

HAIP

hack//act//interact//progress

hekamo//aktiviramo//interaktiviramo//prihodnost

//HAIP10: NEW NATURE//
23.–26. November 2010

The festival

The idea for the HAIP festival arose within the Cyberpipe Multimedia Centre team which operates within Zavod K6/4 in Ljubljana. HAIP is a biannual festival that emerged in 2004. The festival is conceived to be socially active and through it we attempt to reach the very core of the issues and themes in the field of intermedia art and contemporary scientific communication technologies. On the international level the HAIP festival presents the works of young perspective as well as already established artists, theoreticians, creative engineers and groups that are oriented into top artistic practices that are supported by open standards (regardless whether this is from practical or ideological reasons). Thus the festival will present individuals and groups who creatively and critically deal with social development and progress that includes us all due to the bloom of the variety of possibilities and choice. With this focus the HAIP festival supports the research and creation of those contemporary artistic and scientific practices that surpass the borders of specific forms and contents. This is also shown by the name of the festival, i.e. »HAIP« - which is an acronym for »Hack-Act-Interact-Progress«.

/ The festival encompasses: /

- lectures
- workshops
- exhibition of artworks/ spatial interventions
- performances
- club event

/On the festival theme/

New nature

Data processing through the synthesis, manipulation and characterization of matter on the atomic and molecular level (which enables the creation of so-called nanostructure materials) opens a line of thought as regards the new levels of autonomy and life of a certain matter. In the attempt to understand the use of matter that is in the process of being modified on its atomic level (as a multidirectional medium) the focus turns towards the specifics and (non)materiality of the intermediate spaces – towards contents, quantumly transformed through these spaces. This means that the artistic medium is established on an entirely new – atomic and subatomic level.

In the poetic and performative sense we encounter the idea that we can (trans)form reality through the manipulation of matter on the atomic level. However, the motif for our research of this scientific field is not based on the fascination we show for the fairytale qualities of the 'fantastic' images that can be achieved with such processes. It is also not based on the monotonous connection between science and art, in which art is often used merely to illustrate science, while both fields fail to establish a dialogue as regards their reciprocal potentials. Our motif emerges from the intention to establish an analytical discourse on the basis of the paradigm that it is possible to link the artistic concept, creative programming, DIY electronic systems and (inanimate) nature into a new expressive content.

Nanocrystals can be understood as ready-mades that are not manifested in the form of uniquely selected static objects, but are constantly changing manipulative situations/information/samples. Such feasible unpredictable dynamics and hybrid crossbreeding of various (un)organic matter with various other - mechanical and software - media activates the consciousness on nano-cybernetic reality. Through this we witness the establishment of a new domain within which the Cartesian perception of the world has ceased to exist, for the knowledge of the world has become an oscillating variable between the known (visible) and the unknown (invisible).

These phenomenological processes have transformed the relations in contemporary life and do not present a type of nature and culture in themselves. In order for art to function subversively in relation to the (monitoring) mechanisms (as enabled by informational technologies), it has to be experienced as a constant anti-culture that is available to all. This is why we attempt to democratise art in relation to nano technology and science, for here it is possible to transform matter in real time (on the level of their atomic operation). On a certain level these actions are therefore linked to political actions or with the affirmative and utopic gesture that breaks away from the established aesthetic taste and opens the field of the unknown, still unarticulated and unreflected, where we confront the need to reorganise our perception and consequentially operation.

Such processes represent medium personification which is established in the relation between the abstract space of the data and the real space of the matter. The chemical equation (as a scientific model) no longer functions as a hermetic scientific medium, instead it becomes an auto-poetic feedback system and a virtual space for open/multidirectional communication, which is (trans)formed, (re)programmed, synthesised and freshly characterized by the user/artist. With the absence of the tactile the interactivity is manifested in the transcendence of the »senses as monocular images in binocular perception« (Maurice Merleau-Ponty). Such a perceptive frame opens a multidimensional reality, in which reality (as an actual organic and inorganic presence) reveals the new characteristics of spatial dimensions that can transform and redefine the understanding of our existence.

Through the development of the new nature - which also represents the potential starting point for the development of a new artistic expression - we are (on the theoretical and empirical level) interested in the multimedia quantum/chemically generated nanosystem – (in)organic kinetic nano-cybernetic sculpture, which has performative characteristics in itself. The directness of this experience through the broadening of the perception within the merger of scientific discoveries and the visual

communication of multimedia art expression and patents/equations/systems/data from these researches should be offered for the potential (co)development and (co)use of intermedia art by similarly thinking authors, for this represents the main condition for the establishment of a qualitative artistic production, which would aid the development, pluralisation and expansion of intermedia cultural and art fields.

APPLICATION:

The application has to include the following:

- Filled in application form
- Photo documentation of the project (max 10 jpgs, min 180 dpi)
- Video documentation (DVD, CD, USB flash drive or internet connection – in avi, mov or ogg format)
- Technical plan of the project

Candidates may also attach additional documentation (catalogues, texts and similar).

Original works, incomplete and late applications will not be considered in the selection process. The attached documentation will not be returned, but will remain in the Cyberpipe Multimedia Centre/ HAIP10 Festival archive.

Application deadline: 9th May 2010

The application form should be sent to the following address:

Contact person: Maja Smrekar

By mail:

Zavod K6/4, Kiberpipa

Kersnikova 6

1000 Ljubljana

Slovenija

With the text: “Application for HAIP10 festival”

By e-mail:

haip@kiberpipa.org

The selection of the projects that will be realised and presented at the HAIP10 festival will be concluded in May 2010. Only successful candidates will be notified.