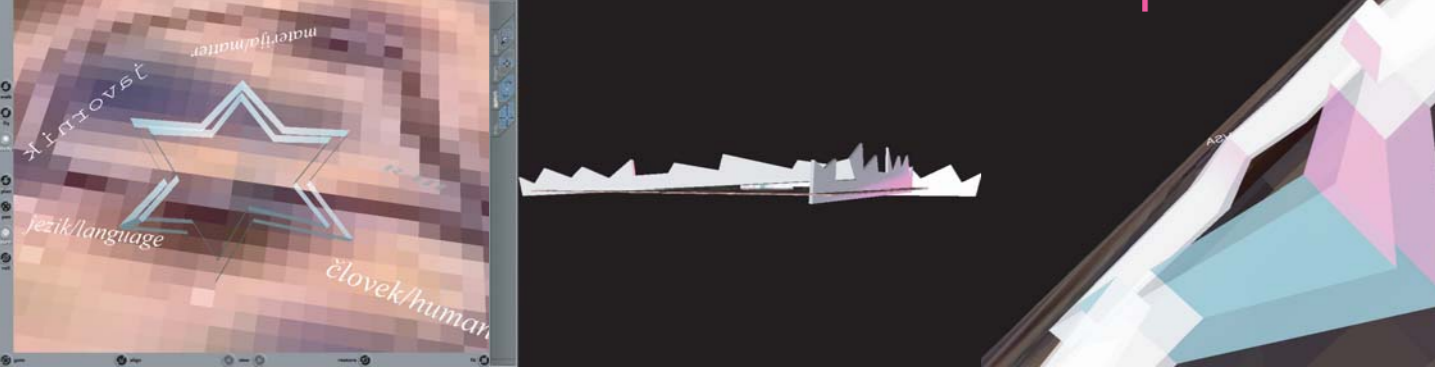


umetniški arhiv - arhivska struktura umetnine/artistic archive - archival structure of art

# VideoSpace



**VideoSpace - Arhiv kot teritorij/Archive as Territory (2002 -)**  
**digitalni video z interaktivno tridimenzionalno virtualno realnostjo/digital video with interactive three-dimensional virtual reality**  
 Programiranje/programming: Jure Bevč, Tomaž Bobnar.

Umetniški projekt VideoSpace pomeni medijski vstop v sinhrono predstavitev avtorjeve zgodovine ustvarjanja v umetniških medijih. Je virtualni tridimenzionalni prostor, v katerem so posamezni avtorski projekti postavljeni v prostorska in konceptualna razmerja. Predstavlja vrsto arhiva, ki se odziva kopiranjem artefaktov v kronoloških razvojnih nizi; namesto tega pogledu gledalca vstop oziroma totalno potopite v novo realnost, sestavljeno izključno iz kodiranja relaciji med posameznimi projekti. Ker so te relacije že kodirane in vsidrane v prostorska razmerja virtualne realnosti, je gledalec trajektorij skozi VideoSpace začrtan ne v času doživljanja temveč v dramaturgiji prostora.

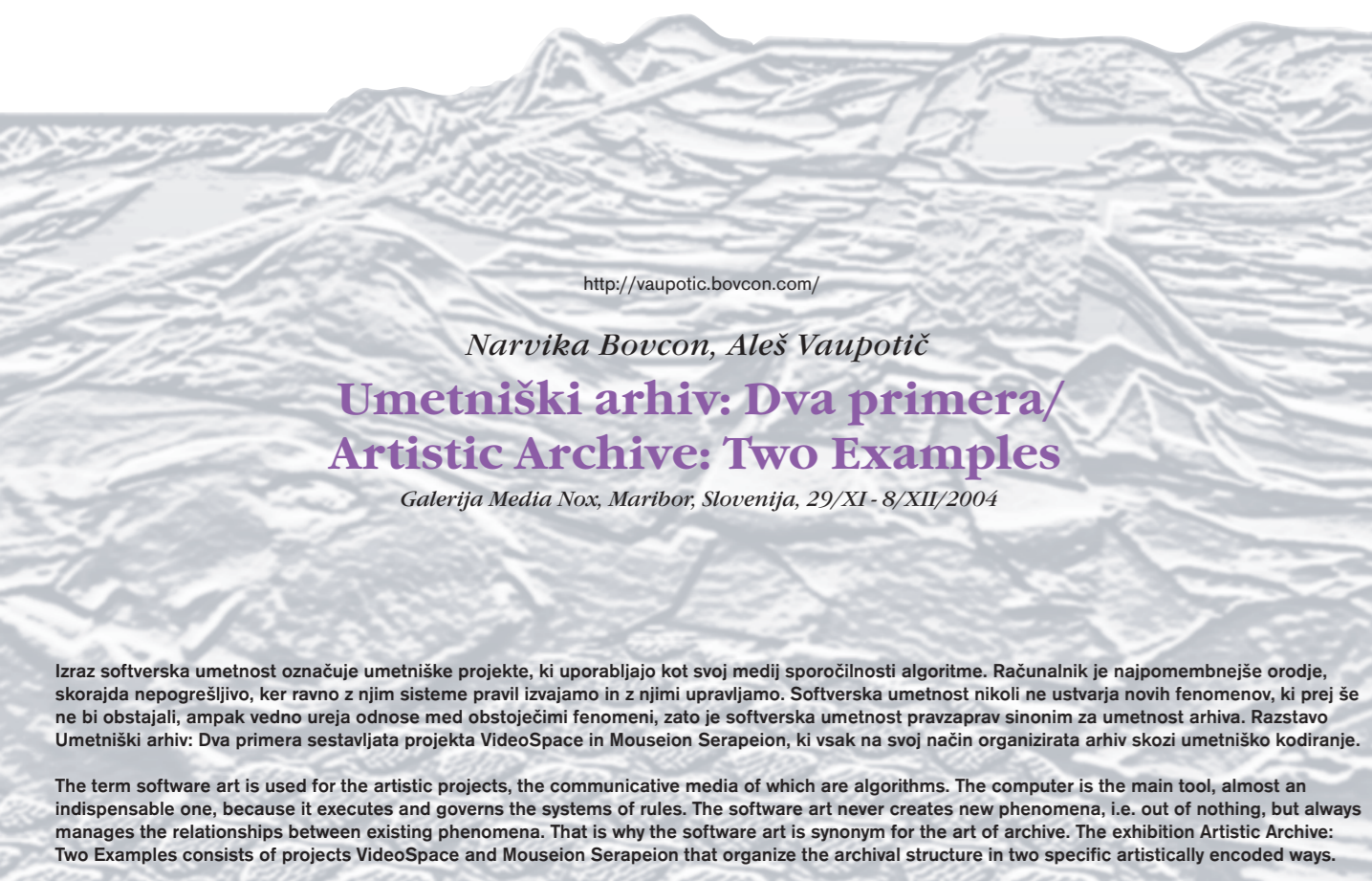
The artistic project VideoSpace establishes a new media entering into the synchronous presentation of the author's history of his creativity in the artistic media. It is a virtual three-dimensional space in which particular artistic projects are set in spatial and conceptual relations. It represents a type of archive that rejects the accumulation of artefacts in chronological developing series; instead it offers to the spectator to enter or better to submerge into a new reality, constructed exclusively of the codification of the relations between the concepts of particular projects. Since these relations are already codified and anchored in the spatial relations of the virtual reality, the spectators trajectory through VideoSpace is not drawn in time of experiencing but rather in the dramaturgy of space.

Integracija trojice projektov Javornik, R III in VSA odeva trikotni relacijogram sveta iz elementov človek, jezik, materija. Virtualni prostor videoigre je segmentiran na percipivne vidike objektov, površin in zanimivostnega pogleda, ki ta prostor razkriva, vanj pa so vsajeni elementi iz projektov.

Integration of the three projects Javornik, R III and VSA reflects the triangular religram of the world composed of elements human, language, matter. The virtual space of videogame is segmented onto the percipive aspects of objects, surfaces and the interested gaze that reveals the space, in which the elements of the projects are implanted.

VideoSpace je bil integriran v projekt Friedhof Laguna / VideoSpace was integrated into the Friedhof Laguna project

<http://black.fri.uni-lj.si/recyts/lfr/>  
<http://www.geocities.com/friedhoflaguna/>



<http://vaupotic.bovcon.com/>

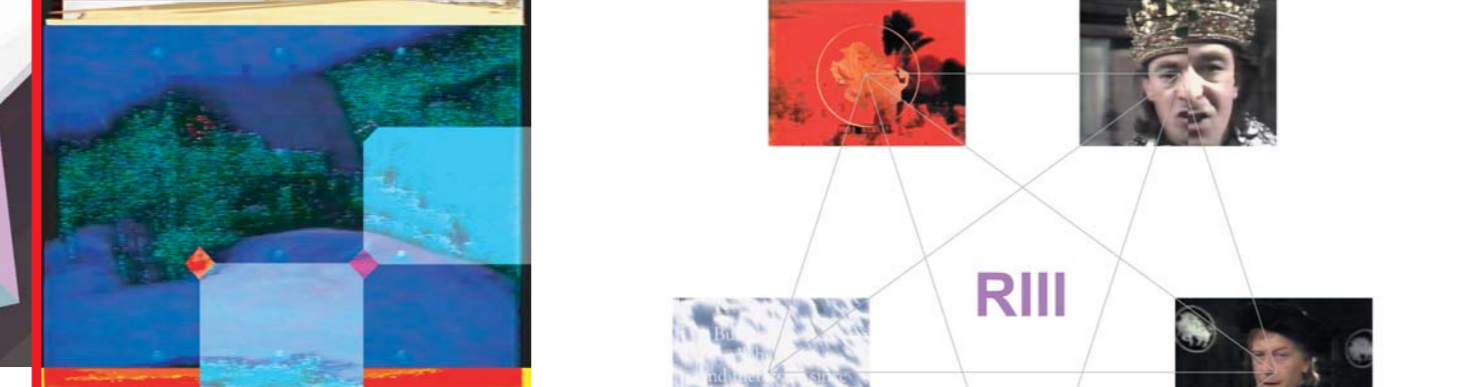
Narvika Bovcon, Aleš Vaupotič

## Umetniški arhiv: Dva primera/ Artistic Archive: Two Examples

Galerija Media Nox, Maribor, Slovenija, 29/XI- 8/XII/2004

Izraz softverska umetnost označuje umetniške projekte, ki uporabljajo kot svoj medij sporočilnosti algoritme. Računalnik je najpomembnejše orodje, skorajda nepogreljivo, ker ravno z njim sisteme pravi izvajamo in z njimi upravljamo. Softverska umetnost nikoli ne ustvarja novih fenomenov, ki prej še ne bi obstajali, ampak vedno ureja odnose med obstoječimi fenomeni, zato je softverska umetnost pravzaprav sinonim za umetnost arhiva. Razstavo Umetniški arhiv: Dva primera sestavljata projekta VideoSpace in Mouseion Serapeion, ki vsak na svoj način organizirata arhiv skozi umetniško kodiranje.

The term software art is used for the artistic projects, the communicative media of which are algorithms. The computer is the main tool, almost an indispensable one, because it executes and governs the systems of rules. The software art never creates new phenomena, i.e. out of nothing, but always manages the relationships between existing phenomena. That is why the software art is synonym for the art of archive. The exhibition Artistic Archive: Two Examples consists of projects VideoSpace and Mouseion Serapeion that organize the archival structure in two specific artistically encoded ways.

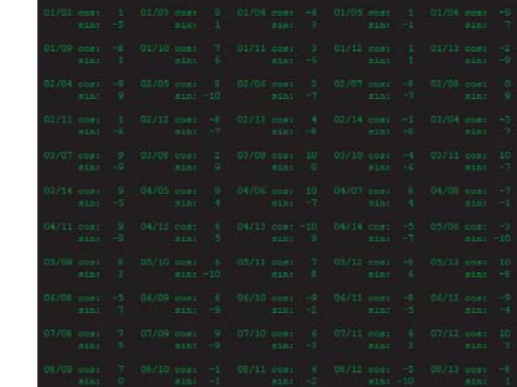
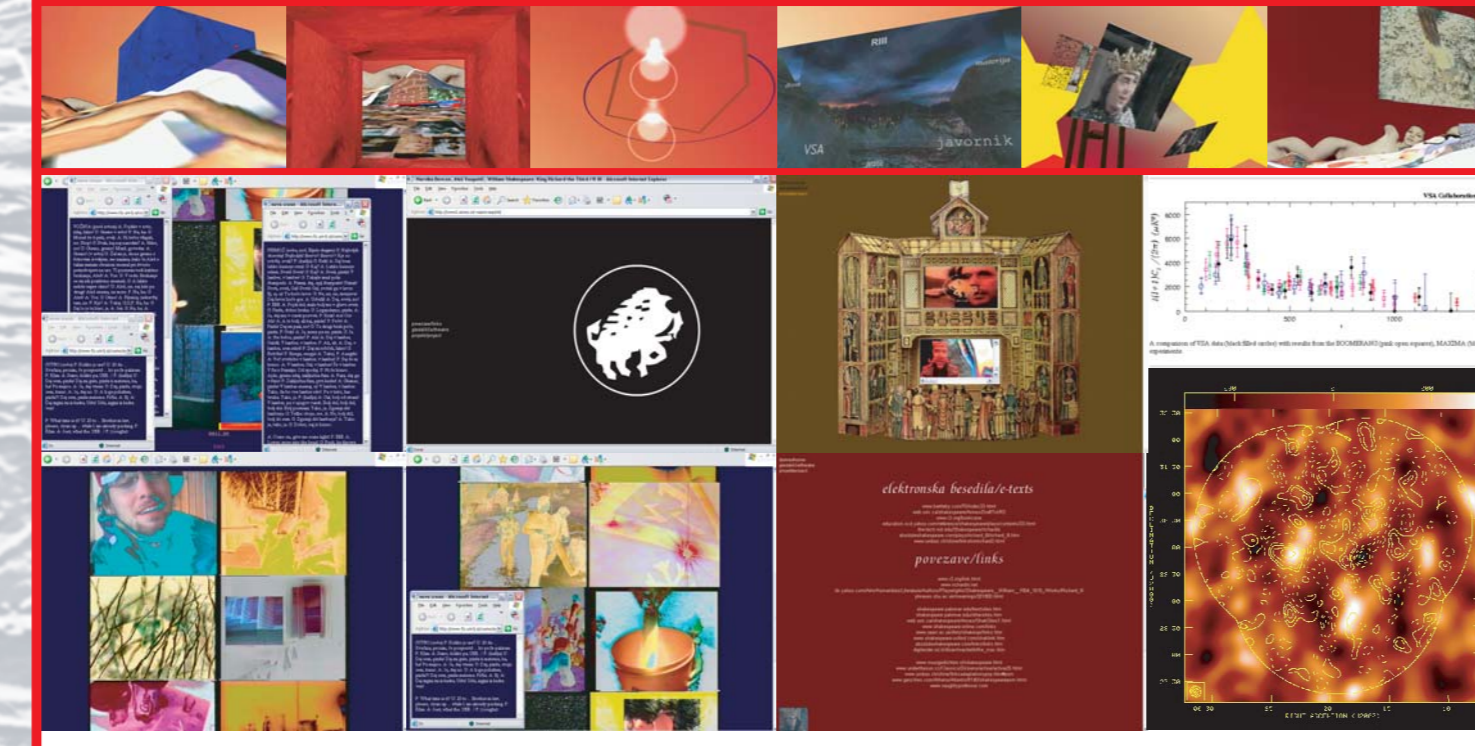


## javornik (2001)

Dokument je prezentacija v različnih protokolih. Materialni zapis je sled realnega. Vsaaka prisvojitve ga muno odtegne prejšnji in vsadi v novo realnost. Spontani dialog postane skozi dobesedni prepis nerazumljiv psevdodramski tekst. Zapis video kamere se transformira v zemljevid likovno-časovnih dogodkov. Marginalno samo po sebi ne osvobaja.

A document is a presentation in different protocols. Material recording is a trace of the real. Every appropriation annihilates its former existence and places it into a new reality. An everyday dialogue becomes through transcription a pseudodrama. Video recording is transformed into a map of visual features in time. The subaltern itself does not mean freedom yet.

"The subaltern is all that is not elite, but the trouble with those kinds of names is that if you have any kind of political interest you name it in the hope that the name will disappear. That's what class consciousness is in the interest of: the class disappearing. [ ] If the subaltern can speak, thank God, the subaltern is not a subaltern any more."  
 Gayatri Chakravorty Spivak



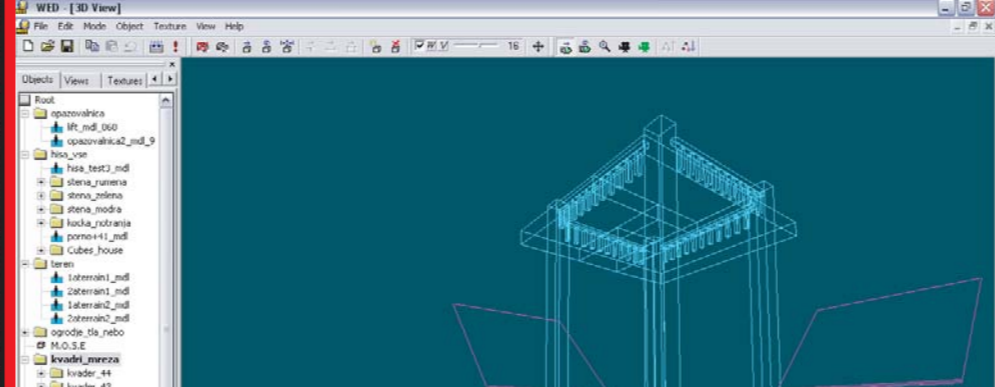
## Very Small Array Teleskop (2003)/ Very Small Array Telescope Art Project (2003)

Kar umetnika zanima v zvezi z možnostmi, ki jih ponujata teleskop Very Small Array (razporeditev anten z zelo majhnimi medsebojnimi razdaljami) in Cambrška univerza (ki upravlja s teleskopom na Tenerifih), se dogaja na področju teho manipuliranega pogleda. Radijski teleskop VSA nam omogoča videti - tako ali drugače - privilegirano točko v prostoru in času materialnega sveta, in sicer horizont obeh v sliki velikega poka. Teleskop je posebej načrtovan stroj, ki omogoča materialno povezavo s kozmičnim sevanjem. Vendar pa morajo biti podatki meritev telesa interpretirani, če hočemo dobiti dvodimenzionalno sliko, kar vnaša drugotne (družbene) diskurze v materialni kontinuum med kozmičnim sevanjem in informacijo, pridobljeno s teleskopom.

1. V galeriji je računalnik s podatki kozmičnega sevanja, ki jih prejemamo s Cambrške univerze prek interneta, s tem pa odpiramo ekskluzivni pogled na začetno točko časa in najoddaljenejši rob vesolja. Meritve naj bi vsebovale materijo, kolikor mogoče čisto, na točki njenega rojstva.
2. Drugi poudarek projekta je medinstitucionalna izmenjava, natančneje menjava med znanstvenim diskurzom in umetniškim kodiranjem, po drugi strani pa tudi med institucijami kot so univerze, galerije in posamezni umetniki. Npr. v zameno za tok podatkov sva oblikovala znak in logotip za teleskop.

The artistic interest in the possibilities that are made available to us by the Very Small Array telescope and the University of Cambridge concerns the problem of the techno-manipulated gaze. The radio telescope VSA enables us to see - in one way or another - a privileged point in space and time of material world, the horizon of them both in the image of the Big Bang. The telescope is a custom made machine that enables the material connection with the cosmic radiation. But in order to obtain a two-dimensional image, the data has to be interpreted whereby other discourses not necessarily linked to the material continuum spreading from cosmic radiation to the information are introduced.

1. In the gallery there is a computer with data of the cosmic radiation measurements, and thus, through internet, an exclusive view is opened into the starting point of time and the far end point of space. The measurements should contain the matter as pure as possible at the point of its birth.
2. The second emphasis of the project is the interinstitutional exchange, particularly the exchange between the scientific discourse and the artistic codification, but also between institutions such as universities, galleries, academies and individual artists. E.g. in exchange for the data-stream we designed the sign and the logo for the telescope.



## WDL script

dvigalo za spremembo perspektive/  
lift to change perspective view

1. **prostorsko kodiranje:**
  - objekti (hiša, dvigalo, marmorni bloki, luža)
  - teksture (pornografija, teroristi, ZDA)
  - pogled kamere-avtarja (prvoosebni pogled)
2. **preboj v ploskovitost:**
  - tipanje za aktivnimi deli površine
  - celozaslonski videi, ki ukinjajo interakcijo v prostoru

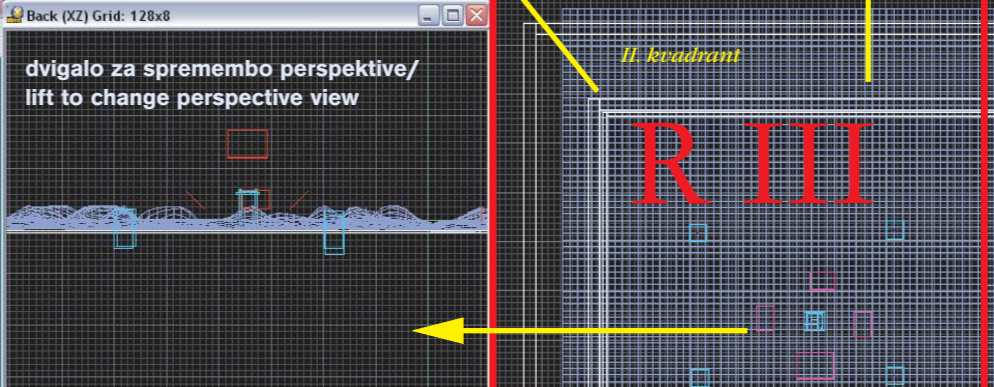
**VideoSpace se odreka posnemanju realnosti. VideoSpace ni predelava (patch) obstoječe video igre.**



## Diskurz video igre:

1. **prostorsko kodiranje:**
  - objekti (hiša, dvigalo, marmorni bloki, luža)
  - teksture (pornografija, teroristi, ZDA)
  - pogled kamere-avtarja (prvoosebni pogled)
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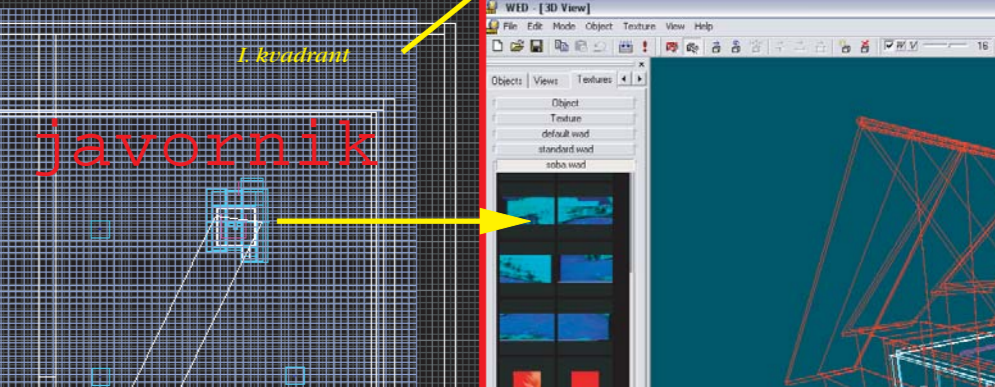
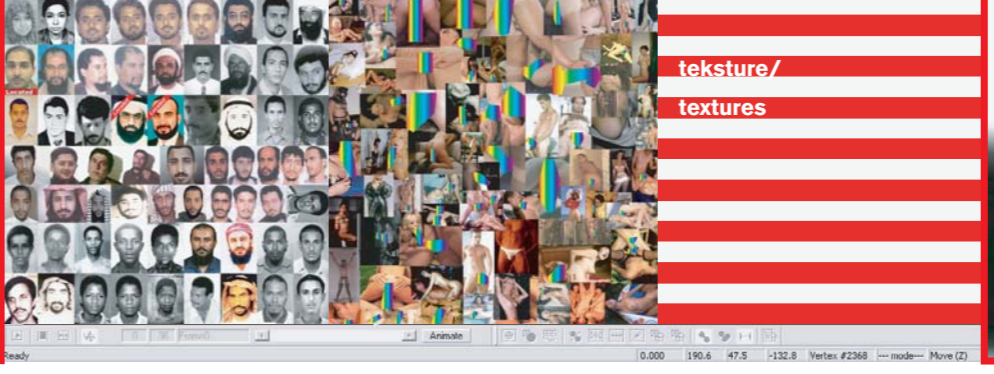


## R III

hiša kot interior v pokrajini/  
house as an interior in the landscape

1. **prostorsko kodiranje:**
  - objekti (hiša, dvigalo, marmorni bloki, luža)
  - teksture (pornografija, teroristi, ZDA)
  - pogled kamere-avtarja (prvoosebni pogled)
2. **preboj v ploskovitost:**
  - tipanje za aktivnimi deli površine
  - celozaslonski videi, ki ukinjajo interakcijo v prostoru

**VideoSpace se odreka posnemanju realnosti. VideoSpace ni predelava (patch) obstoječe video igre.**



## VSA

interaktivni marmorni kubusi/  
interactive marble blocks

1. **prostorsko kodiranje:**
  - objekti (hiša, dvigalo, marmorni bloki, luža)
  - teksture (pornografija, teroristi, ZDA)
  - pogled kamere-avtarja (prvoosebni pogled)
2. **preboj v ploskovitost:**
  - tipanje za aktivnimi deli površine
  - celozaslonski videi, ki ukinjajo interakcijo v prostoru

**VideoSpace se odreka posnemanju realnosti. VideoSpace ni predelava (patch) obstoječe video igre.**



## R III

konceptualna povezava treh projektov/  
conceptual relations between the three projects

1. **prostorsko kodiranje:**
  - objekti (hiša, dvigalo, marmorni bloki, luža)
  - teksture (pornografija, teroristi, ZDA)
  - pogled kamere-avtarja (prvoosebni pogled)
2. **preboj v ploskovitost:**
  - tipanje za aktivnimi deli površine
  - celozaslonski videi, ki ukinjajo interakcijo v prostoru

**VideoSpace se odreka posnemanju realnosti. VideoSpace ni predelava (patch) obstoječe video igre.**



**R III:**  
 - videi v prostoru na ekranih (in na stropi hiše)  
 - 8 zvokov v prostoru na interaktivnih marmornih blokih (lokalizirani in iz off-a)  
**Javornik:**  
 - 2 videi-slike na interaktivnih marmornih blokih  
 - 3 x 13 videov na interaktivnih stenah hiše  
 - 3 zvoki v hiši (segajo tudi v okolico hiše)  
**VSA:**  
 - logotip v prostoru  
 - animirana slika (nebo, luža, stena v hiši)  
 - video na interaktivnem marmornem bloku  
**Integracija:**  
 - tabla s konceptualnim diagramom  
 - 4 zvoki v prostoru na interaktivnih marmornih blokih (glas iz off-a)

**R III:**  
 - videos in the space on projection surfaces (and on the house ceiling)  
 - 8 sounds in the space on interactive marble blocks (localized and non-localized)  
**Javornik:**  
 - 2 video-paintings on interactive marble blocks  
 - 3 x 13 videos on the interactive walls of the house  
 - 3 sounds in the house (penetrate also into the exterior)  
**VSA:**  
 - logotype in space  
 - animated image (sky, pond, a wall in the house)  
 - video on an interactive marble block  
**Integration:**  
 - board with the conceptual diagram  
 - 4 sounds in the space on interactive marble blocks (non-localized)

**R III:**  
 - videos in the space on projection surfaces (and on the house ceiling)  
 - 8 sounds in the space on interactive marble blocks (localized and non-localized)  
**Javornik:**  
 - 2 video-paintings on interactive marble blocks  
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 - board with the conceptual diagram  
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