revolution 98

EXHIBITIONS AND EVENTS ACCOMPANYING isea98

(the ninth International Symposium on Electronic Art)
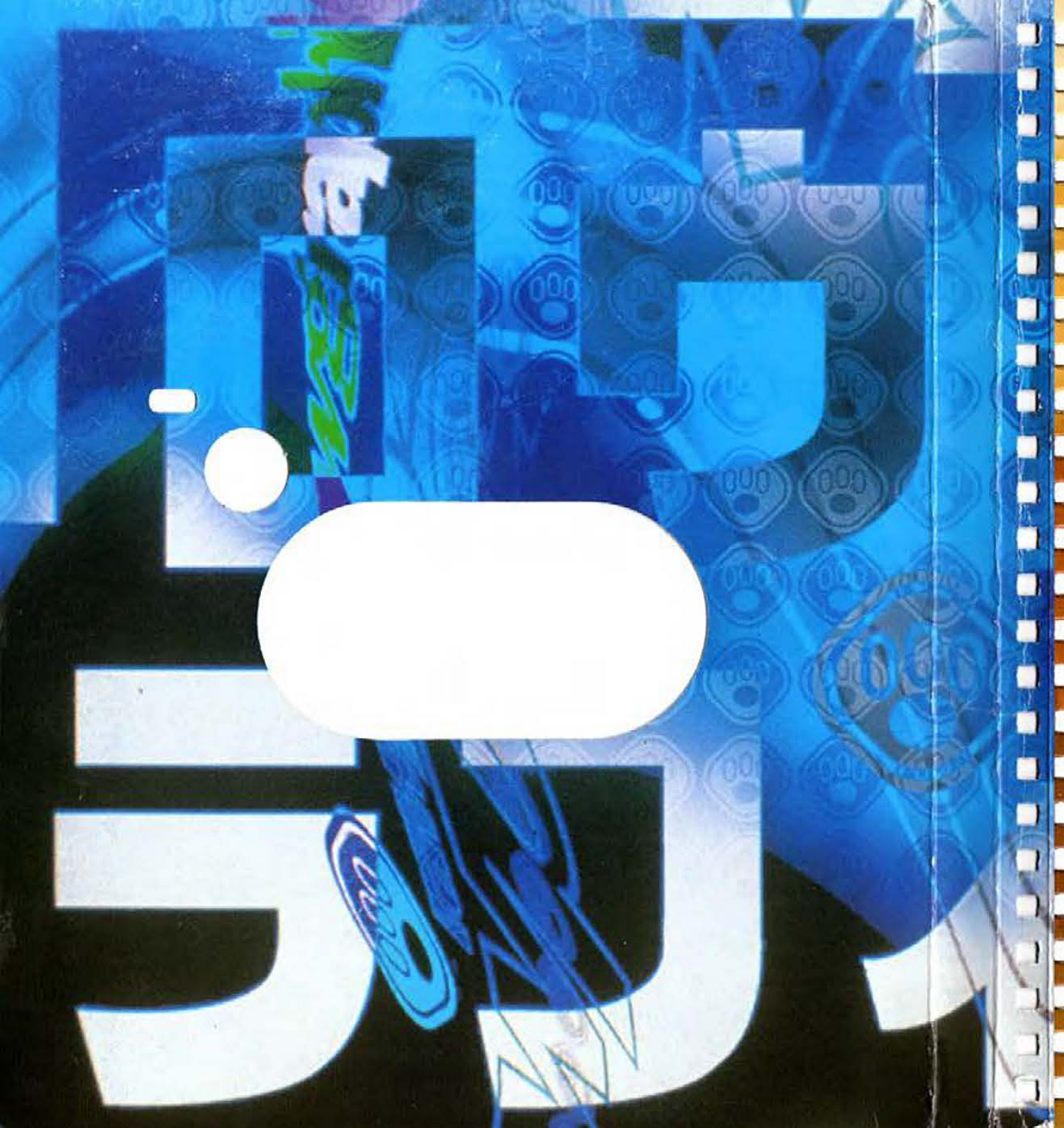
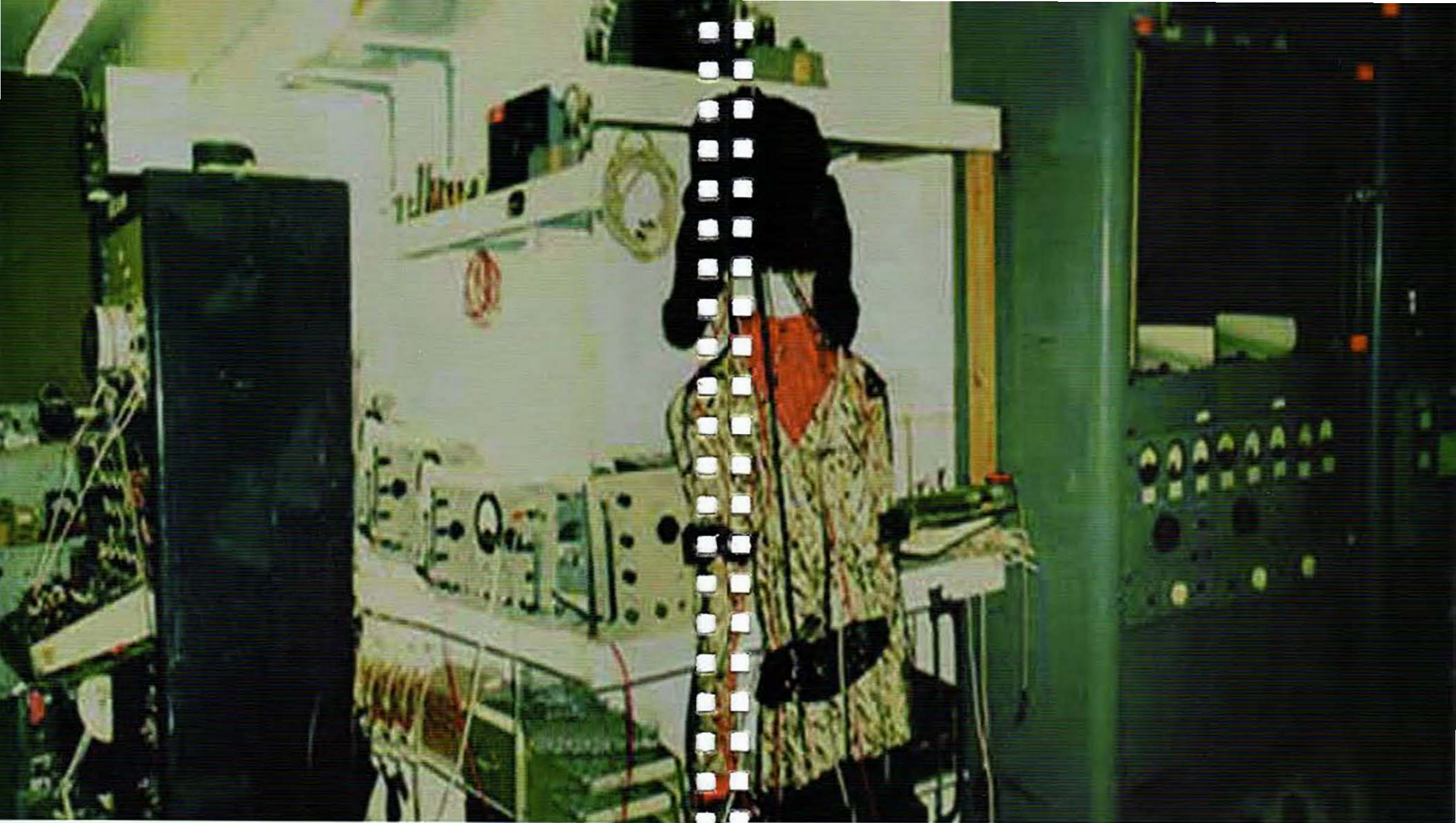FACT

International
Symposium on

Liverpool & Manchester

isea98 is a partnership between
Foundation for Art & Creative Technology,
Liverpool John Moores University and
Manchester Metropolitan University.

EXHIBITIONS
AND EVENTS
ACCOMPANYING
isea98 (the ninth

Electronic Art)

2 Sept - 11 Oct 1998

is

revolution 98

ea

TRAVEL

millenniumania

Phase 3
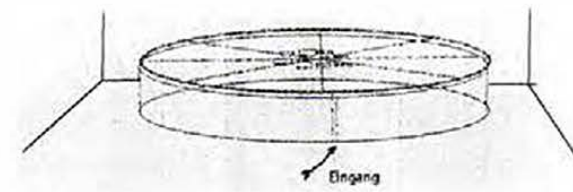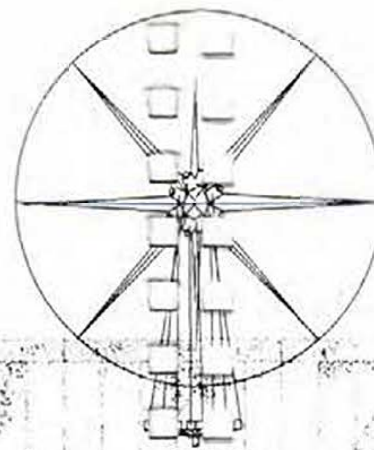
Raum muß nicht komplett abgedunkelt sein.

Eingang

2 h Anchorage
4 h Echo Bay
3 h Los Angeles
6 h New York
1 h Honolulu
5 h Mexico City
10 h Azoren
11 h London
12 h Be
13 h Berk
17 h Taschkent
19 h Peking
20 h Tokio
22 h Magadan
0 h Tonga, Kiribati
7 h La Paz
9 h Kapverden
14 h Riad
16 h Malediven
18 h Jakarta
8 h Buenos Aires
13 Kapstadt
21 h Canberra
23 h Wellington
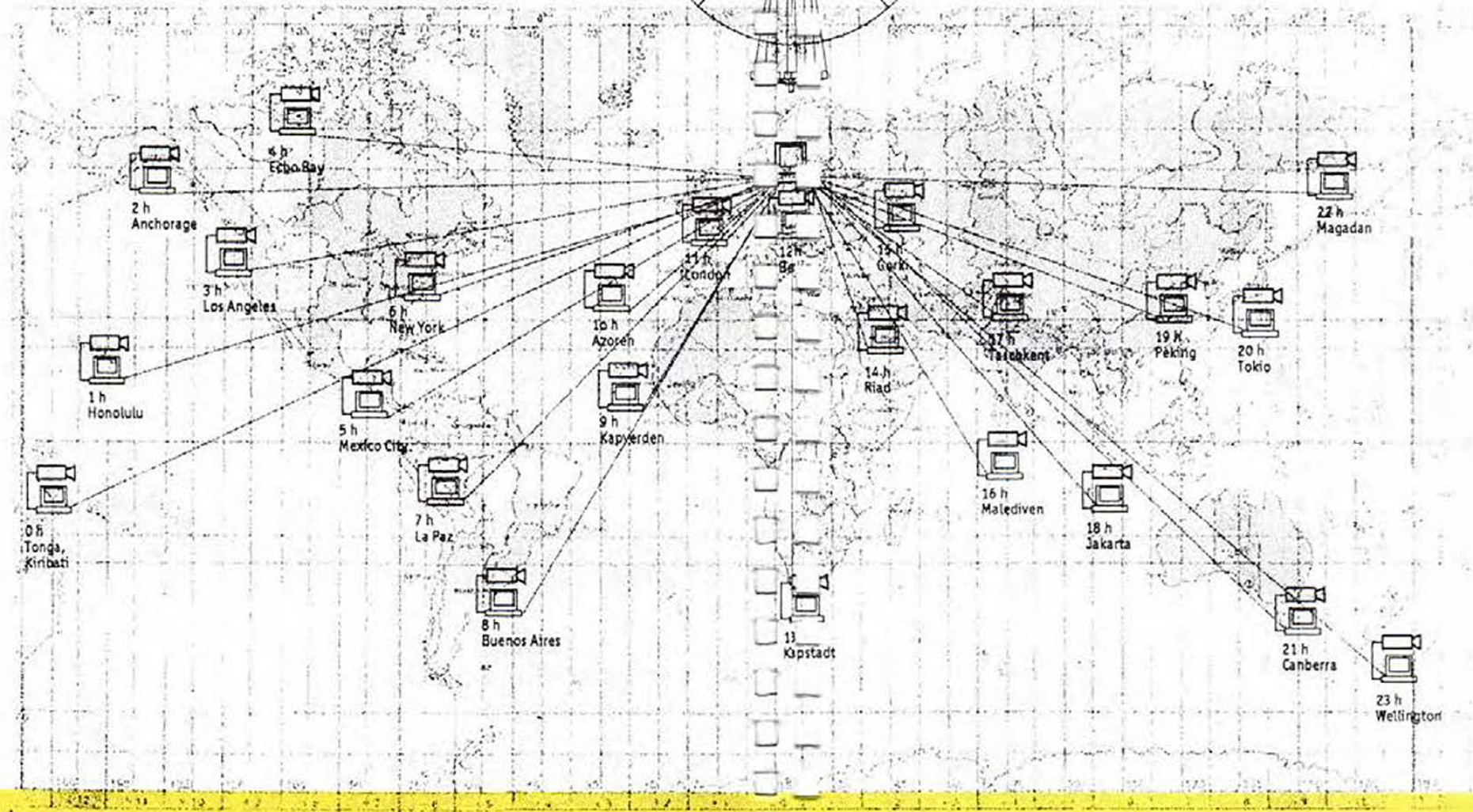
BLACK BOX

> NEW WORKS BY

> PHILLIP LAI

> JAKE TILSON

> GRAHAM WOOD

> RORY HAMILTON

> JANE & LOUISE WILSON

> RETRIEVE DATA
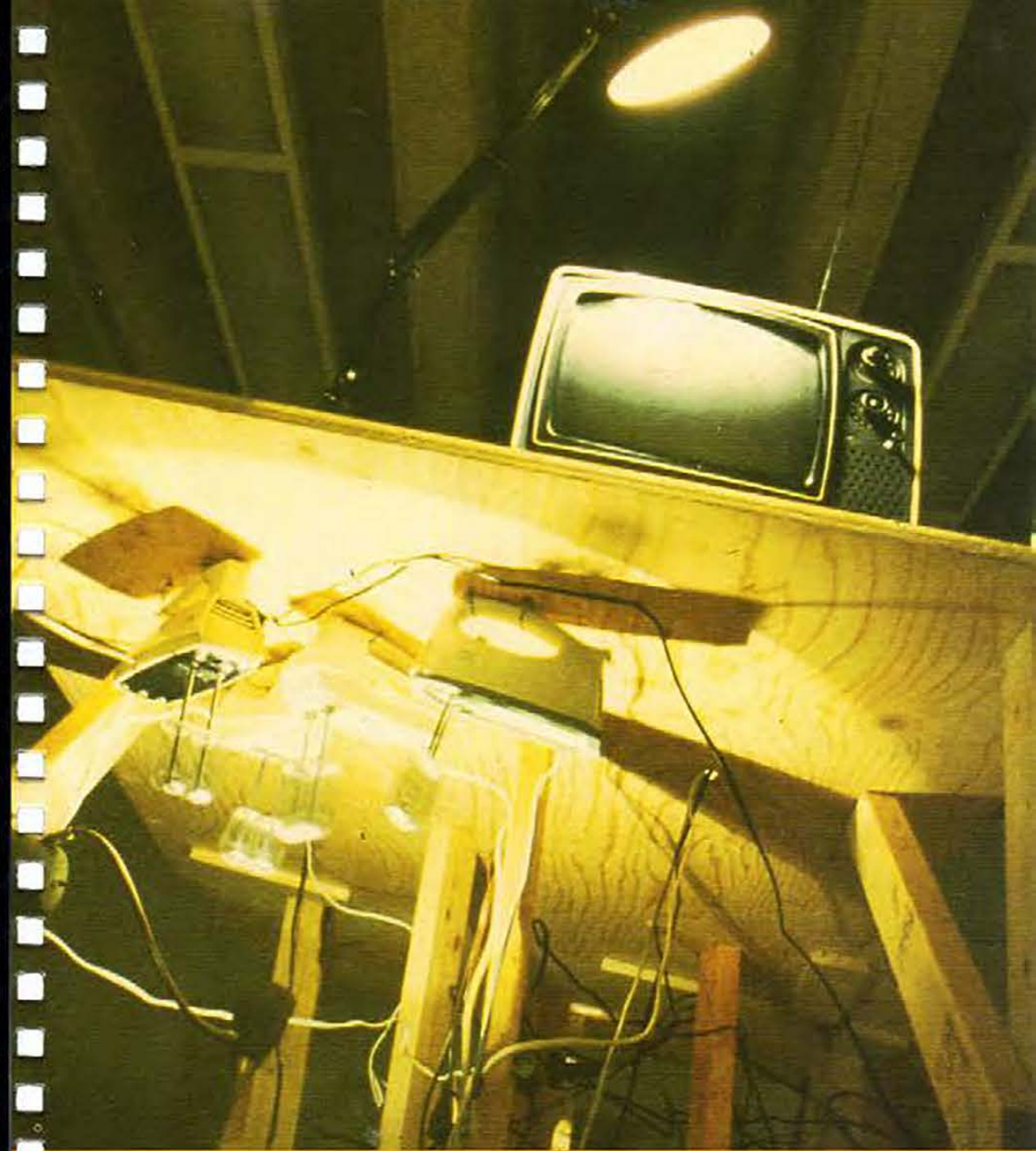
> FILM AND VIDEO UMBRELLA

[ENGLAND]

1998: INTERACTIVE TOUCHSCREEN PROJECTION

CURATED AND PRODUCED BY FILM AND video umbrella, LONDON with financial support FROM THE arts council of england

1998: MIXED MEDIA AND ELECTRONIC INSTALLATION

PERRY [USA] hoberman

FARADAY'S GARDEN

http://www.hoberman.com/perry/php/fg/index.html

'System Update' features in revolution98. COMMISSIONED BY HULL TIME BASED ARTS with Photo98 (THE UK YEAR OF PHOTOGRAPHY AND THE ELECTRONIC IMAGE) WITH SUPPORT from the national lottery through the arts council of england, and the UNIVERSITY OF HULL computer science department university of Lincolnshire and Humberside School of Architecture, THE PRESENTATION OF FARADAY'S GARDEN HAS BEEN MADE POSSIBLE THROUGH FINANCIAL SUPPORT OF THE INTERNATIONAL INITIATIVES FUND of the Arts Council of England

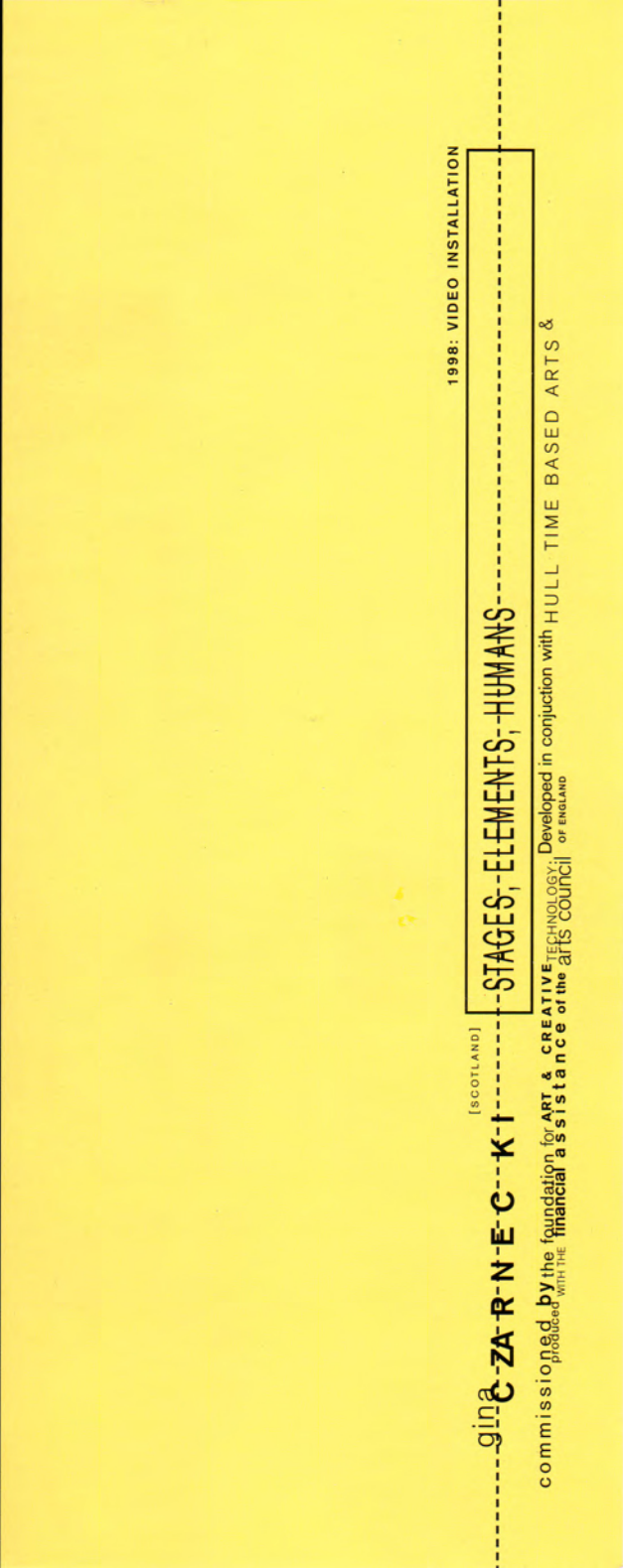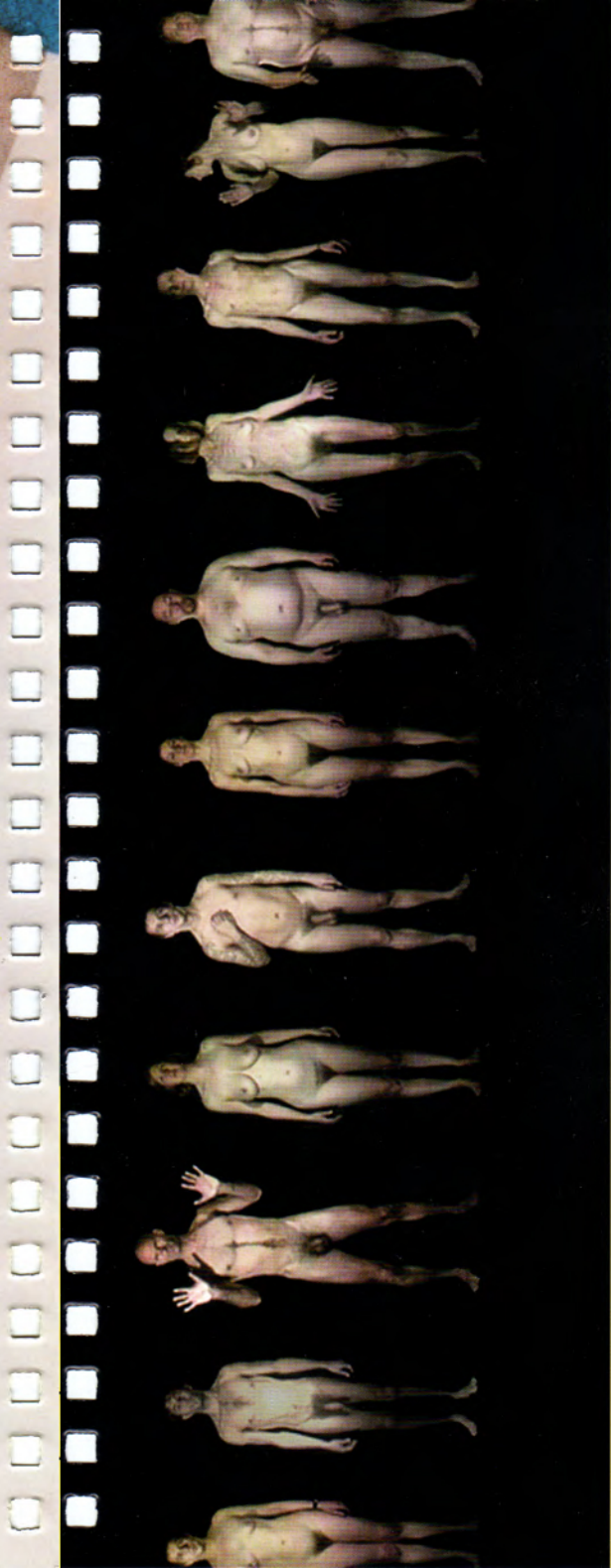1998: COMPUTER/VIDEO INSTALLATION

ADELE MYERS [ENGLAND]

TWELVE O'CLOCK FLIGHT

kooj;chuhan v eHELLENS & SUSAN LEWIS

[ENGLAND]

MERCURIAL STATES.COM

http://www.mercurialstates.com

PRODUCED BY the foundation

PRODUCED WITH THE FINANCIAL ASSISTANCE of the PH Holt Charitable Trust, THE PO SHING WOO CHARITABLE FOUNDATION.

arts international research) @ ljmu and North West Arts Board. With support from Care-Frica, The Egg cafe and Gallery, M_I_T_E_S and Lovely Partners Ltd.

MERCURIAL STATES roundtable presenters: JAMIKA AJALON, sonaboze, kooj chuhan, coco fusco and pervaiz khan

ART & creative technology

liverpool

1998; WEBSITE, ARTISTS RESIDENCY

1998: VIDEO INSTALLATION

gina CZARNECKI [SCOTLAND] STAGES; ELEMENTS; HUMANS

commissioned by the foundation for ART & CREATIVE TECHNOLOGY; Developed in conjuction with HULL TIME BASED ARTS & produced WITH THE financial assistance of the arts COUNCIL of ENGLAND

Hygeia Revisited

1998: INTERACTIVE COMPUTER GAME ENVIRONMENT

[ENGLAND]
ALIEN INVASION: FU-MANCHU vs WHITE DEVIL

TONEBALONE

music by SugarPussy and THANKS TO OWEN KELLY COMMISSIONED BY
chinese arts centre WITH FINANCIAL ASSISTANCE FROM North West Arts Board

1998: PERFORMANCE INSTALLATION

doocot [ENGLAND] PROBE

commissioned by THE FOUNDATION FOR ART & creativ eTECHNOLOGY with financial
assistance from the Arts Council of England AND NORTH WEST ARTS BOARD

JOHN fairclough [NEW ZEALAND]

& maureen LANDER

DIGITAL STRING GAMES
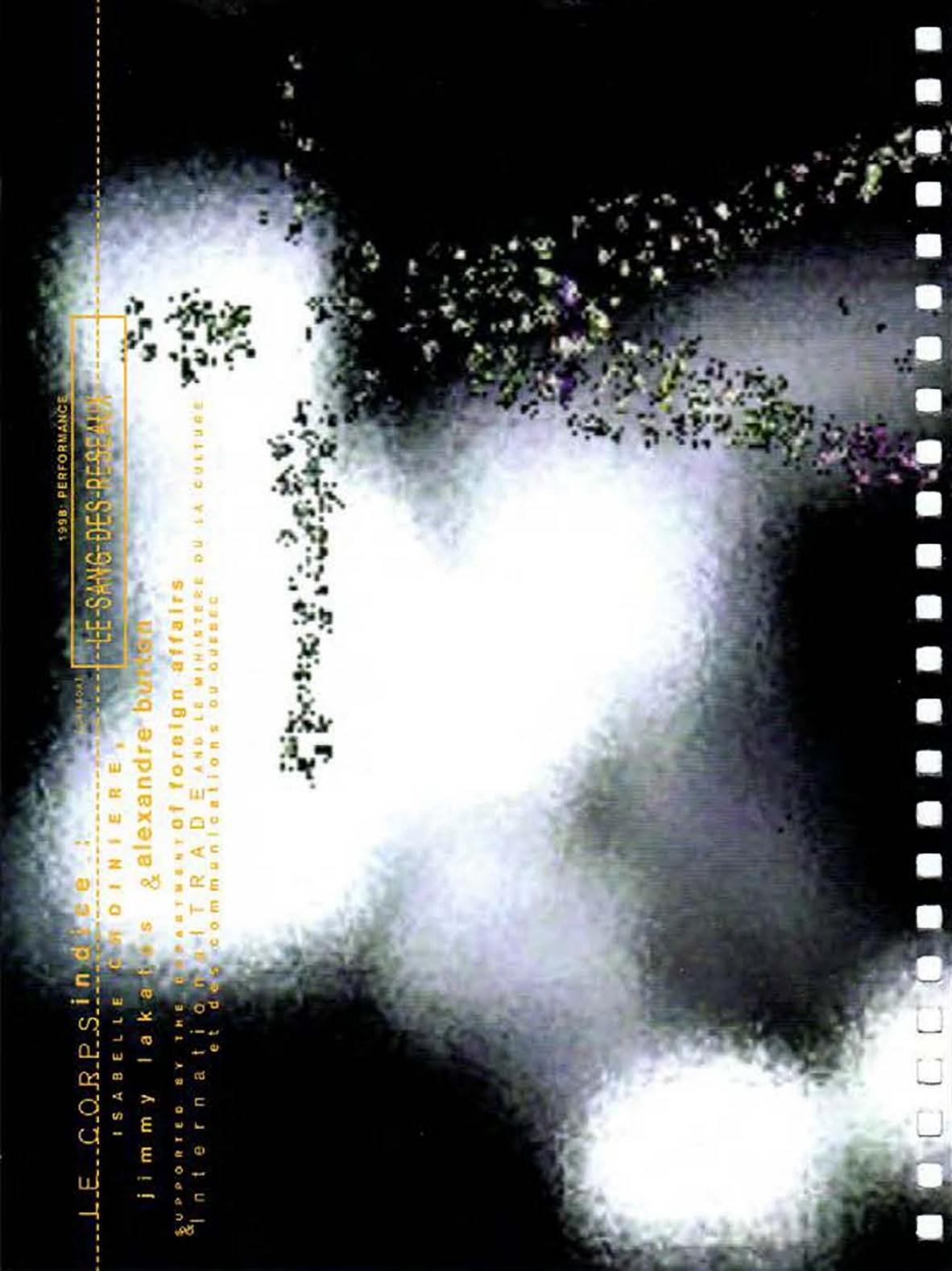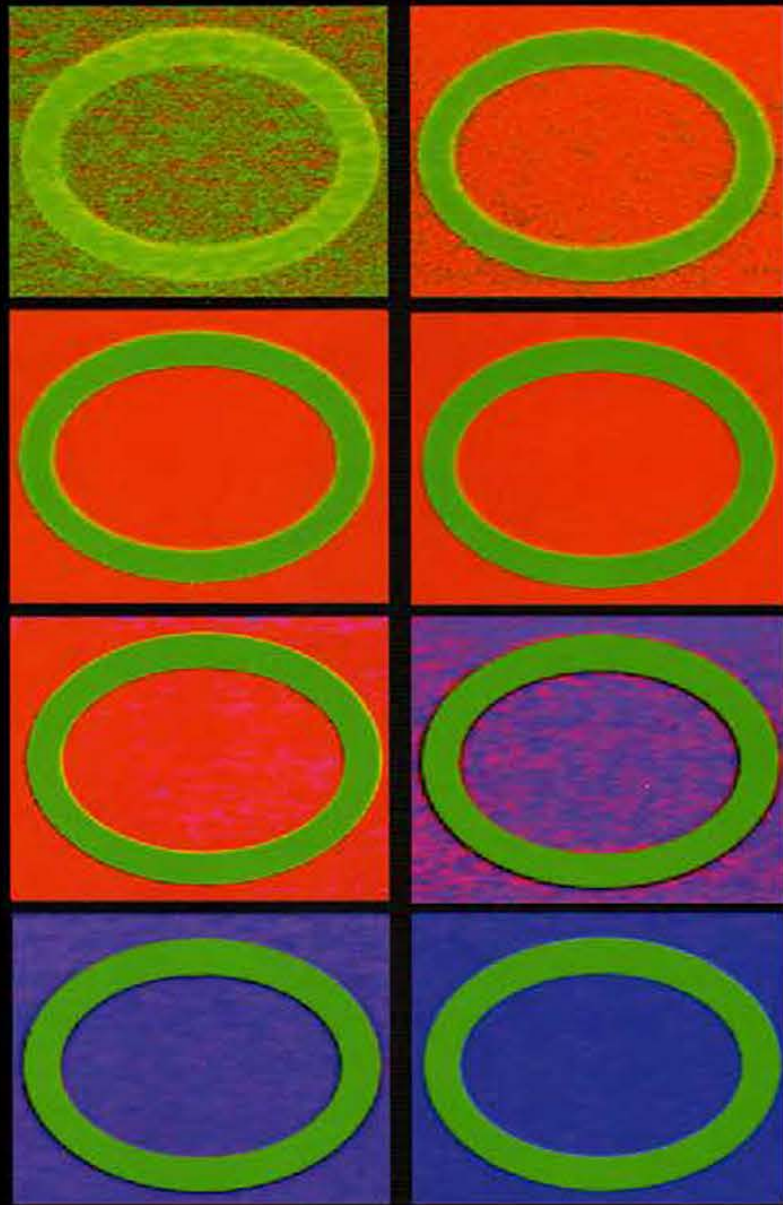
1997: MIXED MEDIA INSTALLATION WITH INTERACTIVE COMPUTER

[ENGLAND]

RETINAL MEMORY VOLUME

LUKE
jerram

the right one

Nedko Solakov's

Last Entry...   Andrea Zapp, Installation model

1997: INTERACTIVE CD-ROM INSTALLATION

A N D R E A   (GERMANY)
z a p p   LAST ENTRY: BOMBDAY, 1ST OF JULY...

TEL:0161 832 7513   P.01
06/24/1998 20:04   2085-18-66853552   SONG DONG   PAGE 01

1998: MIXED MEDIA INSTALLATION

YIN XIU   (CHINA)
zhen   BRAIN

B

Roman Catholic Cathedral

Anglican Cathedral (Tr)

53°24'32N

Liverpool Landing Stage
Horn(3+3)
Cunard Building
Port of Liverpool Building (Dome)
Seamen's Mem
Canning Dock
Canning Half-Tide Dock
Pontoon
Albert Dock
Saithouse Dock
Wapping Basin
Duke's Dock
Wapping Dock
Car Park (lit)
Queen's Dock
Brunswick Dock
Branch Dock
Coburg Dock
Yacht Club
Liverpool Marina

Morpeth Dock
Road Tunnel
Railway Tunnel
TOWER
Obstn
Woodside Ferry
Town Hall (Dome)
Monks Ferry Ramp
S. Mary's Ch (Sp)
Graving Dk No5
Graving Dk No6
Graving Dk No7
Tranmere Basin
Slipways

PLUCKINGTON

Foul Ground
(Docking) SS
Foul Ground

TOXTETH

1998: SITE-SPECIFIC SOUND TRANSMISSION

nigel HELYER [AUSTRALIA] SHIP-TO-SHORE

BROADCAST FREQUENCIES: 95.8FM / 1485AM BBC RADIO MERSEYSIDE

commissioned by the foundation for ART &CREATIVE TECHNOLOGY
International Initiatives Fund of arts council OF ENGLAND AND NORTH WEST ARTS BOARD
CURATED BY HELEN SLOAN (VOLCANO PRODUCTIONS) AS PART OF 'Sound & Music'
produced by THE financial assistance of the Bank YDT

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Luchezar Boyadjiev - "Revolution for All" 1997
project for ISEA'98
Philadelphia, USA
Nov. 24, 1997

5

WM. F. FELL CO. PRINTERS
ESTABLISHED 1914
1315 CHERRY STREET
PHILADELPHIA

All these people stayed in their homes - yet they joined in the revolution!

"...this one sent his digitalized portrait to the website and you can see him self-enjoying being part of the revolution..."

"...the interface was so... appealing!"

"This [his] PC had a vast vocabulary and was easy to use. He had never compared to his before but nothing compared with this particular website - it actually... responded!!!"

"...hurray!!! they, this is me... I am in it as well!"

girls — he decided to call his girl friend immediately, once he had a chance at...
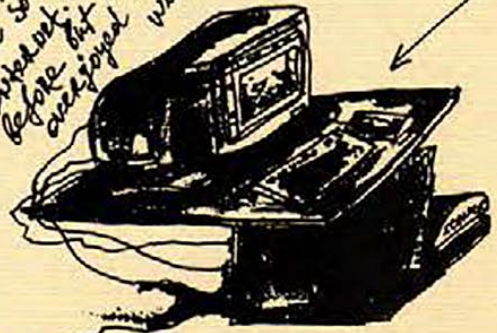
his slippers

to website

© LCHZR BOJV '97

1998:INTERACTIVE AND INTERNET INSTALLATION

LUCHEZAR BOYADJIEV [BULGARIA] REVOLUTION FOR ALL

FINANCIALLY SUPPORTED by the IAKOV CHERNIKHOV international foundation ' SOFIA WITH ASSISTANCE FROM Manchester Metropolitan University

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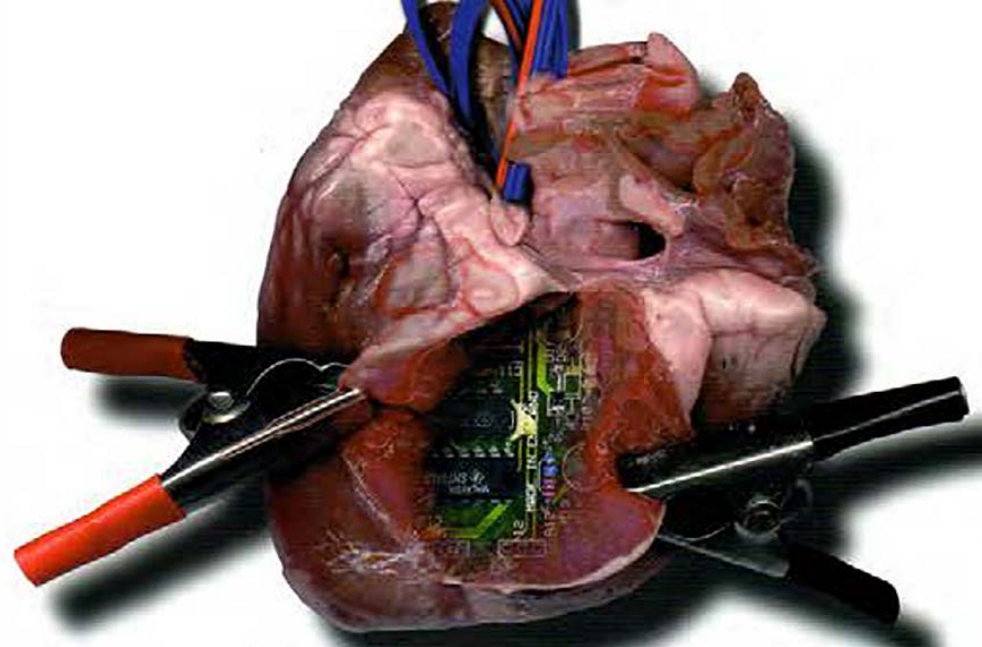
Part meat   Part metal

1998: COMPUTER/VIDEO INSTALLATION

keith piper [ENGLAND] ROBOT BODIES

commissioned by the foundation for ART&creative technology.
produced with the financial support of the national lottery through THE ARTS COUNCIL OF ENGLAND

AudioROM [BELGIUM] SOUNDTRACK
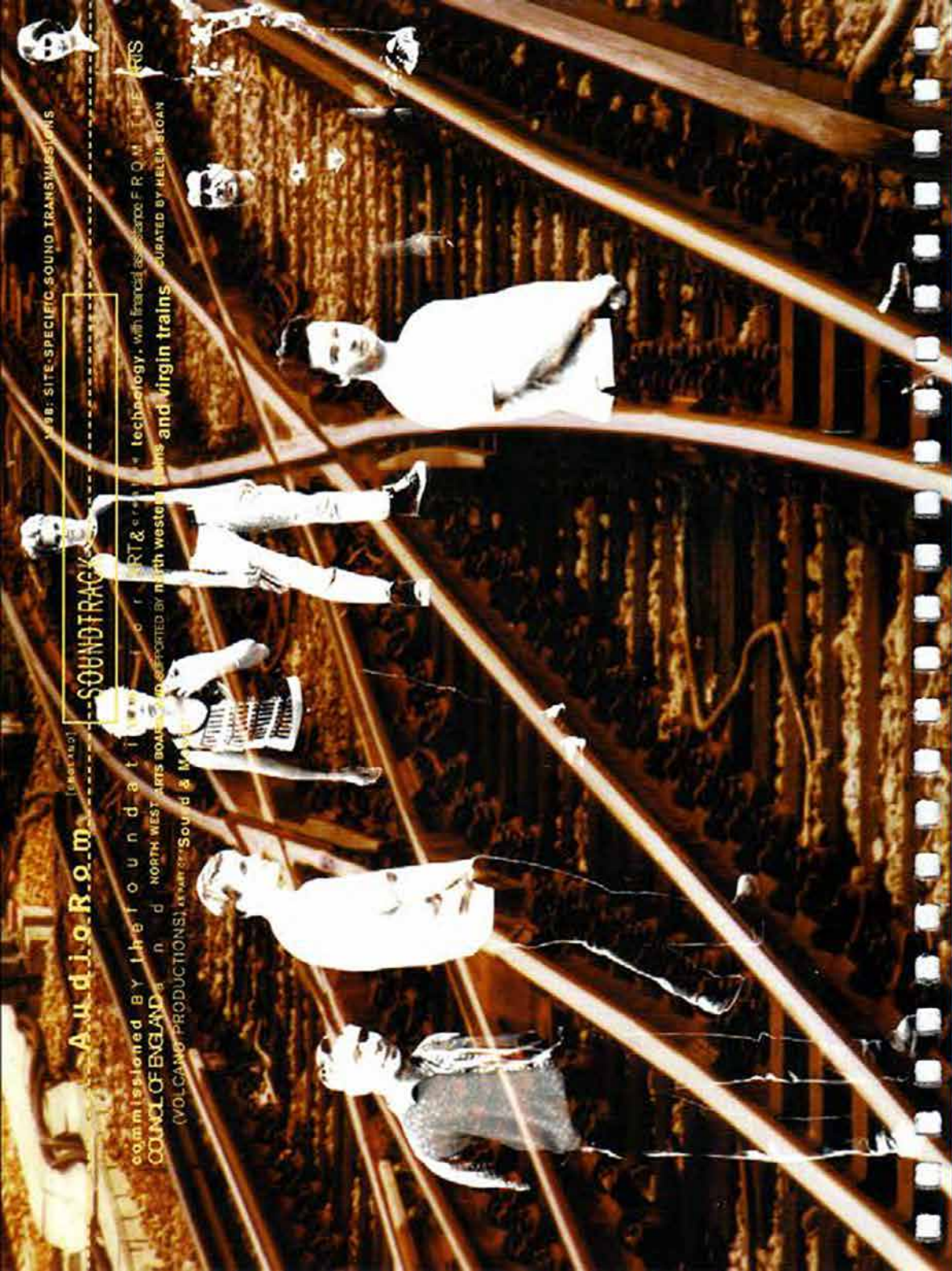
1998: SITE-SPECIFIC SOUND TRANSMISSIONS

commissioned BY the foundation ... ART & ... technology, with financial assistance FROM THE ARTS COUNCIL OF ENGLAND and NORTH WEST ARTS BOARD and SUPPORTED BY north western trains and Virgin trains. CURATED BY HELEN SLOAN

(VOLCANO PRODUCTIONS), (part of 'Sound & M...

JOHAN [BELGIUM] grimonprez DIAL H-I-S-T-O-R-Y

1997: VIDEO PROJECTION

[JAPAN]

haruo

shiba

1997: INTERACTIVE INSTALLATION

1997: MIXED MEDIA INSTALLATION WITH SOUND

NELIA

justo

[AUSTRALIA]

PURSUING PARADISE

JOHN&paul BUTLER akkommodation [SCOTLAND]
1998: INTERACTIVE COMPUTER/VIDEO INSTALLATION

jointly commissioned by the MUSEUM OF SCIENCE AND INDUSTRY, MANCHESTER & the Foundation for ART & CREATIVE TECHNOLOGY, liverpool
made possible with the FINANCIAL SUPPORT OF THE National Lottery through the ARTS COUNCIL OF ENGLAND
SUPPORTED BY touchscreen systems ltd

AudioRom: audioroom [ENGLAND]
WITH THANKS TO EUROLOUNGE & Marc Newson Ltd for the furniture on loan
1998: INTERACTIVE COMPUTER INSTALLATION

TOMORROW'S HOMES TODAY

THT also includes Concept House 98; thanks to the Daily Mail Exhibitions Group, WORK and the Architecture Foundation
PHOTO CREDIT: LEN GRANT

JENNIFER & KEVIN [USA]
mcCoy: SMALL APPLIANCES
1997: INTERACTIVE COMPUTER INSTALLATION

commissioned by the LIGHT FACTORY CENTER FOR PHOTOGRAPHIC ARTS. Co-presented by the Foundation for ART & CREATIVE TECHNOLOGY, liverpool, and the MUSEUM OF SCIENCE AND INDUSTRY, MANCHESTER

Judith GODDARD: MIRA 09.12 [ENGLAND]
1998: VIDEO INSTALLATION

jointly commissioned by the MUSEUM OF SCIENCE AND INDUSTRY, MANCHESTER & the Foundation for ART & CREATIVE TECHNOLOGY, liverpool
made possible with the FINANCIAL SUPPORT OF THE National Lottery through the ARTS COUNCIL OF ENGLAND

1998: VIDEO INSTALLATION

[IRELAND]

d o h e r t y [W J L L E] — SOMEWHERE·ELSE

Experimental Audio Research (EAR)
[ENGLAND]

id battery
[USA]

REV

'REV' has been CURATED BY COLIN FALLOWS at Liverpool Art School. john moores university

1998: LIVE PERFORMANCE OF EXPERIMENTAL MUSIC

Keith Rowe
[ENGLAND/FRANCE]

scanner [ENGLAND]

the Mount Vernon Arts Lab
[UK]

project dark
[USA]

REV

1996 LIVE PERFORMANCE OF EXPERIMENTAL MUSIC

in be tween noise [USA]

REV

http://www.yourserver.co.uk/vr ---- VIRTUAL REVOLUTIONS

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CURATED by illyana nedkova, CO-ORDINATED BY TAPIO MÄKELA, JAVOR RAITCHEV, ANDREAS BROECKHANN, & MICZ FLOR
organised in association with the foundation for art & CREATIVE technology, POLAR circuit
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webcast98
www.isea.qc.ca

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et des communications DU QUEBEC

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1 . LET'S BE REALISTIC

A blockbuster electronic arts event-slash-symposium called Revolution is unrealistic. Still, it is anything but unexpected. Over the last few years several trends have developed which – if followed through consequently – make the appropriation of such a dramatic word for radical change more understandable.

Firstly, the momentum associated with the social uprising of the late 60s has been transformed into social romanticism and introduced deep into popular culture. The French philosophical and political heritage of 68 has been essential to the kool theories of the 1980s and continues to be fashionable – alongside D&G – in the 1990s. After the killer cynicism of the last decade, revolution is cool again. 30 years on in European history, throwing a brick into the social hierarchy has been aestheticised. Throwing the molotov theme party today does little more than deliver hobby politics into the social life of Middle Youth.

Political action outside the parliamentary system turned sour in the 70s with an increase in terrorist actions. Radical activism, fundamentalist politics and direct democracy not only split the left outside of the parliamentary system, but also created cracks running deep through elected parties, as was the case with the German Green party in the late 80s and early 90s. Today's romantic attitudes towards the student and workers' riots mean nothing when detached from their political motivations, especially when they are also divorced from their subsequent history. Investigating the assimilation of anti-establishment iconography within the new marketing strategies might be helpful in understanding some of the recent cultural shifts in the New Britain – but it certainly stalls enthusiasm for revolution98...

Secondly, the 'Digital Revolution' has been announced. The fashionable transfer of notions of radical change from the sphere of the social sciences to those of technological advancement makes one question the reliability of the concept of revolution as such. As for revolutionary change within societies: attempts to define a universal check-list for 'The Revolution' have failed. Common sense now tells us that no attempt to describe change in unique and idiosyncratic systems is capable of creating an "eight out of ten" yardstick for qualifying transformation as revolution.

Where does that then leave the 'Digital Revolution'? With no grounds for objective definitions, radical change might best be defined by its subjects. Following the parameters of intersubjectivity, revolution might adequately be described as a dramatic change which forces the individuals within a system to renegotiate their roles. But, from that point of view, it obviously becomes ridiculous to pin down 'a revolution' to an empty technological framework. In the case of the 'Digital Revolution', then, it is clear that there has not been a revolution, simply because nobody attended.

Finally, the battlegrounds of subversion have allegedly re-located to the digital (and analogue) realms of networked technologies. During the 80s 'hacking' came to be regarded as a possible cause of atomic war – sparked by some 14 year old playing with a public telephone and a hair clip. Our public space has been extended into networked media and some nurture the idea that the streets have become altogether obsolete as a battle ground for political struggle. Today, some tactical media operations are prime targets for CIA and FBI monitoring activities – seemingly proving the economic threat of such attacks. But, put into perspective it becomes questionable whether their terrorist action retains any real revolutionary potential.

Some members of the old-time hacker/anarcho scene are currently pulling out of the internet – dismissing its currency as a tool for radical change. It has been argued that increasing commercialisation has blunted the tool. Relevant points of intervention have been washed away by millions upon millions of America Online internet subscribers. Also, the increasing finesse of networked surveillance in the business sector and the increase of customer and lifestyle databases more than outweighs the dangers of terrorism. So, how does the establishment feel about the threat posed by the internet guerrillas? In the form of the Committee on Culture, Media and Sport, it writes that "over time, public sector regulation of content will become increasingly difficult; technology will erode the State's capacity to intervene" (Fourth Report on Content Regulation in the Internet). Even though this statement does not directly concern itself with subversion from within the networks, it is quite telling that the government's worries are directed towards the future, whereas the small online community of today appears negligible. Hard-core net activists have moved their battle grounds since the mythological mid 1990s, yet their natural opponent – the state – feels that the real danger is about to come, possibly in 2005 to 2010. It seems more like the eye of the storm than a revolution. Where does that leave 98? This is certainly not the time, nor the event, for biased propaganda and innovative market strategies. Drop the euphoria and let's be realistic...

M i c z   F l o r
R e v o l t i n g   P r o j e c t   M a n a g e r

with thanks to Richard Barbrook, Josephine Berry, Martin Conrads and Pauline van Mourik Broekman.

2. RED FLAGS AND OTHER CONSUMER ICONS

At the end of last year, a red flag flew over Manchester Cathedral. The artist Pavel Büchler projected a red beam of light from the seat in Chetham's Library where Marx and Engels had studied the conditions of the Mancunian working class. Now, near to the bombed out buildings of 1990s Manchester, they might be imagined looking up at the English flag and seeing some sort of aesthetic fulfilment of their schemes. The Church seemed to have joined the Revolution, if only for one night.

Of course, as Micz Flor makes clear, even if the priesthood were suddenly converted to the Marxist cause, there is no Revolution to join – just another fashion statement for an irony-laden consumer class. Bringing together those two old adversaries, Church and Communism, in one single corporate logo emphasises the absurdity. Büchler plays with the idea of revolution, with its history and its contemporary aestheticisation to remind us of our current heterogeneity. We have no single cause around which to rally, and his Red Flag stands as a marker of what can and cannot be expected. Although pre-dating the exhibitions and events of revolution98, it seems to me to act as an augury of the project, a sign of the times and the possibilities.

As far as master narratives go, you cannot get much more authoritative than revolution. In our departing Marxist century, revolution has seen the culmination of history, the inevitable outcome of processes begun centuries before. And yet, look around England in 1998. Billboards tell us to "Join the Cable Revolution", we can celebrate England's rare World Cup victories in a bar called "Revolution" and wear "Red or Dead" shoes. So, let's be realistic, the exhibitions and events in revolution98 are not going to provoke civil unrest. The programme aims simply to ask some pertinent questions about the relationship between artistic practice and technological development. The legacy of the term revolution leaves it in play for us to invest with other meanings. In reference to art, it might be used to reinforce the value of a critical artistic practice that seeks to comment on the social and political objectives of technological or structural change.

As soon as the term 'the digital revolution' was coined, it begged its own questions. Not least of these was what sort of revolution it was and how we, as a society, might respond. Without doubt, politics and social analysis will provide many of the possible answers but some more oblique responses can be found in the work of artists and other cultural producers. Indeed, in a decade marked by the demise of organised party political ideologies, the cultural sphere is being asked to take on those very responsibilities which have previously been the task of political journalists and intellectuals. As the American cultural philospher Bruce Robbins has written: "(P)articipation in the making, exchanging and mobilising of public opinion...has to some extent been reinvented or relocated...(It) is now discoverable to an unprecedented extent in the
d o m a i n   o f   c u l t u r e ".

With this in view, the works in revolution98 – be they installations, social actions, communication projects or process-based workshops – ask for a particular interrogation. They want to be questioned for their content and their application to social issues rather than their technical innovation. Their relationship to technology is complex, only occasionally pushing at the frontiers of computing capability and more usually concerned with the social and political consequences of the mass adoption of silicon. Many are new commissions and therefore still in development at the time of writing, however it is clear that certain strands or affinities of
a p p r o a c h   a r e   e m e r g i n g   a c r o s s   t h e   p r o g r a m m e .

The legacy of science fiction and its frequent preoccupation with the struggle for individual recognition against technological determinism is explored in a number of projects. Keith Piper's *Robot Bodies* remarks on the extraordinary absence of non-white androids or robots in popular science fiction. As a black artist, he sees his presence being written out of the future of artificial lifeforms. He interprets this as a fundamental denial of blackness, where the conjunction of cyborg and black is simply too removed from the assumption of white human centrality to serve as a meaningful exploration of difference. Gina Czarnecki also examines the 'technological body' and genetic engineering through digitally manipulated photographs. Suzanne Treister and Andrea Zapp both adapt the established model of the time traveller from H G Wells, Virginia Woolf and many science fiction writers to relate personal histories to world events. Treister's *No Other Symptoms – Time Travelling with Rosalind Brodsky* leads her alter ego on a journey from the Russian revolution of 1917 to the Institute of Millitronics and Time Interventionality in 2057. Zapp's Orlando-inspired CD-ROM bends time, geography, ethnicity and gender to create a contemporary psychological collage. Imanol Atorrasagasti and Yan Duyvendak enter this territory from the point of view of personal fantasy, depicting the disintegration of the body as conjured up in the virtual world of dreams. In their different ways, all these works seek in some way to resist a system where heterogeneity and imagination are
r e s t r i c t e d   i n   f a v o u r   o f   t h e   f u n c t i o n a l   p r o c e s s i n g   o f   i n f o r m a t i o n .

Satirising such mundane functionalism is the starting point for two US artists, Perry Hoberman and Kristin Lucas. Both these new commissions reflect the pointlessness of much human-technology exchange. Hoberman recreates in model and computer form the physical arrangement of furniture and other objects in a gallery space. The audience is free to move any element of real, model or computer versions, but each action requires the attendant operators to copy the change in the other versions. Thus, the seemingly insignificant movement of a chair icon from one corner of the screen to another carries the responsibility of commanding real operators standing in the same space to carry out exhausting and pointless tasks. Accountability for these virtual actions is therefore instantly thrown back on the user who has to decide how far to proceed. In contrast, Lucas's new installation creates a virtual window onto the real, adopting the role of a work-from-home security guard whose expectations never quite correspond to reality.

The questionable influence of the media re-occurs throughout the programme as both a subject and source of the work. Elizia Volkmann's *Phat Media Blast* charts the media's almost apoplectic response to her deliberate weight gain of 25 kgs, while Johan Grimonprez's now famous *Dial H-I-S-T-O-R-Y* extracts television reports from the last 30 years of aircraft hijackings to comment on the changes in media aesthetics and the increasing de-sensitisation of its audience. Willie Doherty's extensive exhibition documents his work over the past twelve years dealing with the constructions the media place on certain events, locations or people. His reference point is always his home town of Derry and the North of Ireland, but his considerations extend far beyond the local, to embrace global situations which are regularly reduced by the media to the same two minute soundbite. Nedko Solakov looks more specifically at the role of the art world in the construction of an artistic career and the manipulation of the viewer's expectations. The media as a constant recording presence is the subject of Nina Fischer and Maroan El-Sani's *Millenniumania*. Every time zone in the world is accounted for on the 360 degree screen, as a constant stream of pedestrians, recorded and monitored without obvious reason, strive to complete their cyclical j o u r n e y s .

The mimetic authority of technology and the possible repercussions for genuine political and social changes are significant subjects for the programme. Lucia Grossberger-Morales documents the Zapatista uprising in Mexico on interactive CD-ROM, combining animated reconstructions with psychedelic graphics and sound. Luchezar Boyadjiev's *Revolution for All* invites us to share the exhilaration engendered by revolutionary zeal as faces from visitors are scanned and located within the famous image of Lenin addressing the St.Petersburg crowds in 1917. Grossberger-Morales and Boyadjiev ask related questions about the nature of participation in their interactive scenarios. Is this a form of displacement activity which relieves us of certain personal responsibilities or does it mirror the familiar response to 'actual' television coverage of conflicts? In a contrasting piece by Chinese artist-in-residence Feng Mengbo, the 'virtual reality' game Doom is used as the inspiration for a series of prints and an installation which combine symbols of the Cultural Revolution with Japanese computer culture and Western commerce. His references to the misunderstandings still possible in the apparent global currency of computer graphics is taken up rather differently by Tonebalone who also uses the questionably neutral territory of the computer game as a device to visualise the reality of racial h a t r e d a n d x e n o p h o b i a .

The encounter between new technology and tradition is the subject of work by Nelia Justo, John Fairclough and Maureen Lander, who draw parallels between the cultural and economic exchange of the past and current internet based communications. Fairclough and Lander's work originates in childhood games played with a ball of string while Justo interweaves the development of the silk trade with the growth of electronic commercial exchange between Asia and Europe. Cornford and Cross look critically at another form of trade, in human lives, with their outdoor installation *Cosmopolitan*. Taking the growing phenomenon of women in the former Soviet Union offering themselves as potentially docile wives to American and Western European men, the work projects the women's video interviews/sales pitches onto a container sited near Liverpool's docks. In itself, this work documents the effects of the unheralded 'revolution' or deterioration in women's status and economic circumstances, which followed the ideological collapse of communism. Turning towards a critique of capitalism, Tapio Mäkelä and Susanna Paasonen use shop window sites as interactive zones where the mythologies about cleanliness and whiteness instigated by mid-century advertising agencies are tested against the responses of today's multi-cultural shoppers.

Within the metaphor of Revolution, the content of the work is not the only concern. The programme also seeks to provide the possibility of radically different encounters with art from those established by the many recent new technology exhibitions. The inadequate display of websites and CD-ROMs on monitors lining gallery walls has been avoided and, in their place, visitors are invited either to access the work in their own time or engage with a number of process-based initiatives around the *Revolting temporary media lab. Revolting* builds upon new modes of collaborative and process-oriented work in culture, politics, art and media activism. It attempts to extend the social space of the workshop into the digital realm of the internet and vice versa, concentrating the free floating nature of networked technologies within a social environment. As part of the project, *Virtual Revolutions* has invited more than 50 artists to participate in workshops in Bulgaria, England, Finland and the Netherlands which will culminate in a CD-ROM and a series of artists' talks presented in Manchester. *Mercurial States* is a similar process or socially-constructed project run with, and by, the black community in Liverpool. More publicly accessible for the casual visitor are one night events in Liverpool nightclub Cream featuring Granular Synthesis and *Sub.merge,*which seek to adapt the rules of the club night without losing the essential sensuality of the experience. Finally, Illuminations Television's *Out Of This World* will create a unique virtual gameshow where the audience controls the competitive performance of teams of computer-created avatars struggling in an alien environment.

revolution98 is designed to bring into focus those artists whose work takes a look at humanistic responses to the observable spread of technology. It tries, ultimately, to seek possible answers to two questions above all others. How much has technology changed the rules and how far are we willing to let it?

C h a r l e s E s c h e
L e a d C u r a t o r

Bruce Robbins, 'Introduction: The Phantom Public Sphere', in Bruce Robbins (ed.), The Phantom Public Sphere. University of Minnesota Press, Minneapolis, 1993, p.xix. Quoted Peter Osborne (ed.) A Critical Sense, Roulledge, London and New York, 1996 p.ix.

LIVERPOOL ALBERT DOCK Nigel Helyer BLUECOAT GALLERY Keith Piper, Elizia Volkmann, Andrea Zapp BLUECOAT CONCERT HALL Mercurial States Roundtable CAFE INTERNET Top 20 Websites CREAM Granular Synthesis, Sub.merge LIPA REV OPEN EYE GALLERY Black Box, Su Grierson, Kristin Lucas PIER HEAD Cornford & Cross REVOLUTION BAR Heavy Rotation TATE GALLERY LIVERPOOL Willie Doherty TEA FACTORY Imanol Atorrasagasti & Yan Duyvendak, Gina Czarnecki, John Fairclough & Maureen Lander, Nina Fischer & Maroan El Sani, Nelia Justo, Luke Jerram, Feng Mengbo, Suzanne Treister TELEWEST COMMUNICATIONS Tapio Mäkelä & Susanna Paasonen TRAINS AudioRom UNITY THEATRE Le Corps Indice

MANCHESTER CASTLEFIELD GALLERY Nedko Solakov CHINESE ARTS CENTRE Tonebalone CORNERHOUSE Johan Grimonprez, Perry Hoberman, Screenings Programme CYBERIA Lucia Grossberger-Morales, Top 20 Websites DADI BUILDING Adele Myers, Revolting, Virtual Revolutions GREEN ROOM Doo Cot, Illuminations Television HOLDEN GALLERY Luchezar Boyadjev THE MUSEUM OF SCIENCE & INDUSTRY IN MANCHESTER AudioRom, John & Paul Butler, Concept House 98, Judith Goddard, Jennifer & Kevin McCoy REVOLUTION BAR Heavy Rotation.
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The European Commission Supports Audiovisual Events

Film Festivals have profound cultural, social and educational importance and play a role in the creation of a large number of direct and indirect jobs in Europe. They constitute a promotion and distribution network, which is a necessity for European audiovisual production. They favour the emergence of new and talented creators and familiarise a young audience with European cinematography. They also organise numerous and varied activities for the benefit of European cinema.

The European Commission is closely involved in the development of European cinema and supports film festivals, which contribute actively to the promotion and distribution of European audiovisual works throughout the Member States. This action aims to reinforce the links between the European public at large and films produced in Europe. About fifty festivals across Europe benefit from this financial contribution. Every year, thanks to the activities of these festivals and to the support of the European Commission, about 10,000 audiovisual works, which reveal the diversity of European cinematography, are exposed to a public of almost two million spectators.
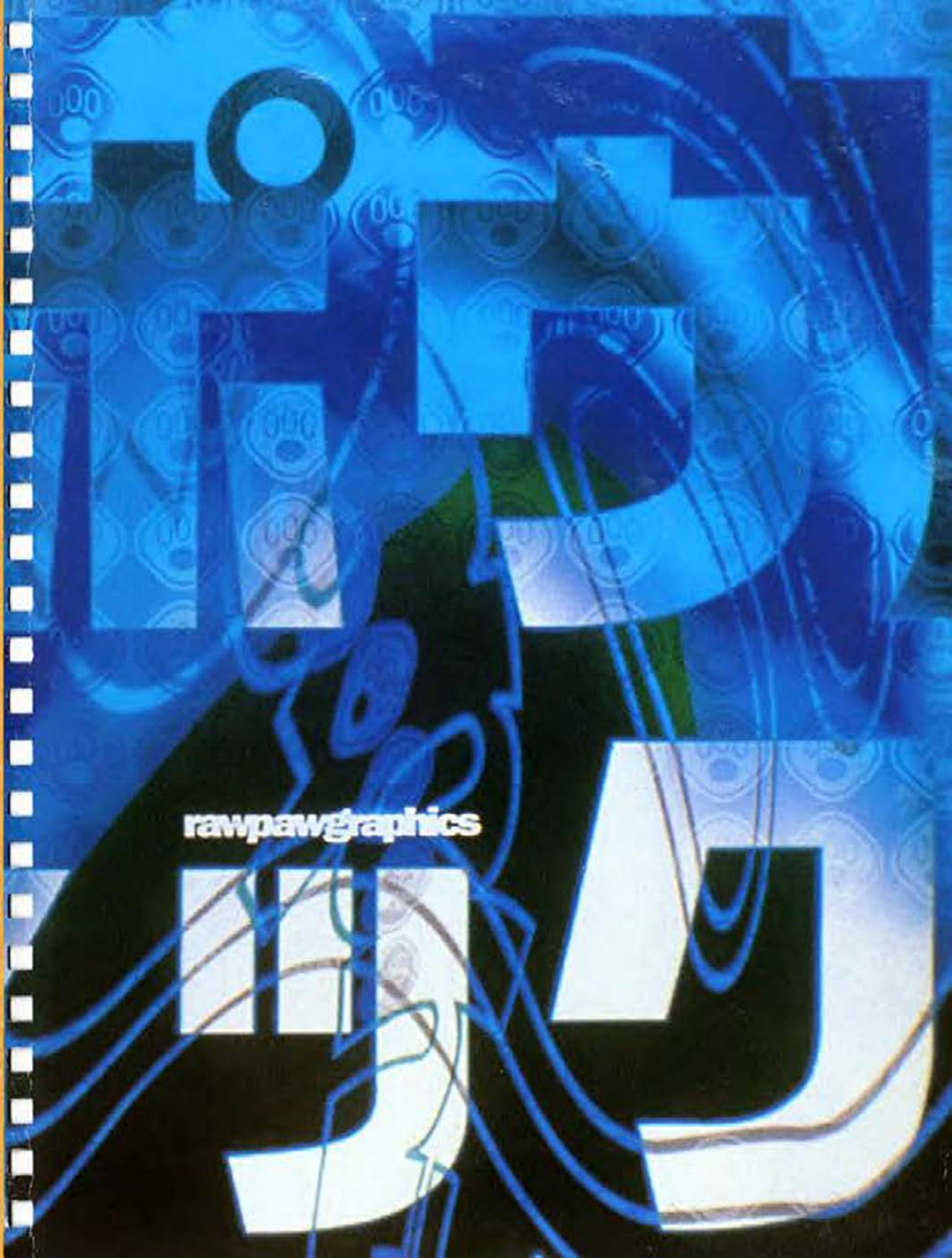
Furthermore, the Commission supports the activities of the European Coordination of Film Festivals, which favour cooperation between festivals as well as the development of joint projects, which reinforce the positive impact of these events on European cinema.

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