



neVIDITELné

Promítání krátkých experimentálních videosnímků a animací inspirovaných vědou

7. 11. 2006 od 14:30 v hlavní budově AV ČR (Národní 3, Praha 1) - místnost číslo 205

9. 11. 2006 od 20:30 v Komunikačním prostoru Školská 28 (Praha 1)

Délka: 50:48 min, vstup zdarma

Co oko nevidí, srdce netrápí? Nahlédnout pod povrch, sledovat pohyb molekul, zkoumat povahu komplexních systémů nebo morfogeneze. To jsou jen některé z motivů krátkých filmů, které byly v roce 2004 nominovány na mezinárodní Cenu v oblasti mediálního umění. Ve spolupráci s jedním z hlavních organizátorů Media Art Award, Centrem pro umění a média (ZKM) v německém Karlsruhe, jsme připravili tento výběr zaměřený na prolínání umění a vědy. Kurátoři: Claudia Gehrig, Pavel Sedlák

Volkhard Stürzbecher - Nonlinear Dynamics, 2004, 6:00 min

Mark Boswell - The End of Copenhagen, 2004, 7:19 min

Tim Coe - Metaforms, 2003, 1:00 min

Dani Gal - 00:07:58:24, 2003, 7:58 min

Hans-Ulrich Danzebrink - Dimensionen, 2004, 1:34 min

Stefan & Ferdinand Jamitzky - Chromosomes & Bucky Ball, 2004, 2:48 min

Les LeVeque - Strained Andromeda Strain, 2002, 6:49 min

Yolanda De Los Bueis - 6 or 7 wot is its, 2004, 4:00 min

Jen Kull - Makromorphosis, 2004, 1:20 min

Stefan Macheiner - Erase and Rewind, 2003, 4:00 min

Andrej Zdravič - Heartbeat, 2000, 9:20 min

Archív Media Art Award je přístupný online na adrese
<http://www.swr.de/medienkunstpreis/archiv>.

Promítání je doprovodným programem výstavy BIOART (www.ciant.cz/bioart), která probíhá paralelně s festivalem TransGenesis (www.transgenesis.cz) v rámci Týdne vědy a techniky organizovaného Akademie věd České republiky (www.cas.cz/tydenvedy).

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Volkhard Stürzbecher - Nonlinear Dynamics

2004, 6:00 min

The piece pursues the question of how nature produces shapes — morphogenesis. In his research, he makes the movements of molecules in liquids visible. For this, he developed a procedure in which regular patterns and structures develop through self-organisation. As the energy sources for his dynamic processes, the author uses forces of nature, such as heat, gravity, magnetism, surface tension, or the capillary effect. *1946 in Enger, Westfalen (D); 1966-1972 state examination at the Kunstakademie Karlsruhe (D); 1975-1976 Master of Art at University of San Jose (USA); 1995 artistic work at Max Plank Institut for molekulare Biologie in Dortmund (D); 1998 guest lecturer at University Thorn (PL). <http://www.cosmic-visions.de>

Mark Boswell - The End of Copenhagen

2004, 7:19 min

Frank Sinatra is a disillusioned U.S. Intelligence Officer who has been reassigned to the year 2004. On a train he meets a woman who describes to him the Uncertainty Principle by Werner Heisenberg. This theory puts him further on the edge towards a perpetual nightmare of apocalyptic consequences. *1960 in Asheville, North Carolina (USA); 1982-1992 studied film and filmtheory in Switzerland, France, Germany and Florida; 1993 co-founder of Alliance Film/ Video Cooperative of Miami Beach; 1994 co-founder of the Anti Film Festivals; lives and works in San Francisco, CA (USA).

Tim Coe - Metaforms

2003, 1:00 min

The piece enquires about the standpoint of the individual in the mass crowd. The installation consists of a simple wall construction, which is triangular. On each of its walls, a film is projected. At first, a single life form appears in close-up on each side of the triptych. A slow, smooth tracking shot zooms constantly towards the subject or away from it. Gradually, one recognises that the subject is merely a small part of a collective of identical figures. Next, these parts begin to function as pixels, which begin slowly to reconstitute the first image. The films loop together seamlessly, without a beginning or end: from the macrocosm into the microcosm and back into the macrocosm. *1963 in Blackpool (GB); 1984-1987 studied Philosophy at the City University in London (GB); 1988-90 Education in Animation at the Lambeth College in London; 1989 Education in 16mm Film Theory and Practice at Streetlight Education in London; 1989-1995 Creation of films and videos in conjunction with the film maker and performance artist group Exploding Cinema for regular events and exhibitions in London. Participation in film nights; 1990-1995 Founding of the London production company Chromatose Films; Work on various projects as director, producer, camera operator, art director, effects/animation and editor; Since 1995 Animation film maker and video artist: participation in exhibitions and festivals with short films and video installations in conjunction with the artist group contact:c4; lives and works in Berlin (D).

Dani Gal - 00:07:58:24

2003, 7:58 min

The piece is a motion graphic animation made with Flash software. Is it loosely based on a group of logos. The logos utilize the graphic language of branding and corporate identity design to outline a different system of communication which can be best described as the documentation of fragmented social and private narratives. One major aspect of the work is the continuous change in the point of view, or, more specifically, the visual relationship that is established between the logo and the viewer. Traditionally, the logo is a loaded, manipulative mass viewer oriented item, which tends to seductively engage the viewer. *1975 in Israel; 1997-1998 Avni Institute, Tel Aviv (IL); 1998-2000 Bezalel Academy for Art and Design, Jerusalem (IL); since 2000 Student at the Staatliche Hochschule für Bildende Künste Städelschule in Frankfurt/Main; lives and works in Frankfurt/Main.

Hans-Ulrich Danzebrink - Dimensionen

2004, 1:34 min

To “observe” the smallest entities, one has to change more than one’s scale of spatial dimensions. A look into the microcosm — invisible to the human eye — is to begin with a “storm of signals”, from which an image must first be computed. The film shows the transformation of the various dimensions of data. At the beginning is the physical interaction between the measuring needle, or the light-beam, and the surface. This information is transformed into an analogue electronic signal, converted into a stream of digital data, and deposited in a numerical matrix. The highlight is the three-dimensional imaging of the surface: the object seems close enough to touch... On the “flight” back to the visible world, the different representations of the signals change so rapidly that it is almost impossible to distinguish between individual images. The intention is to present the aesthetic structures of the surface (computer chip) to the viewer and, in addition, the various types of signal, for although they appear to vary greatly, they contain the same information. *1965 in Paderborn (D); 1985-1991 studied electrical engineering at TU Braunschweig (D). <http://www.lichtstreifen.de>

Stefan & Ferdinand Jamitzky - Chromosomes & Bucky Ball

2004, 2:48 min

Just as invisible things can be made visible with the help of computers, it is possible to make the inaudible audible. The human ear has very exact frequency resolution, which in a certain sense is far superior to the eye. Thus, an experimentally raised set of data does not necessarily have to be depicted and understood visually, certain information can be better understood via acoustic transformation. This is why in the video, the image itself, is not as interesting as the "music to the image". The video shows a flight over a landscape of chromosomes. Each of the twenty-four human chromosomes was scanned length-wise, and the brightness data transformed into information about sound pitch. The chromosomes are imaged with a scanning electron microscope and transformed into a three-dimensional computer image. Bucky Ball: One possibility to visualise processes of individual atoms and molecules is computer simulation. The video shows the manipulation of a so-called Buckyball with a scanning tunnelling tip (which is so sharp that the normal point of a needle is a million times larger) on the nano-meter-scale. A Buckyball is a round molecule, which consists of sixty individual carbon atoms, so the whole construction is very similar to a football. The position of each atom in each image was determined true to reality with the aid of a molecular-mechanical simulation and visualised time-step by time-step. *Stefan Jamitzky: *1971 in Munich (D); studies civil engineering at TH Munich; lives and works in Munich. Dr. Ferdinand Jamitzky: *1964 in Munich; graduation in physics at Ludwig-Maximilian-University in Munich; lives and works in Munich.*

Les LeVeque - Strained Andromeda Strain

2002, 6:49 min

The piece is a frame by frame re-edit of Robert Wise's 131-minute science-fiction biological thriller "Andromeda" into a 7-minute anxious oscillation. *1992 MFA in Art Video, Department of Art Media Studies, College of Visual and Performing Arts, Syracuse University; over the last decade he has produced a number of videos and video installations that explore the cultural implications of technological change; his works have been selected for international video festivals and included in-group exhibitions, including the 2000 Whitney Biennial; lives in New York.*

Yolanda De Los Bueis - 6 or 7 wot is its

2004, 4:00 min

The piece is an organized chaos with lots of openings to different areas of the mind and directions of thought. It is somehow overwhelming for its saturation of imagery and sound but has left small orifices to breath and allows the viewer to just stop and dwell and wiggle in any one of them if they wish. There is a high chance they will be driven back to that same place - but a little bit different - later on in the movie or that they feel they have been there before. **1967 in Bilbao (E); 1985-1990 studied at Basque Country University in Bilbao, BA Degree in Fine Arts; 1991/92 studied at St. Martins School of Art & Design in London (GB), Postgraduate Diploma in Painting; 2002-2004 studied at Metropolitan University in London; lives and works in London. <http://www.spyoy.com>*

Jen Kull - Makromorphosis

2004, 1:20 min

The piece is a visual journey into the invisible (to our naked eye) world of micro-organisms and life-forms, which unites the microcosm with the macrocosm... **1975 in Basel (CH); studied ethnology, history of art, German and English literature; 1998 moved to Mexico; studied photography at Escuela Activa de Fotografía in Mexico City (MEX); he is video artist and compositing artist.*

Stefan Macheiner - Erase and Rewind

2003, 4:00 min

We find ourselves in the programme of a twenty-first century picture. Its status is one of self transformation. The film begins with black-and-white shots of collapsing buildings, yet the concrete forms slowly dissolve after a short time, become unclear, are transformed in a new visibility; soon they are recognizable only as masses of abstract surfaces, which show peculiar spots of colour all in the red-green-blue-range. The surface, bubble-like formations, are turbulent, rhythmic; the "dance" to an underlying electronic sound field of cackling noises. **1978 in Linz (A); 1999-2003 studies MultiMediaArts at Techno_Z (FH) in Salzburg, main focus on graphic-design and video animation.*

Andrej Zdravič - Heartbeat

2000, 9:20 min

This is a film about the human heart throbbing in concerto with natural phenomena. The film suffused in a rhythmical soundtrack juxtaposes scientific visualisations of the heart (by the Hartentrum Rotterdam) and original nature sequences (waves, rivers, lava...) by the author. **1952 in Ljubljana (SLO); 1971-1973 Ljubljana University, Philosophical Faculty: art history & ethnology; 1975-1980 studied experimental film and sound at State University of New York at Buffalo - Center for Media Study; 1980-1996 lived in San Francisco, where he worked as Video department director and documentary film producer; he has lectured on the art of film-making and sound at various US Universities and conducted numerous seminars and film workshops in the USA and Europe; lives in Ljubljana.*