

дрейф / *DRIFT*

**Сверх-Новое время - Ничто не является тем
*SUPERMODERN - Nothing is what it seems***

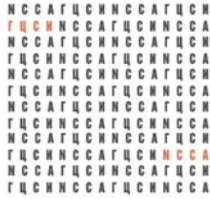
Curated by Lee Wells

as part of

In Transitions, Russia 2008

National Center for Contemporary Art (Ekaterinburg, Moscow)
In collaboration with Ekaterinburg Museum of Fine Arts

October 16 – December 22, 2008



Ministry of Culture, Russian Federation
National Center for Contemporary Art (Ekaterinburg, Moscow)
NEME (Cyprus)
Ural State University named after A.M. Gorky
Ekaterinburg Academy of Contemporary Art

Supported by:

Ministry of Culture and Education, Republic of Cyprus
U.S Consulate General, Ekaterinburg
Culture Department, Ekaterinburg Municipality
In collaboration with Ekaterinburg Museum of Fine Arts

IN TRANSITION RUSSIA 2008 will present the work by more than **125 artists from 40 different countries in 3 sections.**

Exhibition Schedule:

October 16 – November 16

Ekaterinburg Museum of Fine Arts (Ekaterinburg, Vainera, 11)

November 28 – December 22

National Center for Contemporary Arts (Moscow, Zoologicheskaya, 13)

International interdisciplinary conference

In Transition: Cultural Identities in the Age of Transnational and Transcultural Flux

16-18 November, 2008, Ural State University and Ekaterinburg Academy of Contemporary Art

The conference participants will include more than 50 researchers from various regions of Russia and about 25 international specialists

Special Session

Alternative Culture

October, 19, 2008 (Central European University)

Educational program to summarize the exhibition and conference results and to develop educational application of the issues discussed.

Exhibition Curators:

Helene Black (Cyprus), **Sheila Pinkel** (USA), **Alisa Prudnikova** (Russia), **Ksenia Fedorova** (Russia), **Lee Wells** (USA)

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дрейф / *DRIFT*

FEATURED VIDEO INSTALLATIONS

AES+F Group (Moscow)
The King Of The Forest, 2001-2003

Jeremy Blake (New York)
Winchester trilogy, 2002-2004

Cao Fei (Beijing)
I.Mirror, 2007

Carlos Amoraes (Mexico City)
Manimal, 2005

Chris Borkowski (New York)
CODEX, 2007

Stewart Home (London)
Has the Litigation Already Started?, 2002

Christina McPhee (Los Angeles)
Recipe [evacuee cake], 2008

Mark Tribe (New York)
Port Huron Project, 2007

O Zhang (Beijing / New York)
Playground Series, 2001-2004

INTERNET / WEB INSTALLATION

Perry Bard (New York)
Man with a Movie Camera, 2008
Internet Project - dziga.perrybard.net

[PAM] Perpetual Art Machine (Brooklyn)
Chris Borkowski, Aaron Miller, Raphaele Shirley, Lee Wells
Internet Project: www.perpetualartmachine.com

Second Front (International)
Slouching Towards Moscow: A Second Front Performance Trilogy
3D VR Video Performance
www.slfront.blogspot.com

FEATURED CINEMA SCREENING

Robert Adanto (Los Angeles)
The Rising Tide, A Documentary, 2008

Lee Wells [US]

Сверх-Новое время. Ничто не является тем, чем кажется... дрейф вполне ощутим

Средство (или технологический процесс) нашего времени — электронная техника — придает новую форму и перестраивает схемы социальной взаимозависимости, а также каждый аспект нашей личной жизни. Они заставляют нас пересматривать, переоценивать практически каждую мысль, каждое действие, каждый институт, ранее принимавшиеся как данность. Все меняется: вы, ваша семья, ваше образование, ваш район, ваша работа, ваше правительство, ваше отношение к другим. И эти изменения разительны.

Маршалл МакЛюэн

Я пишу эти строки в начале июня 2008 года. В Нью-Йорке необычно жарко; для многих людей этот год выдался трудным. Мне сложно уловить и еще сложнее облечь в слова стремительное изменение мира. Проект «Дрейф» (Drift) дает уникальную возможность сравнить творчество некоторых из наиболее интересных молодых видео- и сетевых художников современности. Их работы наполнены острой социальной критикой. Они анализируют, как технологии создали постоянно разрастающееся информационное пространство, в котором видео и новые средства распространения информации генерируют мозаику неконтролируемых влияний и мириады идей, проникающих в наше воображение. «Дрейф» посвящен видео-художникам, исследующим психологическую независимость и изоляцию, вызванные к жизни новыми культурными и технологическими достижениями XXI века.

Сегодня сенсорные свойства дрейфа имитируются путешествиями по гиперссылкам сквозь ландшафты Всемирной паутины.

Брайан Холмс

Интернет позволяет нам дрейфовать с места на место, потребляя информацию и влияя на действительность в попытках найти смысл. Мы бродим по огромному городу без стен, по стране без границ, по единственному многомерному миру в поисках правды, погребенной в веках лжи и недоразумений. Великие посткоммунистические и неокapиталистические эксперименты принесли ожидаемые перемены. Землетрясения в Китае, тайфуны в Бирме, сильнейшие наводнения в сердце Америки и пересохшее благодаря деятельности людей Аральское море. И все время, пока политики и корпорации борются за обладание оставшимися природными ресурсами, а очередной НЛО был замечен тысячами людей над недавно открытыми пирамидами, чей возраст — десять тысяч лет, в мире не прекращаются войны. Глобальная Диаспора, частью которой мы являемся, одновременно вызывает восхищение и внушает беспокойство, а меняющееся знание (технология, наука и культура) переносит нас в пространства, о

которых прежде мы не имели даже представления. Наступает эпоха больших перемен. Настало Сверх-Новое время, нравится нам это или нет. Выбранные произведения искусства — это симптомы нового глобального мира.

Есть ли смысл теоретизировать о настоящем, если оно меняется так быстро.

Лев Манович

С начала XXI века прошло 8 лет. Мы можем делать выставки, пересекающие любые границы, мы наблюдаем реорганизацию знания и информации. Широкое распространение Интернета дает невиданные возможности. Художники разных стран могут не только поддерживать контакты с важнейшими мировыми художественными центрами, но также создавать собственные центры, определяя или переопределяя свои гибридные идентичности и социально-политические позиции. Границы не просто пересматриваются, некоторые из них полностью стираются. Создаваемое сегодня искусство занято пронизательным исследованием, документацией и критикой этих изменений, происходящих в нашем обитаемом пространстве. 40 лет назад французский ситуационист Ги Дебор использовал понятие *dérive*, или «дрейф», пытаясь убедить читателей пересмотреть отношение к жизненному пространству.

Мы можем что-то построить только на руинах общества спектакля.

Ги Дебор

Написанные после рубежа тысячелетий манифесты, апеллирующие к радикальным историческим переменам в искусстве и философии, дают новый импульс для освобождения культуры от пут постмодернизма и прискорбных остаточных эффектов Холодной войны. Ныне простая политика идентичности отбрасывается в пользу более сложных сопоставлений. Художники совершают арт-революцию, используя технологии и для анализа мира, и для распространения своих посланий. Деконструкция привела лишь к дестабилизации, в то время как принципиально новые идеи загадочным образом рождаются в окружающей нас пустыне на руинах древних цивилизаций.

Перед лицом машины нам стыдно за неспособность человека контролировать себя, но что поделать, если мы находим непогрешимые пути электричества более захватывающими, чем беспорядочную торопливость активных людей.

Дзига Вертов

Сейчас, в век информационных и технологических достижений, когда в Интернете есть виртуальные пространства, подобные YouTube, MySpace, Second Life, Википедии, Скайпу и многим прочими вебдванулевым приложениям, многие из нас могут пребывать в контакте с миллионами других людей. За определенную цену весь мир может оказаться в наших руках. Стремительно разрастающаяся культура мобильности непрерывно озабочена вопросами «Кто? Что? Где? и Когда?». Удивительные технические достижения, о которых несколько лет назад можно было только мечтать,

стали необходимым условием существования «функционирующего ядра», остальной же мир кажется отставшим на сотни лет.

Здесь нет ни национальностей, ни границ; мы все граждане мира в мире будущего, где каждый живет второй жизнью и создает свои собственные ценности.

Чайна Трейси

Работы, отобранные для «Дрейфа», формируют повествование, одновременно правдивое и вымышленное, реальное и виртуальное. Не столько тематическое шоу, сколько метаповествование, отражающее сущность человечества в эпоху невероятных перемен. Эти работы обнаруживают новую мифологию, по ту сторону ностальгии и постмодернистских рассуждений. Они — памятник повседневной жизни, отличный от показанного Вертовым, но со схожей структурой и влиянием. Почти век спустя художники нового авангарда, пребывая в поиске правды, скрытой в вихрях западного общества спектакля, предлагают нам фрагменты эпоса XXI века.

Lee Wells [US]

SUPERMODERN - Nothing is what it seems.....the drift is very real.

“The medium, or process, of our time, electric technology is reshaping and restructuring patterns of social interdependence and every aspect of our personal life. It is forcing us to reconsider and re-evaluate practically every thought, every action, and every institution formerly taken for granted. Everything is changing: you, your family, your education, your neighborhood, your job, your government, your relation to the others. And they’re changing dramatically.”

Marshall McLuhan

I’m writing this in early June 2008, it’s hotter than normal in New York and other places and I’m not talking about the weather. Its been a tough year so far for so many. As an artist, I’ve found it challenging to capture these moments and even more difficult to put into words the rapid global transitions taking place. DRIFT brings together a unique comparison of some of today’s most engaging top young contemporary video and Internet artists who all infuse their work with a strong socio-cultural critique. They focus on how communications and media technologies have opened a space for video and new media to speak openly to a spectacle of uncontrolled influences and the myriad of ideas that infiltrate our minds-eye in our ever-growing info-sphere. DRIFT, investigates video artists navigating the psychological liberation and isolation brought about through new global cultural and technological advancements in the 21st century.

“Today, the sensory qualities of the dérive are mimicked by hyperlinked voyages through the datascares of the World Wide Web.”

Brian Holms

The Internet now allows us to drift from place to place, consuming information and influencing practice in attempts to find meaning. We wander through great cities without walls, nations without borders, one multi-dimensional world searching for truth buried in centuries of lies and misconceptions. The great post-communist and neo-capitalist experiments have brought the change everyone was waiting for. Earthquakes in China, Typhoons in Burma, Great floods in the American heartland and the great Aral Sea drained by the hands of man. All the while our glaciers melt into the sea and war still rages on and people die, and the politicians act like they care as they scramble for votes and the corporations try to steal the last piece of bread, just as another UFO witnessed by thousands and Jesus Christ was just found in the shape of a Cheeto™. Well as Chester Cheeto once said, “It ain’t easy bein cheesy,” so just eat it, its not real anyway.

The global Diaspora we are a part of is simultaneously miraculous and worrisome as the changing tides of knowledge (technology, science and culture) take us to places never before

realized. A period of major transition is upon us. Like it or not, the supermodern era has arrived. The selected artworks are signposts to help us navigate in a newly globalized world.

“Does it make sense to theorize the present when it seems to be changing so fast”

Lev Manovich

We can organize exhibitions that bypass all borders eight years into the 21st century. We can see a reordering of knowledge and information. Through the widespread use of the Internet, digital media culture has taken a many steps forward towards liberating the individual. The global artist now has the ability to not only enter into a dialogue with the major art centers of the world, but enables them to create centers of their own in order to define/redefine their hybrid identities and socio-political positions. Not only are the lines being redrawn but some are being erased entirely. The art that I see being made today suggests an acute observation, documentation, and critique of these changes, addressing the space we inhabit. Forty years ago the French Situationist Guy Debord used the idea of Drift or Derive to try and convince his readers to revisit the way they looked at their environment.

“The construction of situations begins on the ruins of the modern spectacle.”

Guy Debord

Post-millennial manifestos built on historical radical changes in art and philosophy add new energy to encourage creative culture to break free of the binds of Post-modernism and the unfortunate residual effects of the cold-war. While simple identity politics are pushed aside to even more complex juxtapositions. A hybrid creative revolution is taking place by a unique group of artists utilizing technologically to their advantage to analyze the world and distribute their message. All of the deconstruction has lead to destabilization while brand new visions rise around us magically from the desert on the ruins of ancient civilizations.

“In the face of the machine we are ashamed of mans inability to control himself but what are we to do if we find the unerring ways of electricity more exciting than the disorderly haste of active people”

Dziga Vertov

Have we fully entered into the age of information or Aquarius or whatever you want to call it? Virtual places and psychic visions enable many of us to engage globally and locally with millions through places on the Internet like: youtube, MySpace, Second Life, Wikipedia and Skype and many other Web 2.0 applications. For a price, the whole world can be in our hands and the story we are writing is both fact and fiction and blurry and sometimes dim. A rapidly growing mobile culture, constantly in contact with who, what, where, and when. Amazing technological achievements only dreamed of years ago are everyday requirements for the “functioning core” while other parts of the world seem hundreds of years behind.

“There are no nationalities or borders here; we are all world citizens in a future world where everyone lives his second life and creates his own values.”

China Tracy

The thirteen works selected for Drift together tell a story that is both fact and fiction, real and virtual. Not so much a theme show but a metanarrative reflecting humanity's essential nature in a time of incredible change. The works define a new mythology, beyond nostalgia and postmodern speculation. A document of everyday life very different from Vertov's vision, yet so similar in structure and influence. Almost a century later, these artists, a new avant-garde, bring us fragments of a 21st century epic, all of them, searching for a deeper truth in the maelstrom of the western spectacle.

FEATURED VIDEO INSTALLATIONS

AES+F Group (Moscow)
The King Of The Forest, 2001-2003
Featured Video Installation

Le Roi des Aulnes, duration - 9:03
More Than Paradise, duration - 10:14
KFNY, duration - 10:20



Russian group AES+F (Tatiana Arzamosa, Lev Evzovitch, Evgeny Svyatsky and Vladimir Fridkes) are notorious for parodying ideologies of our new world order. Their video trilogy *The King Of The Forest* is based on the medieval European folktale of the Erl-King, who kidnaps beautiful children and holds them in his palace. Playing on the way advertising exploits children by attaching their appeal to diverse even contradictory products and principles, AES+F marshal cute children and film them in their whites in a mirror-lined palace in St Petersburg, a mosque in Cairo and New York's Times Square. Their point is that children are at once captured and captivating.

Their works are within the sphere of culture. Their themes are the conflict of civilizations, phobias of mass culture, transgressions, war and death, childhood, cultural differences, the future. The group "AES + F" participates in all the major international exhibitions and media festivals, systematically shocking the artistic community of Europe and America. www.aes-group.org

Jeremy Blake (New York)
Winchester trilogy, 2002-2004

Winchester, 2002, duration 18 min.

1906, 2003, duration 21 min.

Century 21, 2004, duration 12 min.



Heiress Sarah Winchester and her Winchester Mystery House — the bizarre gothic mansion she built to defend herself from the ghosts of those killed by the rifles that made her family famous are the inspiration for Jeremy Blake's suite of digital animations, the Winchester trilogy. Employing hand-painted imagery, film footage, vector graphics, and sound in a process the artist calls "time-based painting," Blake's visually opulent works offer an empathetic experience of Winchester's madness. Representational images morph into kinetic inkblots and back again. Traditional modes of storytelling are questioned, as are the relationships between reality and simulation. Shown together for the first time in Russia, Winchester (2002), 1906 (2003), and Century 21 (2004) are presented as a triptych.

Jeremy Blake was born in 1971 and grew up living with his mother in Takoma Park, Maryland, a Washington, D.C. suburb; and with his father in the District neighborhood of Mount Pleasant. He took his first art classes at the Corcoran during his eighth-grade summer before matriculating at the Art Institute of Chicago, where he earned his B.F.A. in 1993. Today, he is internationally renowned, with his work collected by and shown in major museums throughout the world, including The Museum of Modern Art, the San Francisco Museum of Modern Art, the Whitney Museum of American Art, the Yale University Art Gallery, and the Museo Nacional Centro de Arte Reina Sofía, Madrid. Blake took his own life on July 17, 2007, by drowning, off Rockaway Beach in Queens, New York. The Associated Press confirmed his death on July 31, 2007. http://www.ktfgallery.com/artists/jeremy_blake/

Cao Fei (Beijing)
i.Mirror, 2007
duration - 28 min



China Tracy, the avatar of artist Cao Fei, is the protagonist of *i.Mirror*, the twenty-eight minute, three-part documentary staged in *Second Life*, the vastly popular virtual world built and maintained by its users. Her experiences, including travel, mundane encounters, a complicated romance, and the forging of friendships, are extensively recorded as is the way her virtual life impacts and overlaps with Fei's own. While China Tracy's rich second "life" provocatively suggests new kinds of relationships and even global cultures, the overarching mood of *i.Mirror* is one of melancholy. The documentary presents an elaborate picture of how fantasies, frustrations, and hopes manifest in dense new worlds online, and yet are moored irrevocably to their offline origins.

Born 1978, Guangzhou / Lives and works in Beijing, China. Fei graduated from Affiliated Middle School of Guangzhou Academy of Fine Arts in 1997 and received a B.F.A. at Guangzhou Academy of Fine Arts in 2001. Fei works in video, installation, photography and online. Her work has been shown internationally, most recently at the Chinese Pavilion in the Venice Biennial. Courtesy of the artist, Vitamin Creative Space, Beijing and Lombard Freid Projects, New York. <http://www.caofei.com>

Carlos Amorales (Mexico City)
Manimal, 2005
duration - 5:40 min.



Reminiscent of a tale from the Middle Ages, in this animation narrative a pack of wolves emigrates from the forest into the city, substituting, as they overtake the streets, its human population. The piece was made by combining 3D animation tools with flat two dimensional drawings of silhouettes, in a form that looks like a shadow theatre happening in a virtual environment. The music, an orchestral slow tempo heavy metal sound, keeps in tension the narrative suggested by the drawings; the story of the wolves becomes a dark epic. Manimal is about the transformation of animal emotions into human rationality, it is about how, when the moon disappears, the werewolf returns to people's normality.

Carlos Amorales was born in Mexico in 1970 and lives and works in Amsterdam and Mexico City. He attended the Amsterdam Rijksakademie and has created video and performance works that have been exhibited in Europe, Mexico and the USA. His art revolves around 'contemporary rituals' that often relate to Mexican and Latin American history and culture.

Chris Borkowski (New York)
CODEX, 2007
duration - infinite variable loop



“Codex is a clearing house of video clips, audio sound bytes and textual pieces created but never finished since I moved to NYC in 2003. Through the use of a semi-random algorithm the narrative body flows through sorted sets and grouping of ideas, images and sounds that deal with fictional and non-fictional mini-narratives. The mini-narratives range from subjects concerning geography, technology, capitalism, socialism, political history, spiritualism, the occult, multiplicity, and direct observations of urban life on both broad and micro levels. “It’s a movie that is never complete, never ending and never the same twice. It’s about me, you and everything around us past present and future. Call it artful dodging by computational power, call it laziness, call it a hopeless but beautiful mess because who has time to sort out interrelated ideas, who has time for anything longer than 30 seconds? I don’t, but the codex or rather algorithm does and can neatly sort it all out for us.”

Chris Borkowski is a media maker from Buffalo, NY who is now living and working in New York City. He has worked professionally as video editor, network administrator, media arts center Technical Director, and University instructor in digital arts. He has shown work internationally at various galleries and media festivals and has also performed a number of real-time audio and video pieces. He likes sunsets and long walks in the park, the shape of pixels, social climbers, hackers, misfits and charlatans. His favorite colors are RGB and he finds name dropping and writing his own bio the biggest turn off. <http://www.chrisborkowski.com>

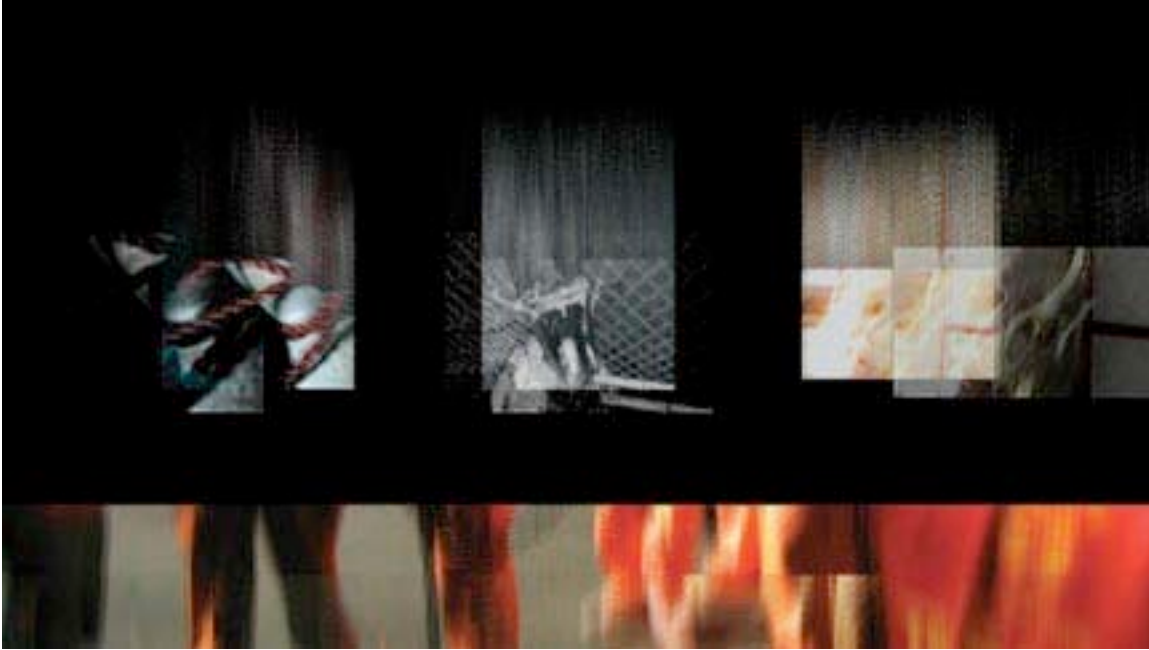
Stewart Home (London)
Has the Litigation Already Started?, 2002
duration - 70 min.



This is a loose remake of Maurice Lemaitre's "Has The Film Already Started?" mainly using copyright notices from DVD's which are made to dance before the audience's eyes with bits of the 1922 Nosferatu cut in. Nosferatu was suppressed by Bram Stoker's window for infringing the copyright on Dracula. The soundtrack consists of different realisations of a piece the artist did called "The Bethnal Green Variations: Turning Silence Into Noise (Cage Caged)" which was created specifically to stimulate debate around the issues of plagiarism and copyright.

Stewart Home was born in south London in 1962. When he was sixteen he held down a factory job for a few months, an experience that led him to vow he'd never work again. After dabbling in rock journalism and music, in the early eighties he switched his attention to the art world. Now Home writes novels as well as cultural commentary, and he continues to make films and exhibitions. He has long been an underground legend in Europe, North America and Brazil.
<http://www.stewarthomesociety.org/>

Christina McPhee (Los Angeles)
Recipe [evacuee cake], 2008
duration - 5:38 min.



Recipe [evacuee cake] consists of a series of traumatic inventories: video clips and voiceovers, as if to list the ingredients for a recipe to consume and discard excess humans and animals, AKA persons 'nobody' wants-- migrants, prisoners, persons without identification papers, persons in the crosshairs of the scary borders. The film protests the political systems which feeds on humans, rendering them outside citizenship, 'put into pies.'

Born in Los Angeles, Christina McPhee engages the sense of place within an art that extends the semiotics of new media into layers of time, memory and sublimity. Her installations, often at architectural scale, instantiate artifacts of memory within the landscape of their own echoes. She develops technologically nuanced topographies in net art, sound, video, performance, painting and photography. christinamcphree.net, naxsmash.net, and carrizoparkfielddiaries.net.

Mark Tribe (New York)
Port Huron Project, 2007

Until the Last Gun is Silenced – duration - 12 min.
The Problem is Civil Obedience, duration - 8:55 min.
We Must Name the System, duration - 5:37 min



The Port Huron Project is a series of reenactments of protest speeches from the 1960s and '70s. Each event takes place at the site of the original speech, and is delivered by an actor to an audience of invited guests and passers-by. Videos of these performances are presented in various venues and distributed online under a Creative Commons license and on DVD as open-source media (so others can view them, share them, or use them as found footage in other projects). The videos included in this exhibition document reenactments, staged in 2006 and 2007, of speeches originally given by Coretta Scott King (Central Park, 1968), author/activist Howard Zinn (Boston Common, 1971) and SDS President Paul Potter (National Mall, 1965).

Mark Tribe creates installations, public art, net art, and video. He is the founder of Rhizome.org, a website and nonprofit organization that supports new media art. His projects include Face Control, an art event at The Tunnel nightclub, and the Web-based projects StarryNight and Revelation 1.0. He has also curated several exhibitions for the New Museum, MASS MoCA and inSite 05, among others. His book *New Media Art*, co-written with Reena Jana, was published by Taschen. His awards include a grant from ArtsLink and a Silver Award from I.D. Magazine. Tribe teaches at Brown University. www.nothing.org.

O Zhang (Beijing / New York)
Playground Series, 2001-2004
duration - 6 min.



Recently Zhang O has been working in the medium of video. Her aesthetic consideration of the idea of female sexuality has been transformed into a more conceptual one. She is interested in exploring the male-female relationship by focusing on a couple comprising an Asian female and Western white male. "Here is the subversion of people's expectations, the confrontational aspects of sexuality and the race/power/gender relations, which are so deeply repressed." Playground is a series of four short films made in collaboration with Shan Ng, a young female artist from Hong Kong. They wrote the script, created the story board, found the models, did the photography, and together completed the editing. In a sunlit playground, the model, as instructed, moved as she wished and did things that gave her pleasure. "The video highlights contradictory values: innocence and guilt, youth and age, restraint and freedom, East and West, and the ambiguity of work and play."

O Zhang is an artist working in photography and mix media. A graduate of Royal College of Art in London and Central Academy of Art in Beijing, she moved to New York in 2004, since then is living, working and traveling between New York and Beijing. O Zhang was the recipient of the Rockefeller Foundation Bellagio Center Artist Fellowship (NY), Wilson Centre for Photography Fellowship and Fuji Film Student Awards (London), winner of RCA Photography Graduate Award (London), and nominated/short listed for numerous awards including Chinese Contemporary Art Awards (Beijing), Beck's Future Award (London), Creative Capital Awards and The Louis Comfort Tiffany Biennial Awards (New York). www.ozhang.com

INTERNET / WEB INSTALLATION

Perry Bard (New York)
Man with a Movie Camera, 2008
Internet Project - dziga.perrybard.net



2008: Man with a Movie Camera is an experiment in database cinema. This huge participatory project will continue to grow indefinitely as visitors to the project website (dziga.perrybard.net) upload footage to become part of a global montage. Based on Dziga Vertov's 1929 masterpiece, this version takes his concept of "decoding life as it is" into the twenty first century. Blogs, YouTube, and sites such as Facebook and Flickr have revolutionised the way we communicate and created an entirely new system of social networking.

Situated in this digital context, 2008: Man with a Movie Camera initiates a unique approach to filmmaking. Individuals are invited to upload shots and scenes based on scenes from the original film, creating a database which then streams as a film. As a collection of personal visions this montage is in Vertov's terms "a continuous exchange of visible fact". Uploads to the site will take place continuously: the nature of the database is infinite.

Perry Bard is an artist who works with electronic media and lives in New York. Her public video installations are site specific and address cultural history and memory often involving local community members in the production process. She has exhibited video and installations internationally.

[PAM] Perpetual Art Machine (Brooklyn)
Chris Borkowski, Aaron Miller, Raphaele Shirley, Lee Wells
Internet Project: www.perpetualartmachine.com



Perpetual Art Machine is an internationally recognized touring interactive installation, a free online video art database and an expansive participatory community. The purpose of [PAM] is to increase the visibility of video art, develop a worldwide community for video artists, and to help video artists find opportunities to exhibit their work. [PAM]'s unique interactive touch-screen system, allows for the artist and the viewer to become active participants in the curatorial process through an increased engagement, creating an ongoing dialogue with thousands of video works from some of today's most exciting emerging video artists.

[PAM] installations and screenings have been featured at the 2nd Moscow Biennial of Contemporary Art, WRO 07 Media Art Biennale, Chelsea Art Museum, the Lentos Art Museum, in addition to other numerous art fairs and festivals.

Second Front (International)
Slouching Towards Moscow: A Second Front Performance Trilogy
3D VR Video Performance
www.slfront.blogspot.com



Second Front developed three pieces playing with the (mis)perceptions of Soviet-era culture by the West.

Russian Roulette Casino Royale with Cheese!

During a long Russian winter, the members of Second Front are in an insane asylum and begin a tournament of multiple elimination, sudden death Russian Roulette. Time and again, avatars engage in bravado and sudden surprises. However, the game is fixed.

Rebuilding the Wall: Invading Berlin

One of the most compelling images of the Cold War was that of the Berlin Wall, Checkpoint Charlie, and tearing down of the Wall in 1990. For this performance, Second Front re-erects the wall by invading the Berlin Sim in Second Life, rebuilding.it, and inviting intervention.

Mayday! Mayday! Mayday!

For this performance, Second Front will descend upon Second Life's Red Square and mount their own parade. Enjoy the pageantry and heavy machinery.

Bio:

Second Front is the pioneering performance art group in the online avatar-based VR world, Second Life. Founded in 2006, Second Front includes Doug Jarvis (Guelph), Gazira Babeli (Milan), Patrick Lichty (Chicago/New Orleans), Yael Gilks (London), Liz Solo (St. Johns) and Scott Kildall (San Francisco). Taking their influences from numerous sources, including Dada, Fluxus, Futurist Syntesi, the Situationist International and contemporary performance artists like Marina Abramovic and Guillermo Gomez-Pena, Second Front creates theatres of the absurd that challenges the formation of virtual narrative. Created in 2006, they have already performed extensively, including in Vancouver, Chicago, New York, and has been featured in publications including SLate, Eikon, Realtime Arts (Australia), Eikon Italy, ArtNews and Art in America.
www.slfront.blogspot.com.

FEATURED CINEMA SCREENING

Robert Adanto (Los Angeles)
The Rising Tide, A Documentary, 2008
duration - 92 min.



The scene of the greatest economic and cultural metamorphosis of our time, China is not only at the center of the world's attention but has arguably the most vital, imaginative, and uncontrollable art scene in the world. *The Rising Tide* investigates China's meteoric march toward the future through the work of some of its most talented emerging artists, whose work reflects the country's rising influence as an economic, political and cultural force in the global arena.

Produced within the dual context of globalization and urbanization, the work of artists Cao Fei, Xu Zhen, Yang Yong, Wang Qingsong, Chen Qiulin, Birdhead, and Zhang O examines the collision between the present and the future, and the confusion and ambiguity that characterize the new China. Their work is often a stunned attempt to deal with the dynamic and tectonic forces transforming China. *The Rising Tide* captures this momentous time in China's history while exploring the work of artists, who comment with intelligence, wit, foreboding and nostalgia.

The Rising Tide is the directorial debut for independent documentary filmmaker Robert Adanto, who earned his MFA in Acting at New York University's Tisch School of the Arts. He is currently working on two other documentary projects: a short film set in Kibera, one of the largest slums in Nairobi, Kenya, and a second project that will take him to Tehran in December.
www.therisingtidefilm.com

Биография / Biography

Ли Уэллс — художник, независимый куратор и консультант, в настоящее время живет и работает в Бруклине, Нью-Йорк. Его произведения исследуют системы власти и контроля; они экспонировались во многих странах, в том числе на 51-й Венецианской биеннале, в Центре современного искусства (Цинциннати, США), в Музее современного искусства (Тренто и Роверето, Италия), в Художественном музее Челси (Нью-Йорк, США), в Центре современного искусства PS1 (Нью-Йорк, США). Уэллс — соучредитель и директор Международного консорциума по изобразительному искусству (International Fine Arts Consortium, IFAC), программы альтернативных выставок и инсталляций для артистов и кураторов; соучредитель портала видеоискусства Вечный арт-двигатель (Perpetual Art Machine, PAM), www.perpetualartmachine.com. О его проектах и выставках писали многие американские и международные издания, в том числе: New York Times, Art Newspaper, Washington Post, Art in America; о них рассказывала Интернет-радиостанция WPS1 Art Radio. В данный момент Ли Уэллс — свободный куратор Scope Art Fairs www.scope-art.com и почетный редактор сайта www.rhizome.org. Дополнительная информация доступна по адресу www.leewells.org.

Lee Wells is an artist, independent curator and consultant currently living and working in Brooklyn, New York. His artwork primarily questions systems of power and control and has been exhibited internationally for over 10 years, including the 51st La Biennale Di Venezia, Contemporary Arts Center in Cincinnati, the Museo d'arte Moderna e Contemporanea di Trento e Rovereto (MART), Chelsea Art Museum and the PS1 Contemporary Art Center. He is a co-founder and director of IFAC-arts, an alternative exhibition and installation program for artists and curators. He is a co-founder of the video art portal, [PAM] the Perpetual Art Machine. www.perpetualartmachine.com. His projects and exhibitions have been written about by various national and international art and news publications to include: The New York Times, Art Newspaper, The Washington Post, Art in America, WPS1 Art Radio. Wells is currently a curator at large for Scope Art Fairs www.scope-art.com and is a site editor emeritus for www.rhizome.org. More information can be found at www.leewells.org.

IFAC-ARTS (New York)

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