

## Publishing in 3D

**Para este número** de Zehar sobre el tema Pensar La Edición, en un principio se me invitó a colaborar en calidad de editora de *make: the magazine of women's art*, puesto que ocupé durante un año para editar cuatro números. Durante ese tiempo, fuimos capaces de redefinir de alguna manera el territorio de la revista y centrarnos en prácticas de calidad realizadas por mujeres, en cualquier sitio donde se dieran, por medio de artículos centrales, críticas y páginas de artista, todo ello envuelto en cuatro nuevos encargos para la portada hecha por la artista afincada en Los Angeles, Pae White.

Una frustración que me ha sobrevenido una y otra vez al abordar publicaciones en soporte papel, sea para *make* o para otros proyectos paralelos de comisariado, ha sido que los vídeos omnipresentes y el trabajo de los denominados "nuevos medios" resulta seriamente comprometido cuando se representa de forma impresa. Es imposible transmitir en una página plana la dinámica y el sonido de obras que deberían verse en tiempo real. Lo que une a muchas de tales obras contemporáneas es la influencia de lo digital, que puede sentirse en la práctica artística actual en formas tan diversas como la edición de una película de 35 mm, para crear obra artística interactiva en Real Time 3-D. Este factor, combinado con un conocimiento —por el trabajo— de la arquitectura contemporánea generada digitalmente y una pasión por los juegos de ordenador, me llevó a concebir un nuevo enfoque para la edición: [ionic.nifca.org](http://ionic.nifca.org). Tal como sugiere el nombre, el proyecto se desarrolló para internet, ámbito en el que "edición" se utiliza como término para añadir contenidos propios a la masa creciente de información globalmente accesible. Consecuentemente, los artistas se han apropiado de internet para diseminar su trabajo, mediante la representación y también haciendo obra específica para ese medio nuevo. No obstante, en vez de adaptar las propiedades de 2-D del arte de la red y el sistema tradicional de pulsar en vínculos entre páginas planas de hipertexto, se pretendió que [ionic.nifca.org](http://ionic.nifca.org) proporcionara un foro para ver obras de arte a tiempo real en un entorno interactivo de 3-D.

En el campo de la arquitectura, el software de modelado, como el 3D Studio Max —con su "conocimiento" de ingeniería integral—, permite a los arquitectos contemporáneos diseñar edificios enteramente en el campo digital. Pero ¿qué tipo de espacio resultaría si no se pidiera ningún edificio como resultado final y se forzara el software hasta el límite? Cuando me puse en contacto con los arquitectos investigadores de OCEANNORTH (colectivo con oficinas en Helsinki, Oslo y Londres) para crear un espacio en el que presentar obras de arte, lo hice con ese asunto en la mente. El objetivo era explorar los límites de la nueva tecnología en la medida de lo posible, descartar las limitaciones del espacio cartesiano y crear una atmósfera sin muros, que formaría el entorno perfecto para contemplar arte. Teniendo en cuenta la actual tecnología de juegos, se decidió que [ionic.nifca.org](http://ionic.nifca.org) debería ser totalmente interactivo, dando al público la posi-

bilidad de controlar su paso a través del espacio, y Juha Huuskonen y Arto Chydenius desarrollaron una nueva herramienta para diseñar entornos interactivos utilizando el dispositivo para juegos Finnish Sumea.

Lanzado online y en el "espacio real", en Helsinki y Londres el contenido de [ionic.nifca.org](http://ionic.nifca.org) refleja del modo más amplio posible los modos en que lo digital se introduce en la producción artística. En un proceso progresivo, los artistas son invitados a colaborar con obras existentes, mientras se encargan nuevas obras para lugares específicos. La primera de esas fue *Body Deluxe*, una obra interactiva en Flash hecha por el artista danés Jakob Boeskov, una obra que investiga las implicaciones de la biotecnología en un mercado comercial, concretamente en el campo de la clonación humana. Este proyecto, que va acompañado de un texto del biotecnólogo escéptico Jeremy Rifkin, dirige una mirada irónica al tipo de humanos que se va a aconsejar a los padres que clonen, advirtiendo al usuario sobre ciertas combinaciones no rentables, tales como "Este clon tiene una disposición genética a la adicción a las drogas y "una tendencia a la incompatibilidad con grandes compañías corporativas!". Explorando de forma similar la intervención humana en los procesos naturales, en el vídeo de Saskia Holmkvist *System*, del año 2000, "una voz de mujer nos cuenta tres historias diferentes. Una transcurre en China, otra en Libia y la tercera en Australia. Todas ellas tratan de las consecuencias inesperadas que pueden tener en el entorno decisiones tomadas demasiado precipitadamente" (Hultman, M. BLICK, Helsinki: NIFCA, 2001). La relación entre imagen y sonido es fundamental en [ionic.nifca.org](http://ionic.nifca.org), y el espacio tiene su propio paisaje sonoro, que retrocede para dar paso al sonido de las obras de arte. *Hang Ten Sunset* (2000) "es la primera de una serie de animaciones en las que Katarina Löfström decide trabajar con diferentes tipos de luz. En esta obra concreta, aborda uno de los motivos más difíciles, la puesta de sol. Löfström evita los escollos de sentimentalismo y kitsch abstrayendo la imagen e introduciendo música para acompañar a la obra" (Hultman, M. Op.cit.). La artista escocesa Susan Philipsz realiza obra que sólo comprende música. En *The Internationale*, que se hizo para la Manifesta 3 de Ljubljana, Eslovenia —el primer país en ganar la independencia en la antigua Yugoslavia—, se oye la voz de la artista cantando de forma intermitente el himno comunista. Se ha dicho que "ésta es probablemente una de las articulaciones más simples y claras de la práctica de Susan Philipsz: reunir inquietudes actuales de situarse en contexto, huida... Se dirige, y de hecho critica, a la naturaleza evocadora del sonido, que actúa como desencadenante emocional y asociativo en la memoria de quien escucha" (Fletcher, A. *make*, #89, 2000).

Puesto que [ionic.nifca.org](http://ionic.nifca.org) sigue estando en el proceso de definir su público, es imposible predecir exactamente cuál va a ser éste. Se espera que el asistente a galerías o lector de revistas medio esté interesado en visitar el espacio —y a la gente se la anima a pasar tanto tiempo allí dentro como el que pasarían en una galería—, de modo que invitamos a cualquiera a que visite <http://ionic.nifca.org>. ■

Contribución enviada por REBECCA GORDON NESBITT, ex-directora de MAKE: : the magazine of women's art, actualmente es comisaria de The Nordic Institute for Contemporary Art, Glasgow.

## Edizioa 3Dn

**Edizioa Pentsatzeari buruzko** Zeharen ale hone tarako, hasiera batean gonbidatua izan nintzen make: the magazine of women's art aldizkariaren editore moduan, urtebetez postu hura bete bainuen lau ale argitaratzeko. Denbora horretan, nola edo hala birdefinitu ahal izan genuen aldizkariaren lurraldea eta emakumezkoek egindako kalitatezko praktikan zentratu, edonon gertatzen zirela ere, artikulu nagusi, kritika eta artista orrien bidez, guztia Los Angelesen bizi den Pae White artistak azalerako egindako lau lan berritan bilduta.

Paper euskarriko aldizkariari ekiteko orduan, dela makerako edo komisariotzako proiektu paraleloetarako, behin eta berriz izan dut zapuzte sentipen bat ikusi dudanean nonahi agertzen diren bideoak eta "medio berri" direlakoan lana oso kolokan geratzen direla modu inprimatuan irudikatzen direnean. Ezinezkoa da orri lau batean denbora errealean ikusi beharko liratekeen lanen dinamika eta soinua helaraztea. Halako gaur egungo lan asko digitalaren eraginak batzen du, eta hori egungo arte praktikan era anitzetan hauteman daiteke, hala nola 35 mm-ko film bat editatzea artelan elkarreragileak sortzeko Real Time 3-Dn. Faktore horrek, lanari esker lortu dudana era digitalean sortutako egungo arkitekturaren ezagutzarekin eta ordenagailu jokoekiko dudana grinarekin konbinatuta, ediziorako ikuspuntu berri bat sortzera eraman ninduen: ionic.nifca.org. Izenak iradokitzen duen moduan, proiektu hori Internetarako garatu zen, eta esparru horretan "edizio" hitzaz globalki irisgarria den informazio masa gero eta handiagoari eduki proiektuak gaineratzea adierazteko erabili ohi da.

Horrenbestez, artistek bere egin dute internet beren lana zabaltzeko irudikapenaren bidez eta medio berri horretarako lan espezifikoak eginda ere bai. Hala ere, sareko artearen 2-D ezaugarriak eta hipertestuzko orri lauen artean loturak sartzeko sistema tradizionala moldatu beharrez, asmoa bestelakoa izan zen: ionic.nifca.org-ek eztabaidagune bat eskaini zezala artelanak denbora errealean eta 3-Dko ingurune elkarreragile batean ikusi ahal izateko.

Arkitekturaren alorrean, modelatzeko softwareak, hala nola 3D Studio Max eta bere "ezagutza" ingeniariak integratzen, eraikinak era guztiz digitalean diseinatzea ahalbidetzen die egungo arkitektoei. Baina zer-nolako espazio mota sortuko ote litzateke azken emaitza moduan eraikinak eskatuko ez balitz eta softwarea muturrera behartuko balitz? Kontu hori gogoan nuela jarri nintzen harremanetan OCEANNORTHEko arkitektoekin (Helsinki, Oslo eta Londresen dituzten bulegoak kolektibo horrek) artelanak aurkezteko espazio bat sortzearren. Helburua: teknologia berriaren mugak ahal izan neurrian arakatzea, espazio kartesiarraren mugapenak bazter uztea eta hormarik gabeko atmosfera bat sortzea, arteari begiratzeko ingurune perfektua. Egungo joko teknologia kontuan hartuta, ionic.nifca.org-ek erabat elkarreragilea izan behar zuela erabaki zen, eta ikusleei aukera eman behar zitzaizela espazioan zeharrek beren iraganaldia kontrolatzeko, eta Juha Huuskonenek eta Arto Chydeniusek ingurune elkarreragileak diseinatzeak tresna berri bat garatu zuten, Finnish Sumea jokogailua erabilita.

Online jaurtia, "espazio errealean" Helsinki eta Londresen hurrenez hurren, ionic.nifca.org-en edukiak era ahalik eta zabalenean islatzen dituzten digitale arte produktzioaren sartzen den erak. Prozesu progresibo batean, artistei gonbidapena egiten zaie existitzen diren lanen ekarpena egiteko, eta aldi berean lan berriak eskatzen dira leku espezifikoetarako. Haietako lehenbizikoa *Body Deluxe* izan zen, Jakob Boeskov artista daniarrak Flashez egindako lan elkarreragilea; bertan aztertzen dira bioteknologiak merkatu batean, zehatzago esanda giza klonazioaren alorrean, dituen ondorioak. Jeremy Rifkin bioteknologo eszeptikoaren testu bat darama proiektu honek alboan, eta gurasoei klonatzeko gomendatuko zaion

humano motari begirada ironikoa zuzentzen dio, erabiltzaileari ohartaraziz badirela errentagarriak ez diren zenbait konbinazio, hala nola "Klon honek joera genetikoak du droga mendetasunean erortzeko, eta konpainia korporatibo handiekin bateraezin izateko!". Gizakiaren esku hartzea natur prozesuetan antzeko moduan arakaturik, Saskia Holmkvist-en *System 2000* urteko bideoan, "emakumezko ahots batek hiru istorio kontatzen dizkigu. Bata Txinan gertatzen da, bestea Libian eta hirugarrena Australian. Lasterregi hartutako erabakiek ingurunean izan ditzaketen ondorio ustekabeak, horra hiruren gai komuna!" (Hultman, M. BLICK, Helsinki : NIFCA, 2001). Irudien eta soinuen arteko harremana funtsezkoa da ionic.nifca.org-en, eta espazioak bere soinuzko paisaia propioa dauka, gero atzera egiten duena artelanaren soinuari bide emateko. *Hang Ten Sunset*, 2000koa, "animazio sorta batean lehena da, eta bertan Katarina Löfström-ek argi mota desberdinekin lan egitea erabaki du. Lan zehatz honetan, dagoen motiborik zailenetako bati ekiten dio: ilunabarrari. Löfströmek izkin egiten die sentimentalkiaren eta kitschen oztipoei irudia abstraituz eta musika sartuz lanari lagun egiteko" (Hultman, M. Op.cit.). Susan Philipsz artista eskoziarrak soil-soilik musikaz osatutako lanak egiten ditu. Jugoslavia ohian independentzia lortu zuen lehen herrialdean, Eslovenian, Ljubljana-ko Manifesta 3rako egindako *The Internationale* delakoan, artistaren ahotsa aditzen da himno komunista zatika abesten. Esan ohi den bezala, "hau da ziur aski Susan Philipszen praktikaren artikulazio sinple eta argienetako bat: egungo kezkak biltzea, testuinguruan kokatzea dela, ihesaldia dela... Soinuak gauzak gogorarazteko duen izaerara zuzentzen da, baita hura kritikatu ere, abiarazle emozional eta asoziatibo moduan baitihardu entzuten ari denaren oroimenean" (Fletcher, A. make, #89, 2000).

ionic.nifca.org oraindik bere ikusle goa definitzeko prozesuan ari denez, ezinezkoa da zehatz-mehatz hura nolakoa izango den auresatea. Espero dugu, bai, galerietako bisitariek edo aldizkari irakurle arruntek espazio hori bisitatzeko interesa izatea —eta bisitariari adore ematen zaie galeria batean pasatuko luketen denbora berdina pasa dezaten han barruan—; horrenbestez, edonor gonbidatzen dugu <http://ionic.nifca.org> bisita dezan. ■

risk-taking in digital publishing that is cost-prohibitive for those utilizing 4-color print publishing, while concurrently offering an on-going, immediate forum amongst publisher, publication and audience. These basic characteristics of online publishing combined with personal vision and aesthetic practices are the primary considerations in the visual and structural development of mark(s) and the creation and production of its content.

Recent developments in technology export many classical typographical techniques (i.e. leading, letter spacing) from the print media to internet-driven content enabling the building of a textual page which adheres to the vision a writer has of his work. This ability has been very important in the creation of the site as a desirable publishing venue to a wide variety of artists. Additional experimentation with hypertext, particularly with the Harryman-Trachtenberg collaboration (v1.04, March 2001) has been used to extend the possibilities of the language for the viewer. These same new methodologies, coupled with application-derived formats allow experimental treatment of traditional visual art objects, opening new, interesting perspectives of the work. Finally, retaining past issues in the same virtual space, available through internal links, creates the sense of an evolving, holistic entity, a familiar, easily available destination and, as with traditional media, an appreciation for new works by familiar and new artists.

The same factors that open up possibilities for design and personal expression (publication reinvented as public space, ability to contain cost/extension of deliverable quantities) predicate a more intimate relationship with the viewer. Admittedly, a cursory overview of this disembodied digital venue appears antithetical to the notion of personal intervention; however, a closer look at the digital, horizontal methods of distribution support this proposal. Distribution is achieved through links from poetics and art portals, academic lists, email release announcements to subscribers and advertisements in a network of alternative newspapers. In this scenario, the viewer has the opportunity to physically attach to not only the 'zine, but to the actual site (the server) of creation, the original data. The final step of production and delivery for any internet site therefore comes from the viewer, who upon accessing a destination through a link redraws the data on his/her computer screen, recreating the page.

The primary audiences targeted via portals and lists are global, academic and cultural communities; it is from this sector that we gather content and gain the greatest segment of our viewership. Their support is vital to mark(s) in its mission of 'expanding access to contemporary cultural productions' and we have received 'links,' access points to mark(s), from many institutions. The addition of a small promotional campaign in national (US) alternative newspapers expands awareness of the 'zine to a new, broad demographic base.

Independent publishing is an activist statement that supports and extends those artistic and political expressions usually considered resistant to the market-driven publishing arenas. By giving artists a venue to address the concerns and issues in their work to a wider audience and creating a dialogue outside of the established art hierarchy, independent publishing promotes a cultural dialogue and fosters vis-a-vis a critical stance, our notions of art and language. ■

Contribution by Deb King, editor in chief of mark(s), online magazine published in Ferndale, Michigan.

## 11 Publishing in 3D

For this issue of Zehar on the theme of Thinking About Publishing, I was initially invited to contribute in my capacity as editor of make: the magazine of women's art, a post which I held for one year over 4 issues (June 2000-May 2001). During this time, we were able to redefine the territory of the magazine somewhat and focus on high quality women's practice, wherever that may be found, through features, reviews and artists' pages wrapped in four new commissions for the cover by LA-based artist Pae White.

One recurring frustration that I have encountered when dealing with paper-based publications, either for make or parallel curatorial projects, has been that omnipresent video and so-called 'new media' work is seriously compromised when represented in print. It is impossible to convey on a flat page the dynamics and sound of works that should be viewed in real time. What unites many such contemporary works is the influence of the digital, which may be felt in current artistic practice in ways as diverse as the editing of a 35mm film to the creation of a Real Time 3-D interactive artwork. This factor, combined with a working knowledge of digitally-generated contemporary architecture and a passion for computer games, led me to devise a new approach to publishing: ionic.nifca.org. As the name suggests, this project was developed for the internet, a realm where 'publishing' is used as a term for adding one's own content to the growing mass of globally-accessible information. The internet has consistently been appropriated by artists to disseminate their work, through representation and by making works specifically for this new medium. However, rather than adopt the 2-D properties of net art and the traditional system of clicking on links between flat html pages, it was intended that ionic.nifca.org would provide a forum for viewing real time artworks in a 3-D interactive environment.

In the realm of architecture, modelling software such as 3D Studio Max — with its integral engineering 'knowledge' — allows contemporary architects to design buildings entirely in the digital domain. But, what kind of space would result if no building was demanded as the end result and this software was pushed to the limit? When I approached research-based architects OCEANNORTH (a collective with offices in Helsinki, Oslo and London) to create a space for presenting artworks, it was with this question in mind. The brief was to explore the boundaries of new technology as far as possible, to dismiss the constraints of Cartesian space and create an atmosphere without walls that would form the perfect environment for viewing art. Taking into consideration current games technology, it was decided that ionic.nifca.org should be fully interactive, giving the audience the possibility to control their passage through the space, and Juha Huuskonen and Arto Chydenius developed a new tool for designing interactive environments utilising the Finnish Sumea games engine.

Launched online and in 'real space' in Helsinki and London in February and March 2002, the content of ionic.nifca.org reflects the widest possible scope of the way in which the digital enters artistic production. In an ongoing process, artists are invited to contribute existing works while new, site-specific, works are being commissioned. The first of these was *Body Deluxe*, an interactive work in Flash by Danish artist Jakob Boeskov, a work that investigates the implications of biotechnology in a commercial market place, specifically in the field of human cloning. Accompanied by a text from biotech sceptic Jeremy Rifkin, this project takes an ironic look at the kind of humans that parents will be advised to clone, warning the user against certain unprofitable combinations such as 'This clone is genetically disposed to drug addiction and a tendency towards incompatibility with corporate structures!' Similarly exploring human intervention into natural processes, in Saskia Holmkvist's video *System* (2000), a 'woman's voice tells us three different stories. One takes place in China, another in Libya and the third in Australia. They all deal with the unexpected consequences that decisions taken in haste can have on the environment.'<sup>1</sup>

Embracing the language of computer walkthroughs

in *Untitled (Friedrich Passage)* (2001) Tobias Bernstrup's 'animation is inspired in part by the cult-acclaimed computer game Half Life. With an unidentified mission we move steadily forward. Weightless, we are taken through an exclusive shopping mall, the shops are closed and it is devoid of people, only the escalators are in motion.'<sup>2</sup> Gunilla Klingberg's digitally generated video *Spar Loop*, 2000 pushes 'the aesthetics of retail to its limit. Her starting point is the logotypes of different supermarket chains, which are transformed into a mutating, psychedelic pattern. The experience is like looking into a kaleidoscope, where different constellations of colour and shape are constantly interchanging. The image is mesmerising, sometimes verging on subliminal.'<sup>3</sup> Also produced entirely digitally, Petri Raappana's highly coloured projects are an experiment in interactive visual pleasure that have been originated for nightclub situations. At the other end of the technology spectrum, Simone Landwehr-Traxler's video tableaux are a low-tech exploration of familiar scenarios and cautionary tales. In the fields of photography and multi-channel video, Phil Collins has been investigating humanity in areas of conflict, from Belfast to Belgrade. Meanwhile, following his photographic and text documentation of performances that parody the tradition of Performance Art, David Sherry has made an excruciating work on video that explores an ancient tribal ritual.

The relationship between image and sound is paramount in ionic.nifca.org and the space has its own soundscape that recedes to make way for the sound of the artworks. *Hang Ten Sunset* (2000) 'is the first in a series of animations in which Katarina Löfström chooses to work with different kinds of light. In this particular work, she tackles one of the most difficult motifs, the sunset. Löfström avoids the pitfalls of sentimentality and kitsch by abstracting the image and introducing music to accompany the work.'<sup>4</sup> Scottish artist Susan Philipsz makes works solely comprised of sound. In *The Internationale* — which was made for Manifesta 3 in Ljubljana, Slovenia, the first country to gain its independence from former Yugoslavia — the artist's voice is heard intermittently singing the communist anthem. It has been said that this is 'probably one of the simplest and clearest articulations of Susan Philipsz's practice — bringing together on-going concerns of situatedness and escape... She addresses and, in fact, subtly critiques the evocative nature of sound that acts as an emotional and associative trigger in the listener's memory.'<sup>5</sup>

As ionic.nifca.org is still in the process of defining its audience, it is impossible to predict exactly what that will be. It is hoped that the average gallery-goer or magazine reader will be interested to visit the space — and people are encouraged to spend as much time in there as they would in a gallery — you would be very welcome to visit <http://ionic.nifca.org>. ■

### References

- 1 Marianne Hultman from the catalogue BLICK: New Nordic Film & Video (Helsinki: NIFCA, 2001).
- 2 Stina Högvist, from the BLICK catalogue, op cit.
- 3 Stina Högvist, from the BLICK catalogue, op cit.
- 4 Marianne Hultman, from the BLICK catalogue, op cit.
- 5 Annie Fletcher, 'Sound Effects - Strategies of Evocation', make, issue 89 Sept-Nov, 2000. pp. 24-25.

Contribution by Rebecca Gordon Nesbitt, curator of the Nordic Institute for Contemporary Art in Glasgow.

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