ARTE Y ELECTRICIDAD

Fito Rodríguez, Fundación Rodríguez, C/Nueva Fuera 17, 4th floor, 01001 Vitoria-Gasteiz, Basque Country, Spain. E-mail: <fito@fundacionrdz.com>.

Natxo Rodríguez, Fundación Rodríguez, C/Nueva Fuera 17, 4th floor, 01001 Vitoria-Gasteiz, Basque Country, Spain. E-mail: <natxo@fundacionrdz.com>.


The work of Fundación Rodríguez <www.fundacionrdz.com> explores the possibilities offered by the network itself—using “network” to mean not only that based in the Internet but also including cellular phones, faxes or other types of nets based on the most intimate human relationships. Fundación Rodríguez, understanding its work as networked labor in its broadest sense, has focused mainly on new formulas for selecting, curating, producing and interacting (understood as intercommunication). Our projects have their basis in remote work and proceed from an understanding of the network as a system of relations and links among authors and projects.

The Arte y Electricidad (A&E) project [1] <www.carteyelectricidad.net> is a multiform proposal that suggests the adaptation of its product to the circumstances of a given moment. A&E can thus be a music session, a video work or a music video; it could even be a debate. It could be novel situations designed to occur on the Net, a personalized vision for the screen, the public projection of a series of audiovisual proposals, or a series of games. A&E, which has been conceived as a self-defining/presenting trademark, may thus occur in the form of a launch party.

A&E has been developed through four main lines of activity:

• A double CD-ROM for PC, Macintosh or audio CD player in Spanish, English and Basque [2], including projects and texts designed specifically for the CDs as support and links to projects on the Internet involving over 20 young Spanish authors.
• A web site with complete information about the project and all the activities related to it, as well as Net proposals produced specifically for A&E.
• A 60-minute video program featuring video works by Lucia Onzain, Mauro Entrialgo, Ibón Saez de Olazagoitia, Manu Arregui, María Cañas, Gorka Aguado and Juan Fco. Romero.
• Live presentations, including lectures at ISEA 2002, Nagoya, Japan; “Music ex machine,” the Music & Electronic Art Festival, Bilbao, Spain; the Space for Contemporary Art, Castellón, Spain, 2002 (see Fig. 2); and sound and video DJ shows and live performances in Madrid, Barcelona and at the International Festival of Computer Arts, Maribor, Slovenia, 2003.

We are therefore talking about art, the work and the artist in a connected environment—an environment sustained by electricity; an environment constituted by the telematic network, but also by the media, political and economic networks. Thus, like J. Bosma [3], we distinguish the terms network and networked environment, using network to mean the Net and networked environment to mean the scene of the connection, which undoubtedly could also apply with equal validity to a pre-Internet moment.

The most important capital in the A&E project consists of the participating artists and of the diversity of their proposals and the group they form. We stress this diversity and the versatility of the artists as a fundamental criterion in the selection and direction we have exercised for the A&E workshop project.

The Net—our idea of the Net, one that proposes creative communication—is already operating for those of us who have taken part in the project. This is our principal success, beyond that of achieving recognition within the mainstream art ambit. The process begun in the past months of work has meant, to some extent, the invention of a way of working and its validation [4].

References and Notes

1. Arte y Electricidad project has been produced by Arteleku art center <www.arteleku.net>, located in San Sebastian, Basque Country, Spain.
2. The CD-ROM was distributed internationally with NE02 #18 (July 2002) and is still available from <info@fundacionrdz.com>.
4. Fundación Rodríguez is now at work on several collaborative projects. Although the broadest of them is <www.e-tester.net>, it is also worthwhile to mention <www.intervenciones.tv> and <www.web-side.org>.

Fig. 2. Live presentation of Arte y Electricidad project in the EACC, Space for Contemporary Art of Castellón, Spain. In the photograph are Iñigo Barandiaran (audio intervention) and Ibón Saez de Olazagoitia (VJ). (© Fundación Rodríguez. Photo © Inaki Marquínez.)
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Global Crossings: The Cultural Roots of Globalization

The editors of Leonardo seek papers about the cultural roots (artistic and scientific) of globalization. Possible topics include, but are not limited to:

- Cultural dimensions of globalization (e.g. the phenomenon of métissage, transnational cultural relationships)
- Different cultural approaches to globalization
- The global climate (a sensory experience of the climate as a possible corrective of global thinking)
- Migrations (transportation in a globalized world, travel poetry, etc.)
- Geography in a globalized world (places, cities, continents, world regions, approaches to space and time in general)
- Internet and tele-technologies in their planetary dimensions (“Overview Effect,” use and consequences of GPS and satellite technologies)
- Net Art, telematic art and planetary issues
- Art and biology.

Material published on-line as part of the project can be found at <www.olats.org> (under “Fondements Culturels de la Mondialisation”). On-line articles include texts by Roy Ascott; Stéphan Barron; Karen O’Rourke and Sharon Daniel; Julien Knebusch.

Articles published in Leonardo to date include texts by Hisham M. Bizri; Christopher Hight; Eduardo Kac; Celia Pearce, Sara Diamond and Mark Beam; Ruth Wallen; Stephen Jones; Gregory L. Ulmer et al.; Iba Ndiaye Diadji; Irit Batsry; Jacky Bouju; Dinis Ribeiro with Richard Clari; Liliane Lijn; Jacques Mandelbrojt with Lucie Prod’homme; Camille Talkeu Tounouga; Nodoka Ui; and Camel Zekri with Dominique Chevaucher; Graham Harwood; Dennis Summers; Julien Knebusch; Phra Hans Ulrich Kaempfer with Sheila Pinkel.

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Guest Editors for the project are Julien Knebusch, Steve Dietz, Annick Bureaud, Mark Beam and Yukiko Shikata. Interested authors should contact Guest Editor Julien Knebusch with proposals at: <julien_knebusch@yahoo.fr>. 