

Grainier

**VERSION  
BETA**

Du

**31 OCT**

À

**14 DEC**

Année

**2008**

Lieu

**CENTRE POUR L'IMAGE  
CONTEMPORAINE**

expérimentations en cours

## Press Release



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## Version bêta expérimentations en cours

Version is a biennial event devoted to artistic discovery and technological exploration. This year's Version, the eighth in the series, is focused especially on **research and experimentation**. Hence the full title of the 2008 biennial, Version bêta, a reference to the concept of prototypes. Looking to pick up on the latest outlooks and ideas from the realm of new media and artmaking, the event has developed not a little since its inception in 1994, striving to discover and show works of art that involve new technologies. Artists and inventors, who in some cases are associated with engineers, will be presenting to the public the outcome of their latest experiments, through a range of "platforms" for showing their work:

**Potential Flag**, an installation by **Samuel Bianchini** on the roof of the CIC building, announces the **Exhibition** venue. The exhibition will also be the starting point of **Day of the Figurines**, a participatory performance begun by **Blast Theory** that is an attempt to create bridges between the real and the virtual, the city and the show. The exhibition will be also be the stage of interactive experiences, tactile with **Touching through your Eyes, Seeing with your Skin** of **Tatsuya Saito and Kumiko Idaka**, playful with **John Klima's Emotional Object** that involves a very spinning top with changing moods, or conceptual with **Julie Morel's Sweet Dream**, that enables you to control her bedroom light from a distance.

The proposed series of **Screenings** is meant to add historical counterpart to the other work to be presented within the framework of the event. This represents a chance, for example, to discover the world premier the film cycle "**9 Evenings: Theater and Engineering**," a series of ten films shot in 1966 in New York through the efforts of the engineer Billy Klüver, who put together a series of collaborative experiments between 30 scientists and ten artists from a range of artistic fields. The films include such figures as **Robert Rauschenberg, John Cage and Oyvind Fahlström**.

Several **Performances** will take place directly in public space : works by **Peter Sinclair** with **RoadMusic - Autosync** and **Andres Burbano** with **Two Cycles**, whose interventions involve sound creation and mobility.

**Workshops** will take place at the Geneva University of Art and Design - Geneva, and welcome students as well as a larger audience in order to create electronic tools, thanks to simple techniques with **Gregoire Lauvin and Pascal Chirol** in **HyperOhm I and II**. Sound production will also be explored with **Zimoun and Pe Lang**, through **Untitled Sound Object's** workshop.

**Forums** will be hosted at the Geneva University of Art and Design - Geneva, as well as at the Center for Contemporary Images, that will welcome artists like Andrea Polli, who is working on climate observation in Antarctica, or Jill Scott, from Artists in Labs who will talk about connections between art and neurosciences. Saturday 13 December will be devoted to works in progress through presentations of artists like Mouna Andraos, who creates and transforms everyday technologies or Caroline Bernard who develops worldwide exchanges of mobile phones cameras motion pictures.

The program of events for this year's Version was elaborated in partnership with the *Immediat, arts and media* postgraduate program of Geneva University of Art and Design – Geneva, and with the generous assistance of a network of observer-correspondents scattered around the world.

This eighth biennial is also marked by the tragic loss this past summer of its artistic director, André Iten, whom the Center for Contemporary Images owes not only its very existence but its renown, which has been built up over more than twenty years of hard work and reflection. The staff of the Center for Contemporary Images decided to see the 2008 Version through to completion, since it was André who had initiated it. What finer homage then could one devise for André than to perpetuate the activities of the institution that he embodied for over two decades?

## Scenari : Version bêta

From the start the Version Biennial has focused on discovering and showcasing visual artworks that employ the new digital technologies. Following Version 1.0, the first installment of the biennial in 1994, the event's title has developed to include various themes such as anticipation (1998), play (2000), constructed space (2002-2004) and animation (2006).

While from the outset Version has made clear its aim of being "a research lab that is constantly seeking out what it demonstrates," the biennial has confronted the problem of works in contemporary art that are constantly called into question through the pressure of the new media and the desire of researchers, artists and inventors to accept the critical future of these discoveries. Although the digital has become the context and the circumstances surrounding this activity, simply adding these new media to art or even making art from these new media is not the fundamental concern here. The important idea is to make new media as an artist, to act as an artist in these new media. Consequently, it's not only a matter of renewing art by injecting new means, new tools and new subjects into it; it is also about shifting frontiers to the point where we can consider experiments, companies and events as akin to art, as falling within the province of the artistic project.

As the term used for numbering software programs, "beta version" means a prototype that has pushed experimentation to the point where it is at the forefront while admitting its imperfect state. Perhaps only temporary, perhaps hopelessly flawed, it begins its distribution among users who are well aware of the risks. As a result that has made it into the field of research, the beta version may still need a last metamorphosis if it is to really succeed, to reach its final destination and become effectively operational. Yet a beta version is interesting and presents a certain pleasure in demonstrations for itself and for discovering still other mutations. Isn't art then a way of sticking with the beta version?

Perhaps this is a facile response but it does have its rationale. To show experimentation at work in the new-media arts and locate the sources and the inspirers of such research and creation, Version bêta turns towards the venues, the labs and the collectives where art-oriented research is explicitly taking place. It makes no claims to evaluate or appraise the situation; Version bêta's originality and pertinence lie in its efforts to draw on attentive, involved observers and correspondents the world over.

As one might expect, themes have naturally emerged, the result of current connections/oppositions: real time and process, time and space, the generative and the interactive, the real and the virtual, localization and mobility. But the theme of Version bêta identifies first and foremost with that beta of its title. It will play out in the classic connections between poetry and technique, research and creation, amateur and professional, the individual and the collective. It points to the position of a producer, actor and viewer of the age of real time and networks.

Jean-Louis Boissier, Programmation committee member

## Program

### Exhibition

Scenography : Kunstumsetzung, Zürich.

## Caroline Bernard, Gwenola Wagon, Michiko Tsuda, Adla Isanovic and Catherine Cochard

Seeking to develop collaborative works in film, this collective of Swiss, French, Japanese and Bosnian artists creates cinema-oriented projects based on exchange where each participant places before the others their subjective view, which then makes it possible to elaborate “hybrid cinematographic games.”

The project **Migrateurs** (Migrants) fits the logic of recording and hybridization through the use of lightweight, highly mobile means for filming such as cell phones. The collective's exchanges are then organized around appointed meetings (blogs, sms, etc.) and the images, shot in different countries and subsequently combined or contrasted, take on new meaning and new characteristics.

## Vaibhav Bhawsar



A graduate of the Design and Communication Department of the University of Srishti in Bangalore, India, Vaibhav Bhawsar practices a form of art through which he strives to develop communication platforms in which ethical and social concerns are essential elements.

**Terraline** is an instrument for getting one's bearings, comparable to a compass, although the cardinal points in this case are replaced by economic indicators. It is a tool that enables the user to look for geo-spatial information by pointing to a particular area of interest.

## Samuel Bianchini



Samuel Bianchini lives and works in Paris. His research examines in particular the effect interactive media have on our modes of representation and our connection with reality. To this end, he works with scientists and a range of research labs in computer science.

**Potential Flag** is an installation designed for an urban space. A large-scale image of a white flag will be projected on the building of the Center for Contemporary Images. The image will in fact be a “virtual” one that is completely generated by computer. The flag's movements, calculated in real time, will correspond precisely to the wind as it is measured on site by the installation.

## Bureau d'études

Bureau d'études, a group of French researchers, strives to disseminate the thinking of alternative researchers and organizing meetings and debates. The aim here is to increase the number of viewpoints on research that involves art and the sciences.

Bureau d'études is currently working on critical maps of the interconnections between research labs and art milieus, and has created **Mapping the Laboratory Planet**, the result of developing a cooperative computer program that makes it possible to map the creative and decision-making sites of Laboratory Planet. It is an operational iden

tification and orientation tool, an open-source database that enables the user to visualize locations and concentrations of knowledge and power, in a word, a generator of maps.

### Emilie Brout and Maxime Marion



Emilie Brout studied at the Ecole Nationale Supérieure d'Art of Nancy, where she worked on networks and social interactions, making use of collective traces through video- or typography-based interpersonal devices, before focusing more specifically on digital interpersonal devices. Maxime Marion is mainly interested in the questions raised by the new media, e.g., the connections between generativity and semantics, interactivity design, algorithmic cinema, identity and social hacking, and viral strategies on the internet. A graduate of Nancy's Ecole Nationale Supérieure d'Art, he is currently working on localized media along with the social upheavals generated by the internet.

**The Road between Us** proposes a fictional itinerary that uses the proliferation of geolocalized images on Flickr. The program created by the artists constructs true/false routes from the position of images in space. From an initial image randomly selected on the globe, the program looks for the photo that is nearest to it and so on. The virtual route can then be viewed on Google Earth.

### Coldcenter



The research project Coldcenter is an outcome of the Immédiat, arts and media postgraduate program of Geneva University of Art and Design — Geneva. The thinking embodied in this project is focused on the artistic possibilities found in the techniques of streaming in terms of networks, a reflection that considers once again the old dream of a “telepresence,” approaching it with a critical eye in a context of information exchange and work on a global scale.

Postgraduate students will present several pieces created around the theme of teleworking (also known as telecommuting), including the project **Swiss on Secret** from the collective **U.M.S.K** which involves interference with telephone lines in order to intercept and make public the private discussions and private debates of various actors in Swiss politics, and a piece by **Benoît Billotte, ART CORP** a potential multiplication of contemporary-art agencies as an international platform offering different addresses that are available for setting up a work area, a space for research, or a meeting place. The show will also feature a project by **Mark Pasquesi and Museng Fischer** alias **IMP: The Living Room**, a work of fiction developed around characters called **The Guardians of Peace**, who are committed to peace as their name suggests; a project by **Oh Eun Lee, Untitled**, which is a video based on YouTube images of the demonstrations that took place in Korea in June of 2008; and **Scam on!** by the temporary collective **Secret Circle of Autonomous Media** (Angela Marzullo, Annelore Schneider, Laurent Schmid and Maxime Schoeni), which deals with the scam behind the prospect of telecommuting.

### Thomas Feuerstein



The Austrian artist and philosopher Thomas Feuerstein is involved with practices as far ranging as installation, the creation of objects, drawing, painting, sculpture, video, photography and on-line art. His work grapples with the interactions between linguistic and visual elements, links between fact and fiction, and the interdependency of art and science.

The principle behind **Botcafé** is first of all to get the public to visit the site [www.myzel.net](http://www.myzel.net). Each connection to the site activates an order for coffee from a machine featured in the exhibition at the Center for Contemporary Images. That action is then transformed into sound and thus produces “coffee music” via a MIDI program. The idea in this case is to make people aware of the process of automation, which is announced here by the term “bot,” which is of course at the root of the word “robot,” as an element or “demon” affecting our existence without our being really aware of it.

## Formes de l'interactivité

The HEAD — Geneva research team (Caroline Bernard, Jean-Louis Boissier, Daniel Pinkas, Pierre Rossel, Daniel Sciboz) is taking part in the Formes de l'interactivité (Forms of Interactivity) program and lab.

**Vidéo-interactivité** (video-interactivity) is a DVD-Rom scheduled for release in 2009. It describes and analyzes a series of experimental works and pieces that involve the relationship between interactivity and video. The piece features a number of filmed interviews with artists and researchers and covers a range of new works from the lab.

## HeHe

HeHe, an English and German duo made up of Helen Evans and Heiko Hansen, defines itself as a “platform for art, design and research that explores new avenues for integrating electronic media in the physical environment.”

The idea in **Sirène** is to invert the roles of the police and citizens thanks to an anti-police radar. The program designed by HeHe allows one to detect the sound of a police siren in the street thanks to a device installed on a balcony. When a siren is detected, the system is automatically activated, filming the street and hence the police car as it passes by.

## Rama Hoetzlein



Rama Hoetzlein, the cofounder of Game Design Initiative at the University of Cornell in the United States, is a media artist and computer engineer. His work focuses on the fields of artificial intelligence and digital graphic design, within a surreal perspective.

**Social Evolution** presents the simulation of a society made up of genetically developed individuals who can practice daily activities—eat, sleep, run, kill, reproduce—and pass them on to their offspring. This simulation raises the question of what are the consequences of the idea of competition as a process resulting from millions of years of evolution applied to living, evolving society.

## John Klima

An artist and researcher in mathematics at New York University, John Klima is also an electronics and computer enthusiast who has worked on 3D simulation for 25 years. He has produced 3D environments as well as source codes enabling the user to realize interactive installations that often feature play and humor.

Created with the help of Adriana Sa, Sofia Oliveira, and Jared Hawkey, **Emotional Object** is a game consisting of a top—also represented in a 3D animation—that is divided into sectors corresponding to various emotions. The aim for participants is to answer a series of questions, with their answers determining the “emotional” balance of the top.



### Grégoire Lauvin



A graduate of the Ecole Supérieure d'Art of Aix-en-Provence, Grégoire Lauvin creates installations where nature and technology closely and poetically interact in the spirit of hacking, that movement in favor of information sharing and decartmentalizing technology.

**BioOsc** is a device that makes it possible to generate sounds from plants. The system, comprising a series of potted plants linked by an electronic circuit, picks up signals that are associated with the plants' growth and interprets these signals by transforming them into sounds.

### Golan Levin



Part of the teaching staff at Carnegie Mellon University in Pittsburgh, Golan Levin is an artist, musician and engineer interested in the development of artifacts and events that explore new modes of reactive expression. His works focus on the design of systems for the creation, manipulation and performance of images and sounds as part of an enquiry into the formal language of interactivity and of nonverbal transmission protocols in cybernetic systems.

Developed with the help of Greg Baltus, **Opto-Isolator** is a device that reverses the usual order between the audience and the work of art. The installation presents a single electronic eye that is able to move. The eye responds to visitors' winks and other eye movements with a whole palette of behaviors that are expressed through visual contact.

### Julie Morel

Based in Paris and London, Julie Morel creates work that employs digital practices, video, photography and drawing. She is especially interested in technology's perceptible characteristics, the coupling of computer memory and human memory, or the gaps and accidents created by code conversion. Her pieces are grounded in interactivity.

In **Sweet Dream** she offers us a chance to reflect on the ebbs and flows of the network and their influence on individuals. Two computer keyboard buttons attached to the wall, "sleep" and "wake up," turn on and off a bedside lamp in her Parisian apartment via an internet connection. The artist thus compares and contrasts her individual reality with the much wider global reality.

### Nogo Voyages: Stéphane Degoutin, Elie Kongs, Matthias Stevens and Gwenola Wagon



The international agency Nogo Voyages offers a range of trips through the outskirts of cities as worlds unto themselves by applying the principles of experimental journeys and associating a certain method of travel with a specific site. The idea is to explore places that are familiar, banal or devoid of exoticism, along with known tourist destinations that have already been explored. The trip's aim isn't exhaustiveness or objectivity but interest mixed with partial approaches.

With the device **Moillesulaz 1:1**, visitors enter a 1:1-scale map that can only be consulted at the place that is in effect represented. They listen to sounds and thoughts at the very points where they occurred. Carried along by the interconnected subjective narratives told by outside observers, those taking part in the walk surrender and are guided through the contours of the uncanny, made up of the remains of the practices that shape and distort city environments.

A geolocalized audio walk around the customs post of Moillesulaz. GPS devices are available at the exhibition. Take the number 16 tram to the Moillesulaz terminal, then follow the directions indicated on the document provided.

### Esther Polak



The work of the Dutch artist Esther Polak takes shape around questions of mobility, human movements and our relationship to space thanks to tracking technologies like GPS.

**NomadicMilk** focuses on milk routes to make the idea of exploring space concrete. The piece, using GPS, follows a specific form of distribution, viz., the migration of nomadic herders and their herds of cows during the dry season in northern Cameroon. Through this migration a part of the contemporary African landscape emerges and is reproduced in sand by a robot interpreting data provided by the global positioning system.

### Andrea Polli



An artist and professor in the Cinema and Média Department of Hunter College of the City University of New York, Andrea Polli works on systems of globalization, their interconnections in real time and their effects on individuals.

**Sonic Antarctica** is a piece begun in collaboration with the scientists of the United States Antarctic Program to develop systems for understanding climate using the sound picked up by the weather station of the McMurdo Dry Valleys Long Term Ecological Research (LTER) project in Antarctic.

### Tania Ruiz

Based in Paris, Tania Ruiz is a doctoral candidate at the Laboratoire des Arts et Médias, Université de Paris 1, where she is developing projects around audiovisual and film technologies. She is also exploring possible interactive connections in conjunction with the audiovisual medium.

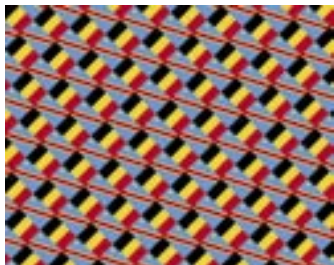
Her installation **Quotidianness** takes the form of individual animated kinetic sculptures through which viewers can watch filmed simulations of scenes from daily life. The piece is the prototype of an installation that is meant to be embedded in the ground of a public square. The microsculptures are activated according to predicted flows of pedestrian traffic.

### Tatsuya Saito and Kumiko Idaka

A graduate of the Cinema and New Media School of the University of Tokyo, Kumiko Idaka now works there as a research assistant, developing projects around the concept of interactivity with the goal of transmitting messages via bodily interaction. Tatsuya Saito is a researcher at the Design and Media Arts Program at UCLA in the United States. He is interested in forms of artificial intelligence and our perception of what is alive.

For the project entitled **Touching through Your Eyes, Seeing with Your Skin**, Kumiko Idaka and Tatsuya Saito have created a piece of software they call iFlipBook which, when installed on an iPod Touch, enables the public to interact by using the touch screen of the iPod Touch in various ways. The image projected on the screen changes according to the movements of the person manipulating the device, creating different types of tactile qualities.

### Laura Seguy



A graduate of Strasbourg's decorative arts school, Laura Seguy joined the *Immediat, arts and media* postgraduate program of Geneva University of Art and Design — Geneva. She elaborates and deploys series of images and objects on the theme of political and cultural identity. She also creates devices that bring viewers face to face with their personal concepts and convictions, sparking an ideological tension.

**30:33:37**, a series of multiple associations of national flags, is an expression of her representation of colonization. The material thus becomes a graphic support as well as a symbolic one (likewise perceived as a historical feeling) on which the ascendancy of one country over another is represented.

### Mizuki Watanabe

A Japanese artist who focuses on projects involving visual perception, Mizuki Watanabe proposes interactive installations where the visitor is led to play with focal distances in order to obtain the expected visual results.

In this regard, **In-between Gaze** is a piece that expresses the ocular optical process through the screening of a film made up of real-time and prerecorded images. The film, initially out of focus, can only be clearly watched when the visitor adjusts the image by manipulating a magnifying glass between the projector and the screen.

### Zimoun and Pe Lang



These two self-taught Swiss artists work on sound artworks through the use of machine vibrations or robots. Their aim is to create an organic-sounding acoustics by exploring the properties of sound, materials and their resonance.

For **Untitled Sound Objects**, Pe Lang and Zimoun use a table-instrument that allows them to produce minimalist-style music thanks to the use of mechanical and electronic tools that are also an integral part of the table.

## Screenings

### Saturday 1 November at 3.30 PM

**Lutz Dammbeck, Das Netz**, 2004, 121 min. This film by a German filmmaker explores the connections between postwar cybernetics, the internet and the current society of security and surveillance. The film has been kindly provided by the Goethe Institute, Munich. In German with French subtitles. Screening with the filmmaker in attendance. Saturday, 1 November at 3:30 PM. Following the screening, Brian Holmes will give a talk about the film at 6 PM.

### Cycle 9 Evenings : Theatre and Engineering 7 to 28 November



The show “9 Evenings Reconsidered: Art, Theater and Engineering,” held this summer at Zurich’s Museum für Gestaltung, was mounted by the List Visual Arts Center of MIT. Echoing that exhibition and offering a **world premier**, Version bêta has decided to screen a number of films shot in 1966 at the 69th Regiment Armory in New York during the **first major series of collaborative experiments between 30 scientists and ten artists from theater, dance and music**. The series was the work of the engineer Billy Klüver, who gave the event its impetus. Boasting the participation of among others John Cage, Deborah Hay, Steve Paxton, Robert Rauschenberg and David Tudor, these experiments took shape as ten evenings of performances entitled “9 Evenings: Theater and Engineering.” **The aim was to give concrete expression to artistic projects that had been considered unrealizable until then.** These films, generously on loan to Version beta from the Pompidou Center, Mnam/Cci, Paris, constitute a highpoint in the culture’s awareness of the rich vein of possibilities opened by the association of art and technology.

### Friday 7 November at 7 PM

**Robert Rauschenberg, Open Score**, 31 min, screening preceded by a presentation in English of this experiment by the art critic Susanne Hillman.

### Friday 14 November at 7 PM

**Öyvind Fahlström, Kisses Sweeter Than Wine**, 71 min.  
Screening presented by Julie Martin from Experiments in Art and Technology.

### Friday 21 November at 7 PM

**John Cage, Variations VI I**, 41 min, followed **David Tudor, Bandoneon ! [Bandoneon Factorial]**, 40 min.

### Friday 28 November at 7 PM

**Lucinda Childs, Vehicle**, 2008, 10 min.  
**Robert Whitman, Two Holes of Water**, 2008, 10 min.  
**Yvonne Rainer, Carriage Discreteness**, 2008, 10 min.  
**Steve Paxton, Physical Things**, 2008, 10 min.  
**Deborah Hay, Solo**, 2008, 13 min.  
**Alex Hay, Grass Field**, 2008, 15 min.

Screening presented by the art critic Susanne Hillman.

### Friday 5 December at 7 PM

**Peter Kirby, Binary Lives : Steina and Woody Vasulka**, 1997, 43 min, recounts the life of an artist couple who were pioneers in video art and installations associated with technology in the 1960s.

**Peter Kirby, Chris Burden**, 1991, 28 min, focuses on the career of this performance artist whose practice in the 1960s and '70s involved empirical and scientific exploration.

### Friday 12 December at 7 PM

**Graham Stevens, Atmosfields**, 1971, 25 min, playfully examines spheres and undulating tubes serving a range of potential practical uses from fences and shelters to ways of crossing vast expanses.

**Graham Stevens, Desert Clouds**, 1972, 18 min, explores the scientific principles of selective membranes that are employed in agriculture, architecture and water transportation. Screening with the artist in attendance. Films are generously on loan from the Pompidou Center, Mnam/Cci, Paris.

### Saturday 13 December at 8.30 PM

#### **Kaori Kinoshita and Alain Della Negra**

These two Paris-based artists film the personal accounts of players in virtual worlds. Through these first-person narratives, the fans of Second Life sow confusion between reality and the virtual world, and offer an original representation of their double life: **Newborns**, 2007, 20 min. Followed by **The Den**, 2008, 30 min., which presents different communities in America that the artists discovered through Second Life: Furrries, who are hybrid half-animal half-human avatars; Goreans, who form one of the most organized and the most controversial of Second Life communities; Christian Evangelists, who are close to the Puritan trends of certain American churches; and Burners, who take part in the annual Burning Man gathering in the Nevada desert. With the artists in attendance.

## Performances

### 31 October to 23 November Blast Theory

Blast Theory is a London-based collective of seven artists directed by Matt Adams, Ju Row Farr and Nick Tandavanitj. The collective is involved in mounting events and doing performances in public spaces that employ interactive media and broadcasting through digital channels. The aim here is to question our relationship to technology in a world that is saturated by the media.

**Day of the Figurines** invites the audience to put itself on display for 24 hours. A scale model of a city set up at the Center for Contemporary Images becomes the virtual theater of real actions that those taking part will be asked to carry out. Participants must first register via a questionnaire that will be available at the Center. They will then be contacted through text messaging to do a certain number of actions or to take part in events blending festive and tragic atmospheres. The movements of the characters, who will be represented by figurines on the scale model, can also be viewed on the internet.

### Saturday 13 December from noon to 6 PM Andres Burbano

A doctoral candidate in the Media Arts and Technology program of the University of California, Santa Barbara, Andres Burbano explores the interactions between science, art and technology through video, sound and telecommunication tools, reexamining our relationship to the city and mobility.

With **Two Cycles**, the artist creates sounds from information shared by two bicycles linked by a Wi-Fi connection. The sound produced by computers and broadcast in real time on small speakers installed on the bikes translates the movement of the two machines. Two Cycles will be demonstrated on Saturday, 13 December from noon to 6 PM.

### Saturday 13 December at 6 PM Abhishek Hazra

Based in Bangalore in southern India, the visual artist Abhishek Hazra examines through the narrative process of visual fables the points where technology and culture come together and blend. The artist is also interested in the sociology of science as a human practice.

His performance called **The Gaussian Blur of a Carnot Cycle** questions our relationship with scientific discourse through an absurd talk that reflects in its forms all the earnestness of learned representation. The audience are invited to take part by offering questions and comments. Performance in English.

**Friday 31 October from 6 PM to 9 PM, Saturday 1 November, Saturday 13 December from noon to 9 PM**

**Peter Sinclair**

A professor at the Ecole Supérieure d'Art of Aix-en-Provence, Peter Sinclair is a member of the audio-art research lab Locus Sonus. The lab focuses on the innovative, transdisciplinary aspects of artistic sound forms, carrying out its mission to create both a body of knowledge and a critical space vis-à-vis the activities and practices of sound art.

The principle behind **RoadMusic – AutoSync** is to reinvent the quite common experience of listening to music in a car, replacing the sound usually produced by the radio, a CD or an MP3 player with an installation that creates sounds from one's driving and the automobile itself. Changing gears, vibrations and road conditions become the instruments emitting a music that is peculiar to each trip

## Workshops

### 3 to 7 November

#### Nogo Voyages : Stéphane Degoutin, Elie Kongs, Matthias Stevens, Gwenola Wagon

The international agency Nogo Voyages offers a range of trips through the outskirts of cities that are worlds unto themselves, applying the principles of experimental journeys and associating a method of travel with a specific site. The idea is to explore places that are familiar, banal or devoid of exoticism, along with known tourist destinations that have already been explored. The trip's aim isn't exhaustiveness or objectivity but interest mixed with partial approaches.

The workshop **Moillesulaz 1 :1** begins with an exploration of the zone around the customs post at Moillesulaz, where discussions will be organized on site and will touch on a range of themes, including unregulated or illegal architecture, subversive plants, the idea of the chalet, geopositioning, mediators, "hostess" bars, etc. Participants write directly on the territory at a 1:1 scale by locating through GPS recorded reflections and sounds that can only be heard at the very locations they are associated with, after having been selected and "shaped" by the agency.

Along with the workshop, Moillesulaz 1:1 will also be displayed in the exhibition.

### 3 to 6 November

#### Zimoun and Pe Lang

These two self-taught Swiss artists create sound artworks through the use of machine vibrations or robots. Their aim is to forge an organic-sounding acoustics by exploring the properties of sound, materials and their resonance.

In their workshop, the two artists will develop their concept of **Untitled Sound Objects**, making use of different objects that allow them to create sound and musical worlds thanks to mechanical and electronic systems. In English.

### 19 to 21 November and from 26 to 28 November

#### Grégoire Lauvin and Pascal Chirol

A graduate of the Ecole Supérieure d'Art of Aix-en-Provence, Grégoire Lauvin creates installations where nature and technology closely and poetically interact in the spirit of hacking, that movement in favor of information sharing and decompartmentalizing technology. Pascal Chirol, also a graduate of the Ecole Supérieure d'Art of Aix-en-Provence, defines his field of reflection and experimentation with the concept of graphism, which he sees as a world of potentialities. His interests essentially revolve around questions of generativity and interactivity.

For the workshops **HyperOhm I and HyperOhm II**, Lauvin and Chirol are developing a project around Arduino and Processing technologies. The project involves two open-source platforms, computer programming (Processing) and electronic programming (Arduino), which enable the user to do electronic sound editing or build interactive installations with greater ease.

Workshop HyperOhm I: presentation and development of projects.

Workshop HyperOhm II: realization of projects.



**1 to 5 December  
Christian Nold**

An artist, designer and teacher in Great Britain, Christian Nold is working to develop new participatory models for community representation, notably in a dynamic interactive cartography.

**Sensory Commons** will offers participants the chance to explore an urban space and the gathering of information linked with the perception of the environment via performative interactive instruments used with individuals from the neighborhood. The data will then be analyzed, making it possible to realize visualizations that will be reintroduced into the local context. In English.

**The workshops will take place at the Geneva University of Art and Design – Geneva. They are open to all; participants must register beforehand. Students are given priority in admissions. Registration at the Center for Contemporary Images at 022/908 20 60 or at [cic@sgg.ch](mailto:cic@sgg.ch).**

## Forums

### Lecture cycle

**Saturday 1 November at 6 PM**

**Brian Holmes**

The American theoretician Brian Holmes, who is based in France, is an active contributor to the on-line community Nettime and a member of the editorial boards of several reviews specialized in the arts, including "Springerin," or dealing with politics and economics, such as "Multitudes." He is also one of the founders of the review "Autonomie Artistique."

Mr. Holmes will be on hand to comment on the German filmmaker Lutz Dammbeck's film "Das Netz" (screening at 3:30 PM), which deals with the connections between postwar cybernetics, the internet and our current society of security and surveillance. The American theoretician will give a talk entitled "**Filmer le monde-laboratoire, 'Das Netz' et l'histoire cybernétique.**"

Center for Contemporary Images.

**Wednesday 5 November at 6 PM**

**Alessandro Ludovico**

A professor at the Academy of Fine Arts in Carrara, Italy, media critic and editor in chief of the magazine "Neural.it," Alessandro Ludovico is the author of several critical essays on digital culture. The cofounder of Mag.Net Reader, he is also one of the actors of the on-line community Nettime.

Mr. Ludovico will present the project **GWEI** (Google Will Eat Itself). Created in collaboration with Ubermorgen.com, GWEI ingeniously develops the principle of exploiting Google's advertising system in order to buy shares in the company and eventually take it over. In the same spirit, the act of hacking into the Amazon site, called **Amazon Noir**, also developed in collaboration with Ubermorgen.com, made available in peer-to-peer technology a thousand books originally sold by the commercial site. In English.

Geneva University of Art and Design — Geneva.

**Wednesday 12 November at 6 PM**

**Bureau d'études : Xavier Fourt and Léonore Bonaccini**

Bureau d'études, a group of French researchers, strives to disseminate the thinking of alternative researchers and organizing meetings and debates. The aim here is to increase the number of viewpoints on research that involves art and the sciences.

Bureau d'études is currently working on critical maps of the interconnections between research labs and art milieus, and has created **Mapping the Laboratory Planet**, the result of the group's developing a cooperative computer program that makes it possible to map the creative and decision-making sites of Laboratory Planet. It is an operational identification and orientation tool, an open-source database that enables one to visualize locations and concentrations of knowledge and power, in a word, a generator of maps.

Geneva University of Art and Design — Geneva.

## Wednesday 19 November at 6 PM Gerrit Gohlke and Relax : Daniel Hauser

The Berlin-based curator Gerrit Gohlke is also editor in chief of the magazine “Artnet.de” He analyzes the conditions of production around the making of art in our media society and their connections with the new media, technology and the world of science. The artist Daniel Hauser, who uses all available media, seeks to describe public space as an economic space through his work in the Swiss artists collective RELAX, which was founded in 1997.

These two guests will develop their forum as a debate around **GO-MIO**, der Geheime Grund der Weltkultur, an installation that seeks to link cultural representatives and the widely scattered members of a family called Zollverein. The objective in this instance is to develop a reflection on regional economic changes by taking as a central element a roll invented in an inn in Essen. The artists have gathered, compiled and placed the relevant material in a bread oven at the Go-Mio research center. In English and French. Geneva University of Art and Design — Geneva.

## Wednesday 26 November at 6 PM Andrea Polli

An artist and professor in the Cinema and Média Department of Hunter College of the City University of New York, Andrea Polli works on systems of globalization, their interconnections in real time and their effects on individuals.

Ms. Polli will speak about **Ground Truth**, a reflection begun as part of the artist's research in Antarctica at the weather station of the McMurdo Dry Valleys Long Term Ecological Research (LTER) project. She analyzes the climate-observation process of scientists called “ground truthing” and evaluates to what extent we depend on these observations and how they may modify our relationship to the environment. In English.

Geneva University of Art and Design — Geneva.

## Wednesday 3 December at 6 PM Florian Dombois

With an educational background that is both scientific (geophysics) and literary (philosophy), the German researcher Florian Dombois is developing a reflection on art and science through his involvement in numerous university research projects.

**The Exhibition as Experience or Experiment:** doing research on art, speaking about art – doing research through art, speaking through art. The arts themselves produce knowledge and must be recognized, just as the sciences are, as an alternative form of knowledge and research. What then are the objectives of an exhibition if for the exhibitors it is all about showing the results of their research? How does such a demonstrative organ of publication function? How should one understand the displayed objects, what are the visitor's expectations? The research postulate doesn't only stimulate our representation of making art, but also the other expectations of the art world: lived experiences or aesthetic experiments? In English.

Geneva University of Art and Design — Geneva.

**Wednesday 10 December at 6 PM****Artists in Labs : Jill Scott**

The Australian Jill Scott is a video filmmaker, performer and artist in the field of interactive environments and new media. Known for her electronic sculptures inspired by research in the neurosciences, she is involved in the program based in Swiss Artists in Labs, which aims to create bridges between artists and the scientific milieu in order to develop new levels of creativity, innovation and communication.

The artist will speak about the relationship between art and the neurosciences during a talk entitled **Neuromedia**, drawing on her experience at the University of Zurich's Neurobiology Lab, combined with her long-standing interest in the creation of electronic sensory interfaces. In English.

Center for Contemporary Images.

**Experimental day****Saturday 13 December from 10AM to 5 PM at the Center for Contemporary Images**

To conclude this series of forums on a note of curiosity, on 13 December Version bêta has scheduled a day-long event under the banner of experimentation during which the public is invited to attend a presentation of current research projects.

**10h**

Welcome and presentation by **Lysianne Lécho Hirt**

**10h15****Luis Blackaller**

Luis Blackaller, a Mexican new media artist, designer, artistic director and mathematician, has notably worked with the Media Lab of MIT in the US. His talk is entitled **Social Creative Systems** and he will explain his research into such systems on the net and their connection with the production and dissemination of art. In English.

**11h****Ulrich Fischer**

Ulrich Fischer is a Swiss filmmaker, technician and producer in new media and film, as well as a teacher. As part of the master's program organized by Réseau Cinéma CH, he is scheduled to present **Walking the Edit**, a project that proposes to combine the domain of film and the territories of the new technologies. The project's aim is to experience the potentialities of narrative constructions between an audiovisual database and the path—recorded and analyzed—of a person walking through an urban space in order to automatically create a film-object.

11h45

**Eléonore Hellio**

Dividing her time between Paris, Strasbourg and Kinshasa, Eléonore Hellio is developing projects that associate different levels of reality and are a part of cyber culture, such as Electronic Café International. Her reflection focuses on sensory and aesthetic experience of telepresence and virtual space through the visual arts, sound, performance, poetry and cybernetics. She will be on hand to present **Mowoso**, a collective that is active in Kinshasa, the Democratic Republic of the Congo. The collective, dedicated to “off-format” arts, includes artists, thinkers and independent researchers—occasionally self-taught individuals to whom the Ancients have transmitted their knowledge, in a radically unstable politico-economic context.

13h45

**Caroline Bernard**

The Swiss artist Caroline Bernard is a professor at Vevey's School of Photography and a contributing scientific associate of the Formes de l'interactivité laboratory of Geneva University of Art and Design — Geneva. She is especially active in new forms of cinema, so-called mobile images and interactive video, and is part of the collective Lili range le chat. The **Migrateurs** (Migrants) project fits into the logic of recording and hybridization through the use of lightweight, highly mobile means for filming such as cell phones. Exchanges are then organized around appointed meetings (blogs, sms, etc.), and the images, shot in different countries and combined or contrasted, take on a new meaning and new characteristics.

14h30

**Jane Coakley**

The Australian-born Jane Coakley had already made a name for herself in photography before becoming a curator in Great Britain, notably at the Tate Gallery in London. She eventually returned to Australia and, starting in 2002, joined SymbioticA at the University of Perth's School of Anatomy and Human Biology. SymbioticA – The Centre of Excellence in Biological Art is an Australia-based collaborative research lab in art and science that seeks to open labs to artists and researchers in the humanities. Ms. Coakley's talk, entitled **How to Explain SymbioticA to a Dead Mouse**, will deal with the broad range of interdisciplinary activities and research that bring together, and occasionally merge, artistic and scientific practice.

15h15

**Mouna Andraos**

Working for the label Electronic Crafts, the US-based designer Mouna Andraos deconstructs electronic objects in order to rebuild them and make them more efficient and more poetic. Her objective is to demystify such technical knowledge and render it more accessible to enable consumers to use these technologies in a personalized way that is adapted to their needs. **Electronic Crafts** develops processes for creating handmade objects that integrate easily realizable technologies. Here objects that are close to our daily lives are reappropriated and improved through the addition of small electronic systems.

**16h****Locus Sonus : Alejandro Duqué and Peter Sinclair**

The audio-art research lab Locus Sonus is a joint undertaking of the Ecole Supérieure d'Art of Aix-en-Provence, the Ecole Nationale Supérieure d'Art of Nice and the Ecole Supérieure des Beaux-Arts of Marseille. The lab's objective is to experiment with innovative, transdisciplinary aspects of artistic sound forms, carrying out its mission to create both a body of knowledge and a critical space vis-à-vis the activities and practices of sound art. Alejandro Duqué and Peter Sinclair will present Locus Sonus in *Second Life*: a dialog between physical and virtual spaces. In *Second Life*, Locus Sonus will install part of its lab and begin work on a piece dealing with virtual space as a potential acoustic space.

Following the events making up experimental day, there will be a performance by **Abhishek Hazra, *The Gaussian Blur of a Carnot Cycle***, at 6 PM; and screenings of films by **Kaori Kinoshita and Alain Della Negra, *Newborns***, 2007, 20 min, and **The Den**, 2008, 30 min, at 8:30 PM at the Center for Contemporary Images.

**Official Awarding of the annual contribution of the «Pour-cent culturel»  
Migros grant for the promotion of digital culture  
Saturday, 1 November at 7 PM at the Center for Contemporary Images**

Version bêta will host the official awarding of the annual contribution of the **Migros «Pour-cent culturel»** grant for the promotion of digital culture. The ceremony, scheduled for Saturday 1 November at 7 PM at the Center for Contemporary Images, will be preceded by a screening of Lutz Dammbeck's film "Das Netz" at 3:30 PM, and a talk about Dammbeck's film by Brian Holmes at 6 PM.

**The programming committee**

André Iten (the late artistic director of CIC)  
Alexandra Theiler (former CIC projects manager and current artistic director)  
Jean-Louis Boissier (professor at the Université de Paris 8 and HEAD — Geneva)  
Daniel Pinkas (professor at HEAD — Geneva)  
Annelore Schneider (artist and teacher at HEAD — Geneva)  
Daniel Sciboz (artist and teacher at HEAD — Geneva)  
Laurent Schmid (professor at HEAD — Geneva)

The committee, responsible for creating the event's program in its entirety, also counted on the generous assistance of a network of observer-correspondents. To make the most relevant selections and put together the different "platforms" that make up the biennial, the committee evaluated the proposals submitted to it following an official request to the observers.

**The observers-correspondents**

**Samuel Bianchini**

Samuel Bianchini, artist and member of Lam Laboratories (Laboratory of Arts and Media, Université de Paris 1 Panthéon - Sorbonne) and Citu (Création interactive transdisciplinaire universitaire, fédération de laboratoires des Universités de Paris 1 and Paris 8). He is an assistant professor at the Université de Valenciennes and teaches at the École nationale supérieure d'art of Nancy.

*Working with his own and other artists' research, Samuel Bianchini analyzes two kinds of practices in order to better understand, locate and articulate them, launch new practices, and learn to pose conditions to encourage and support a critical practice of interactive images. As hubs of activity, these images configure a milieu, a mise en scène of power struggles, affective and effective participation, tactics and strategies, in short a theater of operations. Situated, localized, interconnected, shared, distributed or disseminated, that theater defines a media reality that has to be grasped and appropriated.*

## Abhishek Hazra

He is a visual artist based in Bangalore in the south of India. His work explores the junctions between technology and culture through the narrative process of visual fables. He is also interested in the sociology of science as a practice.

## George Legrady

Professor in charge of the Media Arts & Technology program at the University of Santa Barbara, USA. He created the Interactive Visualization Lab, which is devoted to research and experimental projects in the field of data visualization, algorithmic processes and interactive installation.

## Peter Sinclair

Part of the Locus Sonus audio art research lab, under the aegis of the École Supérieure d'Art of Aix-en-Provence, the Villa Arson École Nationale Supérieure d'Art of Nice, and, since 2007, the École Supérieure des Beaux-Arts of Marseille.

The objective of Locus Sonus is to experiment with the innovative transdisciplinary aspects of artistic sound forms by fulfilling the lab's mission to create a body of knowledge and a critical space with respect to activities and practices of audio art, which is currently undergoing revolutionary change in a strong technological and socio-technical context. The lab proposes processes for working, doing research and making art that combine practical experimentation and critical evaluation by collectively questioning sound environments from two points of view, viz., audio in space and audio in a network.

## Hajime Takeuchi

He is an artist working in the field of interactivity. He is part of the collective Softpad and teaches at Doshisha University in Kyoto, Japan.

## Gwenola Wagon

Video artist and junior lecturer in the Digital Video Workshop of Paris 8, département d'arts plastiques, since 2001, has just completed a thesis on the utopia of an interactive cinema as part of the Labei Research Lab of the Fine Arts Department Paris 8.

*Gwenola Wagon is engaged in research into the language of moving images with respect to digital media. One approach is based on recognizing the increasingly intense use of the computer, along with the gestures that are inherent in the interfaces with these devices, in order to conceive other visual modalities of image-movement outside of their traditional ties to technology. She also continues to produce works of art, exhibitions and articles touching on the questions related to a cinema that has been broadened to include the new technologies, from the theoretical, practical and technical points of view. Her current research examines the future of moving images that are accessible on the internet.*



## The Center for Contemporary Images

Since its foundation in 1985, the Center for Contemporary Images has been organizing events and exhibitions that focus on the new image technologies, i.e., video, multimedia and the internet, along with photography and film. The Center's activities range from the production to the collection of works, as well as regular exhibitions and screenings. Two large exhibition galleries, one screening room and one video lounge, as well as the website, are open to the public.

The Center has shown and in some cases acquired work by a broad selection of artists that include Bill Viola, Gary Hill, Chris Marker, Michael Snow, Julian Opie, Matt Mullican, Peter Kogler, Angela Bulloch and Pierre Bismuth, along with many Swiss artists such as Fischli&Weiss, Fabrice Gygi, Hervé Graumann, Christoph Draeger or Pascale Wiedemann, Miltos Manetas, Mariko Mori, Antoni Muntadas, Xavier Veilhan, Uri Tzaiq, Aziz & Cucher, Ellen Cantor, Jochen Gerz, Pipilotti Rist, Eric Lanz, Stefan Altenburger and Thomas Hirschhorn.

## Activities

The Center for Contemporary Images mounts four to six solo or group shows each year. The works shown feature the most advanced developments in contemporary images in the field of photography, video, multimedia and installations. Young Swiss artists are represented as well as internationally recognized artists. Most exhibitions are accompanied by specific thematic screenings of films and videos, or performances.

Conferences and talks are also a regular part of our schedule of events. Moreover, two alternating biennials take place each autumn, i.e., the Biennial of Moving Images, and Version. The two are the highlights of the Center's year-long efforts to reach the general public and promote interest in an art that employs digital technology and other recent additions to the artist's visual toolbox.

Since 1985 the Biennial of Moving Images, the main festival devoted to art film in Switzerland, has sought to explore those areas where film and contemporary art converge. With its international competition, retrospectives, group installation shows and talks, BIM is a major event that enlists numerous partners in Geneva. Over the years it has earned a solid reputation in Switzerland and abroad.

Version, the second biennial mounted by the Center, has focused on discovering and screening works of visual art that enlist today's new media. Following Version 1.0 in 1994, the event's titles have announced themes like anticipation (1998), play (2000), constructed space (2002-2004) and animation (2004).

## Information

### Exhibition

31 October to 14 December 2008  
 Tue-Sun noon to 6 Pm / Fri noon to 7 PM  
 Show opening, 31 October 2008 at 6 PM  
 Centre pour l'image contemporaine/Center for Contemporary Images  
 Saint-Gervais Geneva  
 5, Rue du Temple  
 1201 Geneva  
 Free admission

### Screenings

1, 7, 14, 21, 28 November, and 5, 12 and 13 December  
 Centre pour l'image contemporaine/ Center for Contemporary Images  
 Saint-Gervais Geneva  
 5, Rue du Temple  
 1201 Geneva  
 Regular admission: CHF 10.-  
 Reduced admission: CHF 6.-  
 Card/8 screenings: CHF 50.-  
 Reduced admission: CHF 30.-  
 Card/4 screenings: CHF 30.-  
 Reduced admission: CHF 18.-

### Performances

31 October to 13 December  
 Centre pour l'image contemporaine/ Center for Contemporary Images  
 Saint-Gervais Geneva  
 5, Rue du Temple  
 1201 Geneva

### Workshops

3 November to 12 December, see under the appropriate heading  
 Geneva University of Art and Design — Geneva  
 5, Rue de l'Encyclopédie  
 1201 Geneva

Workshops are open to all; participants must register beforehand. Students are given priority in admissions. Registration at the Center for Contemporary Images: 022/908 20 60 and [cic@sgg.ch](mailto:cic@sgg.ch).

### Forums

1 November and 10 December at 6 PM at the Center for Contemporary Images  
 13 December from 10 AM to 5 PM at the Center for Contemporary Images  
 5, 12, 19, 26 November, 3 December at 6 PM  
 Geneva University of Art and Design — Geneva  
 15, Boulevard James-Fazy  
 1201 Geneva  
 Free admission

## Official awarding of the annual contribution of the Migros “Pour-cent culturel” grant for the promotion of digital culture

1 November 2008 at 7 PM  
Center for Contemporary Images  
Saint-Gervais Geneva  
5, Rue du Temple  
1201 Geneva

### Website

The website [www.version-beta.ch](http://www.version-beta.ch) offers further information on the artists and their projects, as well as the archives of different events that are part of Version bêta. This additional content comes as a blog maintained by both the students of Geneva University of Art and Design and the Center for Contemporary Images.

### Catalog

A DVD compilation of the different events and projects taking place during Version bêta will be made available after the event. The DVD will also feature a theoretical section on the themes developed during this eighth installment of the biennial.

### Press conference

The Presse Conference will take place on **Friday 31 Octobre à 11AM at the Center for Contemporary Images.**

### Pictures

High definition pictures are to download at [www.centreimage.ch/presse.php](http://www.centreimage.ch/presse.php)

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Program jointly planned and realized with HEAD — Geneva's *Immediat, arts and media* postgraduate program.

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