

7th Festival garage 25th July - 16th August 2003 in Stralsund
no concept - a state of being

7th Festival garage 25th July - 16th August 2003 in Stralsund

no concept - a state of being

»Tow dangers threaten the world constantly, order and disorder«

Paul Valéry

> The world, as the traditional science had defined it, was a world of almost platonic purity. The equations and theories which describe the course of the world and of history, and the structure of human life contain a regularity and order like the reliability of a clockwork. The world outside the scientific laboratory is rarely reduced to fixed rules and principles though. The idea that the principle of order grasps everything and exists in more and more refined hierarchies, is alone not sufficient as a model for explanation. Turbulences, the Irregular and the Unexpected are to be found everywhere and obey their own laws and rules. The smallest changes of certain variables can trigger unforeseen chain reactions and modifications. The chaos theory shows that the world cannot be looked at from the point of order alone. The high degree of network, interaction and feedback of the numerous elements results in a incomprehensibility and unpredictability of both, the natural and the social development processes. The complex system world seems to be explainable only within the field of tension between order and chaos.

At present, we live in a social state of uncertainty. Everything is possible, everything is open, everything can be done and- nothing is clearly defined. With the apparently permanent expansion of the individual room for action different modes of behaviour develop in dealing with the existing social and cultural structures.

Pragmatism on one side, purposeful acting, reduced to the necessary and practically useful, a striving for order and security. Inability to act on the other side, resulting from a growing feeling of blurriness, of insecurity and disorientation.

Social vacuum? Malfunction of the system? »...instability as the normal state?« Trial and Error as the future strategy? Insecurity as a creative force, accident as a generative mechanism. What is normality, what is defined as normal?

garage 03 is searching for artists' positions and strategies on the topic. Disturbances and errors are part of transitional periods and can be used as a source for new ideas, new working methods and new content. Which artistic concepts and visions are brought up in a time of unlimited possibilities?

garage will present exhibitions, installations, concerts/performances, papers, film screenings and workshops. The main emphasis of the festival is not only the presentation of already existing artistic work but above all to enable exchange and cooperation between artists.

garage is a platform for contemporary art and culture. The festival is a field for experimentation for new concepts in production, presentation and discussion of cultural content. Every year artists, musicians and theorists from Germany and abroad are invited to develop and realise innovative projects. The focus lies on the search for possibilities of art and culture to contribute to a social and cultural developing process.

Within its six-year-existence the festival has become a unique part of the cultural landscape of Mecklenburg-Vorpommern and attracts an international audience. The networking and cooperation with

similarly working institutions in the European and international context has been an important factor for the development of the festival in the last years. Beside co-productions and artist exchange with such renowned institutions as Staalplaat Amsterdam, Public Netbase Vienna, Time's Up Linz, trans-mediale Berlin, Mikro.org Berlin and the International Short Film Festival interfilm Berlin, the Bundeskulturstiftung, the Cultural Ministry of Mecklenburg-Vorpommern, the Royal Dutch Embassy and the Canadian Embassy belong to our supporters and partners.

With the strength and quality of the festival to discuss a relevant topic on a high level in terms of content and form, the festival garage has gained a serious reputation within the discussion of art and new media.

A detailed documentation of our activities is to be found online under:

> <http://www.garage-g.de>

As **guest curators** are invited this year:

Dr. Andreas Broeckmann (media scientist, Berlin/D)

> curator panel Instable Systems

(*1964) lives and works in Berlin. He studied art history, sociology and media studies and worked as a project manager at V2_Organisation Rotterdam, Institute for the Unstable Media, from 1995-2000. Since the autumn of 2000 he has been the Artistic Director of transmediale - international media art festival berlin. He is a member of the Berlin-based media association mikro, and of the European Cultural Backbone, a network of media centres. In texts and lectures he deals with post-medial practices and the possibilities for a 'machinic' aesthetics of media art.

> <http://www.v2.nl/abroeck>

Eric Mattson (freelance curator, Oral / Mutek, Montréal/CAN)

> curator Survolt

Born 1957 in Paris, he has lived since 1979 in Quebec. After master studies in Interactive communication, he works in the field of media art, interactive installations (with the Collectif Neurom-X, 1991-1995), internet design (Société des Arts technologiques 1995-1999), video and music production. Involved in distribution and development of musical concepts and ideas, above all for Montreal artists, he founded in 1998, a musician collective and now record label ORAL (Akufen, Ælab, I8U, Mylena Bergeron, Christof Migone, Francisco Lopez, Thomas Brinkmann, Gustavo Lamas amongst many others). He is also the co-editor of MUTEK_rec, the record label associated to MUTEK festival. Eric Mattson's knowledge of music history and his research and documentation work have been decisive for his work as co-curator of multi media and musical events since 1994: Isea 1995 Montreal, FCMM Media Lounge 1998-2001 and Mutek Electronic Music Festival 2000-2003.

Survolt is in continuity with VOLT-AA, an ongoing serie of deep listening events held in Montreal.

> <http://www.oral.qc.ca>

> <http://www.mutek.ca>

Nicole Gingras (freelance curator for film/video art, Montréal/CAN)

> curator g-niale (Followed by...)

Nicole Gingras lives and works in Montréal. She is an independent curator and author. Since 1985 she has worked together with museums, public galleries and art centres. As her main interest focuses on experimental approaches in film, video and digital art, she has curated and produced exhibitions, film and video programmes in Canada and abroad. She has worked with festivals in Amsterdam, Basel, Casablanca, Hérouville Saint-Clair, London, Montréal, Split, Oberhausen a.o. and published various essays, interviews and monographies. She is curator in residency at Artex, information centre in Montréal and searches about different sound apparatus in Canadian art.

Nicole Gingras is also invited as a member of the jury for the international competition.

25.07.03 - garage - 19:00

Opening

1. installations:

Trembling Structures – Mark Bain (Den Haag/NL) **Enter at your own risk! - installation (tbc)**

Mark Bain is an artist who makes installations in which sound is an important aspect. His work is interesting, wild and funny. He connects oscillators to architectural structures in order to make them tremble. All his sound work is highly experimental, like tests. He takes sort of a systemalogical approach to it, setting up complex systems that have a life of their own. You can sit there and tweak it enough to get things to go in directions you are interested in. This is also present in the Live Room at DEAF, that sort of complex system: machines fused to architecture, and playing the building as an instrument. The architecture is also a complex system of parts and materials, so you could say you're 'collaborating' with this structure. The field of infrasonics is a strange area. The CIA and the Soviet Union had been doing research into this for riot control and offensive military measures. Infrasonic or subsonic energy is sound below the hearing threshold. Your experience of it is physical, vibrational and it sounds more like it is whooshing air coming at you. Mark Bain refers to it as kind of 'sonic wind'. It does strange things to physiology and psychology of subjects submitted to it. Subsonics is known to do strange things. Certain frequencies are known to induce bowel movements or headaches, the most generalized feeling you get is a kind of anxious feeling, anxiety, a heaviness. One of the things that is interesting about the building being sized so large: when one is putting energy into it, it acts as a radiator, or a speaker in a sense. The surfaces are rattling and vibrating out. What you hear is the movement of the building. Most of it is subsonic though, and it has this heaviness that relates to the heaviness of the architecture.

Heterodyne - Alex Davies (AUS) **multi-channel sound installation**

A multi-channel sound installation »Heterodyne«. In this work the public enter a space void of light and are enveloped by four discreet channels of pure sine tones ranging from 20 Hz to 500 Hz. The loss of the primary sense of vision instantly creates an environment in which individuals become hypersensitive to the subtleties of the sounding acoustic space. The different tones interact with each other in a delicate manner as users move throughout the space. Subtle shifts in the sonic environment are created by movement and interaction within the four streams of sound. Frequencies combine within the individual's ear causing even the slightest movement to modify the perceptible sound. The notions explored in this project are closely linked to the festival's themes of bio-effects of sound, low frequency sound and disorientation. Heterodyne explores the psycho-physiological interaction between humans and the acoustic environment. > <http://schizophonia.com/>

Sonic Maze - Christian Engler (D/UK) **sound labyrinth**

The Sonic Maze installation turns an empty space into a responsive environment where the position of one recipient acts as the unknown quantity within an invisible system of sound-structures. In fact, the sound itself will be the only point of reference to establish a purely sound-based navigation system. To emphasise this effect, the recipient will be blindfolded and relies completely on what he hears and therefore no visual distraction will occur.

This installation is based upon a hardware/software system designed to interpret the position of a person as sound. Two cameras will cover the required area from different angles and send their pictures into a computer program. The gained visual information will be constantly analysed to extract the movement of the recipient. The resulting coordinates will then be send via MIDI to a second computer running the Sonic Maze Program which controls the sound-structure. Instantly recipient will then experience the impact of his movement within the system via headphones.

The created virtual space consists of a linear path, which is represented by a narrative composition and serves as the guide, defining start and end-point of the maze. The area, which is not covered by the path, will trigger a chaotic version of the main-composition. Left / Right panning and Volume alterations of the sound will indicate whether the recipient finds himself on the path or drifts into the area of chaos.

Time's Up: Anchortronic (Linz/A) **5.1 DVD presentation**

Anchortronic is a Time's Up audio project in cooperation with Staalplaat. It is dedicated to experimental music, in particular the process oriented techniques which in their attitude and technique imply and even demand a radical DIY aesthetic.

A two year plan to research the capacity and possibilities of Surround Sound was set up and realized by inviting musicians, sound and video artists to a basic 5.1 audio studio at Time's Up in Linz/Austria. The resulting 18 tracks examine the process of expanding from stereo to 6 audio channels, a process that does not simply satisfy itself with effect-mashing like one might know from various Hollywood Soundtracks or Music/Video DVD's which succumb to a simply upscaled stereo idea. All tracks are uniquely composed for this format and take full advantage of the challenging situation of having 4 additional speakers to develop soundscapes, cutups, rock songs and electroschnitzels that live and breathe from the expanded technical structure. > www.timesup.org/anchortronic

garage presents this DVD in a permanent installation, some of the involved artists and projects - m9, earcondition, Gerd Trautner, Michael Strohmann (Austria) und Alex Davies (Australia) - are presented live in a concert (27.8.). Anchortronic is invited to produce a new project within the 5.1 context during the festival.

[paranoia] - Times'Up: Anchortronic

Synchronisation of a visualised tracking system with live generated 6-channel surround sound.

The visitors will be caught by a tracking system within a field of 5 x 5 meters. A light spot (produced by a projection) seeks through predefined criteria individuals it follows and takes up communication with. It »plays« with them, for instance by circling around them again and again. The light spot decides on which visitor to concentrate and changes its target objects by going from one person to the next. The whole movement and position is determined by surround sound. The spot is also supposed to have a kind of humanity resp. a behaviour of different moods that is supported by the acoustic conversion as well. The visitors get a feeling of being embedded in a system, but also of absolute observation one cannot escape [paranoia].

Fruit Power - Xavier von Wersch, Dave Krooshof, Thijs Scheele (Amsterdam/NL) **juicy sound installation + performance**

As the Babylonians already knew, fruit makes an excellent battery. Implanting two different kinds of metal into an ordinary apple generates a small electric voltage. The Fruit Power Research Team takes this ancient knowledge to a higher level. Using the latest techniques in Energetic Engineering, In Fructo Fertilisation and Micro-Modular Transfruitation, the team analyses the electric behaviour of different kinds of fruit, converts these unique energy patterns to an audible frequency range and alters the fruit's electro-acoustic structure.

Did you ever wonder why an apple sounds better than a peach? Ever had non-verbal communication with a banana? Come visit our mobile laboratory and squeeze some music out of an orange.

Fruit Power is both a performance and an installation. It's an interactive, organic synthesizer compiled of old laboratory equipment, home-built instruments and other electronics. Fruit Power was premiered at New Forms Festival, The Hague in June 2002. > <http://www.fruitpower.tk>

Garbage In / Garbage Out - Robot Software / Paul Webb (Madrid/E) **data trash installation**

Often abbreviated as GIGO, this is a famous computer axiom meaning that if invalid data is entered into a system, the resulting output will also be invalid. Although originally applied to computer software, the axiom holds true for all systems, including, for example, decision-making systems.

This work is questioning notions of what is valid data for the input of a computer system and the use of data that is considered obsolete, unvaluable and useless by its original owners. The source of the data for the installation consisting of 10 used data tape recorders being from a collection of data and audio tapes that were found discarded in the street, in skips and in waste ground. This work will combine the use of data trash as both source material and as a virtual environment for the generative agents. The generative work from these artificial agents will be the result of their interactions with this obsolete, junk data that has been thrown away by human society, data that is a cultural. The generative agents will then use this data as source material and interact with this data space to produce images, sounds and music.

ROBOT SOFTWARE was started during 1999 by an independent software developer/sound artist as an outlet for experimental computer music/sound software systems. Robot software creates unusual computer music programs, software hyper-instruments, generative music systems, algorithmic music systems, interactive music environments, sound installations, software for telematic improvisational jam sessions using networked information appliances, intelligent home appliance data-fluid-indigestion systems for music automatons and whatever else that comes to mind. Paul Webb, the author, holds a degree in software engineering (s.1989) and a masters degree in electronic/digital art (s.1998) and has been involved in computer music, digital sound and digital/algorithmic art since 1991. He has had many exhibitions of digital art work, computer mediated sound installations, interactive sound sculptures, and has performed several shows of computer music and algorithmic sound - his work has appeared on radio and television and in a national newspaper.

> <http://www.robotssoftware.co.uk/>

Eiscafé - Hans Lotz and Alexander Döbler (Leipzig/D) **The world as cardboard model**

Take an empty room, enough industrial cardboard and two individuals with imagination. The only instruction: every excellent idea is realised immediately as a cardboard model. The thinking happens on the model and the thought of it is made a model directly. The model changes our imagination, our imagination changes the model. As the imagination of the programmer changes the code, the code changes the imagination of the programmer. The code, which works itself off the cardboard and through that, comes back as consideration of the cardboard model to us. The continuously extended model is thought of as a product. At the same time it is model and something that stands out from being a model. The emphasis lies not on the depiction of the process, but on the presentation of an at any moment closed object. 1. Choose your mate. 2. Choose your material. 3. Choose your place to be.

> http://www.fhgb-leipzig.de/~lotz/no_concept

Adopted - Gudrun F. Widlok (Berlin/D)

Since 1997 Adopted finds »godparents« in Africa, Asia and South America for Europeans who suffer from lack of family relationships. Gudrun F. Widlok offers as a mobile office a refuge for people who stopped leading a family life next to work and the life in a big city, but long for security and belonging. In the office, which is temporarily installed in the context of exhibitions and project spaces, they can apply, get advice and be registered. A photo is taken of each person and collected in a catalogue box. With this collection Gudrun F. Widlok travels to the individual countries to make first contact with potential godparents. The pictures of the applicants are presented there. Interested godparents choose a person they want to take care of. Adopted wants to encourage intercultural contacts beyond financial interests. Therefore, there are no »entry fees«. > <http://www.adopted.de>

self-trigger keys - Aniko Szövényi (HU/USA) **mini installations in the public space**

Using the practice of stickering on public places, Aniko Szövényi places small three-dimensional objects on streets, in public buildings, close to other communication networks. These little sculptures are designed in the forms of buttons of the computer keyboard, but instead of having written such commands like 'delete', 'home', etc. on them, they represent more futuristic and poetic functions based on the concept of teleportation: The wish of being somewhere else by a sudden change, disappearing from here, dissolving the body in the environment. Commands like Root Up, Melt Into, Relocate Cells, Clear Off, Coincide, Far Away, Change Home, Expand Presence, Modify Outlines...

Usually by pressing keys and buttons one triggers a chain of events. In this project keys open a chain of self-reflection up, starting with the reaction to one's present state in the given situation. To build up an invisible network of the same wishes of dislocation, Aniko is spreading these buttons wherever she is travelling. This way she creates alternative channels for the exchange of the same nomadic feelings. > <http://www.hints.hu>

DIY: CCTV - triPhase - Marek Brandt (Leipzig/D) **watch who's watching - video installation**

Build your own CCTV Camera! This video shows you in five easy steps a detailed instruction how to do it. Watch who's watching! A very ironic work!

triPhase is working in the context of soundscapes, experimental sounds, video and media art.

> <http://www.privatelektro.de/triphase.html>

MobileMinder - Matthias Fitz (media artist, Berlin/D) **installation for mobile phones**

Some thousands watt transmitter performance of mobile telephones surround us permanently in urban conurbations. The installation uses the radiation of mobile telephones as control signals for big electro magnets. Metal plates are brought to swing and ring by the mobile radiation. Something normally not perceivable is brought to attention by the mobile phones of the visitors, passing cars or people walking by.

2. online/onscreen:

plug 'n' pray - Lionello Borean (I)

Start your own Holy War. Change their religion with plug 'n' pray. > <http://www.plug-pray.org>

stadt sound station - akuvido (D/UKR)

stadt sound station represents an interactive audio-visual program tool, it works on the basis of research done in the the urban space of Berlin and its audio-visual and interactive display. The given program tools present a set of graphical objects, which move to a schedule and complementary to a sound. Each user, with the help of offered sounds, can create their own sound symphony of the city and with the help of a graphic representation their own clip. The project is for the Internet space and is accessible to every user, for Performance in clubs or exhibition spaces.

> <http://www.akuvido.de/sss>

stop motion studies - David Crawford (SE)

It is said that 90% of human communication is non-verbal. In these photographs, the body language of the subjects becomes the basic syntax for a series of Web-based animations exploring movement, gesture, and algorithmic montage. Many sequences document a person's reaction to being photographed by a stranger. Some smile, others snarl, still others perform. Some pretend not to notice. Underneath all of this are assumptions and unknowns unique to each situation.

> <http://www.lightofspeed.com>

no function - realcycling - Antanja Burana-Czucha and Dasch E. Czucha (StraIsund/D)

How many possibilities are there to separate filter trade manage withdraw dispose of use enrich avoid compress recycle renew... our environment? An open forum for ideas, comments and escapes from lack of function. Additionally, there will be a workshop to the topic wiki systems.

> <http://noFunction.com>

files and folders - Thomas Keller (Berlin/)

A chaotic archive, a non-linear narration, a sketch book of never realised projects - 9000 files and 700 folders invite to search and find, to browse, to structure and to change, to confront with the unexpected.

numb - Christian Oyarz'n (E)

numb is a web application that manages and visualizes the data obtained from psicometric evaluation tests in his users. This tests have been designed in order to objectify both the presence of psychical disturbances and the therapeutical response to his treatment, acting like microsystems of representation, dynamics and marked out, moving between the affective identification with user and the effective functionality for the test administrator. Articulating itself from the information-score stored in a database - and that would denote the possible presence of psychoaffective disturbances in the users -, numb returns a fixed and differential field of experience as an interpretative answer, inverse and transverse to the objective representational condition of the obtained data.

> <http://www.error404.cl/numb>

noBody - Christian Oyarz'n (Ey)

noBody is established in the connection of both physical and virtual spaces by infrared sensors and a database. Instead of a physical installation, noBody consists of an intervention of the author's house by sensors; in this way his body is shifted to a fixed field of action (the place, his house, his home) that is displayed on the web; thus, from internet, the common space of the analytic reduction of the body-place-author is inhabited, his representation in this space is interfered, becoming body while occupying a space where both (the author's body, the user's body) share the same substrate: information. > <http://www.error404.cl/noBody>

Key+Words - Magali Desbazeille and Siegfried Canto (F)

Key+Words is based on the keywords that net surfers type in the box of search engines on the Internet. It is about what you look for when you type a word, what other people look for, what can be found. It is about things nobody looks for and about what everybody looks for at the same time. A constantly evolving search, a Polaroid on the main preoccupations of the net surfers of the beginning of the 21st century. > <http://www.key-words.info>

La langue se charge - Michaël Sellam (F)

»How to touch a word? And to let itself be touched by a word?« An exercise about the loss of time. A haptic experiment about the relationships between text, space, time, sound & music inspired by »l'image« of Samuel Beckett & many influences. A net art project between electronic music, advanced cinema and technological possibilities. > <http://incident.net/works/lalanguesecharge/>

3. live performances

live performances of **Mark Bain, Fruit Power** and **dj**

26.07.03 - 01.08.03 - Ladenlokal - open daily

Wir-AG/Bewerbung - Julia Tieke / Elke Falat / Katja Clysters (Hildesheim/Hamburg/D)

In the office of the Wir-AG visitors can have certificates with a content of their choice issued. Which of my characteristics, which talents I always wanted to have attested? Which of my personal opinions or experiences. The Wir-AG formulates the certificate and prints it directly. The certificates take the usability of all aspects of the individual life, regarding the wish for work, to extremes. On the other hand, such certificates are a joy. Perhaps they are the »special something«, the positive remarkable in an application, the reason for being invited to a job interview.

Every evening the office of the Wir-AG will become a platform for lectures and performances on the topic of movement/work.

The Wir-AG is a group of artists from Hamburg, Hildesheim, Berlin and Frankfurt. The Wir-AG takes the »Ich-AG« for a pervert expression, which nevertheless gives a very precise picture of the actual development in the working society - the economisation of the individual.

26.07.03 - garage - 20:00

parent guided only!

1. jumpy germanyness - Dick El Dermasiados, IBW / Geert-Jan Hobijn, Staalplaat (NL)
concert for brass orchestra and vacuum cleaners

Geographically the cumbia music is attributed to Colombia. This popular and very friendly music style has generated variations in all Latin American countries. Antropologically the cumbia has nourished itself from various sources: indigenous, African and European traditions. As far as the European tradition is concerned the German »copper-instruments/horns« (as well as the accordeon) have given the cumbia a definite colouring. We can stipulate that a certain type of cumbia has picked up German brass band and speeded it up, giving it it's jumping character with a specific percussion and baseline. If we would want to reverse the process, we could go back to Germany and have a brass band play a »cumbia« at half speed.

In this way we would get a trajectory:

german consistency >>>> colombia jumpiness >>>> jumpy germanyness. (or colombian consistency!)

Through the festival, a brass band is invited to be directed in this framework of musical adventure.

The method would be:

- A local experienced amateur brass band is willing and prepared to participate.
 - They send Dick their repertoire, so he can choose 3 to 5 potential songs susceptible to be morphed into »cumbias«.
 - One or two days before the performance there will be a couple of rehearsals.
- Dick seeks a »musical position« to be able to sing in this framework.
- The sound will be mixed into the P.A. and recorded in an unusual way (sound-effects and echo, etc...).
 - The band musicians will not hear this through the monitoring and will be able to carry on in their habitual frame of musicianship, undistracted by Hooly-Gully engineering.

Geert-Jan will accompany the orchestra with his own vacuum cleaner version of a brass band.

We will have to find an adequate word for this new populist measure of Alle Menschen Werden Bruder-ness. It will be fun.

Dick Verdult / Institute for Affordable Lunacy

Known as Dick El Demasiado, has no problem in talking about himself. As he says »soy Dick El Demasiado, humilde pero exagerado«. He is part and product of the IBW (Institute for Affordable Lunacy, Eindhoven) and has founded the Centro Periferico Internacional. With this last platform they

aim (14 people) exchanges with latin-american countries. They have done and do and will do activities in Calanda (Bu-uel), Argentina and Honduras.

The IBW is widely known in the high-brow-low-tech world, from Hybrid Workspace, Kassel to Kunst-radio, Austria, from CCCB Barcelona to Union of Filmmakers, St Petersburg.

Dick El Demasiado specialises in cumbias lunaticas, just like other icons Padre Teresa and Subdesarrollados del Norte, a genre that appeared to the surface at the First Festival of Cumbias Experimentales in La Ceiba, in 1996, Festicumex.

> <http://www.dse.nl/~ibw/>

> <http://www.periferico.org/dickeldemasiado>

Geert-Jan Hobijn / Staalplaat Soundsystem

For over twenty years, Geert-Jan Hobijn has been guarantor for exceptional projects as artistically intransigent thinker and instigator of unusual musical experiments. With Staalplaat he has been creating a search engine, that helps both for navigating in the depths of good taste and the small islands of cultural philistines and for sailing around the mainstream. > <http://www.staalplaat.org>

2. Kevin Blechdom (USA/D)

The banjo-laptop-electrotrash musician from San Fransisco/Berlin is normally called Kristin Erickson, founded in her time in San Fransisco a band called Blechtum from Bechdom, toured the world, played music, published records on tigerbeat6, deluxe, orthlorng musork, shimmy disc, four states fair, unbearable, dial() and phthalo. Kevin Blechdom plays two laptops, a red stripped MIDI Keyboard, a red banjo and sings songs. > <http://www.kevyb.com/contents.html>

27.07.03 - speicher 9/tischlerei - 21:00

(dont') try at home!

Times'Up: Anchortronic

5.1 Dolby Surround project presentation

Dolby Digital is a digital cinema sound system that works with up to 5 absolutely discreet channels (left, middle, right, right surround, left surround). Additionally, there is a separate subwoofer-channel that is called the low frequency effects channel. This is why it is called a 5.1 surround system.

In contrast to conventional stereo technique, a surround system generated spatial sound effects that give the listener the impression to be in the middle of the scene. With the emergence of the DVD this technique has found its way into the living room. Home cinema systems, DVD-drives and 5.1 sound cards in computers make the formerly only costly realisable spatial sound environment more accessible. With the 5.1 technique it becomes possible to reproduce a real space acoustically. The surprised listener, who turns his head since he believes to hear steps right behind him or bends down under a closely over him flying helicopter. This technique offers artists interesting opportunities to manipulate and control the space and to play with perception.

A special focus lies on the use of the system as an extension of the musical and dramaturgical instruments; the reduction to pure effect is to be avoided. We introduce in cooperation with Anchortronic Linz several projects in this context and invite artists to work with this system. Different approaches and positions will be presented in a concert performance.

1. m9 / earcondition - Anchortronic (Linz/A)

Time to drop the anchor!

Since it was founded by Anatol Bogendorfer and Andreas Mayrhofer in 2000, the Anchortronic Free Agency has been looking after musical interests in the framework of existing and emerging structures, as mediator, motor and promoter of very different approaches to the subject of music in auditory and visual dimensions. Besides the non-commercial focus on cross-culture in smaller or bigger contexts, the named basic philosophy of small independent structures managed by the producers themselves and the idea »of keeping things small« as long as they are small, flow into all our activities.

> <http://www.timesup.org/anchortronic>

2. Alex Davies (AUS)

Alex Davies studied Fine Arts and has been occupied with digital art/music since 1996. Next to various awarded films and exhibitions in Australia and Europe his work lead him to Time's Up, the Linz-based laboratory for the construction of experimental situations, with whom he realised diverse installations (a.o. Body Spin). He became known with works like »Filter Feeder«, a multi-channel-sound installation, in which textures, dynamics and motion of sound are controlled by a fish. The creature navigates through the electromagnetic spectrum drawing fragments of sound into the physical environment. Another work, »body electric«, was the first outcome of ongoing research into the psycho physiological effects of sound and environmental manipulation of humans.

> <http://schizophonia.com/>

3. Michael Strohmann (A)

(*1972) Training at the bass school Munich and at the institute for electro-acoustic in Vienna. Involved with the music performance group Fuckhead and the theatre groups Bilderwerfer and Toxic Dreams as composer and interface designer. Interests focus primarily on the fields of intrauterine perception, entropy and self-organization, anxiety and liberty.

> <http://sm.xdv.org>

29.07.03 - garage - 21:00

Somewhere/Nowhere - Michael Durand (IRL) screening

To travel means to be mobile, to arrive somewhere, to look constantly for the end of a seemingly endless way. A contemplation about movement, space and time. Images in transit, without beginning and end.

31.07.03 - st. jakobi - 18:00

Krachtgever (1994 - 97): Peter Bosch / Simone Simons (NL/E) 2,5 x 12 m sound machine - installation

The mutual relation of chaos and order is a topic that is found in most installation by Bosch and Simons and that determines their use of technology decisively. Their computer controlled sound machines are for eye and ear, are concert and exhibitions at the same time.

While working on the theme »Resonances stimulated by mechanical vibrations« our main interest was not to amplify just one existing frequency, but to create a complex system in which various frequencies influence each other. This to give rise to unstable balances which the slightest change could disturb enough to produce an unpredictable outcome. Forced and natural frequencies of objects are so attuned to each other that the movements and sounds created by the installation can change almost imperceptibly from order into chaos and vice versa. The role of the computer is paradoxical: although it has power over the mechanics (electro-motors), it can foresee only partly the physical out-

come of its decisions. Alongside unstable balances and order and chaos, another element is sound. The pure power of sound and the pure existence of sound (music) manifest remains an integral part of all our installations. The medium sound gives power over a specific place, it occupies that space: The Krachtgever permits us to generate vibrations with which we can fill the space. Sound waves are after all vibrations.

The Krachtgever («Invigorator») consists of minimum seven, maximum fourteen 2.50 metres high stacks of four wooden boxes each, with a total width of 6 to 12 metres. The boxes are joined together with metal springs, both horizontally and vertically. One oscillating motor is attached to each stack. These motors are driven by a computer that by varying the speed at which the motors rotate causes interesting interferences between the stimulated vibratory and resonant frequencies of the construction. Depending on the combination of selected motors and frequencies each box can be vibrated independently, while also one complete stack can be brought into one periodical movement. Also combinations of vibrations can be generated to occur simultaneously at different positions within the system. Each box contains different materials. These «rattles», varying in volume, weight and sound possess their own resonating characteristics. When stimulated by an oscillating motor the combined vibrations from all the elements - the springs, the boxes, the various rattles in the boxes, etc. - produces an extraordinarily complex whole. The physically extraordinarily complex properties of the construction itself guarantee an even less predictable texture at the micro-level: Also here the future is influenced by the past. A strong resonance of a certain box (or boxes) is not extinct at once and will therefore influence the outcome of a following «phrase». This means that the same phrase can sound completely different, depending on the phrase played before. Another artistic tool that is used in every performance is the adaptation of the work to spatial and acoustical circumstances.

Text: Bosch & Simons.

From: «Cyberarts98», editors Hannes Leopoldseder, Christine Schöpf, Springer Verlag Wien, New York, 1998, pp. 200-203

Peter Bosch (*1958) studied at the University of Leiden and Amsterdam (1976-83) and psychology and sonology at the Royal Conservatory in The Hague (1986-87). **Simone Simons** (*1961) studied at the audiovisual department of the Gerrit Rietveld Art Academy in Amsterdam (1980-85). Since the beginning of their cooperation 1985 Bosch & Simons have dealt with quite a number of activities such as performances, concerts and theatre productions. In the last years they have concentrated especially on the development of «musical machines» which, by balancing on the edge of order and chaos, have certain creative powers. Their work has been shown a.o. at the Z.K.M., Karlsruhe (1991 and 93), at ARTEC 95, Nagoya and at the ISEA's 95, 96, 2000 and 2002 (Montréal, Rotterdam, Paris, Nagoya). At the Prix Ars Electronica 1998, Linz they received a Golden Nica in the section of Computer Music for the Krachtgever. At the 29th Competition of Electroacoustic Music and Sonic Art, Bourges 2002 their piece «Cantan un Huevo» obtained a Mention in the category «work for installation or environment».

31.07.03 - garage- 21:00

reformat club I:

1. POIL (Kiel/D)

When the bass line of the next track comes from Bavarian yodels of the next melody from wild bird singing... Poil makes electronic music from analogue material. Radio recordings, sound sketches, self-made radio plays, speech notes - found raw material for some songs.

2. Andrey Kiritchenko (UKR)

»If the Wall of Berlin had not fell down, and if the Cold War was still going on, somebody would have to hire some spy and bring Andrey Kiritchenko out of Ukraine, so that he can spread his music more easily.« (recycle your ears)

1991 - start a rock band, 1996 - start weekly radio show "free zone", 1997 - start weekly tv show "free zone", 1998 - start working as dj in Deep club / Kharkov, start ambient techno project "Sidhart-ha", 1999 - start Polyvox Populi supporting circle, 2000 - start "Nihil Est eXcellence", 2001 - start labeling music under Nexsound, start producing Alphonse de Montfroyd, start making microwave music under own name. 2002 - best ambient artist by DasMusik, collaborations with Kim Cascone, Jonas Lindgren, Jeff Surak, Francisco Lopez, Kotra, Moglass, Mantikhora. 2003 - Solo concert at the festival garage. > <http://www.nexsound.org>

3. Eva B + guests (Berlin/D) live dj set

01.08.03 - speicher 9 - 21:00

take a closer listening

1. Sprengzeichnung für Computerleichnam (explosion sketch of a computer corps) -

Hans W. Koch (Cologne/D)

This piece is not so much of a musical work, but a set-up of an experiment. While using it sounds and musical structures fall off like side products. The aim is to explore the instrumental potential of a discarded computer, not through bits and bytes, but through a direct attack on the inner life. For this, simple audio signals are sent directly to the »little legs« of the individual circuits, elsewhere picked up again, ways and changes in the inside of the machine explored. The »working rhythms« of the computer are transferred into the audible area. Since the interventions and manipulations lead to irreversible changes of the circuit, it is impossible to reach predictable results. Already a test with the computer corps changes its inside to such an extent, that on stage totally different results are to be expected. Preparation means in this case selecting experiences with the set-up of an experiment, in order to be able to use on stage a repertoire of sound generating strategies if confronted with an unknown computer. (Hans W. Koch 11/96)

(*1962) Studies in Egyptology, cuneiforms, religious sciences, history, physics, music theory and composition. Member of the Cologne society for contemporary music (kgnm), of the ensemble »krahnenbaum company Koeln«, of the »Koeln Salon e.v.« and of the »akt 1 Koeln e.v. - Arbeitsgemeinschaft internationaler Kuenstler«. Organisation of concerts, performances and intermedia-events. Concerts/performances at the »sklenena louka«, Brno, festival »next wave«, Prag, »rhiz«, Vienna, »experimentelle musik '99«, Munich, »experimental intermedia«, New York, »mexx«, Dortmund, »de overslag", Eindhoven, »skop« Frankfurt, Ksln and... Lives in Cologne as freelance composer/performer and music teacher.

2. Piercing the Imaginary - Thom Kubli / Sven Mann (Cologne/D) 5.1 Performance

Any media technique reveals intrinsic aesthetics. With the introduction of 5.1 systems as a cinematic format, multichannel sound display is widely accessible. Nonetheless the potentials regarding auditory production are not yet elaborated, the acceptance for auditory display is still hesitant.

The technological development from mono to stereo led, for instance in the field of radio play (language and sound), from monological speech and dialogue oriented productions to the autonomy of

sound and noise itself. This included an advanced spatial reception of soundscapes via the possibility of room simulation and foremost the possibility of virtual movement of sounds through the stereo field of the speakers. Still the understanding of sound was based on a euclidyic notion of space tightly bound to a perspective visual imagery.

A further look at the development from stereo to 5.1 audio format brings a new possible set of auditory and spacial paradigms. The sensation of space is constitutive for the positioning of the individual within an environment. In a surround sound setting the space behind the listener, by experience not accessible to the sight, is developed. This imaginary space adumbrates the difference from an auditory to a visual thinking, inquiring for new forms of aesthetics.

Digital audio programming with software like MaxMSP and Supercollider holds the potential of creating much more relational spaces using the possible materiality of 5.1 systems. Space is created by fragmentation and deconstruction of digital sound structures and positioning within the topological setting of sound, sound fields are layered, merge in time, movement and space. This opens up to the perception of sound as a phenomenon undermining the principles of linearity and continuity concerning space/time either in the mode of documentary recorded sound structures or in the field of abstract electronic sound waves.

We offer a situation with no signalised listener alignment, in contrast to cinematic set-up, which assumes an aligned viewer, facing the screen. The listener is encompassed with the acoustic scenery, confronted with an auditory environment, where his perception is connected to the sensation of physical space. The sensation of sound being closely related to space gives the listener an involuntary closeness of the auditory situation (immersion). Interweaving realistic room situations with dissolved spatial modes, the psyche oscillates between an assimilation (psychasthenia) to and separation from space.

3. triphaze (Leipzig/D)

triPhaze (aka Marek Brandt) is working in the context of soundscapes, experimental sounds, video and media art.

> <http://www.privatelektro.de/triphase.html>

02.08.03 - shop - from 12:00 (opening times 2.-3./8.-9.8.)

m.u.g.*shop - Christian Cordes und Daniel Funke (Berlin/Saarbrücken/D)

m.u.g.* is independent, subjective, and individually made just for you!. Everyone who is self-employed or used to working without commission, anyone who is or is not an artist, can come in and find out. No one will feel worse but many will feel better. m.u.g. paves the path and it will pay: Lives become legends, lapses become milestones and slippery slopes become fruitful valleys. In short: We find those hidden blooming landscapes in our participants' minds.

Go m.u.g.*! Our friendly staff is waiting for you. Bring something in about you, and you will receive: Communicate your place and position, get feedback, explore your resources and find out about your strengths and weaknesses. Together we are developing your personal take-away system of coordinates.

02.08.03 - parkings lot Speicher 9 - 18:00

boomcar concert - music for lowriders

The basic principle of the audio drive-ins is the broadcasting of a multi-channel electronically generated sound piece. The separated sounds are each broadcasted by a mini-FM transmitter. Cars, gathered on a specific location (parking lot, town square, driveway), pick up the individual channels on

their car stereos. By amplifying the sounds they re-create the sound piece, by their individual behaviour they take over part of the role of the composer.

In Stralsund the boomcar concert takes place during of the Powerboat Formel 1 in the harbour area. The Dutch sound artist and musician Saker Scheerder introduces together with the musician Radboud Mens the project audio Drive-In and plays together with several guests a concert set. All small and big boomcars, car hifi freaks and sound fetishists are invited to come. The more participating cars the more impressive the concert.

Radboud Mens (NL)

Radboud Mens is a sound-artist from Amsterdam whose work is rooted in and continues to develop within the broadest definition of contemporary music. While his interest in the physical effects of sound on the body gave him a preference for noise in his early work, his later music has contributed to the development of minimal-techno, glitch and experimental dub. Mens uses electronic technology to render audible microscopic sound processes. His sound world is in a constant state of spatial and temporal flux, and incorporates found sound and influences from the media.

> <http://www.radiantlab.com/rat/>

Saker Scheerder (NL)

Saker Scheerder is an Amsterdam-based media-artist particularly working with sound in time-based configurations. Over the years he has developed a strong interest in the strategical use of mini-FM in a performance-related way. His most renowned projects in this field are the so-called »audio drive-ins«.

followed by

prove good taste! - De Bar - music and cocktails at your own risk

De Bar is not a Dutch art work, but a sometimes almost nightmarish, but always charming insight into the little universe of Meeuw and Helgi, with nice music and stylish cocktails, hand-mixed by the artists themselves, in an appropriate ambience. De Bar is always new and always different from what you expect.

1. Meeuw (NL) **performance**

Meeuw (aka Jos Moers) is artist and label founder (meeuw muzak) in Amsterdam.

> <http://www.meeuw.net/>

2. Helgi Thorsson (NL/Iceland) **performance**

(*1975), Reykjavik Iceland. Works and lives in Holland. Also member of the experimental music band Stilluppsteypa since 1992. The band has been active in releasing and performing around the world. Collaborations with other artists: Andrew McKenzie (The Hafler Trio), Matt Wand (Stock,Hausen & Walkman), Ryoji Ikeda, Hanayo, Andy Diagram, as well as making a major multimedia performance in collaboration with Icelandic artist Magnus Pálsson, commissioned by Reykjavik, cultural city of Europe 2000.

3. Paska (FIN) **performance**

After what was Mr Paska's (that's »Shit« to you) only the second live show - ten intense minutes of yelling the words of assorted »classics« to one mic and spewing forth »guitar-imitating« voices to another - Bad Vugum knew that nobody else would have the »common« sense to offer this skinheaded maniac a recording contract. Much to everyone's surprise he became something of a national celebrity and a TV star, and pursued his high-flying career elsewhere. True art, if you ask us.

4. Felix Kubin (Hamburg/D) **performance**

His activities comprise Sci-Fi Pop/Noise/animation films/radio plays/experimental broadcasting. As the messenger of exploding lungs he started his label »Gagarin Records« in 1998 and rules the »syndicate of counter-noise« since 1999. His experiences both in electroacoustic music and strange electronic pop (that he followed already in the early 80ies with his notorious band »Die Egozentrischen Zwei« - released as »the Tetchy Teenage Tapes of Felix Kubin« on SKIPP and A-Musik) induced him to launch a vinyl record label for all kinds of Dada-electronics on the edge of pop and experimental music. > <http://www.felixkubin.de>

5. Kein Babel - You must not do this with records! (Berlin/D)

Kein Babel use turntables, CD players, MD players, live radio and a contemporary computer. Their goal is far from exploiting all technical possibilities that these media offer but rather the shallow handling of their smooth surfaces. Their focus is set on lovely loops, colourful breaks, blind cuts and nonsensical scratchings - no mannerisms allowed! Do these artists follow strict concepts? A thankful question - but it must be denied. Kein Babel do not care about achieving something. It is the obstacles that matter, the obstacles that constantly have to be overcome and pushed aside to meet unexpected new ones and battle these again with the recycled rest of the earlier ones. That does not necessarily mean Kein Babel have no control of the musical output but, surely, it must be admitted that things seemingly fall apart at random, lose touch with their roots and vaporize into heavy particles of buried sound. Intensity seems a strong parameter in their live performances. But what is intensity without its brutal opponents? We'd better talk of breathtaking variations on incredible speed and slothful slowness, of hypermacho strength and inhumane weakness.

> <http://www.keinbabel.com>

03.08.03 - speicher 9 - 21:00

body check

1. Sine Field - Jason Kahn (Zurich/CH) **Installation and Performance**

The psycho acoustic properties of high frequency sine waves are such that any slight movement of the listener's head will produce a radical change in the perception of the sound. The idea behind the installation Sine Field is to activate a space with sound bordering on the physical limits of perception. On entering the installation space the listener will perceive a net of finely oscillating frequencies - a part of the oscillations resulting from the shifting in-and-out of phase between the different sine waves; another part resulting from the listener's movement in the space and the gradual shift of sine waves from speaker to speaker. The nature of the high frequency sine waves and the shifting speaker diffusion will result in a subtle yet unmistakable manipulation of the listener's spatial orientation.

Sine Field addresses the questions: where does the perception of sound begin and how much of this perception occurs on a strictly physical as opposed to a psycho acoustic level; and how is our spatial orientation determined in a field of sound where the acoustic reference points are always changing? Jason Kahn moved from Los Angeles to Berlin in 1990. He has given concerts with, among others, Sainkho Namtchylak, David Moss, Evan Parker, Christian Marclay, Günter Müller, Dieb13, Erik M, Voice Crack, Steve Roden, Kevin Drumm, John Hudak, Bhub Rhainey, Greg Kelley... Over several trips to Japan Kahn has performed with Otomo Yoshihide, Sachiko M, Taku Sugimoto, Tetuzi Akiyama, Utah Kawasaki, Uchihashi Kazuhisa and Koji Asano. In 1997 Kahn formed the project »repeat« with no-input mixing board player toshimaru nakamura. While living in Berlin Kahn was from 1994-99 a member of American composer Arnold Dreyblatt's ensemble »The Orchestra of Excited Strings.« Kahn has also composed music for theater, dance and done sound installations. He currently lives in Zurich, Switzerland. > <http://www.cut.fm>

2. stadt sound station - akuvido (D/UKR) live performing stadt sound station

stadt sound station represents an interactive audio-visual program tool, it works on the basis of research done in the the urban space of Berlin and its audio-visual and interactive display. The given program tools present a set of graphical objects, which move to a schedule and complementary to a sound. Each user, with the help of offered sounds, can create their own sound symphony of the city and with the help of a graphic representation their own clip. The project is for the Internet space and is accessible to every user, for Performance in clubs or exhibition spaces.

> <http://www.akuvido.de/sss>

3. Kotra (UKR) + Akuvido (visuals/UKR/D) performance

Kotra is a solo project of Ukrainian artist Dmitro Fedorenko from Kiev. He is a member of the post-industrial band Zet and also known for his sound-design for the video works and interactive projects of Akuvido. His music can best be described as extremely precise digital sound manipulation - a so far unheard approach to glitch music with a touch of minimal techno and post industrial clicks and cuts. Definitely obscure and bizarre, abstract constructivism, noisy but with sometimes even funky stumbling beats. Kotra releases on the Ukrainian Nexsound label run by Andrey Kiritchenko.

> www.nexsound.org

> www.akuvido.de

05.08.03 - garage - 21:00

Half Herculean - Donna Stack/ Andrew Kaufman (USA) screening

Nothing is more simple than tying a shoe, to open a bottle of wine or to cut your fingernails. Unless you do this with two hands that belong to different bodies. Then the tasks take on a truly Herculean format and become an attempt to explain the Greek term pathos.

06.08.03 - garage - 21:00

unexpected encounters

8 open channels and an open stage. Welcome the unexpected!

07.08.03 - garage - 21:00

reformat club II:

Club Transmediale (Berlin/D) presents BUG BUTTON – the repelling

club transmediale – festival for digital music and related visual arts - is an experimental platform for new forms of electronic music and media art in the context of sound- and club culture. club transmediale cooperates with the international media art festival transmediale and annually realizes a several day festival held simultaneously with the transmediale festival in February.

In the tradition of the (non)voluntary nomadism of berlins club culture, club transmediale annually builds a completely new club-infrastructure at a changing venue. Its aim is to present the most outstanding international productions in electronic music and audiovisual performance, as well as to reflect recent artistic and technical developments in panels, screenings and artist presentations.

club transmediale encourages the crossover of institutional, academic and subcultural contexts. It tries to uphold the idea of the "club" as a physical space whose uniqueness lies in its relative non-definition, giving a wide scope for the interplay of divergent media, formats and artistic approaches. CTM wants to provide a platform for the experimental development of the potentials of electronic

music and its interaction with visual art. In addition, it aims to make the results of this process accessible to a wider audience. > <http://www.clubtransmediale.de>

Oliver Baurhenn (D)

independent curator, part of the medialab aroma, Berlin. Coordinating & curating the screenings and installations at the club transmediale. > <http://www.zuviel.tv> He presents the screening:

1. Screening POP n

The dummy term »pop«, which has been appropriated by the most diverse fields and interest groups, forms a loose correlation between the presented video material, in which role models and templates for identification are outlined. In so doing, the works play with the genre-specific repertoire on a level which is less musical and more visual. At its centre - as well as self-promotion with high publicity value - stand 'youth-cultural' themes of trend and lifestyle design. The videos access these scenarios, attitudes and rituals. However, they also deconstruct them in a humorous and ironic fashion, by caricaturing the exaggerated stereotypical elements of the production. Simultaneously, this deconstruction does not just comment on the prototypical store of gestures, poses and order of events in commercial music clips but also on the pop business in general.

The programme places artistic videos side by side with music clips and transcends the borders between the various areas and contexts in which music videos are currently produced and received. It has been put together by Antje Weitzel and Mirjam Menzel.

Disk Dusk - video by Rosa Barba - audio by Mouse on Mars

Little Computer People - video by Dare Art - audio by Anthony Rother

Impossible - video by Falk Büttner - audio by Figurine (Monika)

T.B. tonight live - video by Tobias Bernstrup - audio by Tobias Bernstrup

Diddle my Skittle - video by Peaches/Kara Blake - audio by Peaches (kitty yo)

On fire - video by Undine Goldberg - audio by Brian Eno

Scarborough fair canticle (interlude) - video by Undine Goldberg - audio by Simon & Garfunkel

Glamour Girl - video by Deborah Schamoni - audio by chicks on speed

Bizarre Love Triangle - video by Oliver Husain/Michael Klöfkorn - audio by Commercial Breakup

Charlies Angels - video by Pink Productions - audio by Destiny's Child

Summer `98 - video by Annika Stroem - audio by Annika Stroem

sick of you - video by Zilla Leutenegger - audio by The Moles

Turbu Outrun - video by Daniel Jürgen Lege - audio by Jereon Tel (ladomat)

Popcorn - video by Philipp Menzel - audio by Hot Butter

Vergiftet - video by Oliver Husain/Michael Klöfkorn - audio by Jan Delay

2. Marc Weiser (Germany) **performance**

He is the musician behind the audiovisual project Rechenzentrum and also performs under the name of Marc Markovich. He is part of the curatorial team of club transmediale. Rechenzentrum's influences are various artistic directions, Lettrisme, Dada... also Burroughs' Cut-Up techniques, Punk and others. The common threads in these directions were on the one hand: the search for what lies beneath the surface of the music or the moving image (the samples from film and music we choose for their potentiality, not their hookline). On the other hand, interested in taking communication of music and entertainment to other levels, questioning the role of artist, the role of public personality.

Rechenzentrum's latest work »Directors Cut« will be released this September as a joint CD/DVD on Mille Plateaux. It has been rewarded a honourable mention at this years Ars Electronica.

> <http://www.rechenzentrum.org>

2. Lillevän (D/IRL) performance

Lillevän was born in 1965 in Sweden, grew up in Ireland, and now lives in Berlin. Video artist, countless performances and live video concerts in Europe, the Americas and Asia. Member of the collective which founded and run Berlin's infamous club »IM Eimer«; since 1997 continuous collaboration with Marc Weiser (Audio) under the name »Rechenzentrum«. Videos for and with numerous artists including Tarwater, Christine Hill, Zbigniew Karkowski and Zeitblom. Lillevän recontextualises, combines and politicises existing film images and fragments. »The aesthetics of the image are not to be found in its beauty, density and completeness, but in its transparencies and potentials.« The images are a communicative medium interacting with the music. The selection of the images can either support the sound, or work against it, the aim being to achieve a dialogue. Interference and broken imagery is a central dramaturgical element in the creation and performance. For Lillevän a working process takes place in a Godard-like search for the relationship between images, intensities and textures. »I always prefer to take the risk of failing with a live experiment, than to perform a well tested concept; improvisation is a decisive working principle. One should never be satisfied with the modes of presentation.« Lillevän sees his collages as a multi-layered process, giving each viewer the opportunity to focus on a different details and moments. Human perception remains the final interactive element of live video composition.

> <http://www.lillevan.com>

> <http://www.rechenzentrum.org>

3. Miko Mikona (D) performance

Miko Mikona focuses on the dynamic and transformative abilities of technical generated sound and image. By the use of cameras and self-developed analogue electronic devices they re-use overhead projectors as opto-acoustic synthesizers. Overlaying black and white structures on transparent films create complex moiré and interference patterns, which then are converted into electric signals and thus into sound. This way Miko Mikona uses the potential simultaneousness of analogue switchgears and sets the paradigm of the synthesizer (analogue modulation) against the one of the digital sequencer (serial bars). > <http://www.zuviel.tv/mikomikona.html>

4. Datenreport (NL/D) performance

Datenreport (Huib Emmer & Remco Schuurbijs) live electronic music with live video. Noises, heavy beats, strange voices interact with digital image processing, abstract images and weird figures. As a starting point they work with very short samples, mostly obscure crime and trash movies. The performances are to some extent fixed, but a large part is created while performing, thus ensuring a flexible composition. > <http://www.datenreport.org>

5. Cécile Babiolle (F) visuals

After being a video maker and 3-D animation designer and director, Cécile Babiolle turned to the creation of dynamic environments and live treatment of sounds and images (real time processed). Her last installations et performances combine high and low technologies and are usually related to the link between on-and off-line perceptions. Her work was rewarded by several awards: Imagina, Images du futur, Ars Electronica, Festival de l'Audiovisuel Museographique, The Locarno Festival, SCAM Prize, Villa Medici Hors les Murs Grant... > <http://www.babiolle.net>

6. Jan Rohlf (D) visuals

Jan Rohlf is a visual artist and designer as well as part of the curatorial team of club transmediale. Music being a major source of inspiration for his works he has also been an active contributor to Berlin's experimental club scene since the mid nineties with installations, kinetic light sculptures, video and graphic works. > <http://www.galerie-wieland.de>

08./09.08.03 - Speicher am Katharinenberg - closed meeting

Radio art today? Perspectives of radio art - a cooperative initiative by Sabine Breitsameter

(AudioHyperspace/SWR), Heidi Grundmann and Elisabeth Zimmermann (both Kunstradio/ORF)

more information on request

08.08.03 - garage - 21:00

unstable conditions - realtime remix

1. Ignaz Schick + Perlonex Metaflexes-Realtime Remix No. III (Berlin/D) **Ignaz Schick** (amplified objects, electronic treatments, turntables) / **Jörg Maria Zeger** (processed guitars) / **Burkhard Beins** (selected percussion) / **Anke Eckhardt** (sound)

Metaflexes - Realtime Remix is a work in progress soundscape project initiated by Ignaz Schick making use of the sonic material found in different geographical locations and creates a personal acoustic portrait of an given environment or city. The first version premiered live at ORF-Kunstradio Vienna in Summer 2001. The used material can consist strictly of soundscapes recorded or captured live in the chosen environment but can also be extended by guest musicians or small installations and acoustic interventions at selected places.

For the Stralsund version various (radio) transmitters will be spread over the city to provide sounds from remote locations, also small transmitting objects made of pick ups will be installed in the harbour area. In the second part of the evening Jacek Staniszweski who during the live-set has access to all original source material will create a metamix based on samples taken during the live-performance.

> <http://www.zangimusic.de>

> <http://www.kunstradio.at/SPECIAL/LIVE/SCHICK>

> http://www.hoerkunst.de/hkf2003_hkf2-12.html

2. Facial Index - Jacek Staniszweski (PL) **a metamix making use of Metaflexes as sound source**

(*1969) Founder-member of Neurobot multimedia collective (neurobot.art.pl). Founder of Polycerphal label. Works and records as Facial Index. Collaborated with Jean-Christophe Champs, Matthew Hutchinson, Karl Kilian + Lopez Mausere, Martin Koller, K-O-S-Z (Kowalczyk-Olbrych-Staniszweski-Zamojda), Membrana, Molr Drammaz, Robert Piotrowicz, Podletz, Ignaz Schick, Maciek Sienkiewicz, Viön, Wolfram, Anna Zaradny. Freelance writing about marginal culture for various magazines. Lives and works in Warsaw, Poland. In his hands a PC serves as a tool for spontaneous grainy deconstruction of sound matter from all sources.

> <http://neurobot.art.pl>

09.08.03 - garage - 21:00

strange foreigners - Canada meets Poland

Survolt (CAN/PL)

curated by **Eric Mattson** (ORAL / Montréal/CAN)

Self-made prepared record players, digestion noises and split rhythms from musical wall clocks, broken copiers and secretly rustling attics. One explores the physical meaning of music, the other inve-

stigates the acoustic incontinence of bodies, and the third is dedicated to the deconstruction of his instruments. Eric Mattson brings together three wonderfully cranky musical approaches in his programme.

The first part presents an interesting facette of contemporary electronic music from Canada. With Christof Migone and Martin Tétreault two very different representatives of the very lively Candadian music scene introduce their work.

In the second part the two Canadians meet the Polish musician Wojtek Kucharczyk aka retro*sex*galaxy as an attempt to bring together their differing working approaches and methods in a concert. With the programme the Canadian music scene becomes the focus of attention, it wants to encourage international artists' collaborations and by that resume the committed work of such platforms as ORAL and the festival MUTEK.

> <http://www.oral.qc.ca/>

> <http://www.mutek.ca/>

1. Martin Tétreault (Montréal/CAN) **performance**

Martin Tétreault, an internationally renowned Montreal DJ and improviser, originally came from the milieu of the visual arts. His path has been marked out by various productions on compact disc and live performances with a range of collaborators: Diane Labrosse, René Lussier, Jean Derome, Michel F. Côté, I8U, Otomo Yoshihide, Kevin Drumm, Xavier Charles, Ikue Mori, and Many More. He has abandoned the musical citation that he had been using in his work since he began in 1985 and now explores the intrinsic qualities of the turntable: the sound of the motor, of interference, and so on. He also uses needles, prepared surfaces (with thanks to John Cage), and small electronic instruments. The bruitiste approach of remaining analogical has allowed him to leave behind the question But what about royalties? and to get himself invited to electronic-music events! When he feels the need for a break from music, he goes back to the visual arts, where he sands, scrapes, cuts up books and magazines, and so on.

> <http://www.l-m-c.org.uk/texts/tetreault.html>

> <http://www.groovy.net>

2. Christof Migone (Montréal/CAN) **performance**

Christof Migone has a radio body, almost invisible. Migone heads the Centre for Radiotelecommunication Contortions (CRTC) where he hems, hums & haws with abandon. His research for the CRTC primarily focuses on voices; voices which are radiated, electrocuted, fondled, vexed, whispered, transpired, articulated and vehiculated, incontinent, phantomised and phased, jaundiced, post-determined and post-digital, deregulated, mellifluent, fast forwarded, battery operated, synoptic and phatic and tonsilitc, glottal and colossal, salivaphile and expectorant, lecherous, reverberated, remote controlled, transistorised, modulated, and masticated.

> <http://www.christofmigone.com/index2.html>

3. retro*sex*galaxy (PL) **performance**

Who is retro*sex*galaxy? The solo project of Wojtk Kucharczyk, born 1969, usually known as co-leader of molr drammaz (important and influential Polish adventureexperipopgroup) and founder/head of mik.musik!. label (more than 33 titles released until today, mostly cdr). Multi-instrumentalist and graphic designer/teacher too. His solo work as retro*sex*galaxy is characterized through the tension between his love for a humorous, almost satiric approach and some profound conceptual background. Sometimes it is politically and socially infected, can be quiet or very loud. His first release as retro*sex*galaxy in February 2000 was entirely based on a popular-science book on general Physics published in 1955 by the soviet author Perelman. In his second release »Dispop« he is dealing with

interpretations of the worlds most famous dancing rhythms like Rock, Hard Rock, Blues, Samba, Rhumba, Lullaby and Waltz thru old Yamaha keyboard patches. Third is about geography, fourth is about French chansons, fifth... and so on so on. »Entertaining physics/Physik macht Spaß« was reissued in spring 2003 on vinyl LP by Gagarin Records of Felix Kubin. Wojt3k also releases under his own name, plays also in Pathman and Go Underground To See More Animals (+ others) and makes visual art exhibitions, presentations, installations etc from time to time.

> [http:// www.mik.terra.pl](http://www.mik.terra.pl)

> [http:// www.molr.terra.pl](http://www.molr.terra.pl)

4. Eric Mattson (Montréal/CAN) dj set

10.08.03 - garage - 10- 22:00

Symposium »Instable Systems« / art without recipe - a culinary symposium

Instability - description of the state of a dynamic system, in which already little fluctuations lead to the transition of the system either into another, more stable state or distance it more and more from the original state.

For the second time a symposium takes place during the festival garage which gives the opportunity to reflect theoretically on the topic of the festival. For one day, lectures, project presentations, performances and experiences of the previous festival weeks are on the schedule.

Artistic work with digital media always means to get involved in the process orientation of technology and in its intrinsic instability. The increasing importance of software for artistic production makes this even more obvious: while being able to programme certain processes, a crucial part of artistic creativity evades the programme-code and expresses itself in gestures, in openings, in unpredictabilities.

On this day we speak about art as speculation, as practice through and beyond the programmes and recipes. And in order to give the theory a manifest expression, we want to structure the symposium by a number of meals, which are to be understood as strengthening or as counterpoint to the lectures, presentations or artistic interventions.

A special quality of digital systems is their loss free reproducibility. In this culinary symposium however the consume, the use, the consumption as important dimension of artistic work is opposed to the principle of reproducibility. Concepts like "file sharing" and "cooking pot markets", manifestations of electronic instability and the perpetuum mobile of generative code will be materialized by sweet and salty snacks, by soups, puddings and other delicacies and liquefied by all sorts of drinks.

Each of the five hosts presents a meal (breakfast, lunch, tea, vespers, supper) and with it, before or after, a discursive or performative side dish, that deals with the boundaries of the programmability of artistic work.

The discursive-culinary demand of the symposium is truly serious, the social quality of a meal together, from joint preparation via consumption till concentrated relaxing phases between the meals, is to function as a catalyst for an intense communication. The consciously unusual form can give the opportunity to think beyond classical distribution and communication forms. All invited referents deal actively with the various forms of social feedback to artistic production and work in the fields of media, teaching and research, (cultural) politics, publicity and art production.

The panel is curated and moderated by **Andreas Broeckmann**, artistic director of the international med art festival transmediale in Berlin.

Dr. Andreas Broeckmann - code and consum, recipe and consumption (media scientist/Berlin/D) (*1964) lives and works in Berlin. He studied art history, sociology and media studies and worked as a project manager at V2_Organisation Rotterdam, Institute for the Unstable Media, from 1995-2000. Since the autumn of 2000 he has been the Artistic Director of transmediale - international media art festival berlin. He is a member of the Berlin-based media association mikro, and of the European Cultural Backbone, a network of media centres.

texts/projects (selection):

- > <http://www.v2.nl/abroeck>
- > auch über: <http://www.nettime.org>
- > <http://www.transmediale.de>

Antye Greie - process, copy and repetition (musician/Berlin/D)

As a musician, artist and author connected with the Berlin label Kitty-Yo, Antye Greie works in the undefined space between electronics, Internet, communication and the human voice. To date, internationally successful project, Laub, has released three albums and experimented with language and open sources (Internet) on an electronic-experimental basis and has participated in video projects (Pfadfinderei Mitte, Kunstfernsehen). With numerous Internet-based partners (betalounge.com, freshmilk.de et al.), she works with new media and technologies like audio streaming (Internet radio), audio download/e-commerce, and Internet TV and deals with cultural-political issues and developments arising from these such as copyright law and questions of values in digital space.

Erik Hobijn / Arlette Muschter - the tactile machine (artists/NL)

The installation is based mostly on the work of the Italian Futurist Marinetti because of his futuristic view on machines and especially his recipes for »The Tactile Dinner« as part of the »Futurists Cooking Book«, 1932. As well works of Bas Jan Ader with »The Broken Fall« Westkapelle, 1970, Franz F. Feigl's recipe »A commitment of friends«, 1996, Yuri Yakoulow's costumes for the ballet called »Le pas d'acier«, London, 1927 and Patrick.C.P. Faas' historical cooking book »Round the Roman table«, 1994.

The Tactile machine is a food installation, a performance or, as Marinetti called it, a »formula« for a possible meal. The base of our »formula« is a course on and with the human body, for the guests it is also the experience of shared body. The human body is placed in the centre of the meal. The solid mechanicality and the sheltering layering of clothing are subservient to this body.

The main installation parts are a solid steel frame built around a pneumatic tilting bed, or better call it a table. It's quite big and ±3 m. high. The articles of clothing, a food cannon, bionic beer arm. This dinner is now suitable for 2 guests, a couple, or lovers. One person is laying down on a tilting table and the other one is eating from this person body. At the beginning of the meal, one person steps on the bed/table and will be tilted slowly backwards. Because the tilting point is not in the middle but lower, it is giving the sensation of falling, it is a broken fall, because, halfway it becomes a table. A pneumatic cylinder causes a slow motion movement. This sensation of motion controlled falling helps reaching a mental transit state for the final handover in tenderness, to be open for the new coming experiences. The broken fall is important, as a reference to a form of detachment and a performance work of Dutch artist Bas Jan Ader who hereby physically accepted all the consequences of his choice to fall into the unknown.

We create 4 courses on a human body, on 4 different spots of this body.

1. The chest, where we make a salad, salad leaves, falling down like green snowflakes out of a spinning silver tinder, get their dressing by passing through two clouds, one of olive oil and one of vinegar.
2. The stomach, where we shoot the food on. This course is build up by different layers and of heavily impact. Everything that's lovely, like food, is also connected to violence. If a human being offers himself as food, he shall have to expose himself to this violence.
3. Under the armpit, where a

little steamed bread is salted with sweat after a special workout. Using the natural juice of our species. 4. On the mouth, as the dessert. A pear and its juices combine themselves with sweet dessert wine, being eaten by nothing else other than the mouths as utensils. Uniting the two bodies as final conclusion. For drinks, we serve beer opened by the Bionic Beer Hand, a violent and primitive way of opening a can.

Thilges3 (Vienna/A) **Associations - mobile sound installation/performance**

Social acoustics. What is normally understood as »examples«, becomes for Thilges3 a differentiated analysis of the place, its audience and their imagination. Entertainment loses its innocence as soon as it is confronted with the game of expectations, with positions and inconsistencies of this artistic form of expression.

In August 2003 Thilges 3 will develop in Stralsund a temporary mobile installation.

Their as »social acoustics« defined way of work follows traces of public life. As in their project »The open society« they consciously worked with the individual expectations of 4 different social positions (old people's home, kindergarten, cloister, prison). The sound installation is the medium for dealing with Stralsund and its inhabitants. Live acting, but also as an autarkical, automated audio sculpture, Thilges3 will interfere with local habits. Reactions will be documented and elsewhere processed. To take account of the concept of this year's festival, the actions and interventions will happen spontaneously. This is possible through a portable sound studio of high quality. On the last day of the festival the collected results will be put together and presented live.

associations: Muezzin sings from the tower of a protestant church; in a bus the station announcement will be manipulated; fictive commercials, irritation; traffic noise on a crossing in the shopping passage.

installations: hair dresser – background music for gossip from all over the world.

at the butcher's – Muzak with natural environment, jungle, zoo, alms...

> <http://www.thilges.at>

Dr. Simon Waters - sound and delight (Norwich/UK)

Simon conducts research into the relationship between music and other activities, focusing primarily on contemporary and recent musical thought and production. Examples include film, electronic technologies, material culture, and Postmodernism. He has experience working with theatre, installation and contemporary dance. As Director of the Electroacoustic Music Studios he organises concerts and other public activities within the University, in the UK, and. He has an international reputation as an electro acoustic composer, with awards and commissions in the UK and abroad, and speaks regularly at conferences (not always on music). He is currently Director of two of the AHRB-funded Research Projects hosted by the School of Music "ARiADA" (Advanced Research in Aesthetics in the Digital Arts) and SARA (Sonic Arts Research Archive).

> <http://www.ariada.uea.ac.uk/> > <http://www.sara.uea.ac.uk/>

5th short film festival g-niale »trial & error«

13. - 16.08.2003

The g-niale film festival was founded and organized in Stralsund for the first time in August of 1999 as a community project of garage g e.V. and the Film Club Blendwerk e.V. Above all, our festival is geared to present and preserve the genre of the short film, a form of cinematic expression that you can scarcely find in the regular commercial program at the cinemas. The g-niale presents a film programme away from the mainstream. Accordingly, above and beyond the competition programme, we are seeking to present experimental films, silent films with musical accompaniment, and specifically thematic programs that would form the basis for, as well as help to launch, a repertory arthouse in this region of Mecklenburg-Vorpommern on the Baltic Sea.

The topic of the g-niale 2003 is »trial & error«. Order and chaos, stability and insecurity, trial and error, system and accident, clearness and blurredness, labyrinths and dead ends. g-niale is searching for films that discuss disorientation and uncertainty on a formal and content basis. Films that manipulate perception or take one's orientation, films that talk about errors and a way out.

13.08.03 - speicher 9 - 21:00

opening

5 years g-niale Stralsund - Best Of

This programme presents once more the winner films of the last four years g-niale. Highlights as »Das dritte Fenster« of the Hamburg based Hanna Nordholt and Fritz Steingrobe, »Ruleta« of the Spanish filmmaker Roberto Santiago, Andreas Töpfer's »Lehrprogramm U-S-Bahn«, »The Thread« by Jan De Coster from Belgium or »El Cordobes« by Sven Taddicken

random choice - an absolutely insecure programme

A random test is an experiment in the widest sense, whose realisation gives random dependent, uncertain results and which can principally under the same conditions, at least theoretically, be repeated as often as you like. Through a random generator, the programme brings together all entries for the g-niale 2003, i.e. 280 films. The audience uses the device, the expectations are high, we will see what will be to be seen. The ball is rolling, the game can start.

music for films - Olaf Matthes (Greifswald/D)

The only concrete part of music for films is a film screening. In a room crossing endless loop a silent film is projected. Live music is generated via web interface. Installation? Performance? Interaction?

14.08.03 - garage - 21:00

special screening I

Followed by... a video program from recent Canadian videos

curated by Nicole Gingras (Montréal/CAN)

Fourteen videos rooted in fiction, fable and the capturing and construction of an image. The modes range from confession, fabrication, delirium, and description, to melancholy, comedy, irony and the absurd. Each works is uniquely the author's, and it is impossible to confuse the genres. Each reveals a need to confide, to show, to observe, to comment, to fantastically transform reality. Each arises from the pleasure of telling: words in the head, words in the mouth. And in each we can see the power time has over the body, over the emotions, memories, pleasure and pain. This video program was initially screened at FIFA, Festival international des films sur l'art, Montréal, March 2003. Nicole Gingras also thanks the artists and distributors (Vidéographe, Vtape, Video Pool, GIV and Perte de Signal) for their collaboration.

01 Anhedonia

Thirza Jean Cuthand, 2001, 10 min, colour, distribution: V Tape

Confession of an artist in her daily struggle to assert her identity. A sharing of doubts.

02 Falling

Frédéric Belzile, 2002, 2 min 30 s, colour, distribution: l'artiste

The fall in its simplest manifestation; the movement unfolds; the words fall with cool indifference. Dream, incantation, rite of passage.

03 The Hunter's Guide To Bereavement

Erica Eyres, 2002, 4 min, colour, distribution: Video Pool

Behind closed doors with a young woman, her animal fetish; and a few dark thoughts.

04 Lost in Space

Tricia Middleton & Joel Taylor, 2003, 11 min 25 s, colour, distribution: V Tape

An exploration of mundane reality, of the overfamiliar spaces that are often ignored or taken for granted. Lost in Space is a reflection on environmental and social decay, from which death is perhaps the only escape.

05 Sex and Sadness – part 1

Brian Macdonald, 2001, 4 min 19 s, colour, distribution: l'artiste

A woman, a man and their intimacy treated in an absurd way.

06 Un bain saisonnier

Frédéric Lavoie, 2002, 2 min 23 s, colour, distribution: Vidéographe

A young woman in the desert abandons herself to reveries.

07 Comptes à Rebours

Nathalie Bujold, 2002, 4 min, colour, distribution: Vidéographe

Eight events that lead to loss, adventures that were supposed to transcend domestic life, but which totally embrace it. A game that swings between sublimated trivia and trivialized sublimity. (Vidéographe catalogue)

08 Michel in the Suêtes

Neil Livingston, 1998, 4 min 58 s, colour, distribution: Vidéographe

A documentary in which a man attempts to conduct his daily activities during a hurricane. The Suêtes, or winds from the south-west, occur in the spring and fall on the north-west coast of Cape-Breton.

09 Death Poem

Joe Hiscott, 2001, 3 min 20 s, colour, distribution: GIV

Short poems with accompanying images shot by the artist in India. Transformations is the key word – of odours, plants, bodies and light.

10 Suburban Discipline

Jeremy Drummond, 2002, 6 min, colour, distribution: Video Pool

A suburb observed from a mosaic of perspectives, some from a distance and others close-up.

11 Dinner in Florida

Adad Hannah, 2002, 2 min 37 s, distribution: l'artiste

A fragment of Stills, a series of shots in which the participants create various tableaux vivants. Barely perceptible oscillations on the screen's surface give these seemingly fixed images a troubling presence. A family dinner takes on the appearance of photography, painting and cinéma vérité.

12 Rentre chez toi 2

Claudette Lemay, 2002, 3 min, colour, distribution: Perte de Signal

A reflection on the space considered one's own, and on the resurgence of memories in emotional turmoil.

13 Site

Anne Golden, 2002, 2 min 40 s, colour, distribution: GIV

A site transforms into a clinic, a commune and weekend refuge.

14 Clay Girl

Victoria Prince, 2002, 5 min, colour, distribution : Video Pool

An animated film dealing with pornography, sex and violence in a strip-club.

special screening II

Zeroglab Nanofestival - ultrashortfilms (Rotterdam/NL)

ZEROGLAB NANOFESTIVAL is an open source festival for extremely short (10 seconds!) short films, web-movies and software-art. The festival is organized by ZEROGLAB, an independent art-lab in Rotterdam. All submitted works as well as the festival are completely open source and licensed under the Creative Commons License: <http://creativecommons.org/licenses/by-nc/1.0>

ZEROGLANB is run by Károly Tóth visual artist and Veronika László, ICT manager. The lab is in an evolving process of exchange with initiatives of individuals and institutions, based on mutual sympathy.

> <http://www.xs4all.nl/~are/nanofestival/index.html>

15.08.03 - speicher 9 - 18 :00

special screening III

Are you absolutely sure? A programme from submissions of this year's festival g-niale

01 Eine Sache der Natur (A Natural Thing)

Stephan Winkler Beta/DV 20 min Germany 2001/02

A film about getting old and being old. Vision and reality, thoughts and perspectives. A discussion between the different age groups.

02 Floating Memory

Lin Wie DV 10 min China 2001

1989 – the year of the snake. 2001 – a new year of the snake. 12 years of Chinese history and floating memories between reality and idealism

03 I Focus on a Project 1/2

Frank Henne DV 20 min/10 min Germany 2002

»I have just finished university. I am out of work. Could you tell me anything motivating?« The destiny of a filmmaker in the world of business.

followed by - speicher 9

competition programme of the 5th short film festival g-niale »trial & error«

Students of film and art schools and professional filmmakers of all genres were invited to send their newly produced short films (max. 20 minutes) to the festival. The preselected films - a selection from over 300 submissions - will be presented to an audience which, at the end of the festival, will choose the audience prize. Additionally, an invited jury Nicole Gingras, curator and film expert from Montréal, Mike-Thomas Römisch, camera man from Dresden and Heinz Herrmans, director of Interfilm festival Berlin) will award the prizes in all other categories.

The film submissions came from following countries: Australia, Belgium, Bulgaria, China, Denmark, Germany, France, Greece, Ireland, Italy, Japan, Israel, Canada, New Zealand, Netherlands, Austria, Portugal, Rumania, Sweden, Switzerland, Spain, Turkey, UK, Ukraine, Hungary and USA.

Block 1

01 Karlchen's Parade

Michael Ester 16mm 7:39 min Germany 2003

Karlchen is excited about the brass band that comes regularly through his quarter. His enthusiasm goes so far he even cleans the street for the band and chases away parking offenders. One day he puts himself in front of the band – and it's coming as it has to come.

02 21.04.02

Jean-Gabriel Periot DV 9:40 min France 2002

The 21st of April 2002 was the day of the first round of the presidential elections. The two candidates chosen by French people for the 2nd round were right wing Jacques Chirac, and fascist, homophobic and racist Jean-Marie Le Pen. When the results were announced, I was overwhelmed by so many emotions; where I had lived, what I had done, and above all, what I had not done, and how I too was responsible for this outcome - an irretrievable turning point. One of those very few moments when one feels that one is really living history.

03 Acapulco

Bastian Günther 35mm 15 min Germany 2003

Eric and Anja are a couple and spend the night together with a common friend and Eric's colleague Jan in a hotel, where they are invited to a party. Eric doesn't know that his girlfriend has an affair with Jan. But in this night something will happen that changes the situation for all involved.

04 Collective Individualism

Nina Canell DV 2:53 min Sweden 2003

And Ikea does make tests on animals...

05 Quitt (To Be Quits)

Gudrun Winter 35mm 3:08 min Germany 2003

A commercial for a very special product for the left and hurt woman of today: revenge.

06 Druckbolzen (Pressure Bolt)

Benni Diez Beta 8:20 min Germany 2003

In a huge industrial building people work in a continuous working cycle for their own destruction. Together with the protagonist of the film we become witness of this merciless system in which losers are eliminated and men become part of a giant machinery.

07 Warum läuft Herr V. Amok? (Why Does Mr V Run Amok?)

Dietrich Brüggemann 35mm 13 min Germany 2003

A man sits in a cinema and refuses to take off his hat. The reasons he gives are as groundless as the film that is shown on the screen. What begins like the oldest joke in film industry grows to a surreal catastrophe, in which not only Fassbinder's "Angst essen Seele auf", but also "Alien V" play a decisive role.

08 Spaghetti 8

Terra Poierer VHS 2:30 min Canada 2003

A duel in/with super8

Block 2

09 M

David Muñoz und Matthias Fritsch DV 4 min Deutschland 2002

For most of us, it will present no problem to cope with the most different technical aids day by day. However, this film proves: It can be a real challenge to use an ordinary escalator. And it is certainly not an easy task either to shoot a 4-minute-film about it.

10 Giacomo e Pepe

Michael Kupczyk / Daniel Schreiber / Roman Podeszwa 35mm 15 min Germany 2003

For years the hermits Giacomo and Pepe have been ruining their once grand hotel. But something is changing, brings those two out of their morbid lethargy: a guest. The voyager. The diabolic envoy of the new world, searching for the "mother of all apples".

11 Momentum

Claus Winter Beta 6 min Germany 2002

Eight abstract words, motives of life are each confronted with visual moments. The scenes show static situations in commonly known or everyday environments. The works describe positive human skills of life. There is no development, no change and no motion, the situations are enclosed in a micro cosmos.

12 The Right One / Always Sergej

Stefan Weinert 35mm 1 min / 2:50 min Germany 2002

Sabine tries to persuade Irina, that she has finally found the right boyfriend. But at the launderette one glance is enough to change her mind.

Is Sergej's gaze really so "fiery"?! In any case, he seems to have lit a fire for Sabine and Irina.

13 Der seltsame Klang der Stille

Marcel Bäßler / Trutz Keller Beta 15 min Germany 2002

The film tells the story of a man who suddenly is without any human contact. He starts a dialogue with himself. An exciting, sad and humorous discussion begins – also for the spectator who, irritated by the strange sound of silence, perceives an echo in himself.

14 Transit

Rebecca Faerstein 16mm 10 min USA 2002

A disconnected NYC subway token booth clerk escapes his reality by fantasizing about his customers and facing-off in a psychological battle with a campaign poster.

15 Made in Germany

Alex Kröpfl / Matthias Fritsch DV Germany 2002

Two nationalists are victims of a curse they have pronounced themselves...

Block 3

16 Nassrasur (Wet Shaving)

Boris Schaarschmidt Beta/DVD 10 min Germany 2002/03

A hairdresser who wants to close, a late guest and a curious customer. All three are not what they seem to be. But one thing is clear: it will be a decisive experience for them.

17 Der ewige Tag (The Everlasting Day)

Toke Constantin Hebbeln 35mm 9:36 min Germany 2002

The old man and the factory. Every day the same useless work. A never changing – an everlasting day. A dark parable about hope and transience.

18 The Typewriter of the Illiterate

János Sugár DV 8 min Ungarn 2001

Short video piece about the popular technology of the Kalashnikov machinegun

19 The D.I.Y. PRE\$\$ Company

Alex Heim DV 1:30 min Germany 2003

Didn't you always want to know how to make money yourself?

20 Emblem / C

Cecilia Lundqvist DV 2:27 min / 2:37 min Sweden 2001

Cecilia Lundqvist's animations are colourful, seductive and deliberately ambiguous. Bright, bold graphics contrast with unsettling subject matter examining the darker impulses of human nature.

21 Calls

Sören Voigt / Christian Schidlowski 35mm 9 Germany 2002

A telephone booth in NYC. Ramon is expecting a call for a job. Marianne is waiting for a phone call from her lover. The phone is ringing...

16.08.03 - speicher 9 - 16:00

short films for children

Children are the most lively, enthusiastic and critical audience one could wish for. In cooperation with the renowned international short film festival »Interfilm« Berlin we will present a short film programme that is made especially for children (and also a welcome adult audience) The programme presents a selection of animations of differing styles. Hardly any of these films use language and will certainly be entertaining for both young and old.

> <http://www.interfilmberlin.de>

Luora

Carlo Piaget 35mm 5:00 min Animation Switzerland 2002

A filament imprisoned in its own streetlamp bulb is at last freed when the cable holding the lamp breaks during a storm.

Zara

Stefanie Saghri 35mm 3:00 min Animation Germany 2002

Zara doesn't feel like hanging up the washing with her mother. She longs for the distance and finds out where the sun goes down when it gets dark...

Rendezvous

Peter Lembken 35mm 10:00 min Animation Germany 1999

Day in, day out - the two wooden figures that inhabit a weather forecasting cottage, carry out their functions without being aware of one another. That all changes when a bolt of lightning sends their lives in a fiery new direction.

Trockene Blätter / Fulles Seques, Les

Eulàlia Pagès Beta 5:00 min Animation Spain 2000

A father and his daughter walk through the park. It is autumn and the ground is covered with leaves. The girl asks her father where all the leaves go when they fall from the tree...

Idölle

Petra Schröder, Anja Perl 35mm 6:35 min Animation Germany 1998

A cut flower, a budgie and a cat live together in harmony in a kitchen. The idyll doesn't last long however as the flower starts singing rather loudly.

Latte die Kuh

Beatrix Hepting Beta 3:20 min Animation Germany 2001

The cow Latte reaches in a dry plain a lake, almost dying of thirst. Greedily she starts to drink. Her udder fills and grows bigger and bigger. But Latte doesn't stop drinking...

Kami

Lionel Catry 35mm 6:42 min Animation France 2000

The story of a small ugly duck told once again and better in a universe of cut paper.

Iceland

Leif Arne Peterson & Lucas Wendler Beta 4:00 min Computeranimation Germany 2001

Pierre the penguin loves fish. His fat mate Boris the icebear liked loud radio music better. A hard test for their friendship.

Slim Pickings

Anthony Lucas 35mm 4:30 min Animation Australia 1998

The old man is so hungry and the tomato plant at the kitchen window does not grow. So the man gets a helpful idea.

Der Storch

Klaus Morschheuser 35mm 7:40 min Computeranimation Germany 2002

As it isn't a hard job for the stork, to transport the babies, a bold sparrow lands on his bill and asks him, what he is doing there...

See the Truth

Jerold Howard Beta 8:35 min USA 2002

A well meaning parent has an epiphany and is forced to re-evaluate everything he learned himself and

taught his child.

Schnee

Martina Mayer DV 1:45 min Deutschland 2002

The wish of a woman for snow becomes reality. But it is not as it seems...

Cog

Irina Goundortseva Beta 7 min Austria 2000

A single soul is confronted with the narrow-mindedness of its mechanical society.

16.08.03 - speicher 9 - 20:00

special screening IV

flash Kino (Berlin/D)

Flashkino is a project of two media-artists from Berlin (Christian Husemann und mrtz). They are collecting animation movies from the internet. They put together programs with special themes and show them on the big screen. Their own Creation, a flash animated avatar is leading through the program. The animation films are created with the flash program of macromedia exclusively. Flash is a special file format for the internet. With flash you can add interactivity and multimedia contents to the sites. The limits of the internet (small file sizes = quick loading) and the vector-based flash program has created a special look. Simple shapes and minimal backgrounds. The show south park made this look popular even on tv. You don' need a big equipment to produce and publish a flash movie, a usual PC, internet access and the macromedia software itself will do. That is why there is a big variety of international productions: experimental films of just one person or giant studio productions with a long staff list.. > <http://www.flashkino.info/>

followed by

award ceremony

Presentation of the winner films, award ceremony of the jury prizes »Goldene, Silberne und Bronzene Flaschenpost« and of the audience prize, rounded up by the big g-niale party.

garage compact:**festival office**

garage g e.V. c/o Stabenow
Badenstraße 1
18439 Stralsund/Germany
T: +49(0)3831 298429
info@garage-g.de
www.garage-g.de

conception and programme

Gesine Pagels
Carsten Stabenow

jury members for the festival programme 2003

Wulf Beck (communication designer, lecturer at the UdK Berlin)
Anke Eckardt (musician, sound engineer, Berlin)
Christian Meinke (graphic/audio designer, Berlin)
Kai Pfeiffer (artist, publisher, Berlin)
Jan Rohlf (artist, curator, Berlin)
Remco Schuurbijs (video/audio artist, photographer, curator, Berlin)

jury members for the pre-selection for the g-niale programme 2003

Annette Frauendorf - artist
Gerd Meierhoff - architect
Jörg Zink - cameraman
Wolfgang Steiner - Filmclub Blendwerk
Carsten Stabenow - garage g

coordination

Annette Frauendorf/Silvana Mundt
Oliver Stabenow/Wolfram Frädrieh/Torsten Felske

technical director

Christian Engler

web

Wulf Beck

press

Silvana Mundt

locations:

garage - Am Fährkanal 2
containerlab - garage
Speicher 9 - Hafenstraße 9/10
St. Jakobi Kirche - Eingang Jakobikirchstraße
Tischlerei - Neue Semlower Straße

