

GAMA

GATEWAY
TO ARCHIVES
OF MEDIA
ART



co-funded by the
Community programme
eContentplus

<http://www.gama-gateway.eu>

Akademie der Bildenden Künste Wien	AUSTRIA
Akademia Górniczo-Hutnicza	POLAND
ARGOS centre for art & media	BELGIUM
ATOS Origin S.A.E.	SPAIN
Center for Computing and Information Technologies, Universität Bremen	GERMANY
C ³ Center for Culture & Communication Foundation	HUNGARY
CIANT International Centre for Art and New Technologies	CZECH REPUBLIC
Filmform Foundation	SWEDEN
Heure Exquise! International center for video arts	FRANCE
Staatliche Hochschule für Gestaltung Karlsruhe	GERMANY
Hochschule für Künste Bremen	GERMANY
Hogeschoolvoor de Kunsten Utrecht	THE NETHERLANDS
IN2 Search Interfaces Development Ltd.	GERMANY
Les Instants Video Numériques et Poétiques	FRANCE
Ludwig Boltzmann Institute Media.Art.Research.	AUSTRIA
Netherlands Media Art Institute / Montevideo	THE NETHERLANDS
SCCA-Ljubljana, Center for Contemporary Arts	SLOVENIA
Universitat de Barcelona - Laboratori de Mitjans Interactius	SPAIN
Zürcher Hochschule der Künste	SWITZERLAND

GAMA

GATEWAY
TO ARCHIVES
OF MEDIA
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OVERVIEW

– BREAKING NEW GROUND

In the era of the Internet and its unlimited resources, it is time for new forms of collaborations and access routes to information that until today is very difficult to access and often not retrievable such as material on media art works. Researchers, historians, curators, journalists, collectors, and interested individuals alike still have to visit every archive individually and understand the inherent structure and logic of the respective offer. GAMA is a first step towards remedying the situation.

– CONTENT BROKER

Different archives have embedded different solutions for building their repositories, in their own logic and narrative. Respecting these differences in history, context and infrastructures the GAMA platform acts as a content broker allowing easy access to all collections by harvesting metadata and content from all archives in a harmonized manner. By translating local content descriptions into a centralized database, the integrity of the connected archives is maintained. By deploying customized database adapters as a harmonizing mechanism the whole platform is easily scalable and prepared for the inclusion of even more archives.

– CONTENT-SYNDICATION

Bringing together all collections obviates the large amount of redundancy in metadata collection, annotation and definition and allows for efficiently exploring the wealth of materials brought together for the first time. As such, great effort is invested in enriching the original metadata attributed to individual works and exploring new aspects in analysis and interpretation. One of the big assets of the GAMA portal is the high level of synergy of experiences and knowledge in the field and the benefits to bring together specialized academic and technical know-how of partners, thereby transcending isolated national activities and enterprises.

– HARVESTING

As part of the harvesting strategies each media file is analyzed and transcoded to file formats suited for web access. Implemented shared render farms are capable of transcoding to popular formats as flash video and the high quality H.264 format. The file system holds all pre-encoded preview video data. Combined resources also include streaming services based on a variety of platforms like QuickTime and Real Video (Helix DNA) provided for use by organizations who lack dedicated infrastructure to host and stream multi-media contents.

ARCHIVES



ARS ELECTRONICA

Since its inception in 1979 Ars Electronica is an internationally renowned and unique platform for digital art and media culture. It consists of four divisions: the Ars Electronica Festival that is taking place once a year, the Ars Electronica Prix, which is awarded during the festival to outstanding artworks and projects, the Ars Electronica Center, a museum carrying out an educational mission, and the Futurelab, a laboratory dedicated to the conception and realisation of media art projects. Moreover, Ars Electronica is conceptually in charge of net.culture.space, a second exhibition space in Vienna and it organizes and plans international exhibitions.



C3 CENTER FOR CULTURE & COMMUNICATION

C3 Center for Culture & Communication Foundation founded in 1996, is a Hungarian non-profit institution; a space for innovative experiments and developments related to communication and culture; its main focus being the fostering of meetings and cooperation among spheres of art, science and technology.

The aims of C3 are the research, development and support of innovative artistic potential, the initiation and realisation of art, science, communications, educational and cultural programs and the production, presentation and preservation of media art.

The C3 Collection contains media artworks that have been realised with the collaboration of C3 and is accessible online in one common database with C3's Video Archive which is unique in Hungary and is under constant development.



FILMFORM

FILMFORM is a foundation dedicated to the promotion, distribution and preservation of Swedish art film and experimental video.

FILMFORM is the oldest existing organization in Sweden devoted to film and video art. It is often engaged as an advisor to museums, galleries, universities and festivals. The FILMFORM collection includes titles from 1924 till today.

FILMFORM is supported by the Ministry of Culture through the Arts Grants Committee.

LES INSTANTS VIDÉO NUMÉRIQUES ET POÉTIQUES

Since 1988, Les Instants Vidéo Numériques et Poétiques has annually organized an international video and media arts festival which takes place mainly in Marseille, France.

The festival also visits fifteen other towns in six different countries and many other international screenings, workshops and conferences take place throughout the year.

The festival's online archive comprises a collection of more than 3000 entries by 1900 artists.

The archive is more than a mere catalogue. It is also an open, virtual space for new kinds of encounters between artists, art works and new audiences.



SCCA-LJUBLJANA. CENTER FOR CONTEMPORARY ARTS, SLOVENIA

The **SCCA, Centre for Contemporary Art – Ljubljana** is the initiator of project ***DIVA Station***, a platform for preservation, presentation and dissemination of audiovisual contents on the contextual, theoretical, practical and political level.

The main objectives of *DIVA Station* are:

- completing a physical archive of the study copies of art works;
- digitisation and technical treatment of collected material with backup copies;
- collecting and editing data of artworks;
- sorting artists and the context of the artwork into a comprehensive database;
- research of current production of media/video art in Slovenia;
- completing a comprehensive web portal that contains exact descriptions of video and media works together with a possibility of low-resolution previews.

All materials included in the *DIVA Station* are accessible as high resolution copies at the SCCA library.

DIVA Station is a direct descendant of Videodokument, a documentation, archival and research project on video art in Slovenia that offered a comprehensive overview of thirty years of video art in Slovenia (1969-1998) and was developed within SCCA-Ljubljana Documentation Program (between 1994



ARCHIVES

and 1999). Furthermore DIVA Station is a continuation of some media projects developed by the SCCA-Ljubljana and focusses on video art (collecting, documenting, archiving, curating, research, reflection, presentation, collaboration).



ARGOS

Argos is a Brussels based arts centre founded in 1989 that has been and continues to explore the relationship between art and media, and how these influence our perception of the world. Its territory is comprised of the audiovisual and plastic arts, whereby much attention is given to the interaction with other disciplines and to the reflection upon evolution within the information society.

The Argos activities include exhibitions, screenings, lectures and performances, but also production, and archiving and conservation. Additionally, Argos provides an international distribution service for artists' films, videos and multimedia installations and houses a public media library. The archive contains almost 4000 audiovisual works, 3500 books, 1000 specialized magazine issues and 500 festival catalogues.



HEURE EXQUISE!

Created in 1975, Heure Exquise! is a non-profit organisation specialised in the promotion and preservation of video arts and video creations. The distribution catalogue is regularly enriched and covers a wide variety: video art, creative documentaries, new images and animation. This mission is carried out both in France and abroad in partnership with cultural institutions and organisations, teaching and training schools, festivals and events. The Heure Exquise! team helps and advises programmers and curators for their screenings, proposes programme themes and "cartes blanches". Heure Exquise! creates and organises public screenings. Heure Exquise! also ensures the distribution of the audiovisual collections of the Louvre and the Musée d'Orsay. The Heure Exquise! archive specialises in contemporary art, is open to the public and houses monographs, artists' videos, documentaries on art, exhibi-

tion catalogues, specialised magazine. More than 4,000 documents tracing the history of electronic arts, from pioneers to contemporary artists, are available in the documentation and research center. This unique place safeguards one of the most important collections dedicated to electronic and digital arts in France.

MONTEVIDEO / NIMK

The Netherlands Media Art Institute (NIMk) presents, promotes, researches and distributes media art. NIMk also hosts an impressive and extensive collection of video and media art dating from the early 1970's till present. The distribution collection comprises more than 2000 works, varying from first experiments by national and internationally renowned artists to recent productions by up-and-coming talents.

In addition to this collection, the Netherlands Media Art Institute also provides access to an extensive reference collection (on video and on paper), several Dutch video art collections and an event archive of 30 years of the Institute's activities which comprises more than 1000 video registrations.



PROJECT WEBSITE

intern for communication

GAMA - Gateway to Archives of Media Art

search

Agenda Amsterdam **Bremen** Brussels Budget CI **Contract Deliverables** Dissemination DoW Evaluation Hotels JourFixeNews Kick-Off Lille

Logo Luxembourg MailingList **Meetings** Minutes Monthly Organisation **Presentations** Report Review TelCo **Templates** **ToDo** Topics
Vienna admin

About GAMA Documents Recent Updates ToDo ToDoDone FAQs + = -

close close others view more Status: FREE

Monthly report (March) - 02-04-09

ED 6 April 2009 (created 6 April 2009)

Christine Sauter - [HfK](#)

- preparation of agenda and workshops in Prague
- participation in Prague meeting incl. CMB
- finalisation and communication of the handout text
- finalisation of poster for events and presentation (A2)
- finalisation of new flyer text - submission to the layouters and printer
- determination of allocation of WG tasks to WP
- recalculation / advising on readjustments of PM for P01 and Q4
- work-in-progress mailing/link/expert list
- preparation of agenda for MTR
- diverse management / CMB issues

Andree Lütke(TZI)

- Prague meeting (including preparation)
- integration of search parts and RDF export for newly added [MPEG-7](#) descriptors
- integration of ASR
- implementation of various changes in technical components discussed in Prague among technical partners, for details please wait for the minutes or directly follow our discussions on <http://code.google.com/p/gama-gateway/issues/list>
- various CMB issues
- MTR preparation

Jose Miquel Gonzales (ATOS)

tags: toRSS Monthly Report

search

close all permaview download options »

Timeline All Tags More

Archives sorted by modified

April 2009

06 April 2009
[Template - Periodic Report \(simplified version, to be completed by All partners\)](#)
[Template - PowerPoint Presentation Template](#)
[Monthly report \(March\) - 02-04-09](#)

March 2009

February 2009

January 2009

December 2008

November 2008

project presentation: www.gama-gateway.net

The image shows a screenshot of the GAMA website. The layout is dark-themed with white and yellow text. At the top right, the logo 'GAMA' is displayed in large white letters, with 'GATEWAY TO ARCHIVES OF MEDIA ART' written in smaller yellow letters to its right. Below the logo, a navigation menu lists 'ABOUT', 'TEAM', 'CONTACT', 'TIMELINE', and 'INTERNAL' in yellow. A secondary menu below that lists 'NEXT' and 'OFFLINE PROTOTYPE STILL' in yellow. On the left side, a white box contains the text 'ABOUT' in yellow, followed by a sub-header 'THE PROJECT - OBJECTIVES - EXPECTED RESULTS' in green. The main text in this box describes the project as an interdisciplinary effort launched in 2007-11-01, supported by the European Commission and the eContentplus programme. It mentions that artworks created with new media technology are popular and explores the relationship between culture and technology. At the bottom right, there is a logo for the European Union and the text 'co-funded by the Community programme eContentplus'.

GAMA GATEWAY TO ARCHIVES OF MEDIA ART

ABOUT

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THE PROJECT - OBJECTIVES - EXPECTED RESULTS

The interdisciplinary project “GAMA – Gateway to Archives of Media Art” was launched on 2007-11-01 by 19 participating organisations from Europe’s culture, art and technology sector, with the aim to establish a central online portal to different European media art collections for the interested public, for curators, artists, academics, researchers, and mediators – an endeavour **supported by European Commission** within the framework of the [econtentplus](#) programme .

—

you wish to receive last informations? Send your mail address to gama@hfk-bremen.de

—

Artworks created with new media technology constitute one of the most popular contemporary art genres: media art. Its appeal for the general public is based on the importance that new technologies such as the Internet, digital equipment etc. play in everyday life. Media art explores the changing relationship between culture and technology, and questions in experimental, innovative and often audacious ways to the

ABOUT

TEAM

CONTACT

TIMELINE

INTERNAL

NEXT

OFFLINE PROTOTYPE STILL

co-funded by the Community programme eContentplus

Design: Matthias Dörmann, David Lindemann

1 ACCESSIBILITY

GAMA GATEWAY TO ARCHIVES OF MEDIA ART

[HOME](#) | [ABOUT GAMA](#) | [GUIDED TOURS](#) | [ON MEDIA ART](#)

3 ALL PERSON ARTWORK EVENT RESOURCE [ADVANCED SEARCH](#) [BROWSE PERSON](#)

[SEARCH](#)

Featured Tour 4:
GAMA features a selection of artworks included in essays on media art. Visit the Guided Tours section of this site

2

[WATCH PREVIEW](#) [MORE INFO](#)

All together now... - Hans Op de Beeck - 2005
Argos

All Together Now... is a tragicomic portrait of three groups of people attending different social gatherings. The camera pans slowly along the three table settings, each depicting a separate event. The first group, comprised of people in their late seventies, is gathered after a funeral, at a table set with coffee and cakes. The second presents an elaborate wedding party with bride and groom plus their families. The final setting shows a birthday party for a well-to-do pater...

GAMA: Collections of European media art

GAMA, the 'Gateway to Archives of Media Art' provides access to a wealth of information about the works of both well-known and emerging media artists from European collections of media art. The media art content initially comes from eight European [media art archives](#) and can be searched and browsed on this navigation platform. The portal networks different databases containing textual and visual information on more than 10,000 works.

The art projects presented include previews of experimental film and video art, performances and installations; they are documented and further contextualized with texts, lectures and events. Users will, for example, find details on early works by Hungarian net artists, video artworks from Slovenia, media art from the Netherlands, France and many other countries from inside and outside Europe, as well as documentaries from the Ars Electronica festivals or experimental films from Sweden.

The project was launched in November 2007 by 19 participating organizations from Europe's culture, art and technology sector with the aim of establishing a central online platform to a growing network of European media art collections for interested members of the public, curators, artists, academics, researchers, and mediators. The undertaking is supported by the European Commission within the framework of the eContentplus programme.

[Read more...](#)

If you want to receive the latest information about the GAMA project you can send your mail address to [gama\(at\)hfk-bremen.de](mailto:gama(at)hfk-bremen.de)

Popular person names

A- AnotherArtistname₃ A- Artistname₃ **Erwin**
Olaf₁₁ **Jean-François Guiton**₁₂ Jean-

Gabriel Périot₃ János Sugár₄ Kees Aafjes₅ **Robert**
Cahen₉ Sabine Massenet₅ Woody Vasulka₄

3

Other tagclouds are: [quick search tags](#), [work titles](#) and [person names](#).

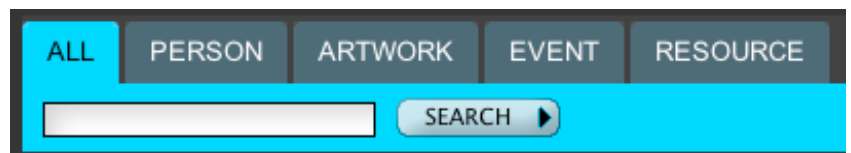
co-funded by the Community programme eContentplus

1 Accessibility



2 Guided Tours change by each load

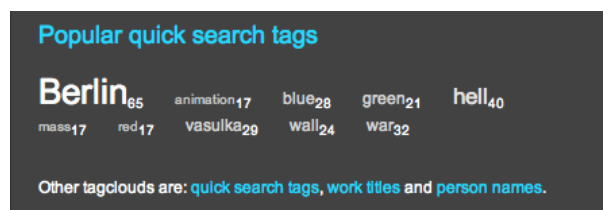
Featured Tour 1:
 GAMA features a Guided Tour on: 'The Documentation as an aesthetic strategy'. The tour was created by renowned artist Jean-Gabriel Periot. Visit the guided tour in the [GAMAwiki](#)



Search widget present on every page

3 Search

with tag clouds



PORTAL artist finder

GAMA ARTIST FINDER

SEARCH ARTISTS

Searches the first and last name of the artists in the gama database, and gives suggestions after two letters.












































GET ARTIST ▶

BROWSE ARTISTS

Select the first letter of the last name to get a list of artists. This data still has to be harmonized.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

FOUND 839 PERSONS

- | | |
|--|---|
|  S-XX |  Simon Yulll |
|  S.P.K. |  SIMON, Claire |
|  SA, Luis Felipe |  Simon, Loïc |
|  Saab, Rima |  Simon, Peter |
|  Sabahl, Farian |  SIMON, Philippe |
|  Sabbinick, Sijjn |  Simon, Philippe |
|  Sabina Jacobsson |  Simon, Rik |
|  Sabine Marte |  Simone Massi |
|  Sablston, Bob |  Simone Simons & Peter Bosch |
|  Sabl, E. Heinrich |  Simonin, Guillaume |
|  SABLIC, Dunja |  Simpson, Roddy |
|  Sabolch Silagi |  Simultaam |
|  SACCOMANDI, Monica |  Sina, Adrien |
|  Sacharow, Maxlm |  Sinasl, Gunes |
|  Sachiko Hayashi |  Sinclair, Ingrid |
|  Sachiko M |  Sinclair, Peter |
|  Sack, Richard |  SINDE, Stéphane |
|  Sadée, Juul |  Sinic, Yann |
|  SADIN, Eric |  Sinka, Andrea |
|  Sadin, Eric |  Sint-Lucas Antwerpen |
|  SADIN, Eric |  Sint-Lukas Brussel |
|  Sadouma, Tarik |  Sioux, Jay |
|  SADOVSKA, Dorota |  Spavicius, Thomas |
|  Safran, Jehuda |  Siren Eun Young Jung |
|  Säfve, Etta |  SISLER, Cathy |
|  Safy Sniper |  Sisler, Cathy |
|  Saguatti, Saul |  Six, Nathalie |

GAMA ARTIST FINDER

SEARCH ARTISTS

Searches the first and last name of the artists in the gama database, and gives suggestions after two letters.

- Janse, Quimijn
- Kemper, Quirine
- Kuchlein, Quirijn
- Pan, Ming Quan
- QUANTA, Chris
- Quantic
- Quasa Riera, Fabienne de
- Qubo Gas
- Quéau, Philippe
- Queen Mab
- Queer Screen
- Quench
- Quentin, Blake & Coryn Smethurst
- Querspur
- Questionmark
- Quillet, Agnes
- Quinn, Aysha
- Quinsac, Jean-Pierre
- Quintane, Nathalie
- Quiros, Kantuta
- Reyre, Quentin
- Ricci, Quentin
- Sturgeon / Quinn
- Université du Québec à Montréal
- Velde, Quentin Van de
- Virginia Queseda

es to be harmonized.

[T](#) [U](#) [V](#) [W](#) [X](#) [Y](#) [Z](#)

PORTAL

advanced search and result page

[ALL](#) | [PERSON](#) | [ARTWORK](#) | [EVENT](#) | [RE](#)

TEXT SEARCH

TITLE

NAME

YEAR (FROM-TO) -

FREE TEXT:
 Title (5)
 Name (0)
 Description (16)
 OCR Keywords (0)

ARCHIVES:
 Les Instants Vidéo (1)
 C3 (2)
 DIVA (3)
 Heure Exquise! (3)
 Argos (6)
 NIMk (6)

HAS VIDEO:
 Video available (5)
 Full-length video (1)
 No video (16)

KEYWORDS:
 War (1)
 Cinema (1)
 Tourism (1)
 Science Fiction (1)
 City (1)
 Urban (1)
 Dialogue (1)
 Rhythm (1)
 Television (1)
 Pollution (1)

TYPES:
 Video Art (6)
 Exhibition (3)
 Artwork (3)
 Event (3)
 Interactive Art (2)
 Music (1)
 Presentation (1)
 Documentation (1)
 Documentary (1)
 Fiction (1)

CREATED:
 1965 - 1969 (1)
 1980 - 1984 (1)
 1990 - 1994 (5)
 1995 - 1999 (2)
 2000 - 2004 (4)
 2005 - 2009 (6)

GAMA INTERNET ARCHIVES OF MEDIA ART

[HOME](#) | [ABOUT GAMA](#) | [WIKI](#) | [ON MEDIA ART](#)

[ALL](#) | [PERSON](#) | [ARTWORK](#) | [EVENT](#) | [RESOURCE](#) | [SETTINGS](#) | [BROWSE PERSONS](#)

TEXT SEARCH **ARCHIVES**

TITLE **KEYWORDS** Show results with video

NAME **TYPES** Only show full-length videos

YEAR (FROM-TO) -

Page 1 of 3 (21 results found)

TITLE	NAME	TYPE	YEAR	ARCHIVE
Parachutes	Sebastian Diaz Morales	Video Art	2001	WMB
Each day, the man wakes up and realizes that he is a parachute. And it is inevitable that, on this day too, he will be jumping from a great height. Just as the main character in Kafka's stories, he is aware of his task...				
A Metropolis Erectly	Nikolai Szalmáczkai	Presentation	2008	C3
A Metropolis Erectly				
Anti-City: For Johannes Basler	Hans Theder	Video Art	1954	WMB
This tape is a kaleidoscopic architectural and human landscape, a rotating prism of constantly shifting images, fragmented, multi-layered, ephemeral juxtapositions, a cultural collage, a cultural critique which demands pa...				
Back to the Bible	Miro Simić	Video Art	1952	QVA
The author collects inserts from various sources: Eisenstein's Battleship Potemkin, Lang's Metropolis, Reggio's Koyanogaki, archive shots, etc. Editing by the repetition of images across their source, and the editing...				
beziqn - 2e etappe : Inside Design	beziqn	Exhibition		WMB
Amsterdam beziqn: the sweet smell of the street...				
After its successful Milanese launch, the creative collective of beziqn hasn't slowed down in its efforts to promote a particular brand of Belgian design abroad...				
Carmacho Around the World	László László Révész	Video Art	2004	C2
Guns are heard. The camera scans through a green field covered with haystacks, then focuses on three figures, a group that portrays three generations. A child standing by the wayside hangs a man, throws away the hammer...				
Do You See What I See?	Hooymans / Stansfeld	Video Art	1954	WMB
Do You See What I See? does not leave us in a comfortable viewing position, but forces us to rethink the way we process visual information. Do you see what I see? Can you respond? Can you wait? How much time do you hav...				
Fluid Architectures	Anja Krugmayer, Mark Napier, Dirk Lüsebrink and more	Exhibition		WMB
In the movie Metropolis from 1925, director Fritz Lang created the vision of a futuristic 21st century mega-city. Now that we have crossed the threshold of this century our reality makes that vision seem strangely old-fa...				
Fluid Architectures (registration)	Netherlands Media Art Institute and VideoMachos (Helle Lythij & Susanne Brenner)	Documentation	2009	WMB
In the movie Metropolis from 1925, director Fritz Lang created the vision of a futuristic 21st century mega-city. Now that we have crossed the threshold of this century our reality makes that vision seem strangely old-fa...				
KREUZBERG METROPOLIS BRÜCKE	Cathy Wegner and Patrick De Geere	Documentary	1990	Heure Exquise!
Berlin, September 30. An exploration of the Berlin scene with performances, concerts, videos and interviews. With, among others, Gaspar Brodman, Kasheira, Philosophen, Die Haut, Einstürzende Neubauten, Crime & the City...				

Page 1 of 3 (21 results found)

1

2

3

SOURCE SETTINGS BROWSE PERSONS ▶

ARCHIVES [RESET FORM](#) ▶

KEYWORDS [SELECT](#)

TYPES [SELECT](#)

Show results with video

Only show full-length videos

[SEARCH](#) ▶

1

Page 1 of 3 (21 results found) ▶ ⏪ TOGGLE VIEW ▶

TITLE ▼	NAME	TYPE	YEAR	ARCHIVE
---------	------	------	------	---------

2

	Do You See What I See? 'Do You See What I See?' does not leave us in a comfortable viewing positing, but forces us to rethink the way we process visual information. Do you see what I see? Can you respond? Can you wait? How much time do you hav...	Hooykaas / Stansfield	Video Art	1994	NIMk	MORE INFO ▶
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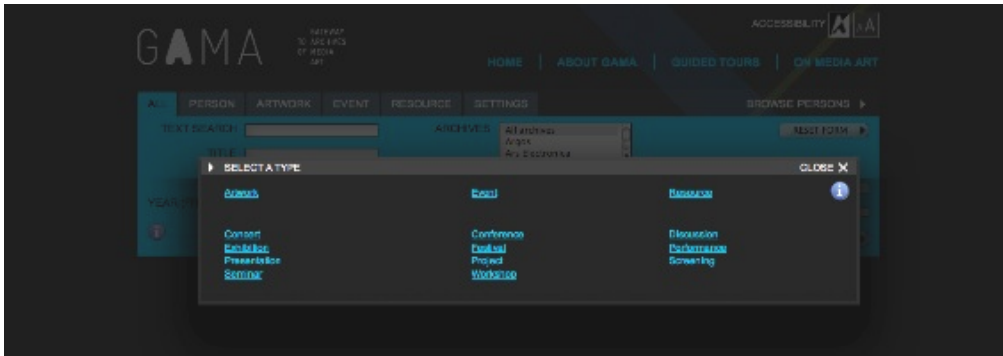
3

Page 1 of 3 (21 results found) ▶ ⏪ TOGGLE VIEW ▶

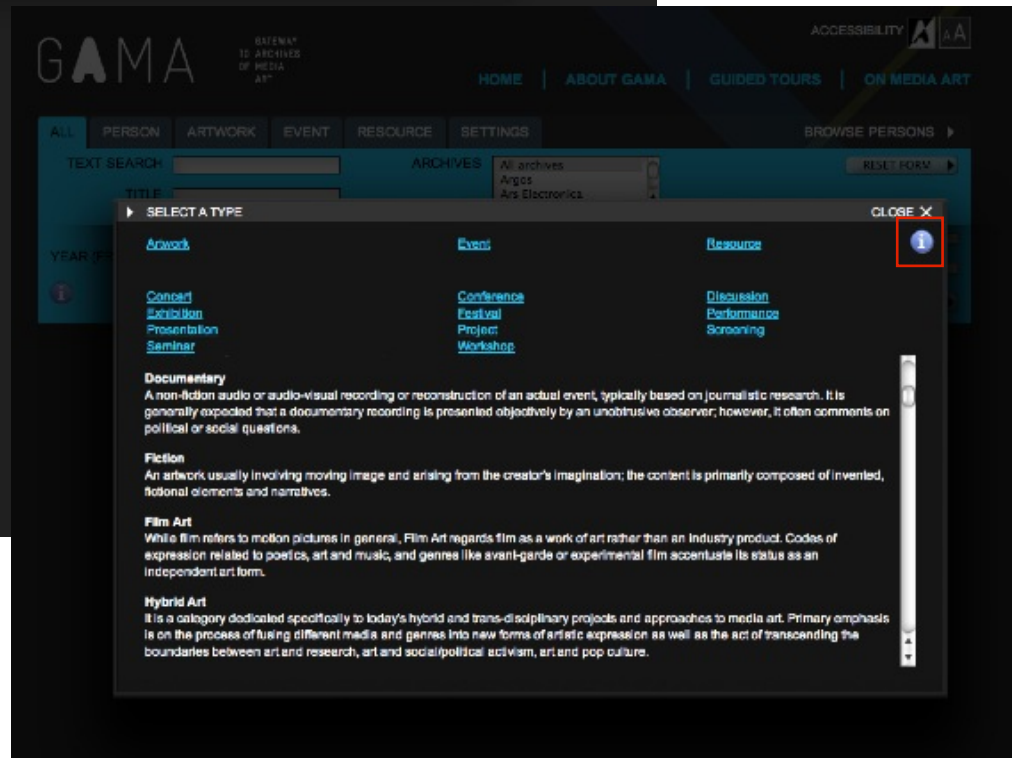
Page 1 of 3 (27 results found) ▶ ⏪ TOGGLE VIEW ▶

TITLE ▼	NAME	TYPE	YEAR	ARCHIVE	
	15.000.000 Parachutes	Sebastian Diaz Morales	Video Art	2001	NIMk MORE INFO ▶
	A Metropolis Erdély Miklós számának bemutatása	András Müllner and Balázs Varga	Presentation		C3 MORE INFO ▶
	Anti-City: For Johannes Baader	Hans Breder	Video Art	1984	NIMk MORE INFO ▶
	Arrive	Ed Holdsworth	Video Art	2003	NIMk MORE INFO ▶
	Back to the Bible	Mirko Simić	Video Art	1992	DVA MORE INFO ▶
	Berlin by Night / Lyrliden	Antal Lux	Video Art	2000	C3 MORE INFO ▶
	Berlin Retour	Carl-Ludwig Rettinger and Gusztáv Hámos	Artwork	1996	C3 MORE INFO ▶
	Carmacho Around the World	László László Révész	Video Art	2004	C3 MORE INFO ▶
	Dad's dead	Chris Shepherd	Video Art	2002	NIMk MORE INFO ▶
	Do You See What I See?	Hooykaas / Stansfield	Video Art	1994	NIMk MORE INFO ▶

Page 1 of 3 (27 results found) ▶ ⏪ TOGGLE VIEW ▶



types



 Glossary

ARTWORK Types

Documentary

A non-fiction audio or audio-visual recording or reconstruction of an actual event, typically based on journalistic research. It is generally expected that a documentary recording is presented objectively by an unobtrusive observer; however, it often comments on political or social questions.

Fiction

An artwork usually involving moving image and arising from the creator's imagination; the content is primarily composed of invented, fictional elements and narratives.

Film Art

While film refers to motion pictures in general, Film Art regards film as a work of art rather than an industry product. Codes of expression related to poetics, art and music, and genres like avant-garde or experimental film accentuate its status as an independent art form.

Hybrid Art

It is a category dedicated specifically to today's hybrid and trans-disciplinary projects and approaches to media art. Primary emphasis is on the process of fusing different media and genres into new forms of artistic expression as well as the act of transcending the bounda-

[MORE INFO](#) ▶

GAMA GATEWAY TO ARCHIVES OF MEDIA

ACCESSIBILITY

15.000.000 PARACHUTES CLOSE X

00:04 / 00:30

DESCRIPTION

15.000.000 Parachutes
 Sebastian Diaz Morales
 2001
 Archive: [NIMk](#)
 Type(s): Video Art
 Keyword(s): Pollution
 Collection(s): NIMk Documentation and Nederlands Instituut voor Mediakunst

Each day, the man wakes up and realizes that he is a parachute. And it is inevitable that, on this day too, he will be jumping from a great height. Just as the main characters in Kafka's stories, he is aware of his task, but is oblivious of the reason behind it. He is testing his fate in various ways, in order to get to know his role in the Greater Game as well as he can. But knowledge does not mean freedom. His only way out is dramatic, the only choice that is always open to an individual.

So, every morning a new mythical story begins. The metropolis of Jakarta is where the action takes place, and the National Monument of Indonesia plays a central role. The parachute will be jumping from this tower, from either the north, south, east or west side. Then, as one of the 15 million, he will be drifting towards his adventure of the day.

The camera follows him while he drifts like a speck through the urban landscape. Jakarta is unapproachable and always on the move, a city that does not care where he lands. He drifts southwards, towards some small boys who abandon their game of football when he lands on their field and propel him into the sky again like a kite. On and on it goes, past the remnants of history only to land again on the grave of a soldier. The next day he jumps towards the west and the east in one go, ending up in the cultural gap between wealth and poverty, between different political convictions, religions and traditions. The very oppositions that make up the fuel for the dynamics of the Asian metropolis. On the third day, the parachute jumps northwards. He makes the freest choice, but also the definitive one.

Jaap Vinken and Martine van Kampen

- ▶ PERSON(S)
- ▶ MEDIA
- ▶ FILM STRIP
- ▶ RELATED

TYPES

- Video Art (1)
- Exhibition (3)
- Artwork (3)
- Event (3)
- Interactive Art (2)
- Music (1)
- Presentation (1)
- Documentation (1)
- Documentary (1)
- Fiction (1)

CREATED:

- 1965 - 1969 (1)
- 1980 - 1984 (1)
- 1990 - 1994 (5)
- 1995 - 1999 (2)
- 2000 - 2004 (4)
- 2005 - 2009 (6)

Title	Author	Year	Category	Archive	More Info
Prediction of Zeus	Mario Kovačić	1990	Exhibition	DIVA	MORE INFO
Red. NachtKultur/Metropolis - 2005		2005	Event	Argos	MORE INFO
SARIN	GRECU MIHAI	2005	Interactive Art	Heure Exquise!	MORE INFO
Television Espanola - TVE / METROPOLIS - Madrid 1996		1996	Event	Argos	MORE INFO
Television Espanola - TVE / METROPOLIS -Madrid-2003		2003	Event	Argos	MORE INFO
Tomorrow Square	Aglaja Konrad, Jos De Gruyter and argos vzw	2002	Artwork	Argos	MORE INFO
Urban, early morning_raw	Wilfried Agricola de Cologne	2007	Video Art	Les Instants Vidéo	MORE INFO
Voyage à Paris	Jef Cornelis	1983	Artwork	Argos	MORE INFO

▶ DESCRIPTION
 ▶ PERSON(S)
 ▶ MEDIA
 ▶ FILM STRIP
 ▼ RELATED

External Information:
 - Work: [img](#).

Search within GAMA for which are:
 Relate by the same person:
 or
 Relate by the same keyword:
 or
 Relate by the same type:

▼ MEDIA

Title	15.000.000 Parachutes
Format	mpeg2video
Length	25 minutes 9 seconds
Properties	sound and colour

Title	15.000.000 Parachutes
Format	x-flv
Properties	sound and colour

GAMA:
 Link: <http://www.gama-gateway.eu/index.php?id=search&workdetail=gama:montevideo:main:Work:6803>
 Wiki: [\[wiki\]gama:montevideo:main:Work:6803\[/wiki\]](#)

Copy link to insert in WIKI or external webpage

▼ FILM STRIP

This film strip is generated automatically. Click on the image to search for visually similar works.

Shot 1 Shot 2 Shot 3
 Shot 4 Shot 5 Shot 6
 Shot 7 Shot 8 Shot 9
 Shot 10 Shot 11 Shot 12

▶ RELATED

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PORTAL video view window

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GAMA

GATEWAY
TO ARCHIVES
OF MEDIA
ART

ACCESSIBILITY

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TEXT SEARCH

TITLE

NAME

YEAR (FROM-TO) -

ARCHIVES

All archives
Argos
Ars Electronica
C3

KEYWORDS [SELECT](#)

TYPES [SELECT](#)

[RESET FORM](#)

Show results with video

Only show full-length videos

[SEARCH](#)

Page 1 of 3 (27 results found)

TITLE	NAME	TYPE	YEAR	ARCHIVE
	15.000.000 Parachutes	Video Art	2000	C3
	A Metropolis Era számának bemutatója	Video Art	2000	C3
	Anti-City: For Joe	Video Art	2000	NIMK
	Arrive	Video Art	2000	NIMK
	Back to the Bible	Video Art	2000	NIMK
	Berlin by Night / Lyriden	Video Art	2000	C3
	Berlin Retour	Artwork	1996	C3
	Cermacho Around the World	Video Art	2004	C3
	Dad's dead	Video Art	2002	NIMK
	Do You See What I See?	Video Art	1994	NIMK

Page 1 of 3 (27 results found)

FREE TEXT:

Title (6)

Name (0)

Description (22)

OCR Keywords (0)

ARCHIVES:

Les Instants Vidéo (1)

Heure Exquiset (3)

DIVA (3)

C3 (5)

Argos (6)

NIMK (8)

HAS VIDEO:

Video available (6)

Full-length video (2)

No video (19)

KEYWORDS:

Tourism (1)

Science Fiction (1)

City (1)

Urban (1)

Dialogue (1)

Rhythm (1)

Television (1)

Pollution (1)

Crime (1)

Homage (1)

TYPES:

Video Art (11)

Artwork (4)

Event (3)

Exhibition (2)

Presentation (2)

Interactive Art (2)

Documentation (1)

Documentary (1)

Fiction (1)

Music (1)

CREATED:

1965 - 1969 (1)

1980 - 1984 (1)


1990 - 1994 (5)

1995 - 1999 (3)

2000 - 2004 (8)

2005 - 2009 (5)

15.000.000 PARACHUTES CLOSE X



00:01 / 00:30

[MORE INFO](#)

full screen



Navigation

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- › [Printable version](#)
- › [Permanent link](#)

Tour

[Page](#) [Discussion](#) [View source](#) [History](#)

Similar to exhibition tours, the guided tours are intended to offer first glimpses into the artwork and documentation collections gathered within the GAMA portal. Chosen experts will guide you through the networked archives using different topics as a focus to point out works from both well-known and emerging artists. The aim is to incite further research. You will see the search results for the mentioned works and artists pop up when pressing the respective thumbnail in the guided tours. The results will be delivered exactly in the form that they would following a query launch, i.e. as text only, as still, as excerpts or filmstrips or in full length depending on the permission of the rightsholder. You can also download the texts as pdf.

Contents

- 1 [Storytelling in media art](#)
- 2 [In Motion: Women, Images and their Alliances](#)
- 3 [Documentation as an aesthetic strategy](#)
- 4 [SoundImage](#)
- 5 [Performance Art and its Relation to Archiving](#)
- 6 [Media criticism](#)
- 7 [Interactivity](#)

Storytelling in media art

by **Sandra Fauconnier (Netherlands Media Art Institute)**

In Motion: Women, Images and their Alliances

by **Sigrid Adorf (Hochschule für Gestaltung und Kunst Zürich)** and **Mona Schieren (Hochschule für Künste Bremen)**

Documentation as an aesthetic strategy

by **Jean-Gabriel Périot** (video artist).

SoundImage

by **Gunnel Pettersson (Filmform)**

Performance Art and its Relation to Archiving

by **Barbara Borčić (SCCA)**

Media criticism

by **Antoni Mercader (University of Barcelona)**

Interactivity

by **Miklós Peternák, (C3)**

Navigation

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- Content overview
- Content events
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- Content search
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Search

Go Search

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Guided tour : Storytelling in media art

Page Discussion View source History

by Gerard Goussard, Architecture Media Art Institute

Contents

- 1 Storytelling and mass media
- 2 1970s: storytelling as media critique
- 3 1980s: the rise of narrative video
- 4 1990s-present: maturity and diversity
- 5 More on video and narrative
- 6 References and sources

Storytelling and mass media

Telling stories is a way of conveying information and cultural awareness. It has usually been done in oral tradition, but can be done in written, electronic, digital or printed papers. Mass media is made to have a mass audience, trying to be as easy to consume as possible, often in an experimental way. Characters in media are created and their lives are usually defined on the conditions of the media. It is often very much a story told to the masses, and has a high level of didacticism. Narrative media art is a media art challenge to the way we look at mass media. It is often media art that is best because of this. It is a way of looking at the way we look at mass media, and the way we look at mass media. It is often media art that is best because of this. It is a way of looking at the way we look at mass media, and the way we look at mass media.

1970s: storytelling as media critique

Narrative video art was very rare in the 1970s when media art was defined as an anti-mass media format. The amount of available video art for viewing, for example, was very low. In the early 1970s, when the video was a just a hobby, many people were interested in the way it was used. In the late 1970s, when the video was a hobby, many people were interested in the way it was used. In the late 1970s, when the video was a hobby, many people were interested in the way it was used.



Type : Film/Video program, interactive Web
 File : Telenovelas, products, etc.
 Author : Gerard Goussard

Information : This is a video art piece that is a critique of the way mass media is used. It is a way of looking at the way we look at mass media, and the way we look at mass media. It is often media art that is best because of this. It is a way of looking at the way we look at mass media, and the way we look at mass media.

1980s: the rise of narrative video

In the 1980s, narrative video art became more popular. It is a way of looking at the way we look at mass media, and the way we look at mass media. It is often media art that is best because of this. It is a way of looking at the way we look at mass media, and the way we look at mass media.



Type : Film/Video program, interactive Web
 File : Lay the Future at Your Feet
 Author : Gerard Goussard

Information : This is a video art piece that is a critique of the way mass media is used. It is a way of looking at the way we look at mass media, and the way we look at mass media. It is often media art that is best because of this. It is a way of looking at the way we look at mass media, and the way we look at mass media.

1990s-present: maturity and diversity

In the 1990s, narrative video art became more mature and diverse. It is a way of looking at the way we look at mass media, and the way we look at mass media. It is often media art that is best because of this. It is a way of looking at the way we look at mass media, and the way we look at mass media.

Video art and cinematic narrative

Mass media, narrative video art is made of many elements, although it is often very much a story told to the masses. It is often media art that is best because of this. It is a way of looking at the way we look at mass media, and the way we look at mass media.

List of works - [See full playlist](#)

- ▶ Servie Janssen: *Television, products, etc.* (Monte)
- ▶ Robert Cahen: *Juste le Temps (HE!)*
- ▶ Lydia Schouten: *Split Seconds of Magnificence* (Monte)
- ▶ Jeffrey Shaw: *Legible City* (Ars, some documentation also in Monte collection)
- ▶ ZANK: *Sand Collectors* (SCCA-DIVA)
- ▶ Otolith Group: *Otolith I* (Argos)
- ▶ Gusztáv Hámos & Katja Pratschke: *Transposed Bodies* (C3) + eventually also *Rien ne va plus* (C3)
- ▶ Pierre Bismuth: *Al-Haj Mitwalli's Family: Proposal for an Improbable American TV Program* (Argos)
- ▶ Keren Cytter: *Der Spiegel* (Monte)
- ▶ Sabine Massenet: *Téléphone Arabe* (HE & Instants)
- ▶ Saskia Holmkvist: *Interview with Saskia Holmkvist* (FilmForm)

[DOWNLOAD THE TEXT IN PDF](#)

Storytelling in media art

by Sandra Fauconnier, Netherlands Media Art Institute, July 2009

GAMA
GAMMA
TO ARCHIVE
MEDIA
ART

Storytelling and mass media

Telling stories is a very attractive and universal human activity. Stories usually have strong entertainment value, but can also be used for educational, ethical or political purposes.

Many media artworks do have a narrative focus, trying to tell a story to the viewer, often in an experimental way.

Characteristic for media art is the fact that the work often contains a strong comment on mass media. Most people are nowadays exposed to narratives via cinema and television, which have unconsciously defined our expectations on the nature of entertainment, how a story is told in a filmic way, and have taught us established viewing patterns. Narrative media art attempts to challenge the way we look at mass media. At first sight, media artworks seem hermetic because of this; artists use and play with conventions of storytelling and often turn our expectations about editing, narration and plot development upside down.

1970s: storytelling as media critique

Narrative video art was very rare in the 1970s when media experimentation and critique were more common themes. But several exceptions do exist, for instance, the performative work *'Television, products, etc.'* by Servie Janssen from 1975, where the artist creates a pile of clippings from magazines – advertisements for consumer products, but also images referring to birth, life, disease and death. Our mind tries to fill the gaps between the images and creates a unique story all by itself.

1980s: the rise of narrative video

In the 1980s, narrative video art became more prominent; this is partly due to cultural developments, partly to improvements in editing technology. Robert Cahen's *'Juste le Temps'* (1983) is still largely an abstract and conceptual work, but it contains narrative elements (the meeting between a woman and a man in a train) that are chosen to underline the temporal structure.

Like many of her contemporaries the Dutch feminist artist Lydia Schouten switched from performance to narrative video art in the 1980s. Her *'Split Seconds of Magnificence'* from 1984 features actors for the first time in her oeuvre; text and colouring are used strategically throughout the work. The storyline itself is rather associative and refers to female beauty ideals.

1990s-present: maturity and diversity

From the 1990s on, narrative media art becomes more and more prominent and visible in museums and festivals; at the same time the works become more sophisticated, both artistically and in terms of technology.

Media Art: An introduction to GAMA

by Antoni Mercader

All the artistic production related to communication media could be considered media art. The latter is, above all, an artistic expression but also a methodology of the 20th century and the new millennium.

We consider 'media art' to be treating information and documentation in a similar way to media processes. In a broad sense we can say it is the artistic phenomena of harmonization between media communication and artistic practice. An expressive challenge derived from an experimental attitude in the conception, work methodologies, production methods and the use of audiovisual and/or multimedia communication technologies for artistic creation.

When we rule out the idea that art follows a fixed path, and accept that changes are not limited by formal aspects alone it becomes evident that the central concept of modern art - that of the avant-garde - was almost automatically linked to the progress of industrial society. Contrary to this, today we must establish the correspondence of artistic production within post-modernism, in favour of eclecticism and the heterogeneous; acknowledging concepts like 'artistic project', 'production of sense'; and using prefixes like pluri-, inter-, hyper-, un-, etc.

The first media art manifestations take place in Europe during the "interbellum". Their origin coincides with experimental cinema, the so-called 'artist films', between 1917 and 1924. After World War II media art is revived thanks to interaction between people on both sides of the Atlantic, between East and West. On the one hand there are the emigrated artistic groups, and on the other, people who continued experimenting with cinema; most of them have their origins in Dadaism and Surrealism.

The first signs appear in the 1960s, a period of research into performed art and a critical approach to television. There is a second wave during the seventies when research on how to expand art experiences a significant advance. Media art has not stopped evolving since. The persistence of authors, producers, distributors, curators and historians, the emergence of specific activity such as exhibitions, festivals, contests etc., but also the significant consequences for the 'economy of art' that came with the rise of the collecting market testifies to more than fifty years' work.

The internet - the network of networks - providing an effective means of production and dissemination available to the masses has served to very much broadened the dimension and weight of media art in our knowledge society. If we now look at current trends we can say that today we an expanded variant of media art is already within sight, something we might name new media art or neomedia.

In the current digital media landscape, both online and offline media art constitutes a heterogeneous cluster of disciplines, attitudes and behaviours. A complex artistic typology does not seek to define itself by the simple use of specific technical options, but by the creation of the following:

- Communication architectures: with a conventional spatio-temporal basis, narrative generators and mono- and multi-channel work and projects, productions, installations, performances, etc., which are all organized in a vertical scheme of emission / reception and where the interface based on the structural component (hardware) is prioritised.
- Conversational geographies: in the virtual space and time of the network, virtual mediation productions where the interface responds to a root-like network and is not arranged in a hierarchy characterized by the domination of a procedural or tool-oriented component (software).

Video art and computer art belong to the first category. Net art/web art belongs to the second one. All of these, and others that emerge everyday, are considered to be forms of media.

Since the seventies, archives and institutions have been created and developed with the aim to disseminate, distribute and preserve media art. Initially, these archives and institutions grew around film libraries and film

Visit the Guided Tours

You can access several guided tours by means of the [GAMA wiki](#)

Further Reading

[Tom Sherman: The Nine Lives of Video Art](#)

Further Reading

[Barbara Borčić: Video Art from Conceptualism to Postmodernism](#)

Further Reading

[Marc Mercier: Tiny Little Stories As An Attempt To Un-Define Video Art](#)

Further Reading

[Miklos Petermak: Art beyond the Pictorial Turn](#)

Further Reading

[Björn Norberg / Jonatan Habib Engqvist: The Nordic pioneers of New Media Art](#)

Further Links

[The first spanish platform and online database to include an extensive anthology of the main artists and their works \(with more than 200 entries\), information on different media and their development in Spain, as well as bibliographies and a directory.](#)

ON MEDIA ART

Unlike other archive from a very western perspective, this text will give an overview about the complex landscape of media art in eastern and western countries as we have this archives on board. This is a special occasion for doing an analysis of the archives. The text will point out the history and recent developments with examples from the archives. Not to be that general, instead of this give links to existing good texts about the field of media art and its history.

MEDIA ART: AN INTRODUCTION TO GAMA

An introduction to media art and GAMA written by Antonio Mercades. It provides a short introduction to this discipline.

FURTHER READING

Below you can download a text by Tom Sherman: 'The Nine Lives of Video Art' from a lecture held during the conference

In this article, Tom Sherman defines his position why video art is still a healthy and vivid medium, despite its assaults and threats over its short history of 40 years. The digital revolution transformed analog to digital, linear to non linear, distribution, exhibition and transmission. Today, Video as a vernacular medium has become a people's medium, a decentralized communication tool for the masses, but, among Sherman, there remains still a gap between artists and non artists: aesthetics. As Sherman calls his article the Nine Lives of Video Art he concludes it with the statement that the video artist has to worry about different challenges and provocations, but not about the death of video art.

MEDIA ART

an introduction to GAMA by Antoni Mercader

All the artistic production related to communication media could be considered as Media Art. Art of the media is, above all, an artistic expression but also a methodology of the 20th Century and the new Millennium.

We consider as ‘art of the media’ or ‘Media Art’, the kind of proposals that approach information and documentation in a similar way as media processes. It is about a convention that we used to name, in a broad sense, the artistic phenomena of harmonization between media communication and artistic practice. An expressive challenge derived from an experimental attitude in the conception, work methodologies, production methods and the use of audiovisual and/or multimedia communication technologies for artistic creation.

When we rule out the idea that art passes by a fixed path, and we accept that changes are not limited only by formal aspects, we can see that the central concept of modern art – that of the avant-gardes – was associated almost automatically to the progress of the industrial society. In opposition to that, today we must establish the correspondence of artistic production within post-modernism, in favour of eclecticism and the heterogeneous; acknowledging concepts like ‘artistic project’, ‘production of sense’; and using prefixes like pluri-, inter-, hyper-, un-, etc.

The first media art manifestations take place in Europe during the Interbellum. Their origin coincides with experimental cinema, the so-called “artist films”, between 1917 and 1924. After World War II media art is recovered thanks to the interaction between both sides of the Atlantic, between East and West. On the one hand there are the emigrated artistic groups, and on the other, people who have kept on experimenting with cinema; most of them arise from Dadaism and Surrealism.

In the sixties, times of research in action and a critical way out of television, the first signs appear. During the seventies, when the research on ways of expansion is one of the most significant advances, a second wave takes place. Media Art hasn’t stopped growing since. The persistence of elements like authors, producers, distributors, curators and historians, the appearance of clear activity indicators like expositions, festivals, contests etc., and the significant consequences for the ‘economy of art’ with the rise of the collecting market, culminates and approves more than half a century’s work.

Internet - the network of networks - and its attainable and effective production and diffusion mechanisms have very much broadened the dimension and weight of media art in knowledge

society. Trying to be specific about the present time, we can say that today we are already in view of an expanded variant of media art, in a scope called new media art or neomedia

In the current digital media landscape, both on and off line; media art constitutes a heterogeneous group of disciplines, attitudes and behaviours. A complex artistic typology does not look at defining itself by the simple use of specific technical options, but by the creation of the following:

- **Communication Architectures:** with a conventional spatio-temporal basis, narrative generators and mono- and multi-channel work and projects, productions, installations, performances, etc., which are all organized in a vertical scheme of emission / reception and where the interface based on the structural component (Hardware) is prioritised.
- **Conversational Geographies:** in the virtual space and time of the network, virtual mediation productions where the interface responds to a root-like network and is not arranged in a hierarchy characterized by the domination of a procedural or tool-oriented component (Software).

Video art and Computer art belong to the first category. Net art/web art belongs to the second one. All of these, and others that emerge everyday, are considered to be Media Art representations.

Since the seventies, archives and institutions have been created and developed with the aim to disseminate, distribute and preserve Media Art. Initially, these archives and institutions grew around film libraries and film departments in museums. Later on, they started emerging in the fields of video activism and video art and played an important role in conceptual art practices. During the nineties, through mediatheques and in the new media departments of contemporary art museums, which started appearing in an explosive way and were always alert about the audiovisual and multimedia evolution that turn art into heritage in an active way.

Nowadays, the big leap from OFF to ON is occurring. The roles are becoming hybrid, everything is more open, more complex. We wonder if network agents who 'channel' and 'store' may be inevitably taking us to a universal memory of Media Art. GAMA has the intention of contributing to this process.

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www.arkoz.be

ATOS Centre S.A., Spain
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tel: +34(0)912141351
www.atos.es

Centre for Culture & Communication, Hungary
Központ utca 10
Hungary, 1057 Budapest
tel: +36(0)14887000
www.ccc.hu

Clust International Centre for Art and New Technologies, Czech Republic
Kobesova 27
Czech Republic, 13000 Prague 3
tel: +42(0)22411420
www.cic.cz

Elab Arts, Sweden
Kungälvsvägen 7
Sweden, 13241 Kungälv
tel: +46(0)315918428
www.elab.se

Ilsepe Centre International centre for video art, France
La Fontaine de Normandie
FRANCE, 66410 Ilsepe-Fontaine
tel: +33(0)3202100
www.ilsepe.fr

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www.hfk-bremen.de

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www.igi.de

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www.l2l.fr

Ludwig Boltzmann Institute Media Art Research, Austria
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www.bimera.at

Multimediale Media Art Institute / Media Art, The Netherlands
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www.mai.nl

SOCA - Gijssels, Center for Contemporary Arts, Slovenia
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Email

Type of feedback

Message

TEAM

GAMA is co-ordinated by the Center for Computing and Information Technologies, University Bremen and networks an important group of cultural institutions which have large collections of artworks and documentations at their disposal and important IT partner organisations. It aims at a technical, formal and content-oriented integrative solution that will allow for later inclusion of further collections and institutions from all over Europe.

CENTER FOR COMPUTING AND INFORMATION TECHNOLOGIES, UNIVERSITY BREMEN, GERMANY

The Technologie-Zentrum Informatik (TZI) is part of the Department of Mathematics and Computer Science at the Universität Bremen, Germany and is a competitive research and technology transfer unit that has participated during the last years in many European projects with partners both from the industrial and the university research sector. The personnel participating in this project are members of the Artificial Intelligence Research Group and work in the area of image processing. One of the TZI's priorities is the research and development of tools for multimedia indexing and retrieval. TZI comprises "Centres of Excellence" as well as technology departments which complement each other on the basis of application-oriented research. – www.tzi.de

AKADEMIE DER BILDENDEN KÜNSTE WIEN, AUSTRIA

The Academy of Fine Arts Vienna was founded in 1692 by the court painter Peter Strudel and is thus the oldest academy in Central Europe. In 1998, the Academy finally obtained the legal status of a university but retained its traditional name. Today, the Academy regards itself as an international field for experiments in contemporary art and architecture and as a place where theory and practice, science and art meet. An adequate artistic education is aimed at bridging the division between studio and seminar room and at showing that any artistic creation, every object in space also contains a certain amount of »theory« in its production and reception. – www.akbild.ac.at

AKADEMIA GÓRNICZO-HUTNICZA, POLAND

AGH University of Science and Technology, founded in 1919, is ranked as one of top Polish universities involved in research and education in information technologies. The University consists of 15 Faculties and employs about 2000 faculty members serving nearly 30 000 students within undergraduate, postgraduate and continuing education programmes. The Department of Telecommunications (DoT) is a part of the Faculty of Electrical, Automatic Control, Computer and Electronic Engineering, and is an important centre for education and research in communications technology focusing on high-speed networking and services to e-world. – www.agh.edu.pl

ARGOS CENTER FOR ART & MEDIA, BELGIUM

Argos is a Brussels based centre for art and media that was founded in 1989. Over the years the organisation has developed from a distributor of artists' video and film into a broader art centre incorporating also functions as exhibitions, screenings and events, production, conservation and preservation, publishing and the development of a public media library. argos has the largest Belgian collection of audio-visual works (mainly film and video works) made by artists, containing over 3,500 titles created by Belgian and international artists of different generations. – www.argosarts.org

ATOS ORIGIN S.A.E.

Atos Origin is a major international IT services company. The company's annual revenues are more than EUR 5 billion and it employs 47,000 people in 50 countries. The capacity to steer efficiently from the smallest internet web page to the whole software system of the Olympic Games since Barcelona 1992 is reflected in every single project in which Atos Origin has been involved. This ability has converted this company in the European leader and the world key player that it is now. Atos Origin is a founding member of the European Technology Platform NESSI (Networked European Software and Services Initiative). The R&D+I department is composed of units specialised in different fields and applications such as e-learning, e-business, e-government, e-security, e-health, biotechnologies, GIS and Environmental Applications, Grid systems and software service unit specialised in semantics. – www.atosresearch.eu

C³ CENTER FOR CULTURE & COMMUNICATION FOUNDATION, HUNGARY

C³ Center for Culture & Communication Foundation is an NGO, a non-profit institution, its main focus being the fostering of meetings and co-operation among spheres of art, science and technology. C³ accomplishes research and developmental activities in the intermedial and interdisciplinary domains of media and visual culture: Production, presentation, dissemination and preservation of electronic media arts and culture (Interactive installations, experimental multimedia, net-art); Web content development - Contemporary (media) art collection, archive, documentation. – www.c3.hu

CIANT INTERNATIONAL CENTRE FOR ART AND NEW TECHNOLOGIES, CZECH REPUBLIC

CIANT has been active since 1998 at the international level in the field of culture, education and research related to new technologies. CIANT is an independent non-profit organisation that initiates and supports partnerships with individuals as well as institutions having a background intersecting art, science and technology. CIANT operates an art laboratory focused on the innovative experiments with and development of interactive media. – www.ciant.cz

TEAM

FILMFORM, SWEDEN

FILMFORM is a foundation dedicated to the promotion, distribution and preservation of Swedish art film and experimental video. FILMFORM is the oldest existing organization in Sweden devoted to film and video art. It is often engaged as an advisor to museums, galleries, universities and festivals. The FILMFORM collection includes titles from 1924 till today. FILMFORM is supported by the Ministry of Culture through the Arts Grants Committee. – www.filmform.com

HEURE EXQUISE! INTERNATIONAL CENTRE FOR VIDEO ARTS, FRANCE

Created in 1975, Heure Exquise ! is specialized in the promotion of video art and documentary film. Starting with an essentially creative project, Heure Exquise ! has progressively set up its activities of distribution, preservation, screenings and documentation in art video and electronic arts. – www.heure-exquise.org

HOCHSCHULE FÜR KÜNSTE BREMEN, GERMANY

The academic pillars of the University of the Arts Bremen are music, art, design and theory. Within Germany, the special combination of the music and visual arts department beneath one roof can only be found at the University of the Arts Bremen and the College of Art Berlin. Recent developments in interplay in the fields of art and music (like video art, new media, digital media, auditory design) emphasised the good sense of this fecund affiliation of disciplines. – www.hfk-bremen.de

HOGESCHOOLVOOR DE KUNSTEN UTRECHT, THE NETHERLANDS

The Utrecht School of the Arts offers preparatory courses, bachelor and masters programmes and research degrees in fine art, design, music, theatre, media, games and interaction, arts education and arts management. With around 3,500 students, the Utrecht School of the Arts is one of the largest art and culture-oriented universities of applied sciences in Europe. – www.hku.nl

IN2 SEARCH INTERFACES DEVELOPMENT LTD., GERMANY

IN2 provides beyond the current state of the art solutions and services to search, explore, experience, innovate, access and interface of multimedia content. Our mission is to support libraries, broadcasting archives, and multimedia content repositories to become full service information providers and turn their digital content into digital assets. IN2's technologies are licensed to third party media asset management solution providers and for their excellence they have been awarded the "Innovationspreis 2007 ITK" in Germany. We work closely with top universities and are actively shaping European funded research in the fields of digital libraries, technology enhanced learning, eInclusion and intelligent content. – www.in-two.com

LES INSTANTS VIDÉO NUMÉRIQUES ET POÉTIQUES, FRANCE

Les Instants Vidéo Numériques et Poétiques organize every year since 1988 an international video and media arts festival which takes place mainly in Marseille, France but also 15 other towns in 6 countries, in a nomadic way. Many other screenings, workshops and conferences take place all year long internationally. The festival's on-line archive comprises a collection of more than 3000 entries by 1900 artists. More than a mere catalogue it is also an open virtual space for new kinds of encounters between artists, art works and new audiences. www.instantsvideo.com

LUDWIG BOLTZMANN INSTITUTE MEDIA.ART.RESEARCH., AUSTRIA

The institute was founded in 2005 to develop strategies to document, describe and preserve works of digital and media art. Ludwig Boltzmann Society (the national Austrian research society), University of Art and Industrial Design Linz, Ars Electronica Center and Lentos Museum of Art Linz constitute the partner consortium of the Institute. The Institute's mission is to archive, publish and perform scholarly work on media art and related media theory including the extensive holdings of the Ars Electronica Archive. Since 1979 the Ars Electronica Archive, over a period of 25 years, documents outstanding works of cyberart from Ars Electronica Festival and Prix Ars Electronica. – media.lbg.ac.at/en

NETHERLANDS MEDIA ART INSTITUTE / MONTEVIDEO, THE NETHERLANDS

The Netherlands Media Art Institute (NIMk) presentation department focuses on showing media art and organising exhibitions. Since the founding of the NIMk (1978) an extensive collection of video and media art has been assembled, to which new works are continually being added. In order to promote a wide public knowledge of media art, the NIMk carries on an active distribution and dissemination policy. The NIMk supports research by artists into the use of new media in the visual arts. Artists can be brought into contact with one another, collaborate, experiment, and create new work. Since 1992 the NIMk has developed into a centre of expertise for the conservation of media art. These provide a varied selection for various target audiences, including the general public, secondary schools, art academies and specialised groups such as artists, art historians and conservators. – www.montevideo.nl

SCCA-LJUBLJANA. CENTER FOR CONTEMPORARY ARTS, SLOVENIA

SCCA Center for Contemporary Arts Ljubljana is a non-governmental and non-profit organisation. Our objective is to produce, stimulate and mediate innovative artistic and interpretative practices and to encourage international links between them. We provide the participants and users of contemporary art with knowledge, tools and skills necessary for emancipated and reflected operation within the art system. Our activities trigger discursive and social practices, which are quite rare in our public space, showing that intellectual and social effects of artistic practices are a strategically essential element in the present situation. – www.scca-ljubljana.si/infoengl.htm

STAATLICHE HOCHSCHULE FÜR GESTALTUNG KARLSRUHE, GERMANY

Along with the Center for Art and Media Karlsruhe (ZKM) the University of Arts and Design Karlsruhe (HfG) was founded in 1992 and offers the following subjects (diploma): Scenography/ Exhibition Design, Communication Design, Media Art and Product Design as well as Theory and History of Arts/ Media Theory, Philosophy and Aesthetics. The HfG sets its emphasis on relating art in its traditional form with latest media technology, practical work experience and recently developed aesthetics. International artists are involved and projects are open to all students working together within the different disciplines. – solaris.hfg-karlsruhe.de/hfg/inhalt/de/Hochschule

UNIVERSITAT DE BARCELONA, SPAIN

The University of Barcelona (UB) is a public institution that distributes training in several fields and areas in both undergraduate and graduate levels. This includes departments of continuous and professional education as well as distance education. The Laboratory of Interactive Media (LMI) is the multimedia support centre for the UB quality research group “VALL Communication_Art_Education”. The relevant research is currently being carried out and planned by VALL. Our expertise as a research group, supported by the LMI covers roughly any field related to e-learning and digital media: web design for education, e-learning content providing, user and interface evaluation, usability and audio-visual elements on the web, and digital video for education. – www.lmi.ub.es

ZÜRCHER HOCHSCHULE DER KÜNSTE, SWITZERLAND

The ZHdK was founded in 2007 combining the University of Theatre and Music (HMT) and the University of Art and Design (HGKZ). It is one of Europe’s biggest art schools and offers the following Bachelor degrees: Design, Film, Theatre, Media and Fine Arts, Music, Music Performance, Arts and Design Education and postgraduate studies including a Master of Advanced Studies (MAS) and Certificate of Advanced Studies (CAS). The concept of the ZHdK is regionally positioned but at the same time it lays its emphasis on international and high quality educational and scientific training and further multidisciplinary projects which are also open to the public. – www.zhdk.ch

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