

Kulturális és Kommunikációs Központ Alapítvány  
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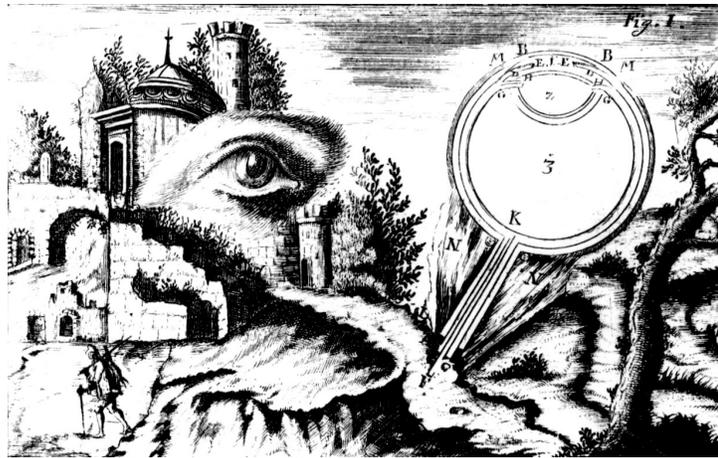
## Art and technical media

*International symposium about the actual situation of media art, history, research, production, presentation, preservation and the institutional frameworks. Questions of education, support, collecting, preservation, restauration.*

**Budapest, 20-21 June, 2009**

Hungarian University of Fine Arts (H-1062 Budapest, Andrásy út 69-71.)

Kunsthalle Budapest (H-1146 Budapest, Hősök tere)



### Symposium Program

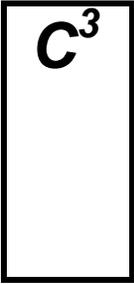
**Saturday, the 20th of June**

**Hungarian University of Fine Arts**

**10.00 – 13.00**

**Miklós Peternák:** Introduction / **Eva Schmidt- Bätzner:** On Blickmaschinen / **Werner Nekes:** Collecting and Presenting Media (Art) History / **Mischa Kuball:** 'transdisciplinary curriculars' experience with -1/MinusEins, Experimentallabor at KHM, Kunsthochschule für Medien Köln/Cologne / **Regina Wyrwoll:** Nam June Paik Award





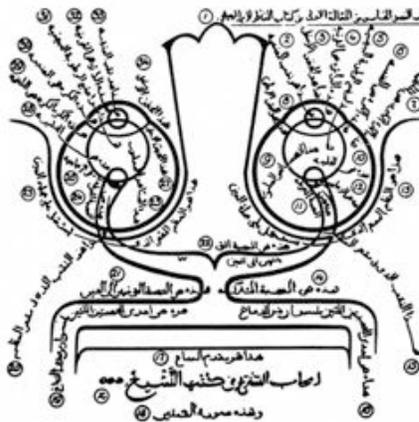
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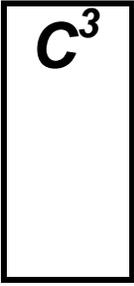
14.00 – 18.30

**Franziska Latell:** Metropolis – the process of restoration and reconstruction of motion picture film / **Ela Wysocka:** Agatha re-appears. Preserving net art / **David Link:** Monster Resurrection. Towards an Archaeology of Algorithmic Artefacts / **Oliver Grau:** MediaArtHistories and Image Science / **Siegfried Zielinski:** On Variantology



Open discussion

19. 00 - Museum Night at the Academy of Fine Arts



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**Sunday, the 21<sup>st</sup> of June**

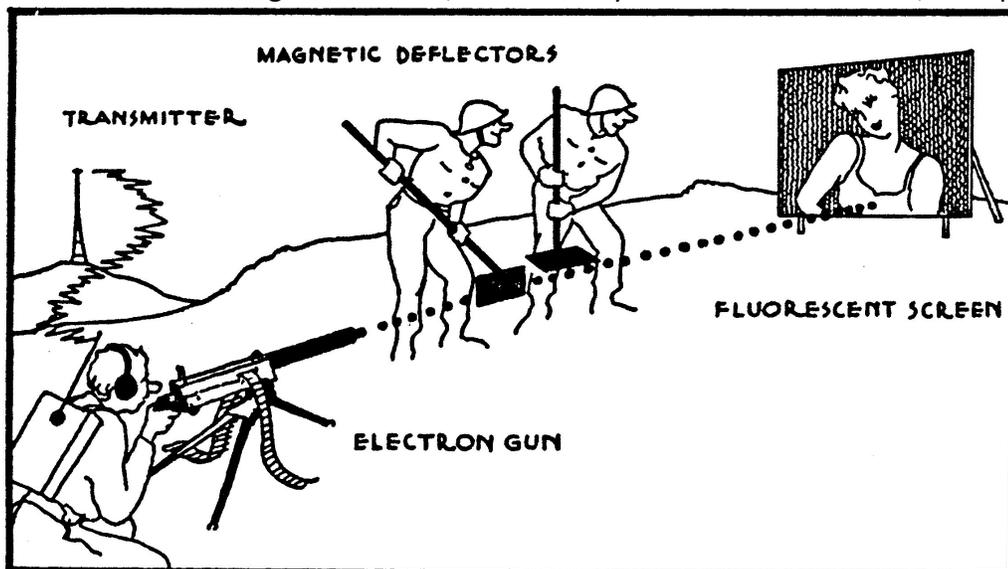
**Morning (11.00 -14.00) Hungarian University of Fine Arts**

**Discussion on media (art) collection and preservation in Hungary** Participants, among others:  
**Bálint Flesch / Péter György / Magdolna Jákfalvi / Miklós Peternák / János Sugár / Zoltán Szegedy-Maszák / Annamária Szőke** (Hungarian only)

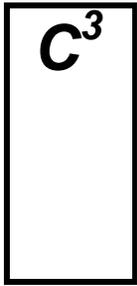
**Afternoon/ evening (15.00-20.00) Kunsthalle Budapest**

**15.00 Siegfried Zielinski: Audioviziók / Audiovisionen. (Book presentation)**

Presentation of the first Hungarian Edition, Published by C3 – Gondolat – Ráció, Budapest 2009



*„The production, distribution, and perception of moving images are undergoing a radical transformation. Ever-faster computers, digital technology, and microelectronic are joining forces to produce advanced audiovision -the media vanishing point of the 20th century. Very little will remain unchanged. The classic institutions for the mediation of film - cinema and television - are revealed to be no more than interludes in the broader history of the audiovisual media. This book interprets these changes not simply as a cultural loss but also as a challenge: the new audiovisions have to be confronted squarely to make strategic intervention possible. Audiovisions provides a historical underpinning for this active approach. Spanning 100 years, from the end of the 19th to the end of the 20th century, it reconstructs the complex genesis of cinema and television as historically relative - and thus finite - cultural forms, focussing on the dynamics and tension in the interaction between the apparatus and its uses. The book is also a plea for "staying power" in studies of cultural technology and technological culture of film. Essayistic in style, it dispenses with complicated cross references and, instead, is structured around distinct historical phases. Montages of images and text provide supplemental information, contrast, and comment.”*



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## 17.00 Éva Kozma, C3/ GAMA: Gateway to Archives of Media Art. Project presentation with screenings

The screenshot shows the GAMA website interface. At the top, there is a navigation bar with links: HOME | ABOUT | ARCHIVES | ON MEDIA ART | SEARCH | DARK NORMAL | GAMA. Below the navigation bar, there is a featured artist section for Woody Vasulka, with a grid of video thumbnails and a search bar. The main content area displays a project titled 'The Commission' by Woody Vasulka - 1983, with a detailed description in Dutch. To the right, there is a search bar with 'ALL' selected, and a sidebar with 'Workshop on Digital Libraries' and a link to 'http://www.cacaoproject.eu/AT4DL/'.

### GAMA: Gateway to Archives of Media Art

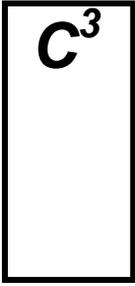
A central online portal to Media Art in Europe, approved by EC eContentplus programme

With its programme eContentplus, the European Community supports projects that help develop the "i2010: Digital Libraries" initiative. The project "Gateway to Archives of Media Art" is amongst those projects to participate in this endeavour with a Community support. Initiated by Bremen's University for the Arts and the Institute For Information and Communication Technology (TZI) of the University of Bremen, the project will be implemented within the next two years as a mutual undertaking of a consortium comprising 19 institutions from 12 European countries .

The objective is to establish a professionally coordinated central online access to Europe's most important digital archives and libraries on media art and thus significantly enhance not only access but above all exploitation of the material gathered by expert institutions. The challenge is met by a well balanced team of art historians and theorists to safeguard the integrity of the approach to the artworks, cultural agents to provide not only content but above all their yearlong expertise at the interface between artists, collectors, curators and the interested public, and technological research and IT experts who will implement state-of-the-art technology to ensure both a high level of user-friendliness and a sophisticated query performance.

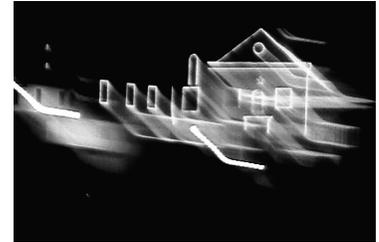
Further information: <http://www.gama-gateway.eu/>

INTERMEDIA Hungarian University of Fine Arts, Intermedia Department H-1063 Budapest, Kmety u. 27.  
Tel. ++36-1 3730069 Fax ++36-1 3730070 <http://www.intermedia.c3.hu>



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## 18.30 Solange Farkas / On Videobrasil. Presentation + screenings



Associação Cultural Videobrasil (locally ACV) is a public interest organization dedicated to fostering, disseminating, and mapping out electronic art from the southern circuit. Established in 1991, it is an international reference and exchange center for artists, curators, and thinkers alike.

In partnership with SESC São Paulo, ACV produces the International Electronic Art Festival \_SESC Videobrasil, held every two years in São Paulo; the SESC Videobrasil Meetings, monthly electronic art events held at SESC Avenida Paulista; Videobrasil on Tour, which takes a synthesis of the Festival on trips to Brazilian and foreign cities; the Videobrasil Authors Collection, an annual series of documentaries about artists; the Caderno Videobrasil, an annual publication dedicated to contemporary art; and the FF>>Dossier, which features prominent electronic artists in monthly on-line editions.

ACV also continually feeds Videobrasil On-line, an extensive database on southern electronic art; maintains a collection of more than 4,000 titles; commissions artwork; and promotes electronic art exhibitions and curatorships all over the world.

<http://www2.secsp.org.br/secc/videobrasil/site/sobre/sobre.asp>



### > about us

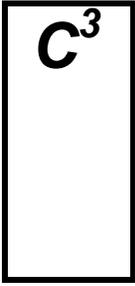
- > staff
- > objectives
- > partners
- > contact us

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## **abstracts & cv's**

### **Nike Bätzner - Eva Schmidt: On Blickmaschinen/ Visual Tactics**

The exhibition starts out from the observation that today's artists often turn their attention to the charm of historical media, parallel to their use of technologically complex, new media such as video, digital cameras and computers. This does not occur simply because of nostalgic longing; such interest also aims to reflect on the conditions of image production. Comparison between the images provided by apparatuses and diverse technologies and what the human eye is ready to perceive in the way of images always involves a revision of our visual habits as well.

The image is the leading medium of our times – we must continually fathom the depths of its spectrum of influence and the associated, constant changes in our ways of seeing. When tracking the origins of image production with the aid of various technologies and media, it is possible to experience the way that artistic images emerge, to identify their specific characteristics, and to pinpoint the way that fiction and reality, illusion and vision interlock. Bringing traditional concepts and apparatuses up to date signifies more than just a revival: it holds the potential for development and renewal, for surprise and experiment.

The aim of the exhibition is to provide a context for current artistic positions, adopting a media-archaeological perspective. Individual examples from the Werner Nekes Collection are thus to be shown as islands within the exhibition spaces. These objects enable us to read the historical development of image production before the background of available technical possibilities during each era.

### **The Werner Nekes Collection**

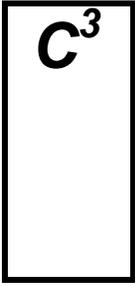
Over the past decades the film maker Werner Nekes has put together a unique collection of works that, taken together, constitute a cultural history of visual media forms: anamorphoses, magic lantern devices and projected images, perspective theaters, etc., which are viewed as the forerunners of present film, television, and the digital age. The collection with its many pieces illustrates the historical development of producing images within the context of the prevalent technological capabilities at the time of each object's creation. A glossary of visual media forms with more than 200 terms from A to Z can be found at the internet site: [wernernekes.de](http://wernernekes.de)

### **Oliver Grau**

"This talk focuses on the growing relationship of MediaArtHistory, which connects especially art historical, media historical and cultural history research with the history of technology and science forming an integral element of Image Science (GRAU 2001, 2003, 2007)

The primary question is: what value can research in MediaArtHistory achieve within the framework of Image Science? The question will last but not least open up a perspective to overcome the often placement of Media Arts in a ghetto.

Media Art needs as many bridges as possible into our societies: Conferences, Text Repositories, Database Projects developing collective documentation and preservation strategies - new thesauri, new curricula for the next generation of teachers and collectors.



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## Mischa Kuball



In 2007 the conceptual artist Mischa Kuball founded in cooperation with about 30 Students at KHM a new model of transdisciplinary curriculums at KHM (Kunsthochschule für Medien Köln) in Cologne; the emphasis lies basically in project based experience in temporary relations to other art institutions in Cologne and elsewhere; some projects will be highlighted in Mischa Kuball's presentation - please, also check [www.khm.de/minuseins](http://www.khm.de/minuseins) and [www.mischakuball.com](http://www.mischakuball.com) for further informations.

### **David Link: Monster Resurrection. Towards an Archaeology of Algorithmic Artefacts**

*"Monster exclusion is, at its worst, intolerant, puritanical, and repressive. At its best, it reveals a dubious prettifying intent that leads to the pretence that things are tidier than they really are."*  
*Michael Thompson, Rubbish Theory.*

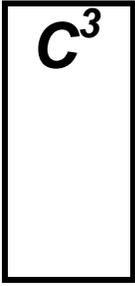
Monsters are commonly defined as creatures that cannot be defined or even identified. Franz Kafka's *Odradek*, a "Dodekaeder" (dodecahedron) mixed up or shuffled, is such a being. In modernity, monsters occur when technology or crafts are forgotten. The result are objects that not even an expert in the field can identify, because of their complete obsolescence.

Since a very long time, human societies are shaped by apparatuses that produce, record and transform representations of the world, and by instruments that allow to access and calculate aspects of it — material forms of thought. The classical disciplines of historiography, sociology, etc. experience considerable methodological difficulties when confronted with events that unfold by usage of machinery and algorithmic apparatus.

The situation is similarly difficult for the necessary self-reflection of the natural sciences. The more research in these areas operates by algorithmic artefacts and computer software, the more the way certain new results were achieved cannot be easily reconstructed, and hence, the experiments in question cannot be repeated and re-verified.

The discipline needed to resolve this situation may be called an Archaeology of Algorithmic Artefacts. It operates in the critically short time-span in which a full reconstruction of an algorithm is still possible. Its length finally depends upon the availability of first-hand witnesses, because the full complexity of algorithmic artefacts cannot be written down, not even in an algorithm. A software emulation is a good approximation, but, strictly speaking, it cannot replace a full reconstruction of the hardware.

What has become a monster needs to be rebuilt and preserved to prevent a state where certain things have suddenly never existed, and certain experiences have never been made.



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**Franziska Latell: Metropolis. The process of restoration of motion picture film:  
Digital construction and reconstruction and the way of presentation.**

The commercial film distribution practice has never provided film as a final good for analysis. Mutilation, transformation, censorship, and a whole defragmentation, directly after publication has always destroyed the film form as it was meant to be. If lucky, a film remained in its premiere version, but inevitably perishes in archives today. The reconstruction and restoration of films helps to slow the memory loss of mankind. But in this process a memory is created that has never been existed in history before – a philological bastard, that will only be an *approach* to each desired version. Any form of restoration and reconstruction creates a new construct. This problem is most notably revealed in film restoration of silent movies, due to the limited technical reproducibility of films well into the 1930s. The digital processing of a film image within film restoration as well as digital presentation can on the one hand increase the degree of the philological bastard, on the other hand are they a means of deliberate exposition of it. Fritz Lang's *Metropolis* (1927) is *the* example for reconstruction and restoration of film. As well is it the example for digitization within the process of reconstruction and restoration as well as for the presentation of such:

The analysis of the 2001 version of *Metropolis* exposes the line between (digital) *reconstruction* of an object and its *new construction*.

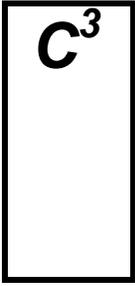
The question of change, even of irregularity, in viewing habits arises sharply by the utilization of a digital medium used as an instrument of new ways in reconstructing films. Therefore the author presents the DVD study edition of *Metropolis* created at the University of Arts (UdK) in Berlin, that in particular identifies the *torso* of *Metropolis*. The homogeneous version of the film is not simulated as the *lacuna* is exposed in its chronological dimension. The consumers expectation of a linear captured and completed reconstruction is not delivered. Digital (private) means of presentation provide the offer of variations, fragments, comments and criticism, that is unconceivable in a classical Baudry's cinema situation that has been the only platform for presentations of restorations until a few years ago.

**Ela Wysocka: Agatha re-Appears net.art restoration project**

In my presentation I will introduce net art restoration project of the Olia Lialina's net.art piece *Agatha Appears*, which belongs to the C1 collection. Net based art came to the fore decade ago and quickly became assumed special urgency of restoration due to the rapid development of web technology and the fragile nature of digital media formats. Those factors influenced also the case of "Agatha". She partly disappeared through obsolescence of code and erasement of some locations of the art piece. The restoration process, on which I have worked with programmer – András Szőnyi, author of a piece Olia Lialina and assisting programmer Marton Fernezelyi consisted of reformatting, reprogramming and partly re-creating missing elements.

This strategy was not the only possible solution. Although *Agatha* is complete again and works properly with modern browsers, conservation treatments which was applied, won't preserve that net art piece from further Internet development as it is impossible to predict its future transformations.

Development of technology has great influence on the net art objects – makes them incompatible with



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surroundings, modifies their aesthetics and working, through which the experience of an object and its interpretation changes.

Therefore I would like to propose for discussion some basic theoretical questions and dilemmas which are essential in choosing the conservation strategy: What defines a specific artwork? Is it its source code, which contains irreplaceable historical values? Perhaps the most important thing is to preserve the original experience, which was delivered at the time of its creation. Are efforts to preserve an original equipment, a code and a format more important than on-line access to an artwork? Those dilemmas become more and more complicated and difficult as technology progresses and artworks age. It is impossible to create one and only mode of conduct but I would like to talk about our decision making process in the case of restoration of the Olia Lialina's net.art piece *Agatha Appears*.

#### **Regina Wyrwoll - The Nam June Paik Award**

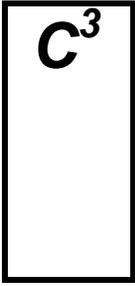
In 2002, the late world artist Nam June Paik lent his name together with a drawing to this most important award for medial art in Germany. The drawing, which reads: „Paik NRW okay“, commemorates Paik's 19-year activity in this German federal state – particularly in the two cities of Cologne and Düsseldorf – of which he spent more than 10 years as a professor at the Düsseldorf Kunstakademie. 1963, the year the „Exhibition of Music“ was held in the Galerie Parnass in Wuppertal, is considered the year of birth of medial art. With this award, the Kunststiftung NRW intends to revive the enormous creative energies which are active until this day within the works of this global artist, and to encourage a young generation of artists to break new innovative ground. The award includes an exhibition of the nominated, during which the first prize amounting to 25,000 euros will be awarded as well as a newcomer prize for an artist from North-Rhine Westphalia for finishing a project amounting to 15,000 euros.. <http://www.namjunepaikaward.de/>

#### **Siegfried Zielinski Variantology/Archaeology of the Media.**

On Deep Time Relationships of the Arts, Sciences & Technologies.

Right from the beginning VARIANTOLOGY/ARCHAEOLOGY OF THE MEDIA was conceived as an international research and exchange project. A central part of it is the development of an open and temporal network of outstanding scientists, artists and scholars who engage with the DEEP TIME relations of arts, sciences and technologies. In January 2007 the project VARIANTOLOGY/ARCHAEOLOGY OF THE MEDIA moved to the Berlin University of Arts. From 2004 to 2006 it was generously supported by the Ministry of Science and Research of the State of Northrhine-Westfalia. Our work on deep time relations between arts, sciences, and technologies does not seek to re-invent the concepts of the media or the arts. The aim is to open up both media and the arts via their interactions with scientific and technological processes. It is our hope that media experts will see their research areas in a broader light than before, and that disciplines which have so far not participated in these discourses (such as theology, classical studies, many areas of the history of science and technology) will develop an openness for media questions.

Source: [http://w1sww.udk-berlin.de/sites/content/topics/research/variantology/index\\_eng.html](http://w1sww.udk-berlin.de/sites/content/topics/research/variantology/index_eng.html)



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## Participants CV's

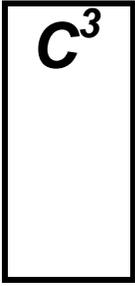
**Nike Bätzner**, professor for history of art, Burg Giebichenstein ^ University of Art and Design Halle, Germany. Curator and project manager. Selected publications: *Andrea Mantegna*, Köln 1998. *Arte povera. Zwischen Erinnerung und Ereignis*, Nürnberg 2000. *Faites vos jeux! Kunst und Spiel seit Dada*, exhib. cat. Kunstmuseum Liechtenstein, Vaduz, Akademie der Künste, Berlin, Museum für Gegenwartskunst Siegen, Ostfildern Ruit 2005.

**Eva Schmidt** is a curator and art historian. She is currently director of the Kunstmuseum in Siegen. Between 1993 and 2004 she directed the Gesellschaft für Aktuelle Kunst in Bremen, which develops exhibitions with international contemporary artists, seeds satellite projects in other cities and hosts projects from other curators and curatorial groups. In 1998 she co-curated '*Do all oceans have walls*' with Horst Greise, commissioned temporary interventions into the public space in the city. In 2004 the two launched a second public art project for Bremen, entitled *Niemand ist eine Insel : No Man is an Island*.

**Werner Nekes** Since 1965, filmmaker and media artist Werner Nekes has produced over 100 films and his work has been presented internationally at major museums and festivals. Furthermore, Nekes has compiled one of the most important private collections of artifacts documenting 500 years of pre-cinematographic experiments as well as developments in the early history of film, focusing on spatial and temporal principles of representation. Werner Nekes is a member of the working group of German feature film producers, of the German Society for Photography, of the European Academy of Arts, Science and Humanities. Currently, he is teaching as a Professor for Film and Media Art in Hamburg, Offenbach, Wuppertal, and Cologne.  
[www.wernernekes.com](http://www.wernernekes.com)

**Franziska Latell** is a student of the University of the Arts (UdK) and a freelancer at the Stiftung Deutsche Kinemathek (Film archive and Collections) in Berlin. Between 2004 – 2006 she worked as a student assistant on the production of the *Metropolis* DVD study edition, curated by Enno Patalas for the Film-Institute/UdK. 2007 she wrote the application for the UNESCO "City of Cinema" Award for the City of Berlin. 2007 – 2008 research assistant to Siegfried Zielinski, professor of media theory at the UdK. 2008 - 2009 freelancer for Variantology/Archaeology of Media (Siegfried Zielinski). Since 2008, she has been in charge of assessing the Bertolt Brecht film holdings of the Academy of Arts in Berlin. At present she is co-authoring a book on Fritz Lang's *Metropolis* with Werner Sudendorf (director of collections at the Deutsche Kinemathek), to be released during the Berlin International Film Festival in 2010, and is at the same time preparing her diploma thesis.

**Oliver Grau** is a German art historian and media theoretician with a focus on image science, modernity and media art as well as culture of the 19th century and Italian Art of the renaissance. After his studies in Hamburg, Siena and Berlin and his doctoral work, Grau lectured at the Humboldt University Berlin, was a guest in different research labs in Japan and USA and following his post doctoral lecture qualification (habilitation) in 2003 worked as professor at different international universities. He has



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acted as adviser for international professional journals and different associations. Grau manages different conferences and was founding director of Refresh! First International Conference on the History of Media Art, Science and Technology, Banff 2005 (2007 Berlin, 2009 Melbourne). Oliver Grau is professor of Image Science and head of the Department for Image Science at the [Danube University Krems](http://www.danubeuniversitykremis.com). Recent publications: *Virtual Art: From Illusion to Immersion* (MIT Press/Leonardo Books, 2003), *Mediale Emotionen* (Fischer 2005) and *MediaArtHistories* (MIT Press/Leonardo Books, 2007).

Source: [http://en.wikipedia.org/wiki/Oliver\\_Grau](http://en.wikipedia.org/wiki/Oliver_Grau)

**Mischa Kuball** born in Düsseldorf in 1959, lives in Düsseldorf/Cologne/D. Since 1984 space referred projects; since 1991 training jobs and project related works at universities and art academies and illustrated lectures. 1998 German Contribution at 24th Biennial São Paulo. 1999/2000 Guest professor at the 'Hochschule für Grafik und Buchkunst', Leipzig/D, Theme: „Light and Space”. 2004 Professur for media art at the Hochschule für Gestaltung, Karlsruhe. 2005-2008 Professor for media art at the Hochschule für Gestaltung/ZKM, Karlsruhe. Since October 2007 Professor at Academy of media arts, Cologne. 2007 Founded the experimental lab -1/MinusEins at KHM, Cologne.

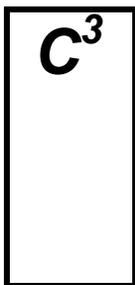
See also publications/ exhibitions at: [www.mischakuball.com](http://www.mischakuball.com)

**Siegfried Zielinski** Michel Foucault Chair at EGS. Chair: Media Theory (focus: Archaeology and Variantology of Media) Institute for time based media, Berlin University of Arts. Siegfried Zielinski studied theatre arts, modern German literature, linguistics, semiotics, sociology, philosophy, and political science in Marburg and Berlin, at both the Free University and the Technical University. The major focus of his studies centred on the field of advanced technical media (radio, film, video, computers), under Friedrich Knilli. In the early 1970s, Siegfried Zielinski published his first essays on media studies and media critique in the journal *marburger blätter* and in other periodicals. Siegfried Zielinski has published more than a dozen books and far over 150 essays, primarily in the areas of media history and theory. Currently he is working on a five volume book series on VARIANTOLOGY — DEEP TIME RELATIONS OF ARTS, SCIENCES AND TECHNOLOGIES; vol. 1 has been edited with Silvia Wagnermaier (2005), vol. 2 with David Link (2006) and vol. 3ff. with Eckhard Fuerlus (2008). His most recent monographic book in English is entitled *Deep Time of the Media — Towards an Archaeology of Hearing and Seeing by Technical Means*, which was published by MIT Press (Cambridge MA, 2006).

Source: <http://www.egs.edu/faculty/zielinski.html>

**Regina Wyrwoll** born in Erfurth, GDR. Studies in History of Art, French Literature and Archeology at the Universities of Cologne and Hamburg. 1970 stay in Italy. 1972 to 1976 assistant of Peter von Zahn, first correspondent for German radio and tv in USA after World War II. Since 1976 free lancer as producer for German tv and journalist with focus on science and culture. 1982 and 1983 stay in Argentina. Since 1987 filmproducer and journalist with focus on contemporary arts and cultural policy. 1989 to 1991 chief editor of the arts magazin "Kunst Intern. 1993 until 2001 Head of Media Department, Goethe-Institut, Headquarters, Munich. Since then Secretary General of Arts Foundation North Rhine-Westfalia (Kunststiftung NRW) in Düsseldorf.

Source: <http://wrocenter.pl/en/node/291>



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**Elżbieta Wysocka** is a conservator – restorer educated at Fine Arts Academy in Cracow in traditional methods of restoration and preservation professionally handling with and interested in film and new media art restoration. Focused on applying broader art theory concepts to restoration problems of film, video and digital art. Presently working for CMC film restoration company, she simultaneously pursues her Ph.D. in the field of theory and practice of fine art restoration in the era of digital media. In 2006 her master thesis was awarded by General Inspector of Monuments and Society of Monuments Conservators of Poland as the best scientific and popularization work. From 2005 to 2007 she participated in the research project TAPE: Training for Audiovisual Preservation in Europe. 2007-2008 Leonardo Stipendium at C3, Budapest: Restauration of Olia Lialina net art work Agatha appears (selected as an INCCA Affiliated Project: <http://www.incca.org/preservation/390-wysocka-e-agatha-re-appears-net-artresoration-project.html>).

**Solange Farkas** A curator renowned for her role in supporting the growth of electronic art in the southern circuit, to which she has dedicated herself for the last two decades, Solange Farkas is the founder and director of Associação Cultural Videobrasil, an international reference center on the subject. She is the director and curator of the Videobrasil International Electronic Art Festival, which had its 15th edition in 2005, and curator of the Pan-African Exhibition of Contemporary Art (Brazil, 2005). As head of the Associação, she manages projects such as the documentary series Videobrasil Authors Collection, the Videobrasil On-line database, and curates special programmes for the world's main arts festivals. Farkas is part of the Award Committee for the Nam June Paik Awards and the network of the Prince Claus Fund. In 2004, Farkas was granted the Sérgio Motta Cultural Award, in São Paulo, for her contribution to electronic art. She participated in the Dokanema 2006 (Mozambique), where she organized workshops for video art students and presented a Latin American video art show at the ARTist, in Istanbul. Also in 2006 Solange curated the exhibition *La Mirada Discreta* at the Espacio Fundación Telefónica in Buenos Aires. Recently appointed director of the Museum of Modern Art of Salvador (BR), she will participate in the d/Art/07 festival in Sydney, in July 2007.

Source: <http://empac.rpi.edu/commissions/DMC/2007/>

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