Artistic Archive as the Paradigm of New Media Art

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The Artistic Archive: Two Examples

First example
http://black.fri.uni-lj.si/videoPACE/

The artistic project VideoSpace (2005) establishes a new media entering into the synchronous representation of the author's artistic work, which is realised in the art practice of the artist on the artistic field as an Archive, constructed through the exact definition of the specificities of the boundaries between the projects. The artistic archive as a whole is established also as an image as a part of a broader archive that includes the whole reality of our society.

Thus, the model of relationships between particular elements of VideoSpace proposes a model of artistic functioning where the artworks as units of the contemporary reality can not be justified through the usual model of artistic experience, the genius artist or pragmatically through the mere institutional frames, but they are elaborated through the relationship towards the everyday life, where are intervened the political and ethical questions.

VideoSpace was created on the basis of three projects: Javornik, R III (2001), R III (2002) and VSA (2003). These are automatically transformed into VideoSpace and are realigned in different departments of the Academy of Fine Arts in Ljubljana. Each of the three projects and of course their relations and consequently their performed projective units are drawn in time of experiencing but rather in the dramaturgy of space, where the performed projective units are set in spatial and conceptual relations. It represents an example of the coexistence of different discourses, different institutions, which are connected to each other by the conceptual triad of the relatiogram language, through which the triangular relatiogram of the world can be placed and developed by the means of the three-dimensional objects and the two-dimensional projections, which are set in spatial and conceptual relations. Hence, here we have a conceptual virtual space, the task of which is to mimic the real world at the resolution as high as possible (as are the trends in contemporary video-games), but rather to evolve an environment into which the temporal and spatial relationships of the events that have been the foundation for the understanding, conceptualizing and designing of the virtual space, are set in spatial and conceptual relations. The VRML version of the VideoSpace is reduced to the minimal possible information, in order not to overload the internet data transfer.

The platform in the black space is manipulated by means of the possible movements in the virtual space: the translation with the functions of zoom in and zoom out, and the rotation of the object through which the user is able to access a travelling in the space, whereas through the concept of moving through time, the conceptual movement can be created and discovered. Therby the user gradual-ly enters into the image. A pornographical picture from a distance by zooming out or proceed from a distance by zooming in towards the identity points is linked to the web pages of the three-dimensional objects. The relatiogram is transferred to a parallel level of understanding, where the conceptual movement of the links led to the web pages. The links may be considered flat in comparison to the three-dimensional translations in the virtual reality of the VRML. This is one way of caving and ensuring the virtual space of VideoSpace, the other is the disclosing of the form and the way of the interaction. Here is the Star of David. It is the point of leakage of the virtual space, the task of which is to mimic the virtual space, the point of which is not mimicked, but which cannot be perceived as a one-dimensional representation of a specific cosmic context that cannot be perceived as a one-dimensional representation of a specific cosmic context.