Fox.

Riemukas tulkinta kansansadusta, jota seurataan tällä festivaalilla kansakoulun pulpetissa.

Hur björnen blev av med sin svans – En glädjefull tolkning av en folksaga som på denna festival upplevs vid en pulpet från folkskolan.



Cultural Centre

→ 88 – 89

LIVE →

**MARKUS RENVALL (FI):
KROMAKEY-NUKKEKOTI**

[2008]

Chromakey Dollhouse – this unusual dollhouse hosts an installation with a media workshop where participants from all ages can tackle the current massmediascapes and create one of their own.

Kromakey-nukkekotii on installaatio ja medialeikki, joka opettaa kaiken ikäisille median haltuunoton strategioita. Yleisö ei kohtaa teosta katsojan asemassa, vaan luo sen puitteissa oman teoksensa.

Kromakey-nukkekotii (Kromakey-dockhem) är en installation och en medialek som lär människor i alla åldrar hur man hanterar medierna. Publiken möter inte verket som betraktare, utan skapar med hjälp av det sitt eget verk.



Cultural Centre

→ 80 – 83

**KUUPUU /
JONNA KARANKA (FI)**

Kuupuu plays partly improvised spooky boogie with tapes, loops, toys, cheap keyboards, stomp boxes and voices.

Kuupuu rakentaa osittain improvisoituja äänikollaaseja, joissa soittimien virkaa toimittavat kasettinauhurit ja sanelukoneet, lelut, casiot, efektipedaalit, loopot ja samplet.

Kuupuus musik består av delvis improviserade ljudkollage, vilka hon skapar med hjälp av kassetbandspelare, diktafoner, leksaker, casio-synthar, effektpedaler, loops och samples.



before screening

→ 22 → 83

HEADPHONICS / TOMMI SIRKIÄ & MARKKU LOUHIO (FI)

Active producers of electronic dance music, Markku Louhio and Tommi Sirkiä take key elements of funk music to arrange them in a new and updated form.

Sähköisen rytmimusiikin työmyyrät Markku Louhio ja Tommi Sirkiä siirtävät mustan musiikin perinteen uudelle, eklektiselle vuosituhannelle.

Markku Louhio och Tommi Sirkiä är verkliga arbetsmyror inom den elektroniska dansmusiken. De uppdaterar gammal funk och soul för passa ett nytt, eklektiskt millennium.



after screening

→ 22→ 83

ORCHID BITE / ALEXIA DE VILLE DE GOYET & SABRINA HARRI (FI/BE)

By the use of self-made and recuperated materials the VJ duo Orchid Bite creates "urban electronic paintings", for your pleasure.

VJ-pari Orchid Bite luo urbaaneja elektronisia maalauksia omista ja varastetuista materiaaleista.

VJ-duo Orchid Bite skapar urbana och elektroniska målningar genom att utnyttja både egen och stulen material.



after screening

→ 22→ 83

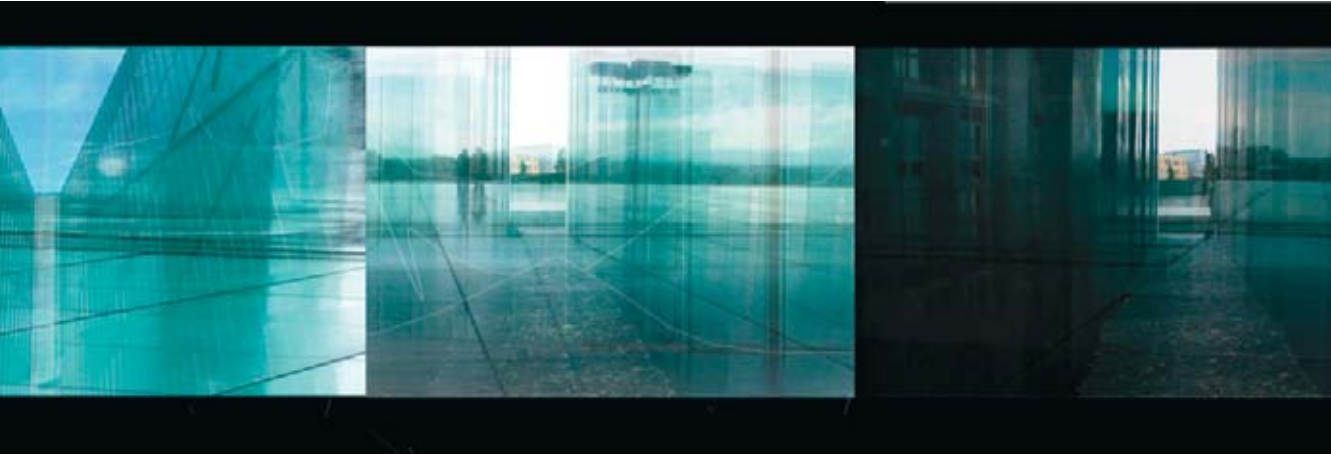


SCREENING

Bret Battey [UK], Valentina Besegher & Alessandro Massobrio [IT], Ira Eduardovna [US / RU], Thorsten Fleisch [DE], Ewa Górzna [PL / FI], Tatyana Kolganova [RU], Heta Kuchka [FI], Le Fresnoy: Laetitia Legros [FR], Ligorano / Reese [US], Kera Nagel / axiomatic integration [DE], Lorenzo Oggiano [IT], Perte de Signal: Nicolas Bernier, Myriam Bessette, Nelly-Ève Rajotte [CA], Seppo Renvall & Maija Saksman [FI], Pekka Uotila [FI], Anders Weberg & Robert Willim [FI], Yannig Willmann [FR]

* 14.5.2008 18.00 → Espoo Cultural Centre / Espoon kulttuurikeskus, Louhisali

PERTE DE SIGNAL / NELLY-ÈVE RAJOTTE (CA): VIHR



→ **PERTE DE SIGNAL (CA)**

Perte de Signal is a Media Arts Research and Development Centre. Taking different forms – from digital disk production to site-specific immersive installations –, the projects attempt to reconsider how digital works are presented. The non-profit organization also manages a structure that provides profes-

sional services to its community, including Artist representation, production of Artworks and events, equipment rental, curatorship, mentorship, networking, publishing, advocacy for Artist rights, ancillary support for improving Artist's socioeconomic conditions and promoting Media Arts.

NELLY-ÈVE RAJOTTE (b. 1975, Drummondville, Canada) → With a Bachelor's Degree in Art History from UQAM, and a second BFA and MFA from the École des arts visuels et médiatiques (UQAM), Nelly-Ève Rajotte joined Perte de Signal in 2003. Her work is geared toward single channel digital video and installation. She explores a sensory investigation that aims to render an environment at once visual and aural. Her work has been shown in Quebec (at Mutek, at the Society for Arts and Technology, at Fonderie Darling, and at the International Festival of Films on Art, in Montreal), in Mexico, in Germany, and in France.

NELLY-ÈVE RAJOTTE (CA)

VIHR

04:03 min, 2006

Architectural elements, rain, passers-by on an esplanade – all overlap and intersect against a musical excerpt from Brian Eno's «Music for Airports».

→ www.perte-de-signal.org

PERTE DE SIGNAL / NICOLAS BERNIER (CA): ORCHID



NICOLAS BERNIER (b. 1977, Ottawa, Canada) → Early in his life, Nicolas Bernier, from Montreal, Canada, participated actively in developing underground music. After studying marketing and working as a computer programmer, he went back to school in order to dedicate himself to digital creation. His eagerness for breaking new grounds led him to computer-performed composition, live electronic music, installations and video. Having always been fascinated by graphic design, he strives to create in his music videos a universe encompassing both Art and Design.

NICOLAS BERNIER (CA)

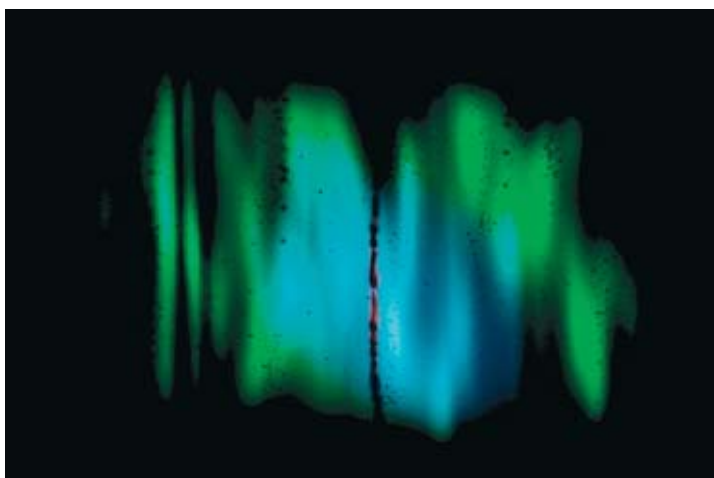
ORCHID

03:45 min, 2005

Orchid is a video based on still images, on photographs. It all rests on a classic evolving synchronization of rhythm and image. Produced with the composer Delphine Measroch.

→ www.perte-de-signal.org

PERTE DE SIGNAL / MYRIAM BESSETTE (CA): NÁCRES



MYRIAM BESSETTE (b. 1975, Montréal, Canada) → With a Bachelor's Degree from the École des arts visuels et médiatiques de Montréal (UQAM), Myriam joined Perte de Signal in 2001. Her work is mainly oriented toward Installation and single channel Digital Video in which she explores drawing and sound sampling. → Facing Myriam Bessette's moving images, we can't tell which component takes precedence, as the process underlying these works doesn't seem to favour the visual. Sounds mingle with the images, not in juxtaposition or superimposition, but as a form of Video Art that issues from the interlace and derives from Experimental Animation.

MYRIAM BESSETTE (CA)

NĂCRE

03:35 min, 2007

Here, we explore crackles and sparkles in a kind of chromatic sputter that suggests a pause in our viewing. For the video image evokes a contemplative dimension, even a form of stasis in our reception of it. As Filmmaker Anthony McCall pointed out, "when we look and listen to a video or movie, we enter into the elsewhere of the animated image, and we leave our physical body behind us, rooted in the place." Which is to say that every image is a ubiquitous device: to look at it is in some sense to be not entirely there.

→ www.perte-de-signal.org

ANDERS WEBERG & ROBERT WILLIM (SE): DOMESTIC SAFARI



ANDERS WEBERG (b. 1968, Landskrona, Sweden) is a seasoned Artist and Film-maker. He has specialized in the expressions that digital technologies provide. The purpose of Anders' work is to mix genres and ways of expression to explore the potential of visual media.

ROBERT WILLIM (b. 1970, Ljungby, Sweden) is a Cultural Analyst, Sound Designer, PhD and Researcher in Ethnology at Lund University. He has done research about the cultural dimensions of Digital Media and the transformations of industrial society. For the past several years he has channelled his research to mixes of Ethnography, Music and New Media Art.

ANDERS WEBERG & ROBERT WILLIM (SE)

DOMESTIC SAFARI - HOME AS A WILD PLACE

10:32 min, 2007

What if we started to see the material worlds of domestic setting as wild places?
Is there a potential for the exotic and uncanny in the inconspicuously mundane?

Domestic Safari is a journey through three different homes in three different European countries. Both the film and the soundtrack are based entirely on manipulated recordings from the three places in Finland, Italy and Sweden. This audiovisual excursion aims to call forth fantasies and the profane illumination that disorient and estrange the materialities of everyday reality.

PREMIERE AT CARTES FLUX³

→ www.andersweberg.com → www.robertwillim.com

EWA GÖRZNA (PL): 17.04.05 16:08



EWA GÓRZNA (b. 1982, Poland) is a young intermedia Artist interested in exploring different kinds of audiovisual language. She graduated from Nicolaus Copernicus University in Torun, Poland, completing an MFA degree in Intermedia Art. Currently she is a Master's student at The Finnish Academy of Fine Arts in Helsinki in the Time and Space based Art Department.

EWA GÓRZNA (PL/FI)

17.04.05 16:08

02:55 min, 2005

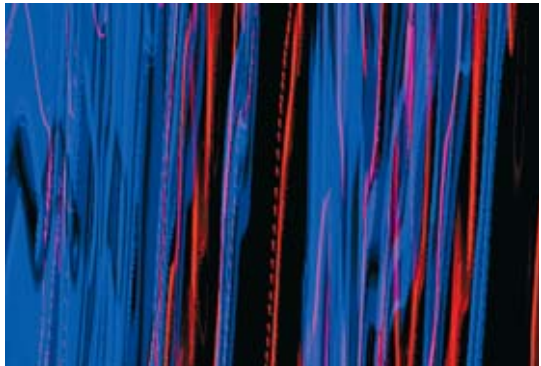
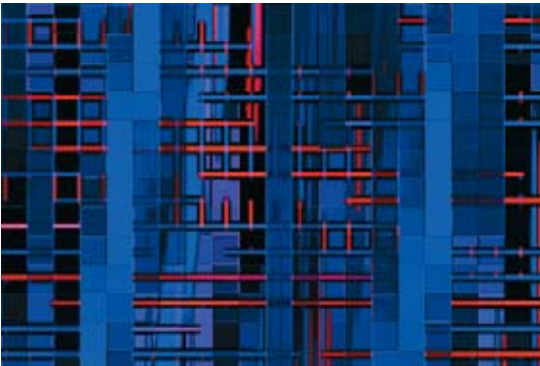
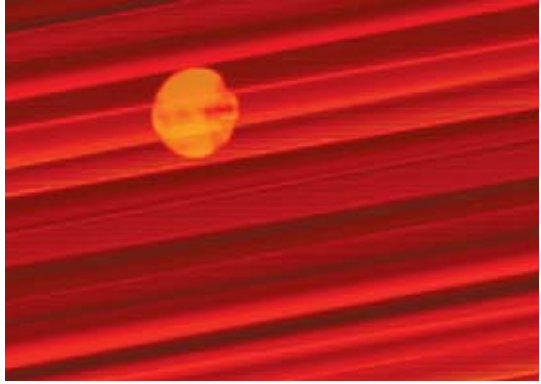
'17.04.05 16:08' is an attempt to explore the "space-time labyrinth" of simultaneous situations. The camera is rushing rapidly, discovering an intriguing invisible network of individual events and emotions which exist around us in every moment, even though we don't have any particular relation to them.

SELECTED SCREENINGS:

1st Biennial of Media Art, Warsaw, Poland, 2005

TAFF, Tampere Art Film Festival, Finland 2007

KERA NAGEL / AXIOMATIC INTEGRATION (DE): OFF-TIME



KERA NAGEL (b. 1965, Luebeck, Germany) studied in Hamburg where she works as a Teacher for New Media and other subjects. In 2002, she started her audio-visual project axiomatic integration, combining abstract storytelling and organic soundscapes. Since 2003 axiomatic integration has been performing live on various tours through Europe and North America, often joined by incite/, the award-winning audio-visual IDM duo she co-founded in 2003. Besides her audiovisual live performances her videos are screened on several European Festivals of Media Art and Video Art.

KERA NAGEL / AXIOMATIC INTEGRATION (DE)

OFF-TIME

10:00 min, 2005 – 07

The video-production off-time of axiomatic integration (Kera Nagel) is a multilayered audiovisual work: Image and sound are interweaved. A story is hidden behind the abstract images of red, orange, yellow and subsequent blue structures: people chat at a street café under the full moon, but the end unmasks the romantic ambience as superficial.

PREMIERE AT CARTES FLUX³

→ www.a.i.fragmentedmedia.org

BRET BATTEY (UK): AUTARKEIA AGGREGATUM

"When seeking a title for the piece, I turned to the Monadology – the Philosopher Leibniz's Theory of fundamental particles of reality (monads). I appropriated the two words from that work: autarkeia (Greek) for self-sufficiency, and aggregatum (Latin) meaning joined, aggregated. The terms together appropriately suggest an aggregation of the activities of autonomous entities. More subtly, a resonance with Classicism draws me to the words. The resonance is one of an inner fullness of being expressed outwardly in elegant, self-sufficient restraint."



BRET BATTEY (b. 1967) creates electronic, acoustic, and multimedia concert works and installations, synthesizing a diverse professional and educational background in music composition, computer programming, graphic and web design, and electronics. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and he has received recognitions and prizes from Austria's Prix Ars Electronica, France's Bourges Concours International de Musique Electroacoustique, Spain's Punto y Raya Festival, Abstracta Cinema of Rome, and Amsterdam Film eXperience for his sound and image compositions

BRET BATTEY (UK)

AUTARKEIA AGGREGATUM

09:30 min, 2005

Autarkeia Aggregatum is an integrated sound and image composition emphasizing continuous flow and transformation. There are no cuts or splices in the visual aspect of the work; it unfolds instead as a constantly evolving, massed animation of a set of over 11,000 individual points.

- **TECHNICAL NOTE:** I produced the sound for the film with the help of the musical composition and synthesis programming languages Common Lisp Music (by Bill Shotstaedt) and Common Music (by Rick Taube). A primary tool was my Pitch Curve Analysis and Composition toolkit (PICACS) for providing naturalistic and expressive glissandi and continuous-pitch melodies. The animation technique involves various rotational algorithms, constrained Brownian motion, and time blurring. I initially developed the visual effects method using the Java programming environment Processing (by Ben Fry and Casey Reas). I then translated the algorithm into a plug-in for Apple's Motion 2 video effects software.

PREMIERE: Center for Digital Arts and Experimental Media, Seattle, US, October 2005

→ www.BatHatMedia.com

LAETITIA LEGROS (FR): ENTRE UN ŒIL ET L'AUTRE



LAETITIA LEGROS (b. 1979, France) graduated from the Ecole des Beaux-Arts de Bourges in 2003, where she developed an interest in drawing as well as image and sound for installation, performance and video, working with the process of creation, act and time. After several group exhibitions, she joined Le Fresnoy in 2006, where she made her first short film about a measured relationship between dance and drawing.

LAETITIA LEGROS (FR)

ENTRE UN ŒIL ET L'AUTRE -

variation choréographique #1 pour tracé
12:31 min, 2007

In the dark, a hand draws a continuous line. The white mark gradually reveals a silhouette. What guides our hand when we draw? The surface of the drawing lets another space show through, revealing the subject. Sculpted by the line which follows and marries its gestures to fix them in the representation, he is also the sculptor. The dance joins the movements, stretching and transforming the drawing.

→ LE FRESNOY (FR)

Le Fresnoy – Studio national des arts contemporains, is a Center of Art Education, Production, Exhibition, and distribution that combines every artistic, audiovisual and multimedia discipline. Its aim is to enable young Artists to produce works using professional stand-

ard equipment under the direction of established Artists. The theoretical and practical work embraces all audiovisual languages, from electronic and traditional media (Photography, Cinema, Video) to digital technology and other state of the Art Media developments.

→ www.lefresnoy.net

TATYANA KOLGANOVA (RU): SPACE



TATYANA KOLGANOVA (b. 1976, Moscow, Russia) graduated from the Art Department of the University (2003) and the High Courses of Scriptwriters and Film Directors (2007). She teaches the practical seminars of Graphic Design at the Institute of Contemporary Art, Moscow.

TATYANA KOLGANOVA (RU)

SPACE

15:05 min, 2007

Her every day is similar to the one before.

She has a cup of tea in the morning.

She displays her books, sits down and begins to work.

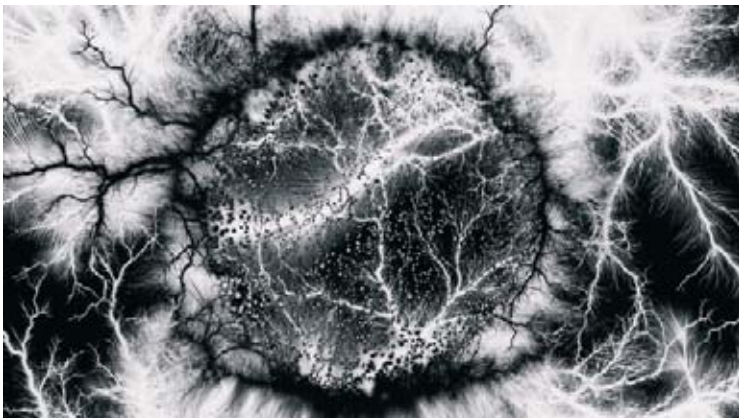
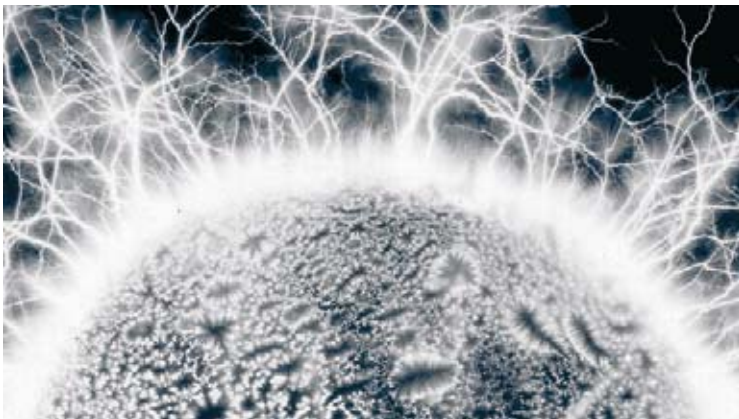
Day after day.

She interrupts for a dinner, but no longer stops her work.

But one day she reflects on her life...

PREMIERE: St. Petersburg Festival, Russia, 2007

THORSTEN FLEISCH (DE): ENERGIE!



THORSTEN FLEISCH (b. 1972, Koblenz, Germany) began experimenting with super 8 film while at high school where he also exhibited his first film, a super 8 loop. After high school and community service in an institution for the mentally ill he went to Marburg to study Art, Music and Media at Philipps Universität. One year later he changed to the Städelschule in Frankfurt in order to study film with Peter Kubelka. There he started working with 16 mm film. → Besides working with 16 mm film and video he also made a computer animation (called Gestalt) that won several awards and received an honorary mention at Prix Ars Electronica in Linz (Austria) the biggest Festival for Art generated by or involving computers. → He now lives and works in Berlin where he enjoys experimenting with high voltages and x-rays. Recently he began exhibiting his photograms which capture high voltage discharges. These photograms are also the source material for his new film 'Energie!'.

THORSTEN FLEISCH (DE)

ENERGIE!

05:07 min, 2007

From a mere technical point of view the tv/video screen comes alive by a controlled beam of electrons in the cathode ray tube. For 'Energie!' an uncontrolled high voltage discharge of approx. 30.000 volts exposes photographic paper which is then arranged in time to create new visual systems of electron organization. Even though the result is abstract, it tells a universal story older than the world itself.

Participated Tampere International Film Festival, International Competition, 2008

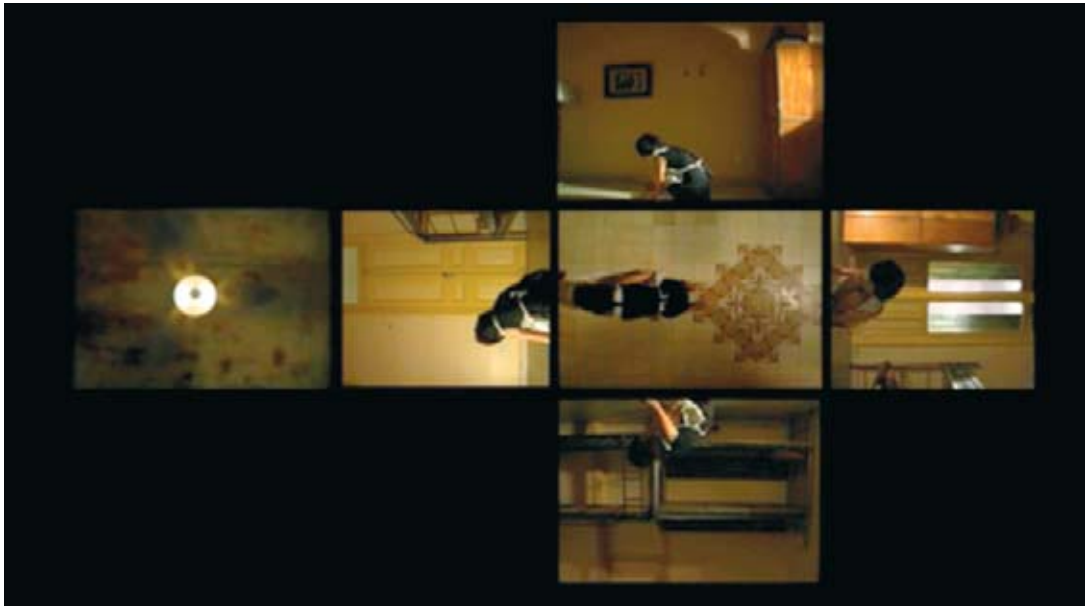
AWARDS IN 2007: best visual - Fantoche / Vallecas Puerta del Cine,

honorary mention - Milano Film Festival, Abstracta / Rome and 25fps / Zagreb

SOUND: Jens Thiele

→ www.fleischfilm.com

IRA EDUARDOVNA (RU): THE ROOM



IRA EDUARDOVNA (b. 1980) grew up in the Soviet Union, from where she immigrated to Israel in the early 90's. This experience significantly influenced her work. In 2004 she graduated from the Holon Academy Institute of Technology's experimental department of Arts and Design. Immediately after her graduation, she went on a two-year journey in the United States and Europe. During that period she reached new levels of achievement through exploring and researching herself and her surroundings. Returning Israel, she started teaching photography and video in the Design department of Holon Academic Institute of Technology, and in EPS College of Graphic Design in Tel Aviv. → Eduardovna's work has been showing internationally at group exhibitions and Art Festivals. She lives and works in Los Angeles, US.

IRA EDUARDOVNA (RU)

THE ROOM

00:48 min, 2007

A spread of a rectangle hotel room is presented. A female figure (myself) draws an outline on the floor. The action is shot in five times, every time from a different angle that correlates with the spread.

This repetition of the same "choreography" creates slight changes that are almost invisible, yet the time factor influences the experience and the action becomes automatic and irrational.

The window at the back shows a scenery view from a train ride which transforms the hotel room into a train cart. Eventually the female figure stands in the middle of a room and her shadow matches the outline form that is drawn on the floor.

→ www.iragallery.com

LIGORANO/REESE (US): IF YOU LIVED HERE, YOU'D BE HOME BY NOW...



NORA LIGORANO AND MARSHALL REESE have collaborated together as Ligorano/Reese since the early 80's. After 20 years of collaboration, Ligorano/Reese stress intercommunication to integrate their talents into a singular voice; the boundaries between their conceptual contributions all but disappeared. → Their work combines and dissects media by manipulating images from print, television and audio from the internet and radio. It is an ongoing investigation into the impact of technology on culture and the associations and meanings of politics in image, language and speech in the media.

LIGORANO / REESE (US)

IF YOU LIVED HERE, YOU'D BE HOME BY NOW...

03:30 min, 2007

In an age of emerging private space travel, of virtual living in Second Life on the internet, to turn today to a small planet circling the Earth is perhaps not so unusual for two contemporary artists.

Using graphics and language appropriated from real estate internet ads, the artists advertise apartment complexes and condos on the moon. Virtual reality takes on a new meaning when compositing architectural renderings of luxury apartments on the moon. This is the kind of satire that turns real estate jargon inside out.

IF YOU LIVED HERE, YOU'D BE HOME BY NOW... is only screened at Louhisali 14.5.

→ www.pureproductsusa.com

HETA KUCHKA (FI): LAPSUUSMUISTO



HETA KUCHKA (b. 1974) graduated from the Academy of Fine Arts, Helsinki in 2001 (MFA). She works with Video, Photography and Installation. Her approach is often humoristic yet dealing with humanly significant subject matters. Kuchka lives and works in Helsinki, Finland.

HETA KUCHKA (FI)

LAPSUUSMUISTO (CHILDHOOD MEMORY)

05:30 min, 2006

Fireflies slowly fill the landscape as the night falls in my aunt's back yard.

LAPSUUSMUISTO was originally made as an Installation

→ www.av-arkki.fi

SEPPO RENVALL (FI): YÖNTUTKIJA



SEPPO RENVALL (b. 1963) graduated from the Lahti Institute of Design in 1989. Since 1990 he has been working with photography, installations, happenings, films and videos. His works have been shown widely around the world. Renvall is also a founding member and the Chairman of the Helsinki Filmmakers' Co-op, founded 1989. He lives and works in Helsinki, Finland.

SEPPO RENVALL (FI)

YÖNTUTKIJA (EXPLORER OF THE NIGHT)

05:17 min, 2006

A poetic vision of an explorer of the night.

Renvall has been nominated as a candidate for the 2008 Ars Fennica award. Ars Fennica is one of the most respected Scandinavian awards for the Visual Arts.

"Seppo Renvall's wide-ranging, multi-faceted production stands at the apex of the Finnish experimental moving image. In Renvall's films – for instance, the experimental, feature-length Film 1999 made in 2000 – personal material is often combined with a physical re-working of the properties of the film. Renvall's Films, Videos, Installations and Happenings have

been shown in the world's foremost arenas of Experimental Film and Visual Art, from New York's Anthology Film Archive to the Venice and São Paulo Biennales."

Kari Yli-Annala

Artist, Researcher and Lecturer
at the Academy of Fine Arts, Helsinki

YÖNTUTKIJA is a collaboration between Seppo Renvall & Maija Saksman

→ www.arsfennica.fi → www.av-arkki.fi

PEKKA UOTILA (FI): UNET, EPISODI IV



PEKKA UOTILA (b. 1958) a Filmmaker also known for his work as a Cinematographer. His first own short film was *Eino ja mä* (1998), which won the National Competition and the Risto Jarva prize at the Tampere International Film Festival in 1998. He has since made a variety of documentary films, of which *Unet, episodi IV* is the latest and perhaps the most experimental.

PEKKA UOTILA (FI)

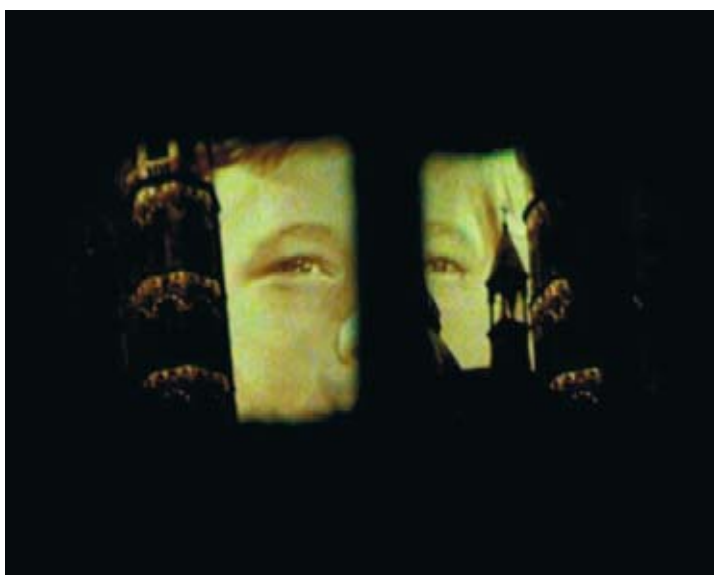
UNET, EPISODI IV (DREAMS, EPISODE IV)

04:47 min, 2005

A short suite of scenes about a father and daughter
filmed with a movie camera.

PREMIERE: AVEK - The Promotion Centre for Audiovisual Culture, Finland, 2005

VALENTINA BESEGHER & ALESSANDRO MASSOBRIO (IT): TRY HARD JOHNNY!



VALENTINA BESEGHER (b. 1976, Milan, Italy) is a Visual Artist. Her focus is on the narration of the real world through the oniric decontextualization of its elements, on dream as a nonlinear and out of control tale of memory, using a slow and various iconographic language, and mixed media such as super 8, 8mm, and photography.

ALESSANDRO MASSOBRIO (b. 1974, Turin, Italy) a Musician, Journalist and field recordist. His main focus is on immersive nature-oriented soundscapes and sound clusters, on the physical aspect of sound and its power to reveal the material experience of spacetime, beyond the cognitive process. He works with guitar + electronics and microphones.

VALENTINA BESEGHER & ALESSANDRO MASSOBRIO (IT)

TRY HARD JOHNNY!

04:11 min, 2007

Johnny is a child. Johnny can't play the game. Everyone gets on his nerves. It's a matter of changing, of altering your own face. With a smiley face, everything would be easier. But there is a contrast between inside and outside, an ambiguity of the memory. Memory is a play that makes fun of us and fixes rules through time and generations. The dialogues used in the film refer to the deafness which the communication is in. The voice is its own sound leaving slid down the sense into a vortex of references and dreamlike analogies.

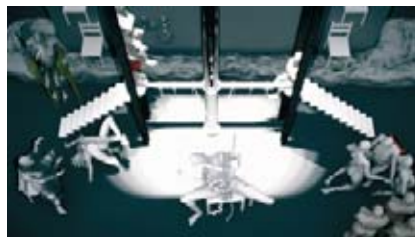
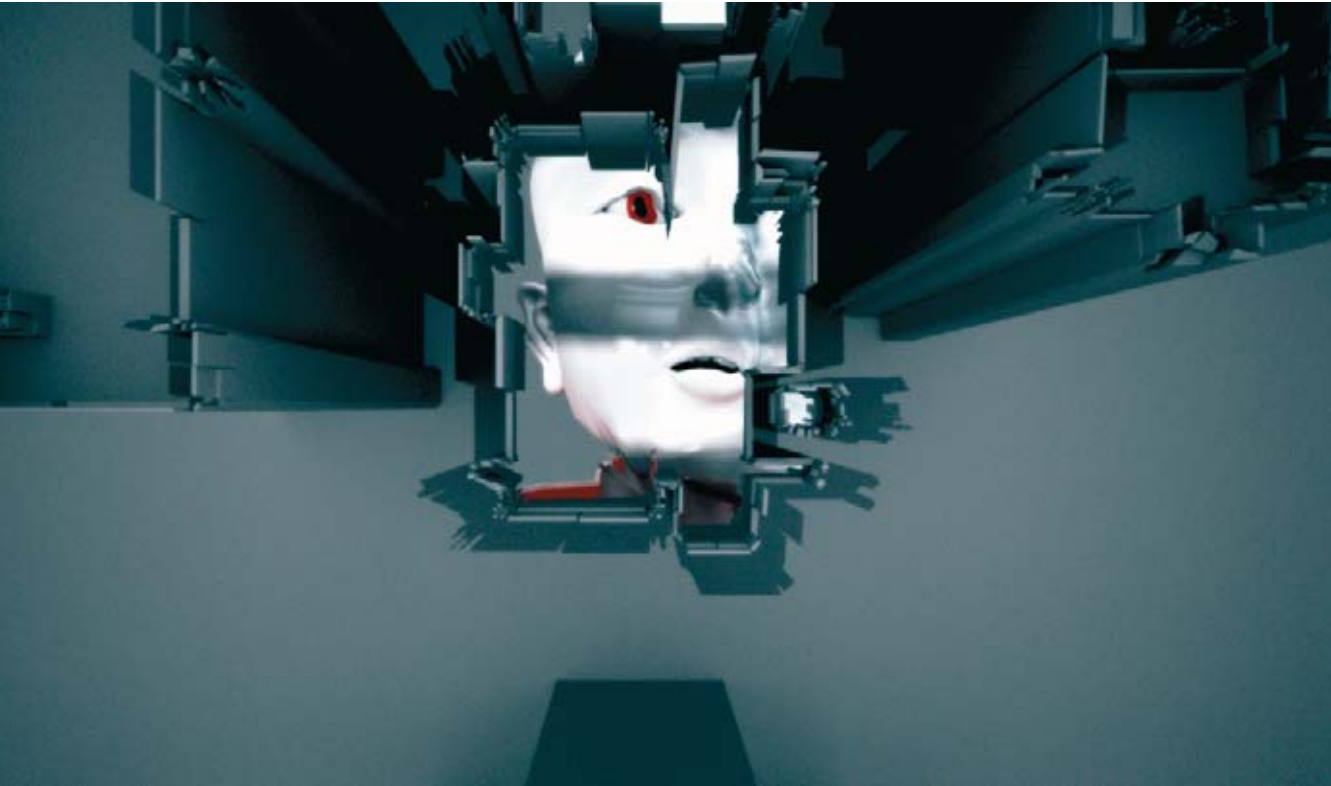
SELECTED SCREENINGS:

Simultan 03 - video and new media art festival, Timisoara, Romania, 2007 &

Optica - international festival of video art, Gijon, Spain, 2007

→ www.besegher.com → www.flushingdevice.it

YANNIG WILLMANN (FR): GHAFLA



YANNIG WILLMANN (b. 1977, France) works with video, installations and 3D synthesis. Willmann was a resident Artist for three consecutive years at Le Fresnoy, Studio national des arts contemporains. His videos have been screened at several international festivals, including Rotterdam International Film Festival (2005), Bogota's Arctronica (2005), Geneve Biennale de l'image en mouvement (2005), Santiago Biennale (2005), Orientity Exhibition, Kyoto Art Center, Japan, Nemo festival, Paris (2006) and most recently within the Ars Electronica, Linz (2007).

YANNIG WILLMANN (FR)

GHAFLA

05:08 min, 2007

Definition: giving oneself up to gadfly distractions.

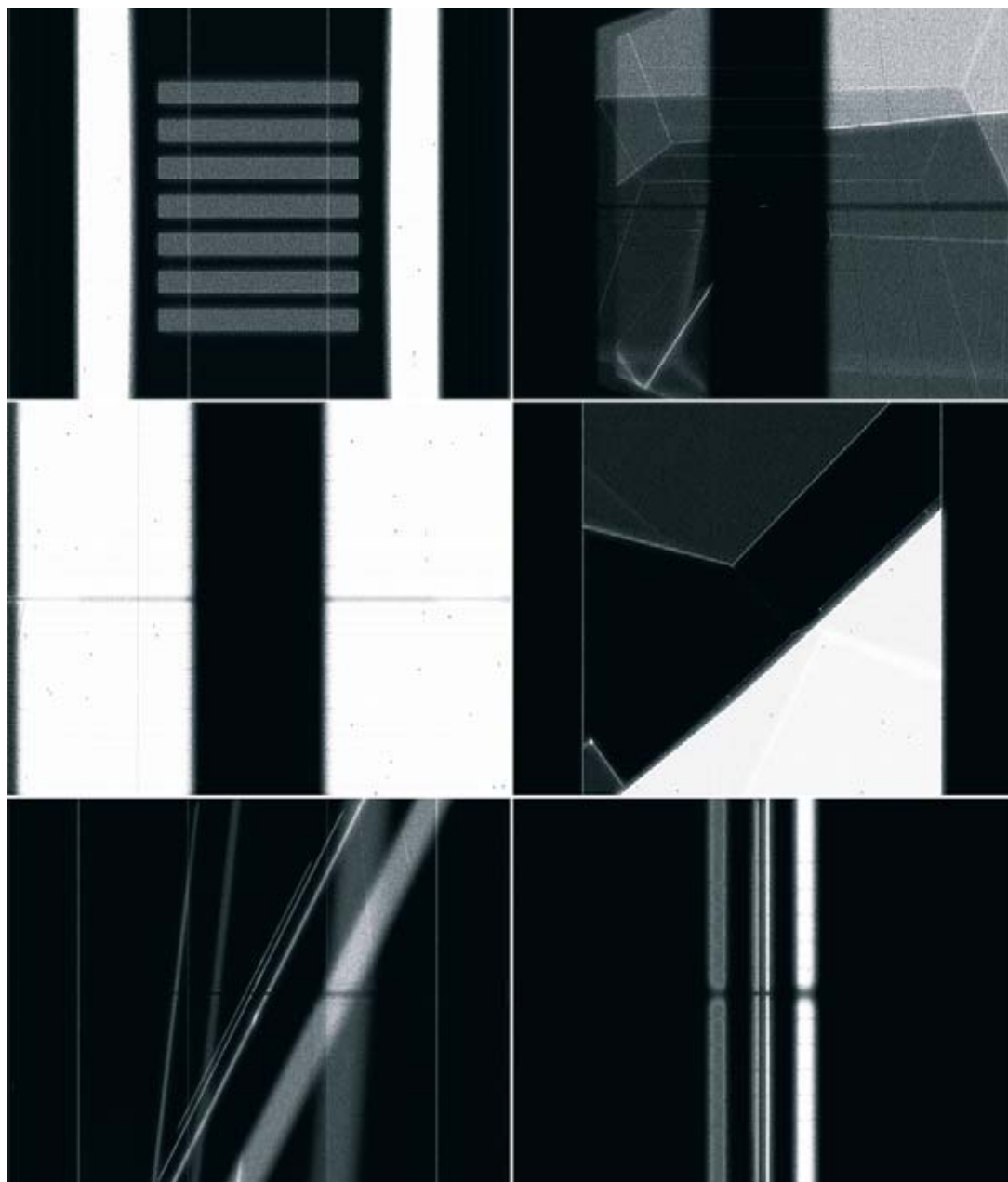
Thus: a changeable person, one not to be trusted.

The film is the fruit of the continued collaboration between Filmmaker Yannig Willmann and Composer Isambard Khroustaliov (a.k.a. Sam Britton).

AWARDS: best of PrixArs Animation, Ars Electronica, Linz, 2007

→ www.willm.org

LORENZO OGGIANO (IT): MOD513



LORENZO OGGIANO (b. 1964, Padova, Italy) works in Photography, Video, New Media, Installations, Assemblages. He graduated in Visual Arts (BA) at the University of Bologna (D.A.M.S.) with a final thesis on the relationship between Arts and New Technologies: Contemporary Arts and Technological Interaction: the bodies of mutation. Since the early nineties Oggiano is engaged in an artistic and theoretical research concerning the biological, sensorial and cognitive mutations induced by new technologies, and the aesthetic and communicative potentiality of New Media tools. He lives and works in Sassari, Italy.

LORENZO OGGIANO (IT)

Sound Generated Video Modules for Single Channel Output

MOD513

05:42 min, 2007

"Sound Generated Video Modules for Single Channel Output" (2005 - in progress) is an open series of sound generated/aided audio-video modules, conceived for videoinstallation free (re)composition. Looking to op-art as well to geometric abstraction and minimalism, MOD513 (2007) aims to perform sound generated visual data as pure dynamic abstraction.

PREMIERE: Dissonanze 7, Palazzo dei Congressi, Rome/Eur, Italy, 2007

→ www.lorenzooggiano.net



INSTALLATIONS

Lauri Astala [FI], Ken Goldberg & Karl Böhringer [US], Alessandro Capozzo & Katja Noppes [IT], Tero Jartti [FI], Antoanetta Marinov [IT], Markus Renvall [FI], Aarno Salosmaa [FI], Alli Savolainen [FI], Gareth Spor [US], Marko Timlin [DE], Video Jack [PT], Students from the Espoo School of Arts / Espoon kuvataidekoulun opiskelijat

* Installaatiot → 6. - 18.5.2008 Espoo Cultural Centre / Espoon kulttuurikeskus & WeeGee

KEN GOLDBERG is an Artist and Professor of Engineering at UC Berkeley. His work has been exhibited at the Whitney Biennial, Venice Biennale, Pompidou Center (Paris), Walker Art Center, Ars Electronica (Linz Austria), ZKM (Karlsruhe), ICC Biennale (Tokyo), Kwangju Biennale (Seoul), Artists Space, and The Kitchen (New York).

KARL BÖHRINGER is Professor of Engineering at the University of Washington, Seattle. He received both his M.S. and Ph.D. degrees in Computer Science from Cornell University and his Diplom-Informatiker degree from the University of Karlsruhe, Germany. His work was featured among the Top 100 Science Stories in Discover Magazine's 2002 "Year in Science."

KEN GOLDBERG & KARL BÖHRINGER (US)

flw

silicon, 60 x 80 x 10 micrometers, 1996

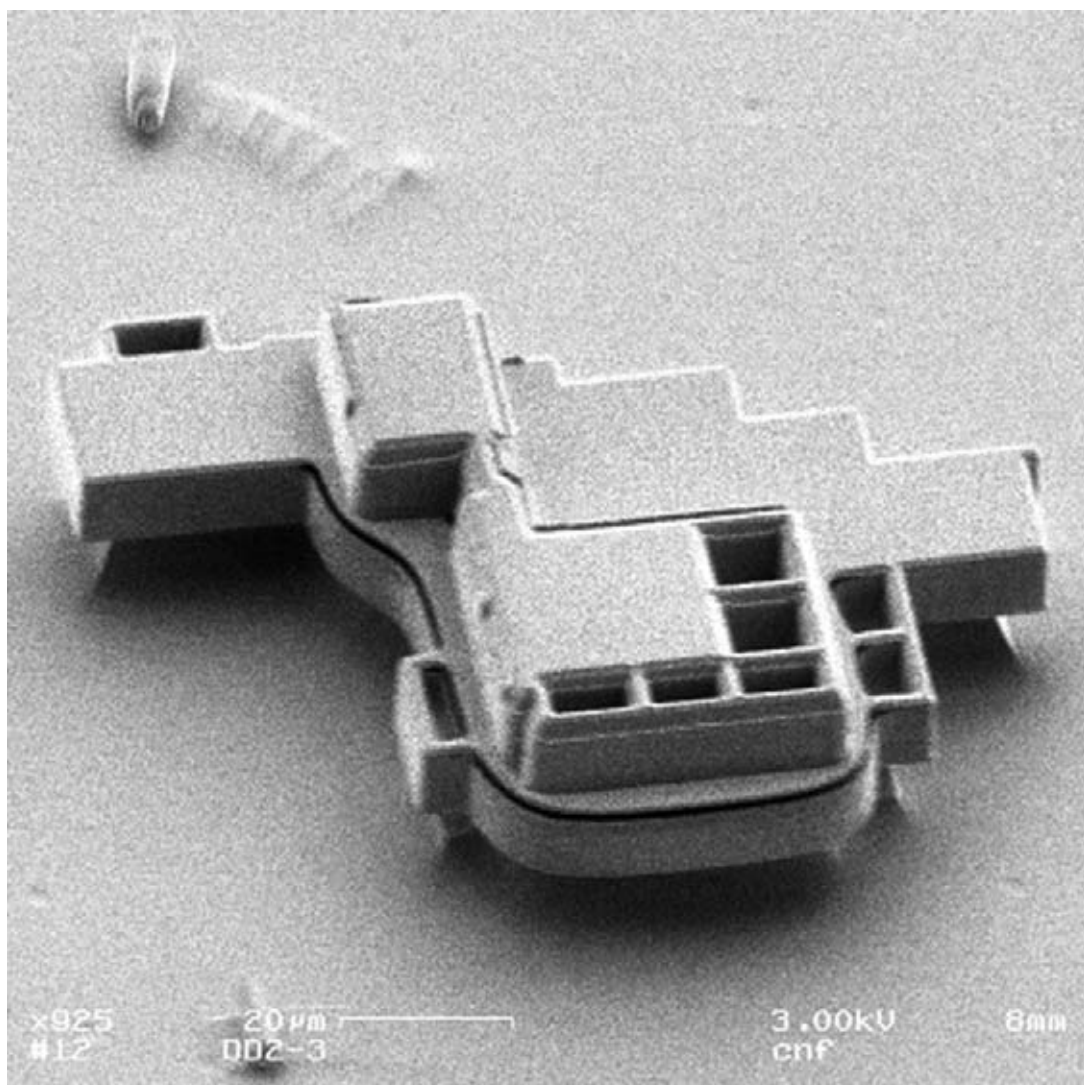
This project considers the distance between the viewer and what is being viewed. How does technology alter our perceptions of distance, scale, and structure? Technologies for viewing continue to evolve, from the Camera Obscura to the telescope to the atomic force microscope; each new technology raises questions about what is real versus what is an artifact of the viewing process. For example, how does the framed vision of the microscope differ from the framing induced by the World Wide Web? Discontinuities induced by these media can undermine what Husserl calls the 'inner' and 'outer' horizons of experience. These horizons are vital to architecture and to what we might call 'telepistemology': the study of how distance influences belief, truth, and perception.

Loan from Catharine Clark Gallery, San Francisco, US

Images courtesy of the Artists and Catharine Clark Gallery

→ goldberg.berkeley.edu/art → www.ee.washington.edu/faculty/karl → www.berkeley.edu/flw

KEN GOLDBERG & KARL BÖHRINGER (US): flw



Microsculpture and digital image from a scanning electron microscope

This object, invisible to the naked eye is a 1/1 millionth scale model of Frank Lloyd Wright's Fallingwater (1936). It was fabricated with ultra high precision lithography. The photograph, 60 x 60 mm, shows the object magnified 750x.

"Although the senses occasionally mislead us respecting minute objects, and such as are so far removed from us as to be beyond the reach of close observation, there are yet many other of their informations, of the truth of which it is manifestly impossible to doubt; as for example, that I am in this place, seated by the fire, clothed in a winter dressing gown, and that I hold in my hands this piece of paper..."

René Descartes, *Meditation I*, 1641

flw – HOW IS IT MADE?

THE SILICON 3D structure was fabricated using a process known as SCREAM, Single Crystal Reactive Etching And Metallization. The process began by scanning in Frank Lloyd Wright's floorplans from a book. These are then imported into a software package that we use to generate a proportional but simplified 3D model of the building with its cantilevered balconies. This model is then used by the computer to create a sequence of optical masks. Note: the structure is so small that 48 copies fit comfortably into a region the size of a peppercorn.

Once the masks are ready, a wafer of purified silicon is treated with a light-sensitive chemical known as photo-resist. In a clean room laboratory, the masks are then used to expose selected areas of the wafer to ultraviolet light, which renders the photoresist susceptible to dissolving in a developer solution. The first mask corresponds to the top floor of the building.

The exposed areas of the wafer are washed clean with deionized water, and then a reactive ion etch is applied to the wafer. The etch occurs in a vacuum chamber where chlorine radicals are accelerated by electrostatic fields during a plasma discharge. The ions remove the silicon in unprotected areas, leaving only the patterns defined by the photoresist. The etch cuts deep into the bulk silicon, creating 3-dimensional structures.

The lithographic procedure is then repeated with the next mask, etching downward from the top floor to each lower floor. Each etching procedure takes several hours including the lithography and cleaning steps. A final plasma etch with sulfur-fluoride ions is used to undercut the silicon, creating the suspended cantilevers in 48 copies of the completed structures.

How does technology alter our perceptions of distance, scale, and structure? Each new technology raises questions about what is real versus what is an artefact of the viewing process. How does the framed vision of the microscope differ from the framing induced by the Internet?



framed Microsculpture and digital image: 11 x 7½ inches

"Values become engulfed in miniature,
and miniature causes men to dream."

Gaston Bachelard

The Poetics of Space, 1964

DREAMERS Ken Goldberg and Karl Böhringer have created a replica of famous pieces of architectural history, invisible to the naked eye, but full of resonances: to Art and to what may be called "Telepistemology" (the study of how distances influence belief, truth, and perception).

Goldberg and Böhringer chose Fallingwater because Wright used the cantilever (a horizontal structure for distributing force) in the house's design to dramatic effect. Cantilevers are important components in MEMS. For example, MEMS cantilever are used in many automotive air bag to detect collisions by measuring the deflection of the cantilever, which will bounce in a crash and set off adjacent circuitry.

The Electrochemical Society INTERFACE

Spring 1997, Vol.6, No.1

GOLDBERG AND BÖHRINGER hope their work challenges assumptions about Art in the digital age. "When the authentic artefact is distant in scale, mediating technology doesn't diminish the experience of aura - it enables it," Goldberg says.

David Pescovitz

WIRED™, October 1996

ALESSANDRO CAPOZZO (b. 1970, Milan, Italy) is a Media Artist and Designer, he studied Musicology and also pursued his own interest in Composition and Electronic Music. Currently he is focused on Digital Arts and particularly on software poetics. His personal research is focused on creating generative / interactive aesthetic software and media installations.

KATJA NOPPES (b. 1967, Starnberg, Germany) received her graduate degree in scene design at the Academy of Fine Arts Brera (Milan) in 1992. Starting at the beginning of the 1990's with video she drifted to examine painting and studies on materials, seen as translator of our body extension. Her work could be seen as an archive of authentic signs of life traces, showing a subtle side of our accelerated perception.

ALESSANDRO CAPOZZO & KATJA NOPPES (IT/DE)

EXUVIA

2006

Dragonflies spend a long time in their larval form – in some cases this stasis could go on for many years - they are exceptional predators of other larvae and insects. This installation renders visible the moment when leaving the larval form and living only for few days in a state of graceful ephemeral euphoria.

EXHIBITED within the Siggraph 2006 Art Gallery, Boston, MA, US

→ www.abstract-codex.net → www.katjanoppes.net

ALESSANDRO CAPOZZO & KATJA NOPPES (IT/DE): EXUVIA



GARETH SPOR (b. 1977, England) grew up in the United States. He holds a PhD in Molecular and Cellular Biology from the University of California, Berkeley, where he studied the neurophysiology of the retina. Currently he is pursuing a MFA degree at the California College of the Arts in San Francisco. His artwork surrounds ideas of mysticism, spirituality and the Cosmos.

GARETH SPOR (US)

TREE

04:33 min, loop, 2006

Tree is a silent video loop. The loop cycles through 4 shots of a single event, the illumination of a tree by a set of massive spot lights. The tree is still for the most part while the lights trace out a pattern through the space of its branches in a methodically regular pattern. The tree is of a common variety and one of many that serve to line a city street. The intensity of the spotlights threaten to overwhelm the branches and leaves of this tree as well as the sensor video recorder used to record the event.

PREMIERE: Cinema Gigante, San Francisco, CA, US, 2007

→ www.garethspor.com → www.cca.edu

GARETH SPOR (US): TREE



VIDEO JACK: illustrator, designer and animator André Carrilho (b. 1974, Lisbon, Portugal) and programmer, DJ and musician Nuno Correia (b. 1972 in Porto, Portugal). Since 2004, Video Jack has been pushing the boundaries of VJing, incorporating in-house applications, exclusive digital interactive animation, live footage, live information feeds, video games, audience interaction and other innovative digital solutions. Video Jack also direct videos, DVDs and design interactive visual solutions for events.

VIDEO JACK (PT)

AVOL

2007

AVOL (Audio-Visual OnLine) is an audio-visual project that allows the combination of virtual objects to create an integrated sound and image experience. It also aims to explore new ways to access and interact with music.

The user can manipulate 7 objects, that correspond to 7 different types of sound. For each object, there are 4 sound and image options. Therefore, there are 28 different modules, and numerous possibilities of combination.

→ www.videojackstudios.com

VIDEO JACK (PT): AVOL



AARNO SALOSMAA (1941 – 2008), lived and worked in Espoo, Finland. Although he only started to work with videos in 1999, he established an outstanding career including international exhibitions and awards as a Painter.

AARNO SALOSMAA (FI)

METRO

04:30 min, loop, 2007

A painting-like vision about metro trains, in the mechanical heart of the city.

PREMIERE: MUU studio, Helsinki, Finland, 2007

→ www.espoonkuvataiteilijat.fi → www.kuvataiteilijamatrikkeli.fi

AARNO SALOSMAA (FI): METRO



ALLI SAVOLAINEN (b. 1963, Finland) works with video, photography, sound and painting. Her videos have been shown at many festivals in Finland and abroad. In her latest installations she has been involved with the thematics of time, everyday life, continuity and memory.

ALLI SAVOLAINEN (FI)

EXCUSE ME COULD YOU MAKE ME PHOTO

03:00 min, loop, 2007

May 2007, Berlin. One day a woman – another tourist – asked me to take a photo of her. After I came home from the journey, I made this video to show my "own touristic snapshots".

PREMIERE: Kettupäivät, Helsinki, Finland, 2007

→ www.espoonkuvataiteilijat.fi → www.kuvataiteilijamatrikkeli.fi

ALLI SAVOLAINEN (FI): EXCUSE ME COULD YOU MAKE ME PHOTO



MARKO TIMLIN (b. 1973, Karlsruhe, Germany) is a Sound Artist, Composer, and Musician. He regularly performs all over Europe. During his concerts he improvises with self-made sound devices using amongst other things solar panels, torches, ultra sonic sensors, neon bulbs and coffee grinders. He also collaborates with various Visual Artists to create audio-visual artworks. The basic concepts of his sound installations take information from the physical world either to control computer programs or to convert computer data into physical motion. Timlin is currently studying at the Centre for Music & Technology within the Sibelius Academy, Helsinki, Finland.

MARKO TIMLIN (DE)

A PROJECT: A ROOM: 13 DAYS

sound installation for loudspeaker quartet, experimental music, living digital entities, trashspeakers

"A Project: A Room: 13 Days" is both a sound installation and composition for 4 individual loud-speakers. The loudspeakers are constructed by Timlin of: coil springs, a washing machine, a large plastic tube and several metal sheets. Each loudspeaker is visually as well as acoustically unique. The basic idea was to create speakers that add their own peculiarities to the sounds they diffuse as well as react physically to the sound material they receive.

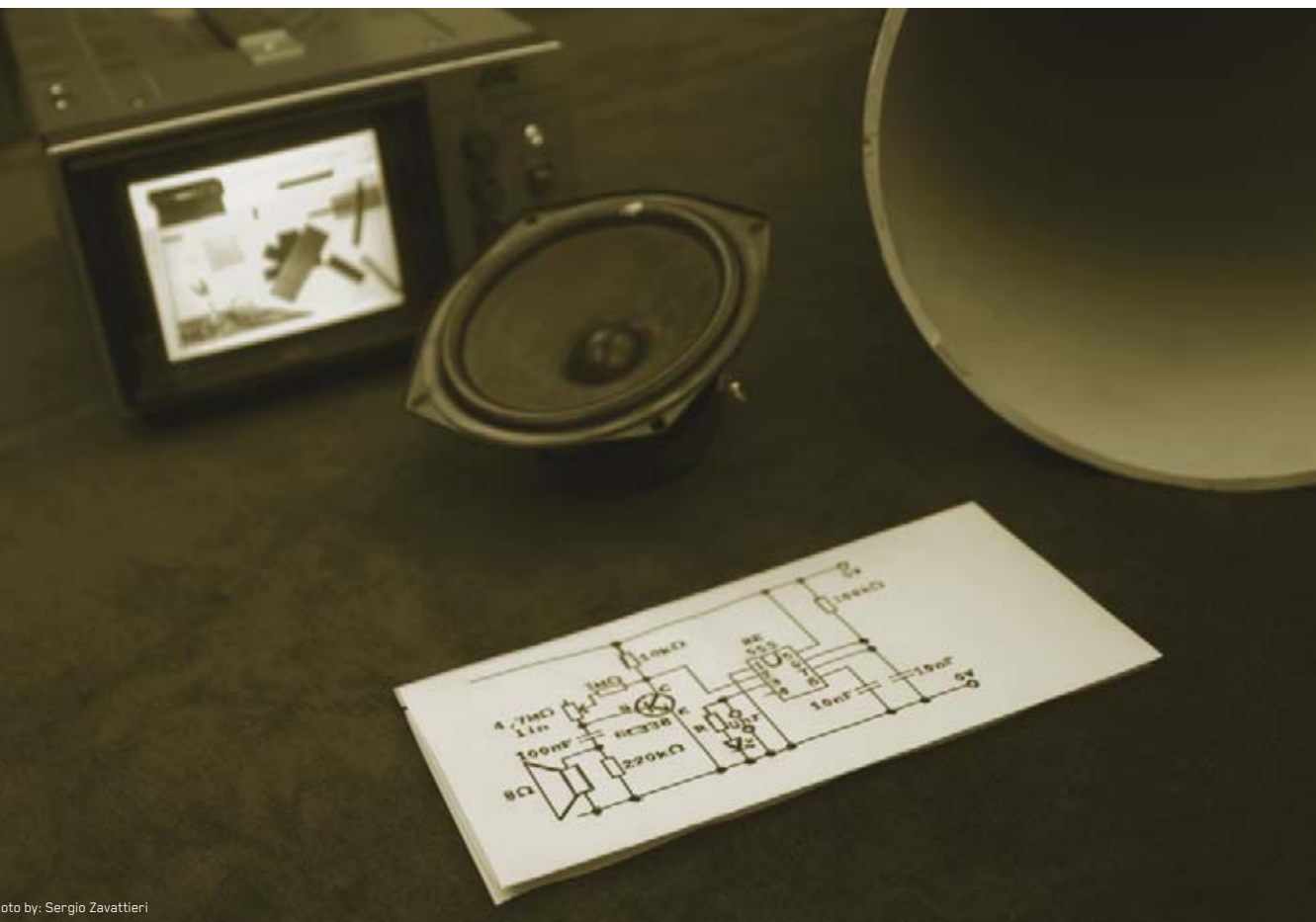
The duration for this musical composition/ installation is 13 days which corresponds to the total duration of the Cartes Flux³ Festival, commencing at 6 pm on 6.5.08 and running until 3 pm on 18.5.08. A graphical score especially made for this installation allows the progression of the music to be followed.

This music itself, created and controlled by Pure data, is always in motion. The musical parameters of this composition are constantly being modified, by micro-changes, these modifications are carried out in such a slow manner that they cannot be clearly heard in detail, but surely perceived. This process could be compared to the slow growth of a plant, although we cannot see it grow it is visually apparent it has grown. Ergo: these micro-changes of computer data resemble an organic life-form, which maintains its overall form, but is in a constant state of transformation. The screen shows the constant computations causing these changes. Here the audience witnesses a process visually happening right now and right there.

LAUNCH OF THE COMPOSITION: 6.5. at 18.00 during the Opening of the Cartes Flux³

→ www.timlin.de

MARKO TIMLIN (DE): A PROJECT: A ROOM: 13 DAYS



oto by: Sergio Zavattieri

...the beauty of drones accompanied by hums, creaks, and rattling ::: colourful postcards on the white doors of my wardrobe ::: the liberating experience of losing the sense of time ::: offering alternatives ::: things have to be experienced, not learned ::: escaping your own mind ::: how much does 157 grams of happiness weigh? ::: cleaning one's ears is like cleaning one's mind ::: the non-contradiction between order and chaos...

ANTOANETTA MARINOV (b. 1971, Latina, Italy) has studied Modern Literature and Languages in Italy (Rome), UK (Reading) and Germany (Freiburg). She has also studied Fine Arts within the Staatliche Akademie der Bildenden Künste Karlsruhe, Germany. Currently she lives and works in Helsinki and Karlsruhe.

ANTOANETTA MARINOV (DE/IT)

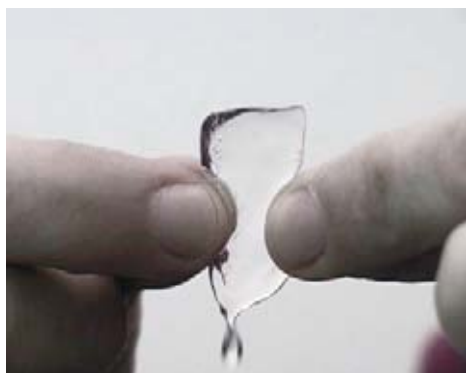
EIS

0:02 min, loop, 2007

"Eis", the melting distance is turned into an ongoing beating of time.

→ www.antomarinov.de

ANTOANETTA MARINOV (DE/IT): EIS



FINNISH VIDEO ARTIST Lauri Astala's (b. 1958) work draws on phenomenology as he studies human experience and perception from an objective point of view, thereby detaching them from common and scientific views. He uses scientific models as a basis for his work, but at the same time he tries to make us realize that the basis of science isn't scientific – it's philosophical. Astala opens our minds to the way we perceive our surroundings by creating videos of the effect that the elements such as sunlight, shadows and wind have on the way we experience architecture. Works like these have the power to make us see ourselves seeing.

LAURI ASTALA (FI)

ROME DÉRIVE II

02:15 min, loop, 2006

Generally, urban space is a place for arrivals and departures, a flow of non-returnable moments. The notion of the Eternal City all too easily creates an image of a static, even massive and heavy, permanent place. In these works Rome appears light and unattainable, changing and amorphous. It is a City passing by and streaming around you, its fixed points forever growing dim.

→ www.av-arkki.fi

LAURI ASTALA (FI): ROME DÉRIVE II



TERO JARTTI (b. 1962) is a Finnish Actor, Director and Screenwriter.



TERO JARTTI (FI)

HOW THE BEAR LOST ITS TAIL

2005

The sky arched bonny and blue over the Salokorpi wilderness on that Sunday morning of April. The animals of the forest were busy preparing for the annual "Finest Tail of the Forest contest". When the contest had barely begun, the Bear eagerly announced himself as the winner. The Fox did not agree with this univocal judgement, after all he was the winner of the previous year and not very keen to give up his title. He thought to teach the Bear a lesson...

→ What happens next, you will learn at the [CARTES FLUX³](#).

PRODUCED BY: Foxley Ltd

→ www.papunet.net/karhutarina

TERO JARTTI (FI): KUINKA KARHU MENETTI HÄNTÄNSÄ

→ **KUINKA KARHU MENETTI HÄNTÄNSÄ**

2005

Heleänä kaartui sinipoutainen taivas Salokorven erämaa-alueen ylle tuona huhtikuuisena sunnuntaina, jolloin eläinten oli määrä pitää vuosittainen Metsän hienoin häntä -kilpailu. Osallistujia oli paljon, mutta pituusvertailut ja kauneusarvioinnit olivat tuskin käynnistyneet, kun kärsimätön karhu jo julisti itsensä kilpailun voittajaksi. Kettu päätti käyttää karhun löyhäpäisyyttä hyväkseen ja samalla näpäyttää karhua tämän öykkärimäisestä käytöksestä. Ja kun paikalle ilmestyvät

vielä pastori Juselius ja Renki-Aapeli, on karhulla edessään kovat ajat!

Riemukas tulkinta vanhasta kansansadusta. Tarinan mukana välittyy myös suomalaisista kulttuurihistoriaa. Tero Jartti on sekä kirjoittanut ja kuvittanut teoksen, ja hänen otteensa on vahva, väkevä ja humoristinen. Luonto- ja ihmiskuvauksessa mieleen tulee mm. kirjallisuutemme uranuurtaja, Aleksis Kivi ja hänen seitsemän veljestään.

[Tero Jartti toteutti teoksen Kuinka karhu menetti häntänsä ensin verkkoteoksena Kehitysvammaliiton verkkosivuille.](#)

MARKUS RENVALL (b. 1957) has studied philosophy of religion, music and visual arts. He works with open processes using video, sound, and social situations as a method to look for new ways of thinking and seeing the world. Markus Renvall has invented a new art movement: Straight-On-Medicine-Art. Lives and works in Helsinki, Finland.

MARKUS RENVALL (FI)

KROMAKEY-NUKKEKOTI (CHROMAKEY DOLLHOUSE)

2008

Chromakey Dollhouse is an installation and a media workshop that conveys the strategies of tackling media to participants of all ages. Using a chroma key greenscreen and four specially designed dollhouses, the audience can create their own pieces within the framework of the installation, instead of encountering it as a spectator.

- Kromakey-nukkekotit on installaatio ja medialeikki, joka opettaa kaiken ikäisille vieraille median haltuunoton strategioita. Tavallisesti mediakuvan kanssa aletaan leikkiä vasta murrosikäisenä, mutta tuomalla lapsenomaisempaa lähestymistä mediataiteeseen Markus Renvall luo mahdollisuuksia oman estetiikan etsimiseen.
- Installaaation perustana toimii kromakey-taustakangas sekä erilaisin kameroihin varustetut nukkekodit. Taustakangasta vasten kuvatut esiintyjät yhdistetään tietokoneavusteisesti nukkekotien leikkeihin, ja lopputulos heijastetaan erilliselle videokankaalle. Yleisö ei siten jää katsojan asemaan, vaan luo leikin tuloksena oman videoteoksensa.

Teoksen saa mukaansa!

ILMOITTAUTUMISET WORKSHOPIIN: markus.renvall@pp.inet.fi

→ www.av-arkki.fi

MARKUS RENVALL (FI): KROMAKEY-NUKKEKOTI



THE ESPOO SCHOOL OF ARTS is an Art School for children and young adults, from 5 to 20 years of age. The School offers a wide range of systematically progressing studies in the Visual Arts. The School was founded in 1979 and has some 1200 students. Students studying Computer Arts are learning the secrets of an electronic brush while exploring within the virtual worlds.

ESPOON KUVATAIDEKOULU perustettiin 1979. Koulua ylläpitää kannatusyhdistys. Koulu antaa lakisääteistä, laajan oppimäärän mukaista kuvataiteen perusopetusta 5-20-vuotiaille espoolaisille. Oppilaita on 1200. Kuvataidekoulun tietokoneriymät tutustuvat kuvantekemisen maailmaan elektronisen siveltimen avulla.

The Espoo School of Arts / Espoon kuvataidekoulu

SAMI KEKKONEN, BENJAMIN EKMAN & OTSO JYLHÄ (FI)

INSTALLATIONS / INSTALLAATIOITA

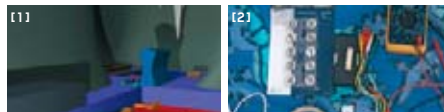
2008

We find that these installations, from the students of the Espoo School of Arts, are playful and game like when: in the blink of an eye we can step into a violent cityscape within "City Tour" by Sami Kekkonen, we are given the possibility to drive a car through molten lava streams in a 3D game by Otso Jylhä, or make fitness fun; by stimulating our senses and heart when controlling videos with a fitness bike by Benjamin Ekman. These students have been mentored by Visual Artist Riku Mäkinen.

- Espoon kuvataidekoulun oppilaiden työt ovat pelillisiä ja leikkimielisiä. Sami Kekkonen City Tour -pelissä pelaaja astuu väkivaltaiseen suurkaupungin maailmaan pilke silmäkulmassa. Benjamin Ekman kytkee kuntopyörän tietokoneeseen ja Otso Jylhä on suunnitellut 3D-pelin, jossa ajetaan autolla laavavirtoja väistellen. Oppilaita on ohjannut kuvataiteilija Riku Mäkinen.

[1] Otso Jylhä [2] Benjamin Ekman [3] Sami Kekkonen

→ www.espoonkuvataidekoulu.fi



ESPOO SCHOOL OF ARTS / ESPOON KUVATAIDEKOULU



LIVE

Kuupuu [FI], Headphonics [FI] & Orchid Bite VJ's [FI/BE]

* 14.5.2008 → Espoo Cultural Centre / Espoon kulttuurikeskus, Louhisali

KUUPUU (FI)

SINCE 2002, Visual and Sound Artist Jonna Karanka (b.1978) has created sound works under the title of 'Kuupuu'. This music has been released on Foxy Digitalis, Time-Lag Records (both US) and Dekorder (DE).

Karanka has toured in the USA and Great Britain. Recently she was invited as the supporting act for Animal Collective's European tour. Single performances have included the female sound artists' LARM festival in Stockholm's Kulturhuset, Avanto festival

in Helsinki and the The Wire magazine's 25th anniversary party in London.

Kuupuu plays partly improvised spooky boogie with tapes, loops, toys, cheap keyboards, stomp boxes and voices. Her live sets are time travels through unfound galaxies, deserted huts, nightmares, dirty doghouses, sweet cakes and cranberry lakes – letting the melodies find their own ways and settle or unsettle in the whole.

→ www.lurttta.com → www.myspace.com/kuupuu

HEADPHONICS (FI)

HEADPHONICS is a project by Producers Markku Louhio & Tommi Sirkkiä in their search for the perfect mix of electronic and conventional music, taking inspiration from old movie soundtracks, comics, classic 70's funk, house, breaks, drum'n bass and hip hop. It also features noted Finnish Artists such as DJ Mel-3, an established funk and hip hop DJ in Finland who does some co-producing in the band; Vesa Pasanen, a musical virtuose

with the guitar, Moroccan-born MC Hosni, who has worked with such famous Finnish groups as Giant Robot, Cool Sheiks, Fat Beat Sound System and Brothomstates. Headphonics also co-operates with the highly respected brass section Baabelin Torvet, which has performed with many of the biggest Artists in Finland. Actress and Singer Katja Sirkkiä's vocal performance adds a female touch to Headphonics.

→ Their debut album *Evolution of Funk Opus 1&2* was released in March 2008 by Exogenic Breaks.

→ www.headphonics.net → www.myspace.com/headphonics




ORCHID BITE (FI/BE)

VJ project **ORCHID BITE** founded, in Autumn '06, when the two Visual Artists Sabrina Harri (FI) and Alexia de Ville de Goyet (BE) accidentally met in Helsinki. Orchid Bite creates an ephemeral cinematic performance with an electronic beat, composing real-time video capture, pirated and found footage, self-made video clips containing scale models and urban landscapes.


"In our work, we aim to bring together video and performance, participating to a climate of post-modern hybridization, a trans/multi/inter disciplinarity, inviting all kinds of creations into a crossbreeding of art, now and underground."

"We consider the screens as paintings, while live mixing the layers and colors, through the style of serigraphy, to the point where fiction and reality converge. These restless paintings function as an open window, not of the world, but as of representations of our world."

→ www.myspace.com/orchid_bite



**BECAUSE THE ESSENCE OF TECHNOLOGY
IS NOTHING TECHNOLOGICAL, ESSENTIAL
REFLECTION UPON TECHNOLOGY AND
DECISIVE CONFRONTATION WITH IT MUST
HAPPEN IN A REALM THAT IS, ON THE ONE
HAND, AKIN TO THE ESSENCE OF TECHNOLOGY
AND, ON THE OTHER, FUNDAMENTALLY
DIFFERENT FROM IT. SUCH A REALM IS ART.**



**KOSKA TEKNOLOGIAN OLEMUKSESSA
EI OLE MITÄÄN TEKNOLOGISTA ITSESSÄÄN,
SEN KRIITTISEN TARKASTELUN JA HARKITUN
HAASTAMISEN TULEE TAPAHTUA ALUEELLA,
JOKA TOISAALTA LIITTYY OLENNAISESTI
TEKNOLOGIAN YTIMEEN JA TOISAALTA,
PERUSLUONTEENSA KAUTTA, EROAA SIITÄ
OLEELLISESTI. SELLAINEN ALUE ON TAIDE.**

Martin Heidegger: Die Frage nach Technik 1955

[The Question Concerning Technology, translated into English by

Willim Lovitt, 1977 / suomenkielinen käännös: Maria Tjader-Knight]

CARTES

CENTRE OF ART AND TECHNOLOGY ESPOO

ESPOON TAIDE- JA TIETOTEKNIKKAKESKUS

CENTRUM FÖR KONST OCH TEKNOLOGI I ESBO

CARTES Centre of Art and Technology, Espoo, Finland, operates mainly within the fields of Electronic and Media Art, aural and visual. The role of Cartes is critically productive, by presenting site specific projects as well as 'traveling' productions it strives to challenge interdisciplinary encounters between the many actors of Culture and Technology. The Foundation that governs Cartes was established in 1989 by the City of Espoo, TKK Helsinki University of Technology and Sibelius Academy.

Taiteen uusiin medioihin ja digitaalisen taiteen edistämiseen keskittyvä **Espoon Taide- ja Tietotekniikkakeskus CARTES** esittää ja tuottaa ääni- ja kuvamaisia sekä niihin liittyviä interaktiivisia elementtejä kutsuen kaikenikäistä yleisöä näkemään ja kokemaan. Cartesia ylläpitävä Espoon Taide- ja Tietotekniikkasäätiö on perustettu vuonna 1989 Sibelius-Akatemian, Teknillisen korkeakoulun ja Espoon kaupungin toimesta.

CARTES Centrum för Konst och Teknologi i Esbo har redan under sjutton års tid arrangerat evenemang och festivaler med ett audiovisuellt grepp. Cartes visar och producerar ljud- och bildlandskap samt interaktiva element kring dem för att beses och upplevas av en publik i alla åldrar. Sibelius-Akademien och Tekniska högskolan samt Esbo stad grundade år 1989 Stiftelsen för Konst och Teknologi som upprätthåller Cartes.

CARTES / WeeGee, Ahertajantie 5, Tapiola, Espoo, Finland

→ www.cartes-art.fi

CARTES flux³

Festival of New Media Art

Uusmediataidefestivaali

Tapiola, Espoo 6. – 18.5.2008

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