KEN FEINGOLD

where I can see my house from here so we are

Three small robot-dolls, each with a video camera-eye and microphone ears, are together in a mirrored space in the Museum. The walls of the space are high enough so that they cannot see over it, but low enough so that viewers in the exhibition space may watch them, and speak with them (though they are unseen by the robots). Each robot-doll is connected, via the Internet, to another space, in which their sight and hearing is seen by another viewer-ventriloquist as projected video and amplified sound. In each remote space, there is a control device, consisting visibly of a joystick and microphone. The viewer-ventriloquist there may drive around the robot-doll to which they are connected in the mirrored space, and when the remote viewer-ventriloquist speaks, their voice is “projected” through the robot-doll, amplified within it, and moving the robot-doll’s mouth. In this way, three viewer-ventriloquists may meet in the fourth (mirrored) room, and exchange with each other as they please. The space has physical limits for each robot-doll, like national borders, which they cannot cross.

Maybe...creating a telematic videoconference among three ventriloquist dolls would be enough to ask the guest “ventriloquists” – what is there to say? Does it make a difference that you are not seen, but only your projection which sees and speaks and hears in your place? Is it the “I” saying “Me” to “It-You” (or its reflection)? That the one who stands in your place is not free to go where they wish, and that even as you move them “freely”, that even in their mirrored infinity theater that there are borders? That they can see their wires but know not where they lead? And that in the space of the “art exhibition” there is also a meeting of those who see but are not seen and those who learn to play the game with their projections? (A networked metaphor would seem to offer a new genre of complexity – where it not for the fact that “here”, “there”, “I” and “you” and “mine” and “yours” have always been bones in the skeleton of our sense-selves and our ideologies.) ...an experiment in discovering the metaphors of long-distance impersonation in a new kind of public space.
International Symposium on

Liverpool & Manchester

isea98 is a partnership between Foundation for Art & Creative Technology, Liverpool John Moores University and Manchester Metropolitan University.

revolution
EXHIBITIONS AND EVENTS ACCOMPANYING ISEA98 (the ninth Electronic Art )
2 Sept - 11 Oct 1998

ORGANISED by the Foundation for Art & Creative Technology (FACT)
ea
millenniumania

Phase 3
Raum muß nicht komplett abgedunkelt sein.
ADELE M. Y. E. R. S. [ENGLAND]

T W E L V E - O ' C L O C K - F L I G H T

commissioned by THE FOUNDATION FOR ART & TECHNOLOGY with financial assistance from NORTH WEST ARTS BOARD supported by Innovation in digital AND ELECTRONIC ARTS (idea),
gina Czarnecki

commissioned by the foundation for ART & CREATIVE TECHNOLOGY
produced with the financial assistance of the arts council
Developed in conjunction with HULL TIME BASED ARTS & ENGLAND

1998: VIDEO INSTALLATION
Hygeia Revisited

1998: SITE-SPECIFIC INTERACTIVE TOUCHSCREEN & MONITOR

TAPIO MAKELÄ & SUSANNA PAASONEN

JOINTLY COMMISSIONED BY ARTEC, LONDON, THE CHANNEL PROJECT, THE FOUNDATION FOR LIVERPOOL, AND HULL TIME BASED ARTS

SUPTED BY CYBERIA, MICROTOUCH, TELEWEST COMMUNICATIONS, AND GODOT INC., HELSINKI

THE PROMOTION CENTRE FOR AUDIOVISUAL CULTURE IN FINLAND
elizja volkmann [ENGLAND] PHAT-MEDIA-BLAST

1998: VIDEO INSTALLATION

THIS WORK has been realised during the artist's residency at Cumbria college of Art & Design and has been made possible with FINANCIAL SUPPORT from Northern Arts.
JOHN FAIRCLOUGH & MAUREEN LANDER

DIGITAL STRING GAMES

1997: MIXED MEDIA INSTALLATION WITH INTERACTIVE COMPUTER
LE CORPS INDICE

ISABELLE CHOINIERE,
jimmy lakatos & alexandre burton

SUPPORTED BY THE DEPARTMENT OF FOREIGN AFFAIRS
INTERNATIONAL TRADE AND LE MINISTERE DU LA CULTURE
ET DES COMMUNICATIONS DU QUEBEC
granular SYNTHESIS [AUSTRIA] POL Modell 7

1998: MULTI-PROJECTION WITH SOUND

as part of the public sightings programme of Photo98
the Austrian Cultural Institute

COMMISSIONED BY HULL TIME BASED ARTS AND THE ELECTRONIC IMAGE SUPPORTED BY
The Right One

Neko Solakovsky
Last Entry... Andrea Zapp, Installation model

Data projector
(RGB Beamer)

Speaker

Speaker

Digitizing pad and pen
(light-pen and tablet - used instead of a mouse)

Table 90 cm x 70 cm x 77 cm high

http://www.aeclat/residence/lastentry/index.html

Presented with financial assistance from the International Initiatives Fund of the Arts Council of England
Dear Sarah Champion, How are you?

我现在已经到北京。期间从北京到曼彻斯特的时间为8月2日和4日。8月2日抵达，8月6日返回，共计8238元。

我的作品方案已定，名为《脑》。使用不同人穿过的衣服、泥片和照片为材料，在世界上第一台电脑诞生的房间实施。这是专门为这个房间做的方案，我很希望能实施。并寻求你们的资助。（所需材料）

A 需要3张照片，尺寸为8.5厘米。内容为：1/第一台电脑在该房间中的照片。（报纸上的照片也可以）2/现在流行的电脑的图片。3/人类的图片。

B 需要收集人们穿过的衣服。年龄、性别、花色不限，要求将提供者的姓名及出生年月日纪录在衣服上。”

C 准备大小、样式不同的花盆，数量根据场地定。

D 水泥、砂纸

展示方式如图：

此房间为世界上第一台电脑的诞生地。由于它的诞生改变了人类的认知方式，是一场划时代的革命。随着今天电脑网络的发展，人与人之间的距离也在不断缩短，但我们也发现人越来越依赖于电脑，行为规范越来越符合电脑程序，似乎里面更多了一些机械、理性的东西，而缺少一些情感，衣服带着人的体温、感情。它也是可以“思考”的“脑”：可以“培养”的“脑”：在这里的第一台电脑的诞生地，我要做出有感情的“脑”，让人们重新审视人类的情感。

期待你们的回音。我需要世界上电脑诞生地的资料及办签证的资料，谢谢！

祝好！

YIN XIU ZHEN

1998年6月

项目地址

YIN XIU ZHEN

1998: MIXED MEDIA INSTALLATION

financially supported BY VISITING ARTS, managed BY CHINESE ARTS CENTRE
All these people stayed in their homes - yet they joined the revolution!

The interface was so appealing!

Luc Charz Boyadjievi - "Revolution for All" 1997

WM. F. FELL CO. PRINTERS
1315 CHERRY STREET
PHILADELPHIA

1998: INTERACTIVE AND INTERNET INSTALLATION

Luchezar Boyadjiev

FINANCIALLY SUPPORTED BY

Iakov Chernikov

INTERNATIONAL FOUNDATION "SOFA" WITH ASSISTANCE FROM

Manchester Metropolitan University
Part meat

Part metal

1998: COMPUTER/VIDEO INSTALLATION

KEITH PIPER [ENGLAND]

ROBOT BODIES

COMMISSIONED BY the FOUNDATION for ART & CREATIVE TECHNOLOGY

PRODUCED WITH the FINANCIAL SUPPORT OF the NATIONAL LOTTERY THROUGH THE ARTS COUNCIL OF ENGLAND
REVLING-TEMPORARY-MEDIA-LAB

http://www.yourservce.co.uk/revoiling

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CONFIRMED PARTICIPANTS ON SITE AND AT DATE OF PRINT:

Jamika Ajalon, The Annual Programme, BACKSPACE, Black Arts Alliance, BLACK MULTIMEDIA

ARTS COLLECTIVE, Luchezar Boyadjiev, Sonja Bruenzels, Heath Bunting, bureau of inverse technology, MARTIN CONRADS, CONVEX TV, MUKHAR DAR, DEEP DISH TV,

DIGITAL ZAPTRIKO NETWORK, COGLUM, Ricardo Dominguez, E-Lab, Hypermedia Research Centre, Natalie Jeremijenko, K 3000, Die Kunst, Miguel Leal, Cristina Mateus, Ed van Megen, Vera Mdic, Branka

Mile Davic, Museum of Modern Strategy, Mute, Paper Tiger TV, Natascha Sadr Haghghian, Virtual Revolutions,

Florian Zeyfang... MORE TO CONFIRM... AND MANY MORE

REMOTE PARTICIPANTS EXPECTED
JOHN & PAUL BUTLER: akkommodation [SCOTLAND]
1998: INTERACTIVE COMPUTER/VIDEO INSTALLATION

JOINTLY COMMISSIONED BY THE MUSEUM OF SCIENCE AND INDUSTRY, MANCHESTER & THE FOUNDATION FOR ART & CREATIVE TECHNOLOGY, LIVERPOOL
SUPPORTED BY THE NATIONAL LOTTERY THROUGH THE ARTS COUNCIL OF ENGLAND

JENNIFER & KEVIN MCCOY: SMALL APPLIANCES [USA]
1997: INTERACTIVE COMPUTER INSTALLATION

COMMISSIONED BY THE LIGHT FACTORY CENTER FOR PHOTOGRAPHIC ARTS TECHNOLOGY, LIVERPOOL
CO-PRESENTED BY THE FOUNDATION FOR ART & CREATIVE TECHNOLOGY, LIVERPOOL AND THE MUSEUM OF SCIENCE AND INDUSTRY, MANCHESTER
AudioRom: audioroom [ENGLAND]

WITH THANKS TO EUROLOUNGE & Marc Newson Ltd for the furniture on loan

1998: INTERACTIVE COMPUTER INSTALLATION

THT also includes Concept House 98, thanks to the Daily Mail Exhibitions Group, WORK and the Architecture Foundation

PHOTO CREDITS: LEN GROVE

Judith GODDARD: MIRA 09.12 [ENGLAND]

JOINTLY COMMISSIONED BY THE MUSEUM OF SCIENCE AND INDUSTRY, MANCHESTER & THE FOUNDATION FOR ART & CREATIVE TECHNOLOGY, LIVERPOOL

FINANCIAL SUPPORT OF THE NATIONAL LOTTERY THROUGH THE ARTS COUNCIL OF ENGLAND
A collaboration between the FOUNDATION FOR ART & CREATIVE TECHNOLOGY and TATE GALLERY LIVERPOOL. Produced with the financial support of the national lottery through and THE HENRY MOORE FOUNDATION. In association with matt's gallery
Experimental Audio Research (E.A.R)

[ENGLAND]

'REV' has been CURATED BY COLIN FALLOWS at Liverpool Art School, JOHN MOORES UNIVERSITY

KEITH ROWE

[ENGLAND/FRANCE]
id battery

REV

scanner

1988: LIVE PERFORMANCE OF EXPERIMENTAL MUSIC
Skyray
Contributors:

Dan Arenzon, Perry Bard, Larisa Blazic, Goranova, Sera Furnaux, Janis Garancs, Lisa Haskel, Mirjana Isakov,

DARIJ KREUH, JON LARGE, VESNA MANOJLOVIC,

Nikolay Milev, KoSTAYn R /MITENEV, Vladimir Muzhesky,

Novakovic, Stuart Nolan, Taylor Nuttal, Melentie Pandilovski,

Predrag Sedjanin, Dimitrina Sevova, thorsten schilling, daniela sneppova, mickela sonola,

Katia Martin, Nicole Martin, Klaus-Dieter Michel,

GORDANA Vrbanac, Marko Vukelic, Goran Vuketic,

CURATED by illyana nedkova, co-ordinated by Tapio Mäkelä, & MIGZ FLOR

organised in association with the foundation for art & CREATIVE technology, POLARCIRCUIT association. TURIN, ITALY, SOROS CENTRE FOR THE ARTS Sofia/Bulgaria, V2 organisation in rotterdam & the british council, sofia;

the british council, sofia; THE EUROPEAN CULTURAL FOUNDATION, AMSTERDAM; internet program of the open society institute, new york

AND NORTH WEST ARTS BOARD
revolution98 is organised by the FOUNDATION FOR ART & CREATIVE TECHNOLOGY [FACT] as part of isea98 [the ninth international symposium on electronic art].

Thanks to the following for their unstinting support, without which revolution98 would not have been possible:

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Alison Edbury  Development & Marketing Manager
Charles Esche  Lead Curator
Natalie Findlow  Team Assistant
Micz Flor  Revolting Project Manager
Cindy Hubert  Project Manager & Curator
Iliyana Neckova  Associate Curator: Virtual Revolutions
Fee Plumley  Project Assistant
Helen Sloan  Associate Curator: Sound & Music
Mickela Sonola  Associate Curator: Mercurial States
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**PROJECT ADVISORS**

Steven Bode, Colin Fallows, Bush Hartshorn, Helen Sloan, Mike Stubbs, Christine Van Assche.

**VENUES STEERING GROUP**

Garfield Allen [Green Room]; Paul Bayley [Cornerhouse]; Bryan Biggs [Bluecoat Gallery]; Tanya Bryan [Castlefield Gallery]; Yuen Fong Ling [Chinese Arts Centre]; Paul Mellor [Open Eye Gallery]; Victoria Pomeroy [Tate Gallery Liverpool]; Gaby Porter [The Museum of Science & Industry in Manchester]; Graeme Russell [CUBE].
A blockbuster electronic arts event-slash-symposium called Revolution is unrealistic. Still, it is anything but unexpected. Over the last few years several trends have developed which – if followed through consequently – make the appropriation of such a dramatic word for radical change more understandable.

Firstly, the momentum associated with the social uprising of the late 60s has been transformed into social romanticism and introduced deep into popular culture. The French philosophical and political heritage of 68 has been essential to the kool theories of the 1980s and continues to be fashionable – alongside D&G – in the 1990s. After the killer cynicism of the last decade, revolution is cool again. 30 years on in European history, throwing a brick into the social hierarchy has been aestheticised. Throwing the molotov theme party today does little more than deliver hobby politics into the social life of Middle Youth.

Political action outside the parliamentary system turned sour in the 70s with an increase in terrorist actions. Radical activism, fundamentalist politics and direct democracy not only split the left outside of the parliamentary system, but also created cracks running deep through elected parties, as was the case with the German Green party in the late 80s and early 90s. Today's romantic attitudes towards the student and workers' riots mean nothing when detached from their political motivations, especially when they are also divorced from their subsequent history. Investigating the assimilation of anti-establishment iconography within the new marketing strategies might be helpful in understanding some of the recent cultural shifts in the New Britain – but it certainly stalls enthusiasm for revolution98...

Secondly, the 'Digital Revolution' has been announced. The fashionable transfer of notions of radical change from the sphere of the social sciences to those of technological advancement makes one question the reliability of the concept of revolution as such. As for revolutionary change within societies: attempts to define a universal check-list for 'The Revolution' have failed. Common sense now tells us that no attempt to describe change in unique and idiosyncratic systems is capable of creating an "eight out of ten" yardstick for qualifying transformation as revolution.

Where does that then leave the 'Digital Revolution'? With no grounds for objective definitions, radical change might best be defined by its subjects. Following the parameters of intersubjectivity, revolution might adequately be described as a dramatic change which forces the individuals within a system to renegotiate their roles. But, from that point of view, it obviously becomes ridiculous to pin down 'a revolution' to an empty technological framework. In the case of the 'Digital Revolution', then, it is clear that there has not been a revolution, simply because nobody attended.

Finally, the battlegrounds of subversion have allegedly re-located to the digital (and analogue) realms of networked technologies. During the 80s 'hacking' came to be regarded as a possible cause of atomic war – sparked by some 14 year old playing with a public telephone and a hair clip. Our public space has been extended into networked media and some nurture the idea that the streets have become altogether obsolete as a battle ground for political struggle. Today, some tactical media operations are prime targets for CIA and FBI monitoring activities – seemingly proving the economic threat of such attacks. But, put into perspective it becomes questionable whether their terrorist action retains any real revolutionary potential.
Some members of the old-time hacker/anarcho scene are currently pulling out of the internet – dismissing its currency as a tool for radical change. It has been argued that increasing commercialisation has blunted the tool. Relevant points of intervention have been washed away by millions upon millions of America Online internet subscribers. Also, the increasing finesse of networked surveillance in the business sector and the increase of customer and lifestyle databases more than outweighs the dangers of terrorism. So, how does the establishment feel about the threat posed by the internet guerrillas? In the form of the Committee on Culture, Media and Sport, it writes that "over time, public sector regulation of content will become increasingly difficult; technology will erode the State’s capacity to intervene" (Fourth Report on Content Regulation in the Internet). Even though this statement does not directly concern itself with subversion from within the networks, it is quite telling that the government's worries are directed towards the future, whereas the small online community of today appears negligible. Hard-core net activists have moved their battle grounds since the mythological mid 1990s, yet their natural opponent – the state – feels that the real danger is about to come, possibly in 2005 to 2010. It seems more like the eye of the storm than a revolution.

Where does that leave 98? This is certainly not the time, nor the event, for biased propaganda and innovative market strategies. Drop the euphoria and let's be realistic...

M i c z F l o r
R e v o l t i n g P r o j e c t M a n a g e r

with thanks to Richard Barbrook, Josephine Berry, Martin Conrads and Pauline van Mourik Broekman.


At the end of last year, a red flag flew over Manchester Cathedral. The artist Pavel Büchler projected a red beam of light from the seat in Chetham's Library where Marx and Engels had studied the conditions of the Mancunian working class. Now, near to the bombed out buildings of 1990s Manchester, they might be imagined looking up at the English flag and seeing some sort of aesthetic fulfilment of their schemes. The Church seemed to have joined the Revolution, if only for one night.

Of course, as Micz Flor makes clear, even if the priesthood were suddenly converted to the Marxist cause, there is no Revolution to join – just another fashion statement for an irony-laden consumer class. Bringing together those two old adversaries, Church and Communism, in one single corporate logo emphasises the absurdity. Büchler plays with the idea of revolution, with its history and its contemporary aestheticisation to remind us of our current heterogeneity. We have no single cause around which to rally, and his Red Flag stands as a marker of what can and cannot be expected. Although pre-dating the exhibitions and events of revolution 98, it seems to me to act as a augury of the project, a sign of the times and the possibilities.

As far as master narratives go, you cannot get much more authoritative than revolution. In our departing Marxist century, revolution has seen the culmination of history, the inevitable outcome of processes begun centuries before. And yet, look around England in 1998. Billboards tell us to "Join the Cable Revolution", we
can celebrate England's rare World Cup victories in a bar called "Revolution" and wear "Red or Dead" shoes. So, let's be realistic, the exhibitions and events in revolution98 are not going to provoke civil unrest. The programme aims simply to ask some pertinent questions about the relationship between artistic practice and technological development. The legacy of the term revolution leaves it in play for us to invest with other meanings. In reference to art, it might be used to reinforce the value of a critical artistic practice that seeks to comment on the social and political objectives of technological or structural change.

As soon as the term 'the digital revolution' was coined, it begged its own questions. Not least of these was what sort of revolution it was and how we, as a society, might respond. Without doubt, politics and social analysis will provide many of the possible answers but some more oblique responses can be found in the work of artists and other cultural producers. Indeed, in a decade marked by the demise of organised party political ideologies, the cultural sphere is being asked to take on those very responsibilities which have previously been the task of political journalists and intellectuals. As the American cultural philosopher Bruce Robbins has written: "(P)articipation in the making, exchanging and mobilising of public opinion...has to some extent been reinvented or relocated...(It) is now discoverable to an unprecedented extent in the domain of culture".

With this in view, the works in revolution98 - be they installations, social actions, communication projects or process-based workshops - ask for a particular interrogation. They want to be questioned for their content and their application to social issues rather than their technical innovation. Their relationship to technology is complex, only occasionally pushing at the frontiers of computing capability and more usually concerned with the social and political consequences of the mass adoption of silicon. Many are new commissions and therefore still in development at the time of writing, however it is clear that certain strands or affinities of approach are emerging across the programme.

The legacy of science fiction and its frequent preoccupation with the struggle for individual recognition against technological determinism is explored in a number of projects. Keith Piper's Robot Bodies remarks on the extraordinary absence of non-white androids or robots in popular science fiction. As a black artist, he sees his presence being written out of the future of artificial lifeforms. He interprets this as a fundamental denial of blackness, where the conjunction of cyborg and black is simply too removed from the assumption of white human centrality to serve as a meaningful exploration of difference. Gina Czarnecki also examines the 'technological body' and genetic engineering through digitally manipulated photographs. Suzanne Treister and Andrea Zapp both adapt the established model of the time traveller from H G Wells, Virginia Woolf and many science fiction writers to relate personal histories to world events. Treister's No Other Symptoms - Time Travelling with Rosalind Brodsky leads her alter ego on a journey from the Russian revolution of 1917 to the Institute of Millitronics and Time Interventionality in 2057. Zapp's Orlando-inspired CD-ROM bends time, geography, ethnicity and gender to create a contemporary psychological collage. Imanol Atorrasagasti and Yan Duyvendak enter this territory from the point of view of personal fantasy, depicting the disintegration of the body as conjured up in the virtual world of dreams. In their different ways, all these works seek in some way to resist a system where heterogeneity and imagination are restricted in favour of the functional processing of information.
Satirising such mundane functionalism is the starting point for two US artists, Perry Hoberman and Kristin Lucas. Both these new commissions reflect the pointlessness of much human-technology exchange. Hoberman recreates in model and computer form the physical arrangement of furniture and other objects in a gallery space. The audience is free to move any element of real, model or computer versions, but each action requires the attendant operators to copy the change in the other versions. Thus, the seemingly insignificant movement of a chair icon from one corner of the screen to another carries the responsibility of commanding real operators standing in the same space to carry out exhausting and pointless tasks. Accountability for these virtual actions is therefore instantly thrown back on the user who has to decide how far to proceed. In contrast, Lucas’s new installation creates a virtual window onto the real, adopting the role of a work-from-home security guard whose expectations never quite correspond to reality.

The questionable influence of the media re-occurs throughout the programme as both a subject and source of the work. Elizia Volkman’s Phat Media Blast charts the media’s almost apoplectic response to her deliberate weight gain of 25 kgs, while Johan Grimonprez’s now famous Dial H-I-S-T-O-R-Y extracts television reports from the last 30 years of aircraft hijackings to comment on the changes in media aesthetics and the increasing de-sensitisation of its audience. Willie Doherty’s extensive exhibition documents his work over the past twelve years dealing with the constructions the media place on certain events, locations or people. His reference point is always his home town of Derry and the North of Ireland, but his considerations extend far beyond the local, to embrace global situations which are regularly reduced by the media to the same two minute soundbite. Nedko Solakov looks more specifically at the role of the art world in the construction of an artistic career and the manipulation of the viewer’s expectations. The media as a constant recording presence is the subject of Nina Fischer and Maroan El-Sani’s Millenniumania. Every time zone in the world is accounted for on the 360 degree screen, as a constant stream of pedestrians, recorded and monitored without obvious reason, strive to complete their cyclical journeys.

The mimetic authority of technology and the possible repercussions for genuine political and social changes are significant subjects for the programme. Lucia Grossberger-Morales documents the Zapatista uprising in Mexico on interactive CD-ROM, combining animated reconstructions with psychedelic graphics and sound. Luchezar Boyadjiev’s Revolution for All invites us to share the exhilaration engendered by revolutionary zeal as faces from visitors are scanned and located within the famous image of Lenin addressing the St.Petersburg crowds in 1917. Grossberger-Morales and Boyadjiev ask related questions about the nature of participation in their interactive scenarios. Is this a form of displacement activity which relieves us of certain personal responsibilities or does it mirror the familiar response to ‘actual’ television coverage of conflicts? In a contrasting piece by Chinese artist-in-residence Feng Mengbo, the ‘virtual reality’ game Doom is used as the inspiration for a series of prints and an installation which combine symbols of the Cultural Revolution with Japanese computer culture and Western commerce. His references to the misunderstandings still possible in the apparent global currency of computer graphics is taken up rather differently by Tonebalone who also uses the questionably neutral territory of the computer game as a device to visualise the reality of racial hatred and xenophobia.
The encounter between new technology and tradition is the subject of work by Nelia Justo, John Fairclough and Maureen Lander, who draw parallels between the cultural and economic exchange of the past and current internet based communications. Fairclough and Lander’s work originates in childhood games played with a ball of string while Justo interweaves the development of the silk trade with the growth of electronic commercial exchange between Asia and Europe. Cornford and Cross look critically at another form of trade, in human lives, with their outdoor installation Cosmopolitan. Taking the growing phenomenon of women in the former Soviet Union offering themselves as potentially docile wives to American and Western European men, the work projects the women’s video interviews/sales pitches onto a container sited near Liverpool’s docks. In itself, this work documents the effects of the unheralded ‘revolution’ or deterioration in women’s status and economic circumstances, which followed the ideological collapse of communism. Turning towards a critique of capitalism, Tapio Mäkelä and Susanna Paasonen use shop window sites as interactive zones where the mythologies about cleanliness and whiteness instigated by mid-century advertising agencies are tested against the responses of today’s multi-cultural shoppers.

Within the metaphor of Revolution, the content of the work is not the only concern. The programme also seeks to provide the possibility of radically different encounters with art from those established by the many recent new technology exhibitions. The inadequate display of websites and CD-ROMs on monitors lining gallery walls has been avoided and, in their place, visitors are invited either to access the work in their own time or engage with a number of process-based initiatives around the Revolting temporary media lab. Revolting builds upon new modes of collaborative and process-oriented work in culture, politics, art and media activism. It attempts to extend the social space of the workshop into the digital realm of the internet and vice versa, concentrating the free floating nature of networked technologies within a social environment. As part of the project, Virtual Revolutions has invited more than 50 artists to participate in workshops in Bulgaria, England, Finland and the Netherlands which will culminate in a CD-ROM and a series of artists’ talks presented in Manchester. Mercurial States is a similar process or socially-constructed project run with, and by, the black community in Liverpool. More publicly accessible for the casual visitor are one night events in Liverpool nightclub Cream featuring Granular Synthesis and Sub.merge, which seek to adapt the rules of the club night without losing the essential sensuality of the experience. Finally, Illuminations Television’s Out Of This World will create a unique virtual gameshow where the audience controls the competitive performance of teams of computer-created avatars struggling in an alien environment.

revolution98 is designed to bring into focus those artists whose work takes a look at humanistic responses to the observable spread of technology. It tries, ultimately, to seek possible answers to two questions above all others. How much has technology changed the rules and how far are we willing to let it?

Charles Esche

Lead Curator

With thanks to all the revolution98 website artists: Apsolutno, Yugoslavia; Artworld Anonymous, Hungary; Anne Baker, England; Andy Best & Merja Puustinen, Finland; David Bickerstaff, England; Brook Andrew, Australia; Shu Lea Cheang, USA; Susan Collins, England; Elizabeth Gertsakis, Australia; Madge Glesson, USA; Ken Goldberg, USA; Graham Gussin, England; Karen Guthrie & Nina Pope, England; Alexei Isaev, Russia; Jodi, Spain; Tila Johannson, Estonia; Zoe Leoudaki, Greece; Jose Macas de Carvalho, Portugal; Tapio Mäkelä & Susanna Paasonen, Finland; Juliet Martin, USA; Nelli Rohtvee, Estonia; Nikola Velkov, Macedonia.

The European Commission Supports Audiovisual Events

Film Festivals have profound cultural, social and educational importance and play a role in the creation of a large number of direct and indirect jobs in Europe. They constitute a promotion and distribution network, which is a necessity for European audiovisual production. They favour the emergence of new and talented creators and familiarise a young audience with European cinematography. They also organise numerous and varied activities for the benefit of European cinema.

The European Commission is closely involved in the development of European cinema and supports film festivals, which contribute actively to the promotion and distribution of European audiovisual works throughout the Member States. This action aims to reinforce the links between the European public at large and films produced in Europe. About fifty festivals across Europe benefit from this financial contribution. Every year, thanks to the activities of these festivals and to the support of the European Commission, about 10,000 audiovisual works, which reveal the diversity of European cinematography, are exposed to a public of almost two million spectators.

Furthermore, the Commission supports the activities of the European Coordination of Film Festivals, which favour cooperation between festivals as well as the development of joint projects, which reinforce the positive impact of these events on European cinema.

Through the financial support of the European Commission, FACT has been privileged to work in partnership with C3 (Centre for Culture and Communication) in Budapest, Muu Media in Helsinki, Fournos Cultural Centre in Athens and Fundação de Serralves in Oporto. Special thanks to our European partners for their contribution to the website selection.