

The background is a solid, vibrant red. Overlaid on this are numerous thin, white, hand-drawn lines. On the left side, there is a dense, swirling mass of these lines, resembling a stylized, abstract shape or perhaps a cluster of overlapping paths. From this mass, several long, straight lines extend towards the right and top-right corners of the frame. The overall effect is one of dynamic movement and organic complexity.

VARIABLES OF ATTRACTION

C:ART:MEDIA MASTER 2007–2009

VARIABLES OF ATTRACTION
C:ART:MEDIA MASTER 2007 – 2009

Konsthögskolan Valand, Göteborg

Post New Media Art

It could be argued that in recent years, new media art is in a long awaited state of post-euphoria. Our focus is no longer what-is-to-come, with empty yet elaborate promises of the ultimate Gesamtkunstwerk topped with seduction and phantasmagoria. The dust has settled from the early days when digital technologies were introduced to our visual culture. With it follows a shift of attention, away from what-is-to-come to what-is and what-has-been.

Our response to this shift has been to relate matters such as technical skill, theoretical reflection and artistic practice to the history and tradition of art as seen in relation to the parallel developments of media technologies. The result of the artistic process that follows is not required to fit neatly into the new media art genre, on the contrary, the assimilation of media technologies into the broader context of visual arts suggests a wider scope, one which I safely can say is demonstrated through the diversity of approaches, strategies and questions these works address.

I want to offer this year's graduates my best wishes for the future – one which I hope will give you rich lives as professionals, whichever directions you choose to go.

Arne Kjell Vikhagen
Programme Manager, C:Art:Media



How to catch it?

Variables of Attraction is the name of the degree show of C:Art:Media master students. The title is the result of a process where ideas were valued and analyzed by the students. When listening to the students in the voting process for the title as well as directing their final works during the graduating year, I have realized that this is my chance to discover. To be a teacher for master students is a privilege where I become a researcher of one's world. Teaching has developed into discovering.

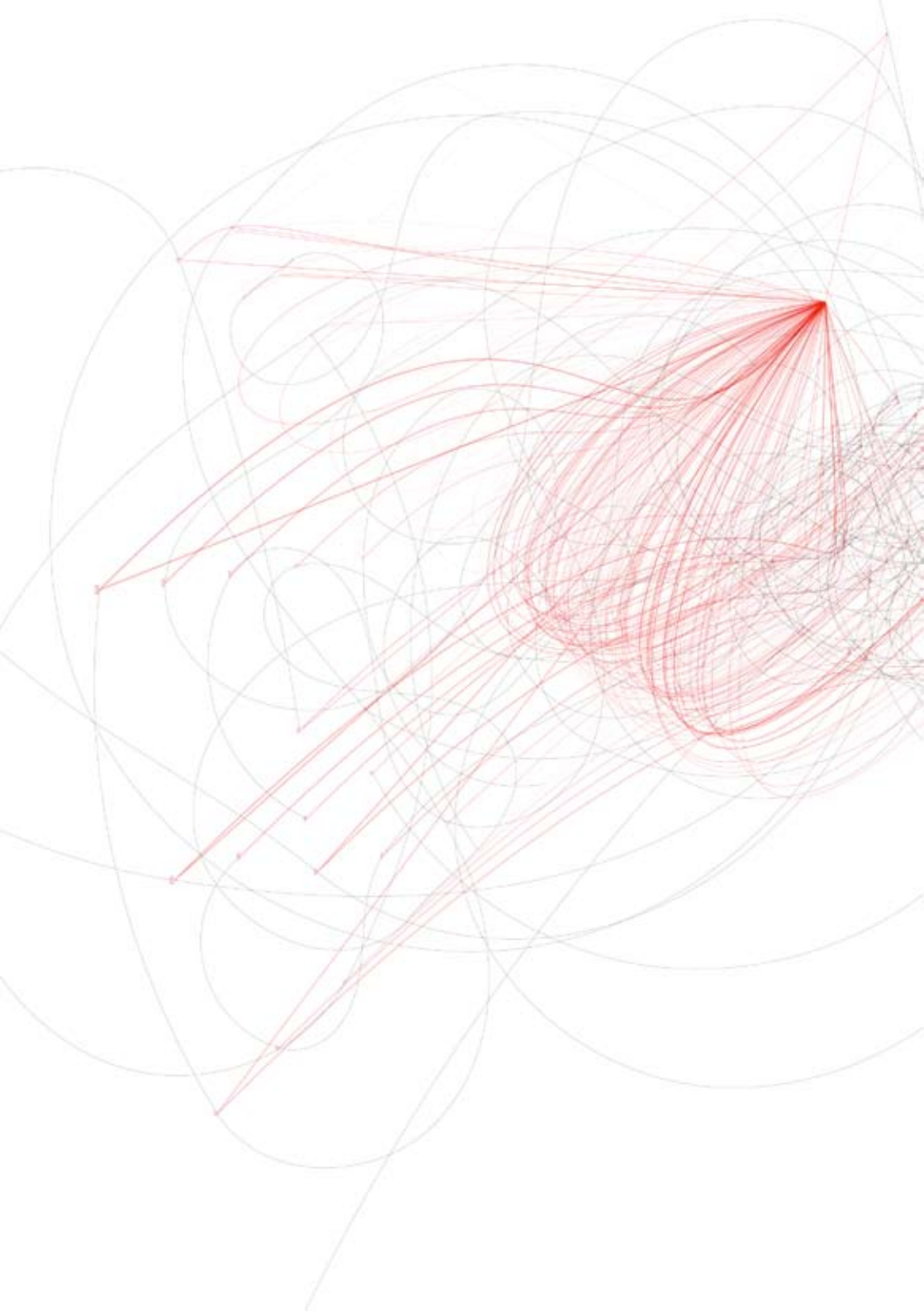
The works of art introduced in this catalogue offer a cross-section of on-going evolutions and they all are in different stages of process. They invite me to discover, to sense, to get surprised, to just see, and to listen — to listen carefully. They take me into something unpredictable and not-yet-known. I am excited to step in, to participate with and to be attracted by an artwork. If I could tell what these art works are, I would only find what I was looking for.

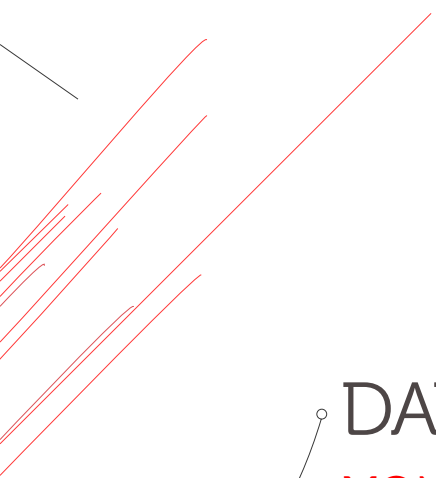
While meeting students and talking about their artworks afterward, a paradox appeared in my mind: how to get familiar with the unknown? At the same time I wonder if it will happen. How to catch it, then? At the end of the day, I am unsure if we are supposed to find out what we are looking for.

When I am passing by different exhibition venues it feels like I go by microcosmoses. A viewer who passes by works in spaces hopefully gets into the spaces in the works, too. Getting an impression of an artwork is the result of diverse happenings, because we are equipped with different stages of minds, bodies with various memories of the past. This obscure and unexplained event might happen in a short moment; on the other hand, it could take a longer time than we have. Nothing happens without an open mind, which gives a chance to welcome the unknown.

Marika Orenius
*Responsible teacher for second year students
C:Art:Media*

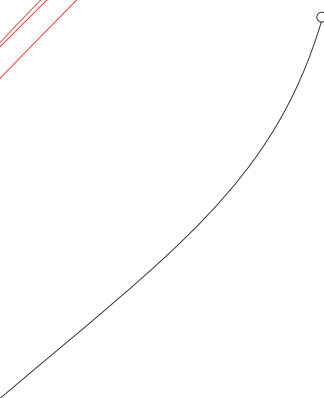






DAVID BRAMHAM

HONK HONK RAINBOW

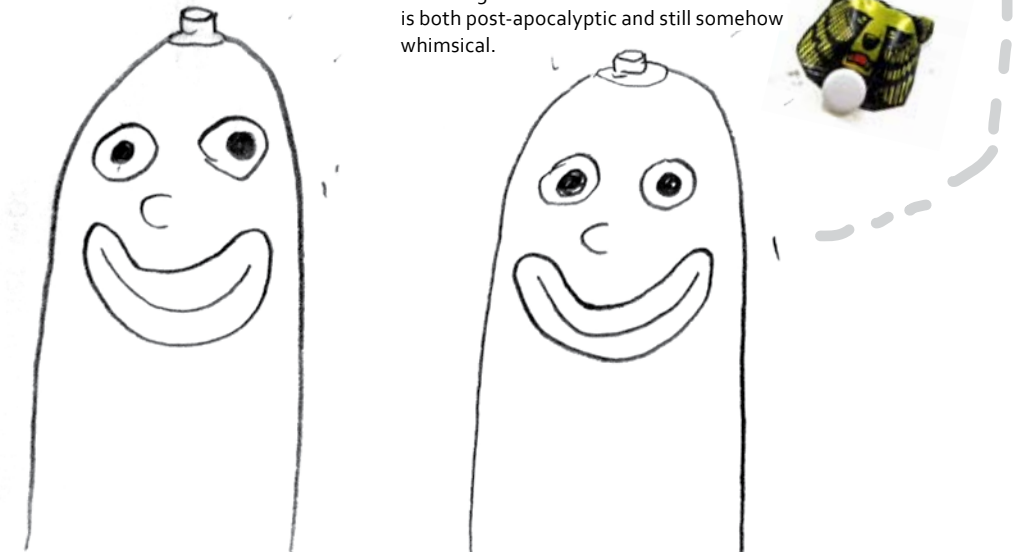


DAVID BRAMHAM
HONK HONK RAINBOW

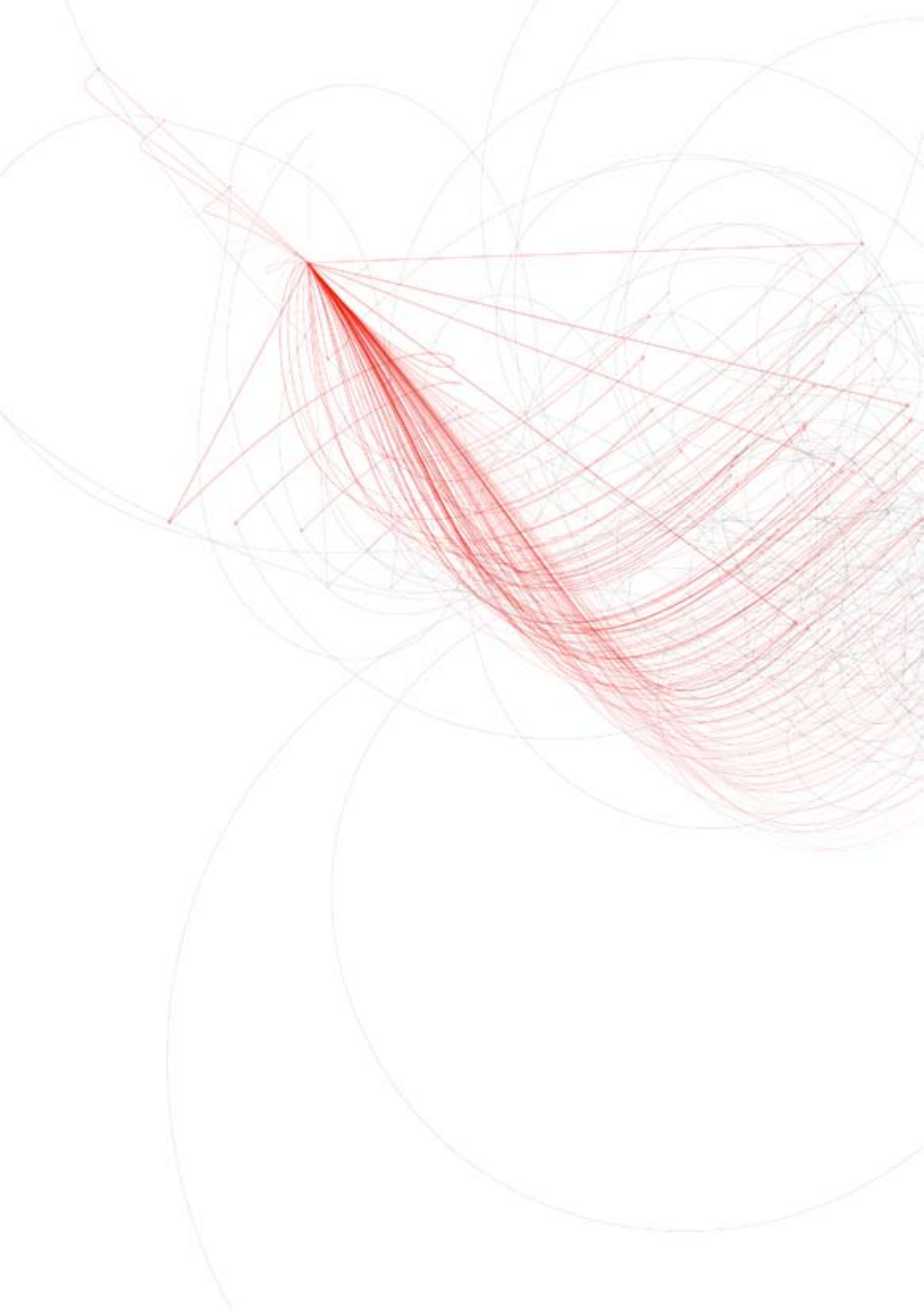


David Bramham's *Honk Honk Rainbow* is an environmentally oriented installation providing what in Marshall McLuhan's terms would be an anti-environment to a landscape littered with technology. That is to say, a vantage point from which to see the technology that is otherwise invisible to us because of our immersion in it. While the artist thankfully denies jumping onto any kind of ecological bandwagon, his work will nonetheless be read relative to this phenomenon.

However, Bramham's interests are more lyrical and peculiar: „I like the idea of [these] solid objects with a lot of mass and when you break them apart they're full of light." In this work, the artist choreographs a world of disparate influences, from the light works of James Turrell to the animated characters of Hayao Miyazaki's *Totoro*. Such a confluence produces an environment filled with sculptural elements fabricated out of wax and weathered wood, constructions that occasionally resemble familiar technological objects such as keyboards. Bramham's balancing act is the creation of a world that is both post-apocalyptic and still somehow whimsical.







The background features several abstract, curved lines. On the left side, there are several thin, red lines that sweep upwards and to the right. One of these red lines has a small white circle at its end. Below the red lines, there is a single, thin, grey line that also curves upwards and to the right, starting from the bottom left and extending towards the center of the page.

ÁNGELA HOYOS &
JUAN HERNÁNDEZ

AUTOMATIC BAI CHANS

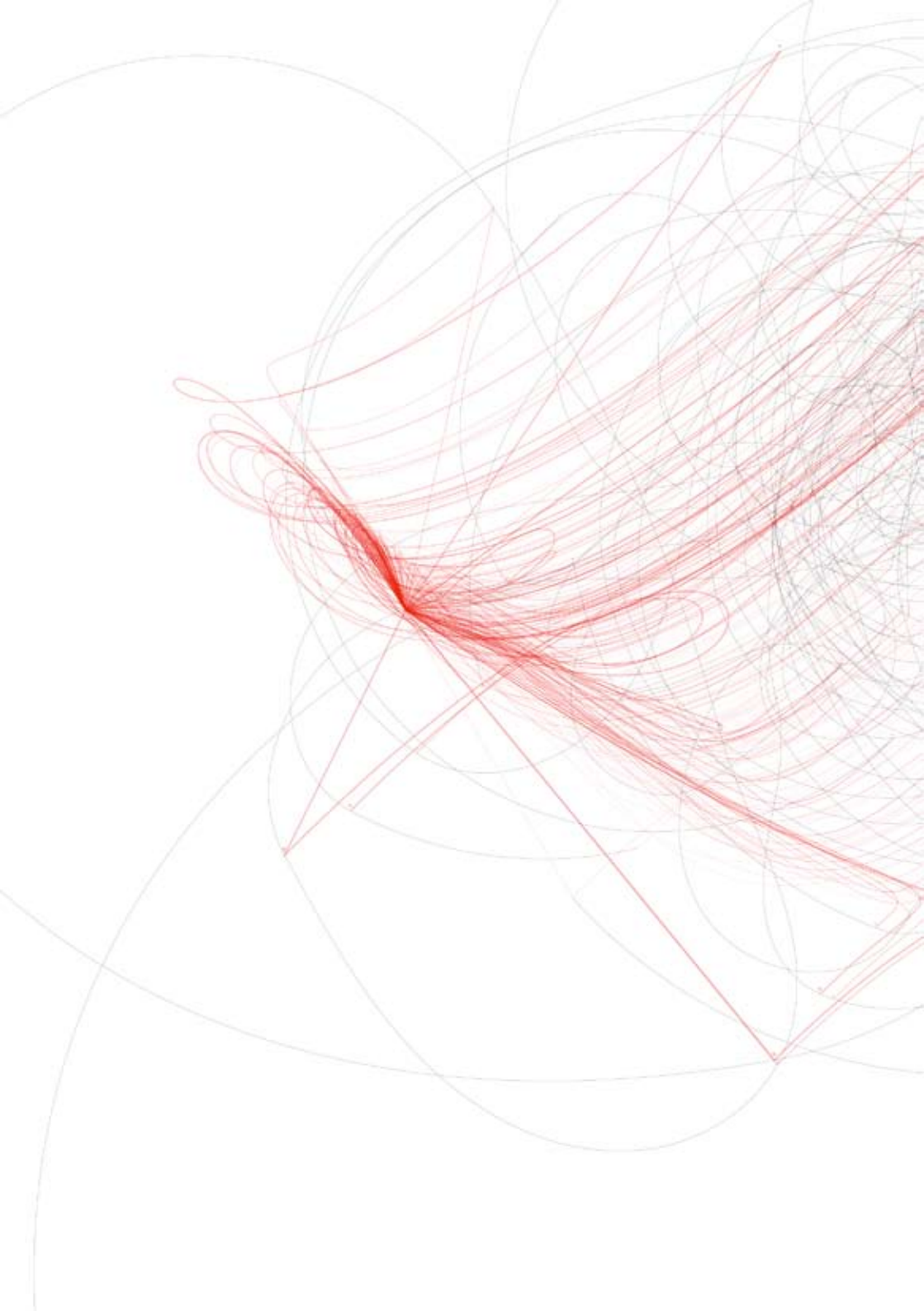
ÁNGELA HOYOS & JUAN HERNÁNDEZ
AUTOMATIC BAI CHANS



Juan Hernández and Ángela Hoyos' ***Automatic Bai Chans*** is a live performance that is automated. The artists' auto-performative tactics find a schematic figure hanging from the ceiling that gyrates under the influence of a motor suspended above his head. Meanwhile, a rope cordoning off this figure from the audience spins furiously creating its own soundtrack that lilts above that of the motor and Hernández's soothing electronic score. Among the set of oppositions at work here is that of human versus machine and theater versus performance. In terms of the latter, the artists suggest that „*Theater is part of the performance, not a separate thing.*”

If this opposition can be traced all the way back to the uncanny deus ex machina of Greek tragedy, Hernández and Hoyos use technology to create such a conflict. By embedding the theatrical within the auto-performative, a conflict arises whereby viewers are left to ask whether their own subjectivity has been sacrificed to a mechanistic society that is likewise auto-performative. In other words, our subjective interior dramas no longer feature technology so much as they are featured by it.







MARTIN HEUSER

○ INTERVIEW

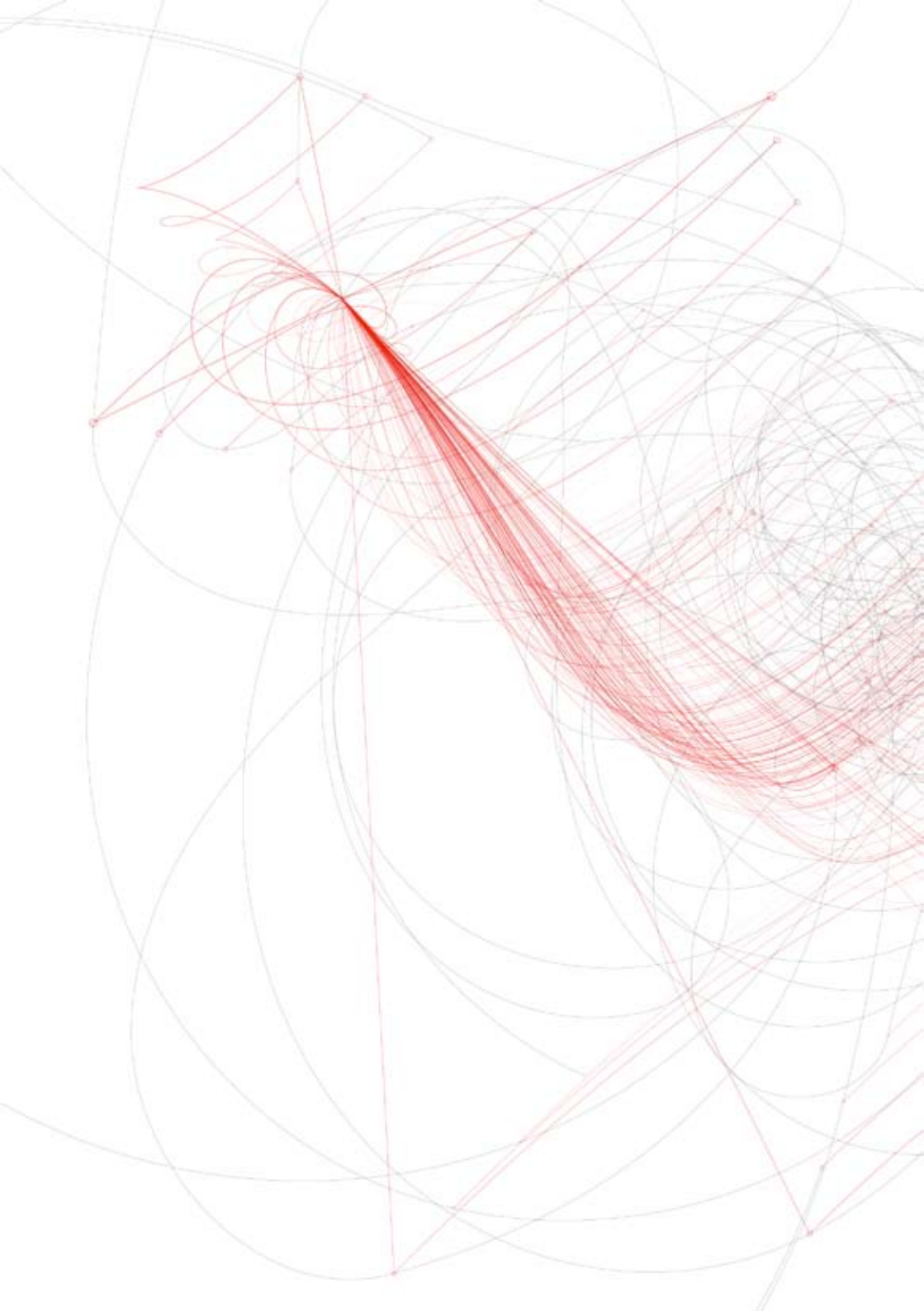
MARTIN HEUSER

INTERVIEW

Martin Heuser's *Interview* is a video installation rooted in the artist's fascination with subtle forms of interrogation. This work is as dark as it is playful, with Heuser continually rediscovering a more subtle balance between the two with each question that he asks. The artist sits hidden off-camera and provokes his subjects with questions such as „Do you know how to cook?“ Heuser's techniques are derived from both CIA interrogation manuals and members of his extended family. A larger sphere of influences would include the writers Aldous Huxley and George Orwell, as well as artist Miriam Bäckström.

In Huxleyian terms, the artist speaks of „*inflicting pleasure*“ through such gestures as offering subjects sweets and then ridiculing their table manners. If such tactics are rooted in the subtleties of language, these interrogations become their most powerful when Heuser's figures of speech dissolve into purely numerical abstractions, such as „Rate yourself as a person, on a scale from 1 to 5.“ Here, the interrogations begin to reverberate against their context within a media art exhibition, a context in which the abstractions of numbers and multiplicity cast light upon our increasingly abstract everyday world.







EEVA-LIISA PUHAKKA

EARLY ONE SUNDAY MORNING
EVERYTHING OUTSIDE

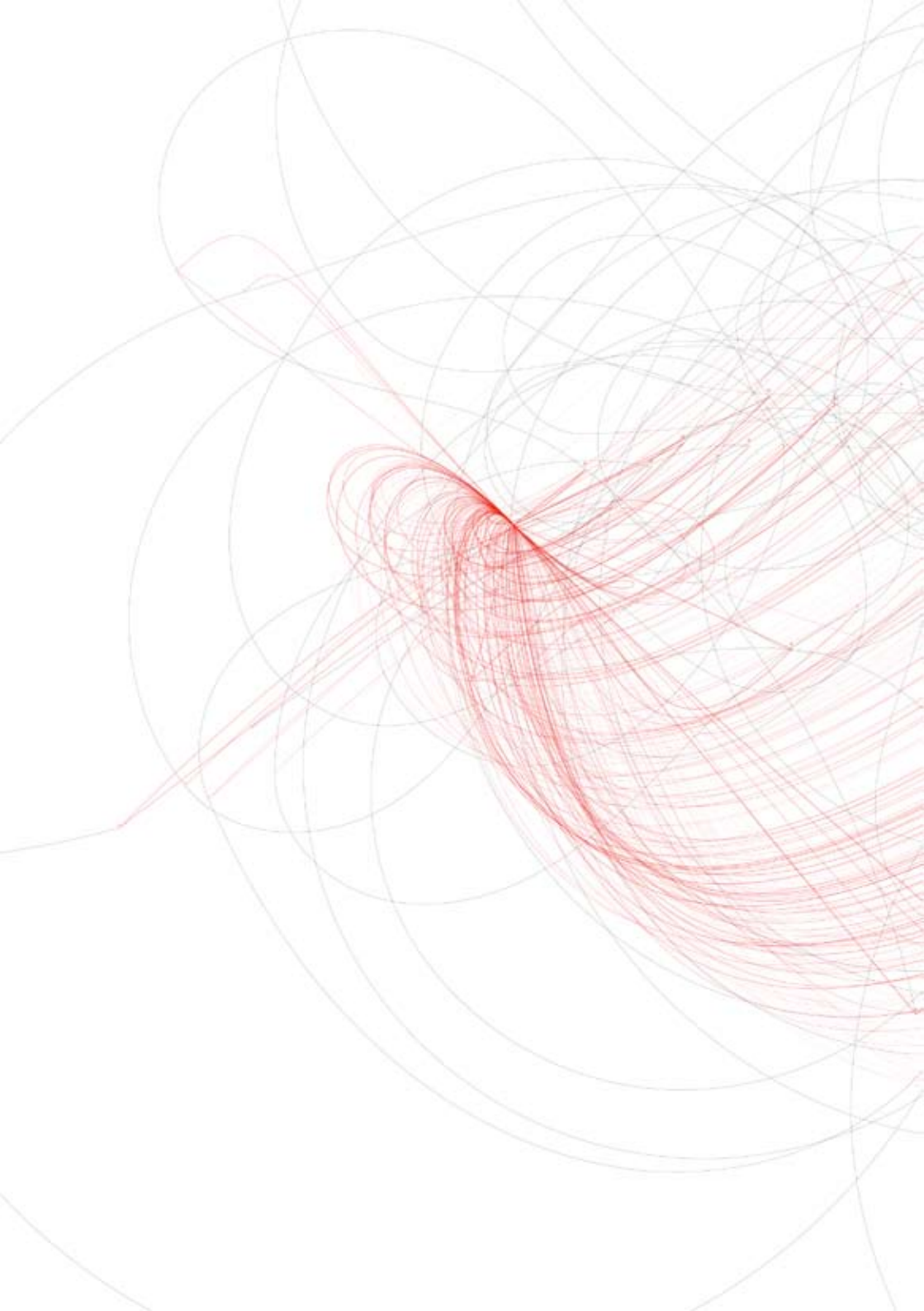
EEVA LIISA PUHAKKA
EARLY ONE SUNDAY MORNING
EVERYTHING OUTSIDE

Eeva-Liisa Puhakka's *Early one Sunday morning everything outside* is an installation that asks viewers to find themselves in aesthetics of abandonment. The artist aims to hold her viewers in a feeling that she describes as: „*You know you shouldn't be there.*“ However, Puhakka has reconstructed an environment of such sublime devastation that we could not leave if we wanted to. Thus, a tension between interdiction and fascination asks viewers to confront their appetite for destruction. However, beyond experiencing our own destruction as what Walter Benjamin referred to as an

„aesthetic pleasure of the first order,“ there is something even more threatening here. This is the realization that this pleasure goes so far as to approximate comfort on a certain level. In other words, there is something strangely familiar about broken glass, neglect, and absence. This throws into relief not only our own violent joissance (if not death drive), but perhaps more problematically the alienation we feel towards our increasingly antiseptic environment. In the light of Puhakka's work, the splendor of the shopping mall becomes more and more implicated by this kind of radical loss that freezes us in our tracks.









BARRIE JAMES
SUTCLIFFE

THE SMALL WITHIN THE
GREAT: DIRECTION AND SURVIVAL

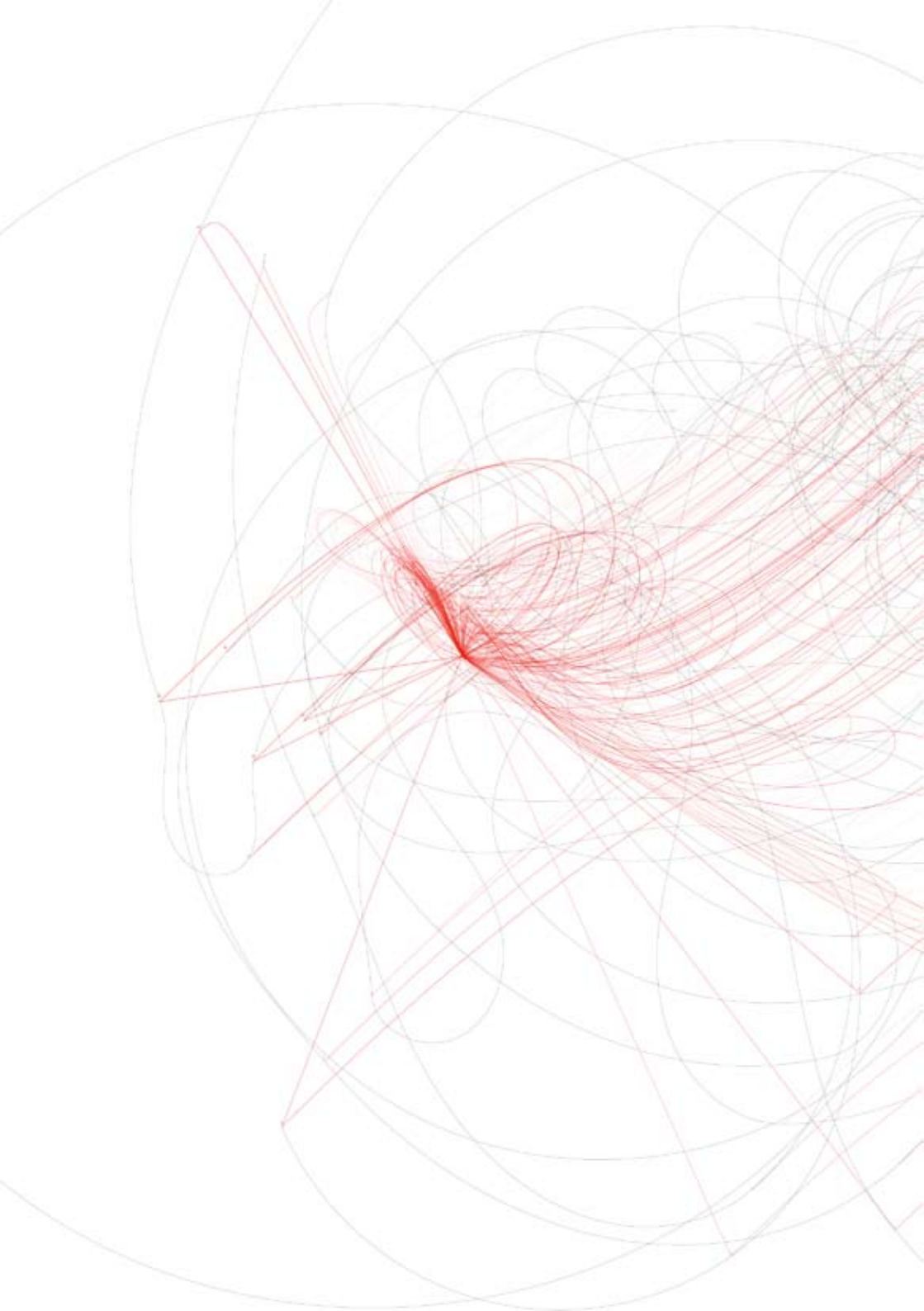


BARRIE JAMES SUTCLIFFE
**THE SMALL WITHIN THE GREAT:
DIRECTION AND SURVIVAL**

Barrie Sutcliffe's *The Small within the Great: Direction and Survival* is a sound installation that is radioactive. By stretching varying lengths of wire between wooden supports mounted to the wall, the artist creates a massive stringed instrument embedded within the exhibition space. This instrument occupies one wall, widening near the ceiling and tapering near the floor in something of a geometric tree configuration. On each of its branches small motors with plastic protrusions pluck the strings at seemingly random intervals producing a pleasant cacophony reminiscent of Glenn Branca. Upon closer inspection one notices that the motors are taking their cues from a weathered computer situated at the base of the instrument, one that supports a small box bearing the international symbol for radioactivity. The device in this box measures the radioactive decay of the repurposed fire alarm component that it contains.

Drawing from the philosophy of theoretical physicist David Bohm, Sutcliffe is interested in the manner in which this subatomic process is innately connected with whatever else is occurring within the exhibition space. For when you enter the space your presence alters the radioactive decay, which in turn alters the movement of the motors and influences the composition. In the artist's words: „*I am interested in how this sound interacts with this space.*“ While one might assume that the presence of radioactive material could be attributed to an element of content that Sutcliffe wanted to engage with, its function is purely formal. In other words, this is not a meditation upon Chernobyl so much as one upon the manner in which „*the art participates in you.*“ Sutcliffe's triumph is in arranging a vast circuit of implicated circumstances that is as quirky as it is elegant.







CAROLINA
PARRA THOMPSON
OTHERS PERSPECTIVES



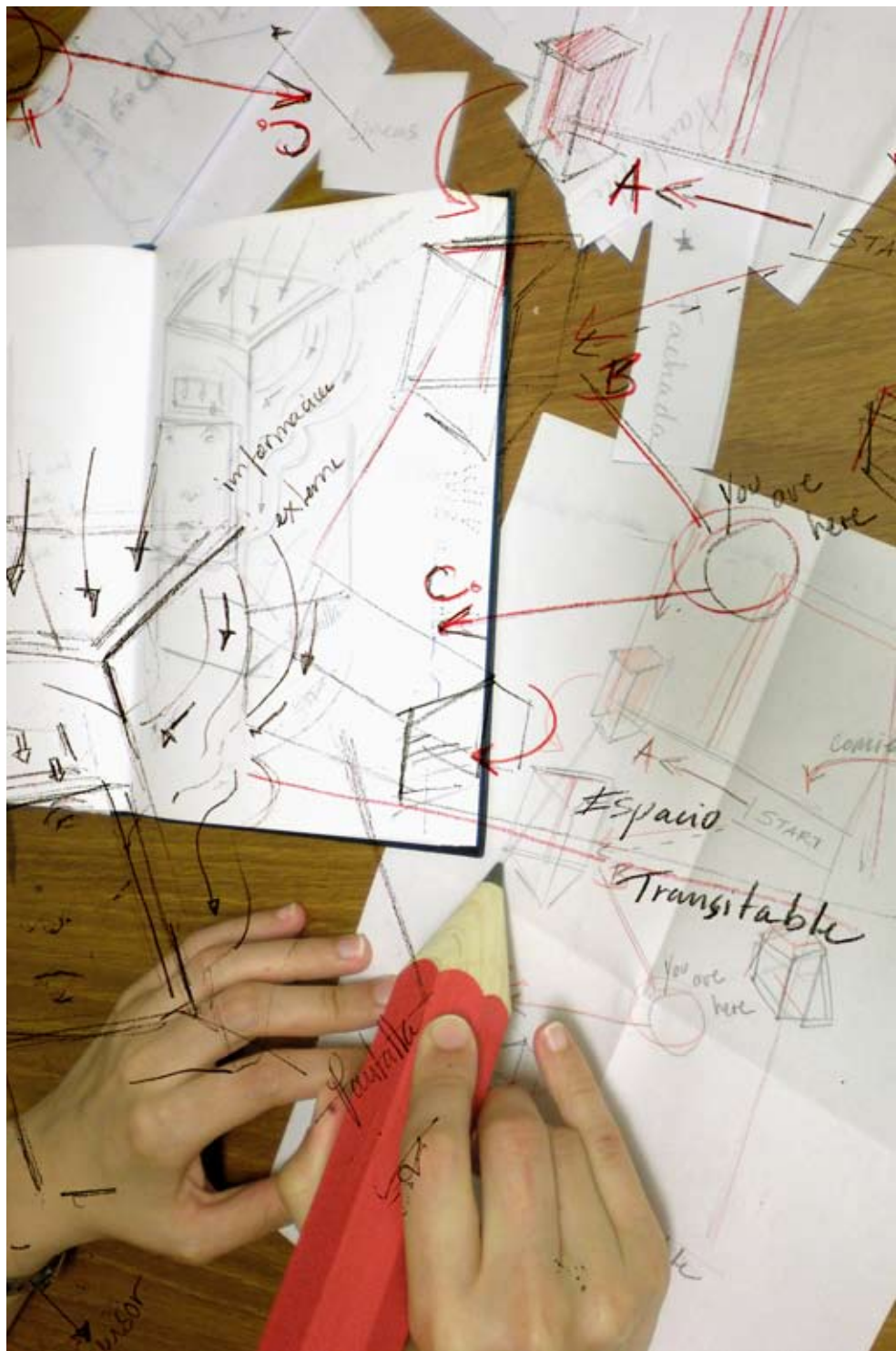


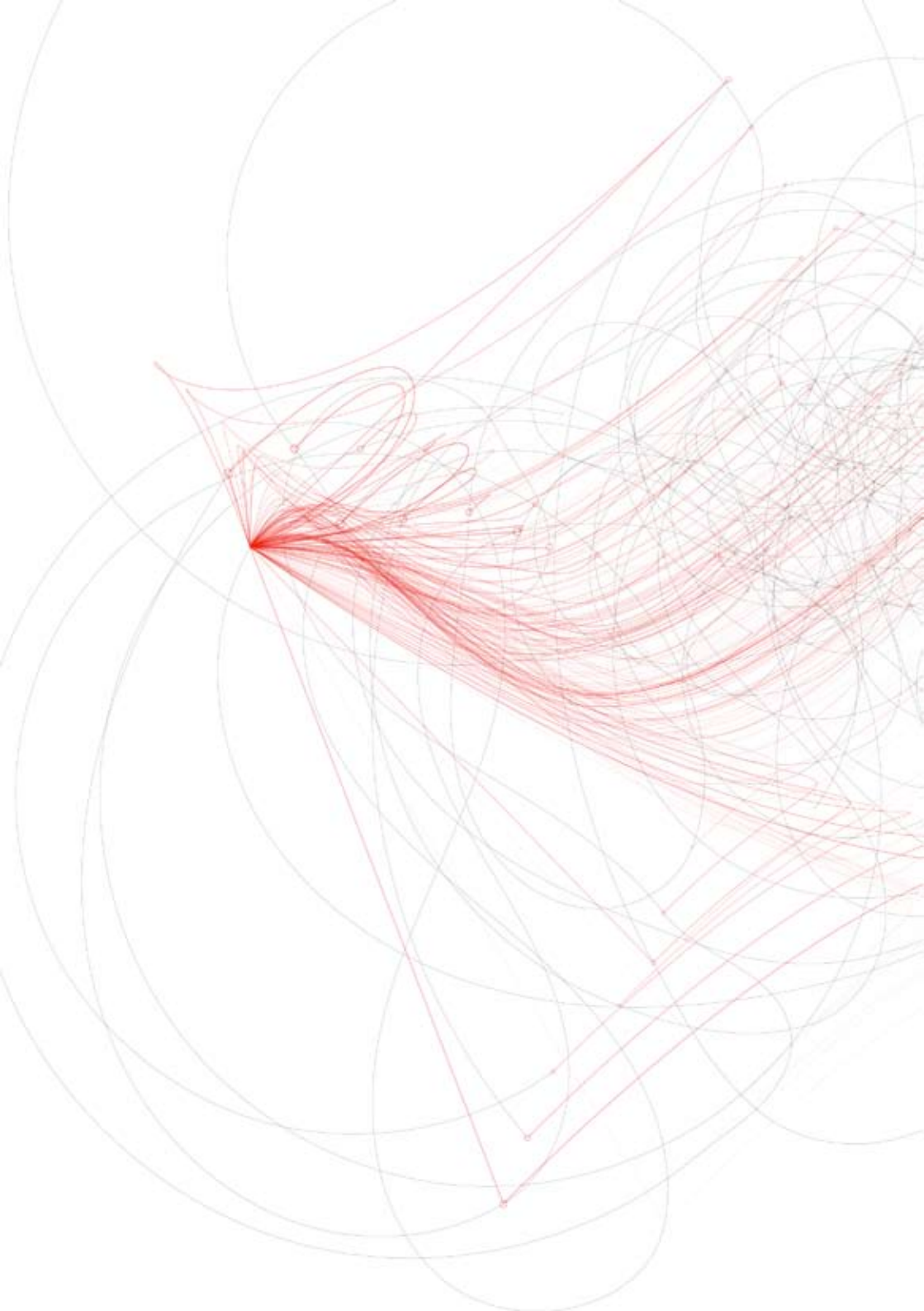
CAROLINA PARRA THOMPSON OTHERS PERSPECTIVES

Carolina Parra's *Others Perspectives* is an installation based in drawing. While the artist works in both sculptural and electronic forms, it is drawing that remains the key to unlocking her practice.

The installation features a series of architectural sculptural forms that serve as façades for drawings depicting thematic categories such as animals, women, and nation states. Connecting these forms is a series of red arrows that simultaneously lead the viewer from station to station within the installation whilst echoing the tangible and figurative circuitry that connects them.

In Parra's words: „*I am inviting them into my drawing in order to help me make those connections.*“ When viewers close this circuit, they find themselves within a schematic landscape where signs and their referents have been clinically automated. Put another way, the embodied viewer is temporarily implicated within a system of signification that might otherwise be seamless and devoid of critical reflection. Here, the tactility of the artist's drawings reminds viewers that the sensitivity of their own perception is still active. From here, we are reminded of the responsibility inherent to our position, regardless of how seamless the system of representation (exchange) may be.







DANAI VLACHOU

WHEREEVER THE END TAKES ME



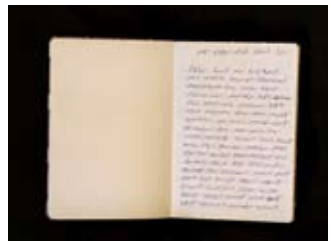


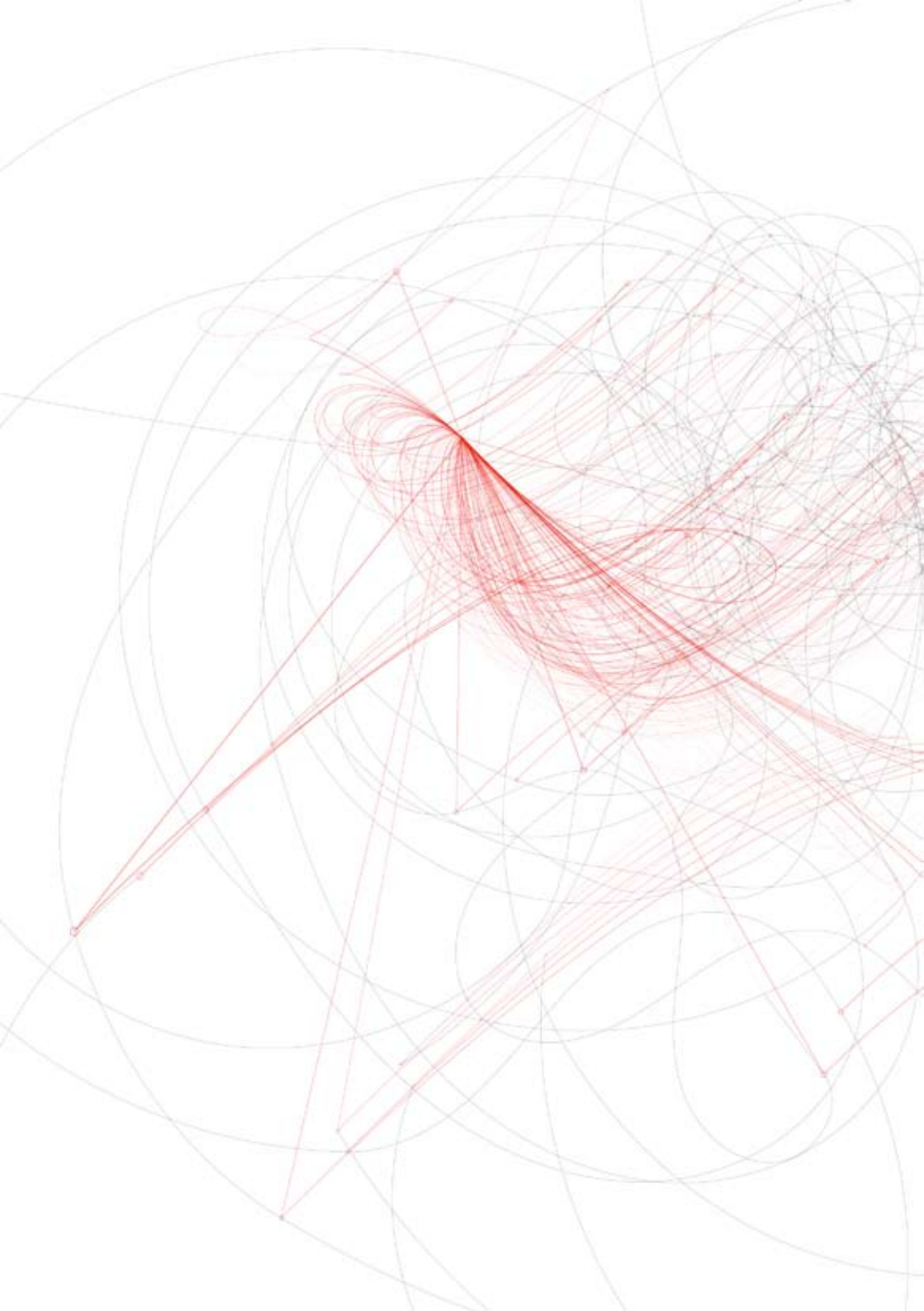
DANAI VLACHOU

WHEREVER THE END TAKES ME

Danai Vlachou's *Wherever the End Takes Me* is a video installation about belonging to a group that does not belong. Of particular interest is that Vlachou reaches beyond integration politics as a subject to be interrogated within existing frameworks of representation (the Other as a talking head, for example) and instead explores representation within the framework of integration politics. The title of the piece comes from a saying by the artist's grandmother, who of walking aimlessly said: „*You start from some point and you will end up somewhere, but don't know where that is.*”

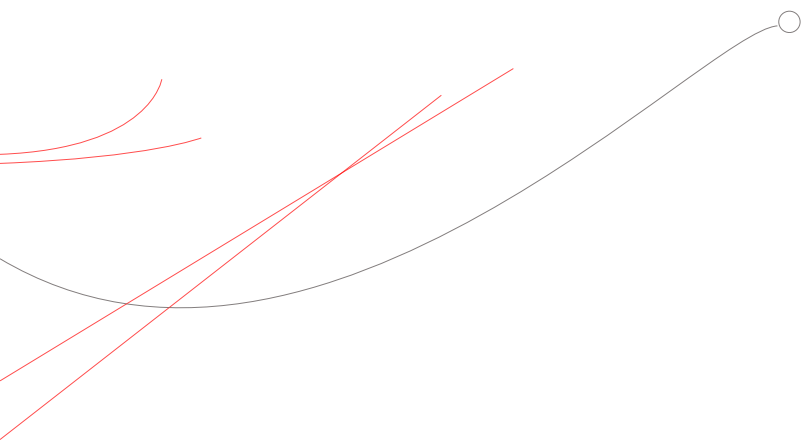
The installation combines a journal in which the artist has translated stories she collected while interviewing immigrants living on the outskirts of the city with a slide show portraying these subjects alongside objects of particular value to them. She wonders if those participating in the project „*will dare to come*” to the exhibition in which their lives are so intimately depicted. However, this work poses a more intriguing challenge: Will those attending the exhibition who live downtown see their own otherness implicated in these same frameworks of representation?





JONATAN OLOF WINBO

DINNER, EXHIBIT, AND FAMILY

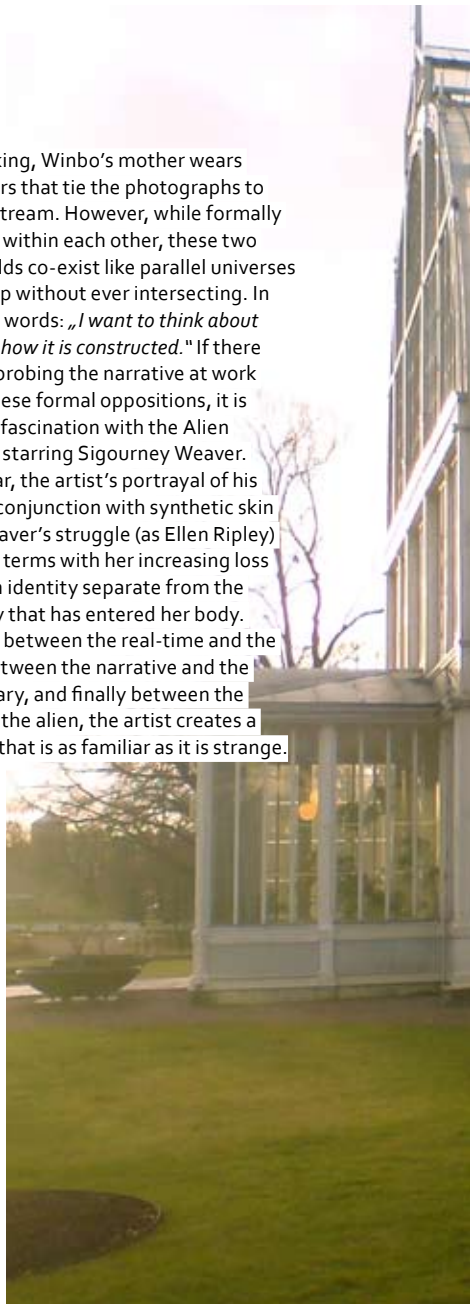


JONATAN WINBO

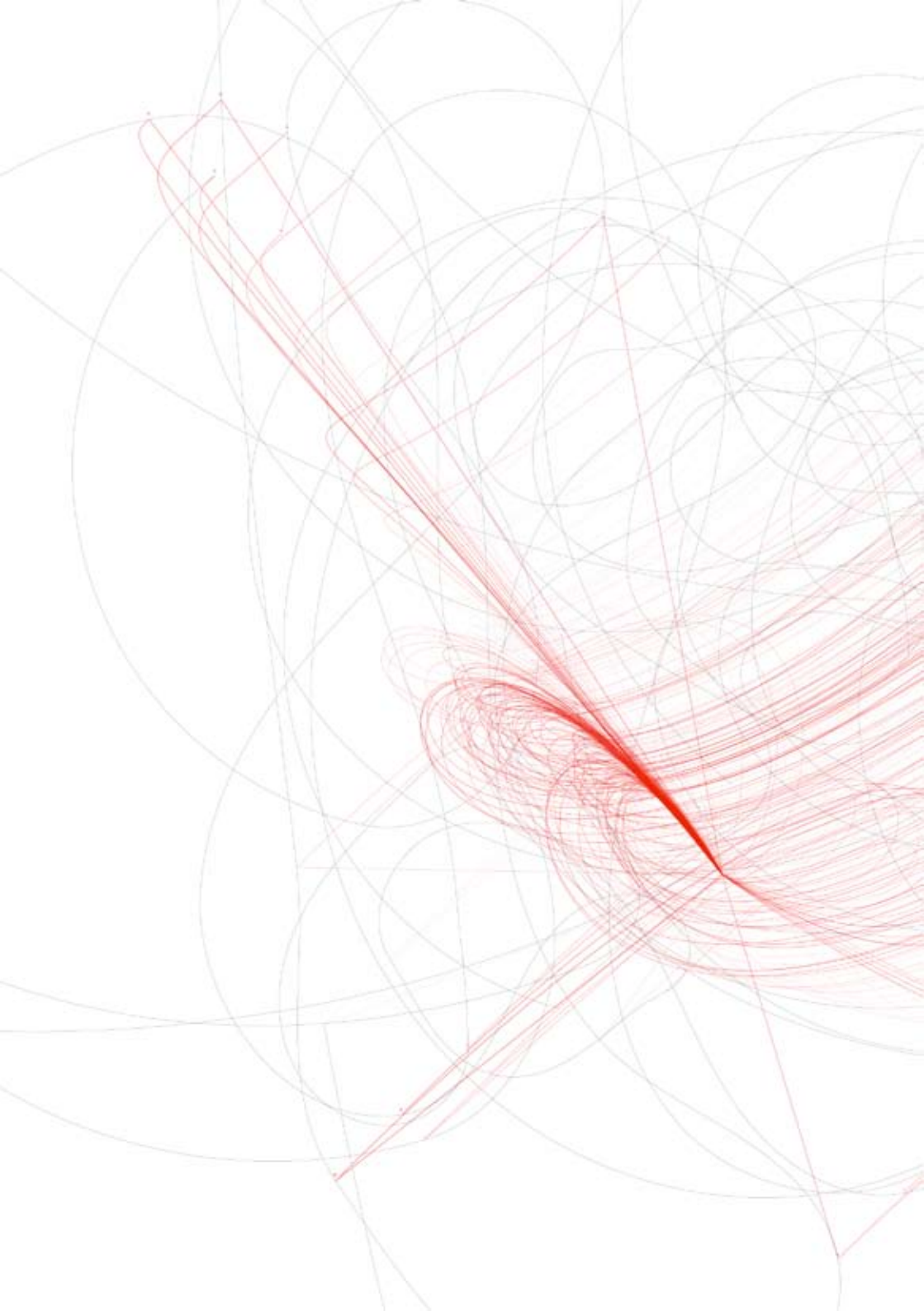
DINNER, EXHIBIT, AND FAMILY

Jonatan Winbo's *Dinner, Exhibit, and Family* is an installation in which a live video stream intersects with a body of documentary photography. If this description suggests self-evident oppositions between a real-time image and an archive, the artist adds a number of unique twists. First, the streamed image is one in which very little takes place. Instead, a fantastic environment in which brightly colored fabrics and latex skin provide a painterly tableau that occasionally turns into a slow-motion performance when Winbo arrives to make changes on the set. Against this colorful non-event stand two photo essays in which the artist and his mother engage in the banal activities of cooking and exploring a botanical garden together.

While cooking, Winbo's mother wears bright colors that tie the photographs to the video stream. However, while formally implicated within each other, these two image worlds co-exist like parallel universes that overlap without ever intersecting. In the artist's words: „*I want to think about reality and how it is constructed.*“ If there is a key to probing the narrative at work beneath these formal oppositions, it is in Winbo's fascination with the Alien film series starring Sigourney Weaver. In particular, the artist's portrayal of his mother in conjunction with synthetic skin evokes Weaver's struggle (as Ellen Ripley) to come to terms with her increasing loss of a human identity separate from the alien entity that has entered her body. Oscillating between the real-time and the archive, between the narrative and the documentary, and finally between the family and the alien, the artist creates a landscape that is as familiar as it is strange.



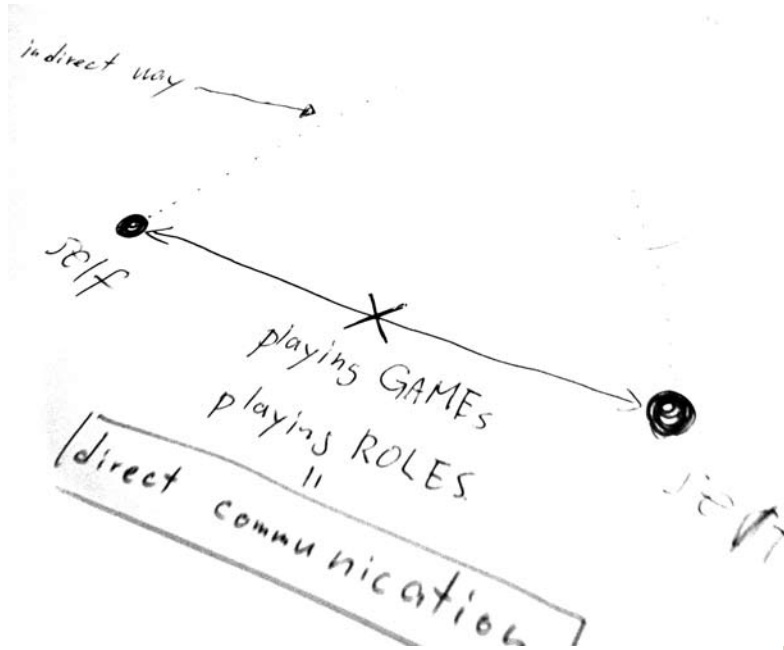




The image features a minimalist design with several curved lines. A thin grey line starts from the top left and curves downwards. A cluster of red lines is on the left side, with one line ending in a small red circle. Another thin grey line starts from the bottom left and curves upwards. The text is centered in the upper half of the page.

TOMOYUKI YAGO

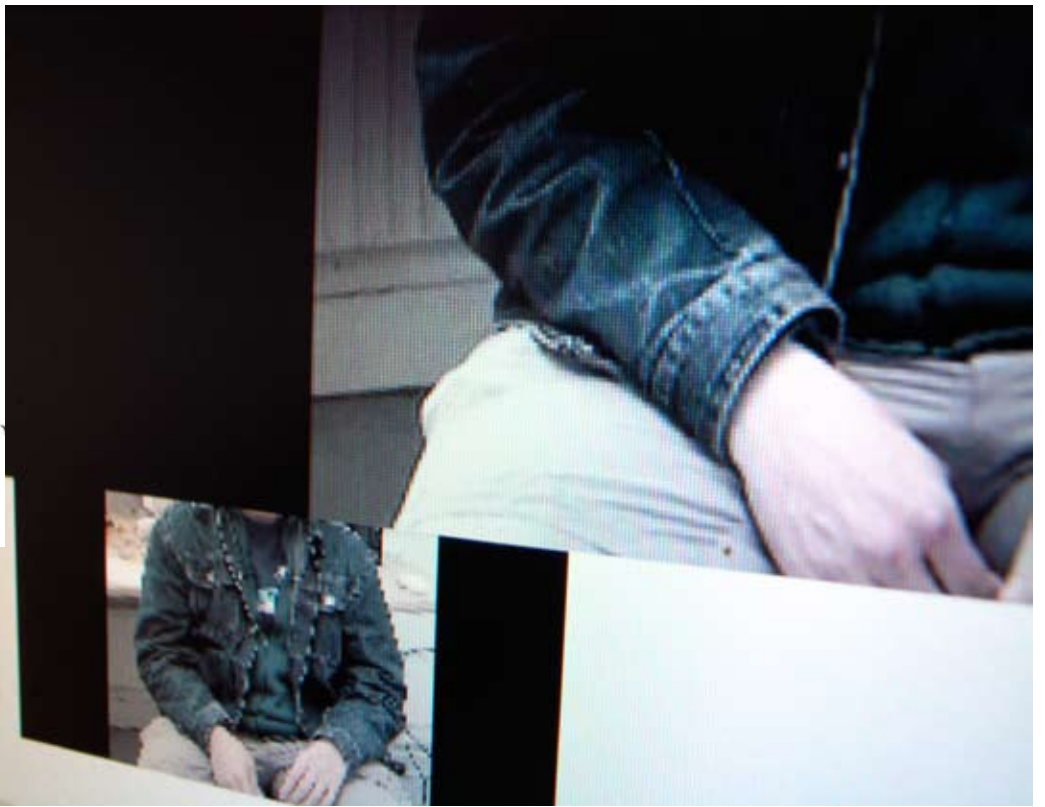
ONE TWO THREE . FIVE



TOMOYUKI YAGO
 ONE TWO THREE . FIVE

Tomoyuki Yago's *one two three. five* is a video installation about nothing. In more specific terms, the artist would have us maintain a distinction between random events and the nothingness from which they emerge. If stochastic operations underlie the strategy of a large number of new media artworks, Yago does not trust randomness. Thus, when the array of subjects in his work begin to clap at seemingly random intervals (each subject counts 123.5 seconds and then claps) it is rather the silence or nothingness before and after each clap that he is most interested in.

In Yago's words, *"I shouldn't choose something, but I need to choose."* If chance operations have ontological dimensions, whether surrealist or cybernetic, the artist is *"rather interested in nothingness without being."* In these terms, perhaps it could be said that Yago's subjects *"choose"* in order to underscore the limitlessness out of which being emerges. If the work's inspiration can be traced outside of media art — to minimalist music, for example — it also evokes a more general socio-cultural dilemma: what happened to nothing?



PEOPLE
& CV

David Bramham

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logmanis@hotmail.com

Born 1975, UK.

Education

2007–2009 C:Art:Media, MA Fine Arts
Valand School of Fine Arts. Göteborg, Sweden.

1996–1999 BA Hons Fine Art (2:2),
The University of Humber side

Summary of study: In depth research and experimentation into using light as a medium, which formed the basis of my final dissertation and exhibition.

Exhibition

private sale of lightboxes, 2004 – present
Reinventing the Television, Gallery Rotor 2,
Göteborg, Sweden, 03/2008 – *Untitled I*

C:Art:Media group show, Gallery Rotor 1, Göteborg, 2007 –
Show us your apples

Solar, group exhibition, Sheffield, UK, 03/2004

Ángela Hoyos

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<http://www.debrakadabra.net>
angela@debrakadabra.net

Education: studies and teaching

2009 C:Art:Media, MA Fine Arts,
Valand School of Fine Arts. Göteborg, Sweden

2005 Bachelor of Electronics Engineering,
Universidad Javeriana. Bogotá D.C., Colombia

2005 – 2007 I worked as a teacher at Javeriana University,
in Bogotá, in the School of Performing Arts and Design

Juan Hernández

))



<http://www.debrakadabra.net>
juan@debrakadabra.net

Education: Studies and Teaching

2007–2009 C:Art:Media, MA Fine Arts.
Valand School of Fine Arts. Göteborg, Sweden.

1997–2002 Bachelor of Music with emphasis in
Audio Engineering. Pontificia Universidad Javeriana.
Bogotá D.C., Colombia.

2003–2007 Theory teacher at the school of Music,
Pontificia Universidad Javeriana. Bogotá D.C., Colombia.

Ángela’s and Juan’s recent Exhibitions and Performances

Sirénfestivalen 2009: festival for classical and contemporary music. School of Music and Drama. Göteborg, 03/2009
– *Rrrrr... (performance)*

Seriously, get personal! performance kväll på Galleri 54.
Göteborg, 11/2008 – *ö (performance)*

Sundborn Goes Extreme Again – Vernissage. Happenings at Röhsska Museet. Göteborg, 11/2008 – *manick (performance)*

Transmission: art experiments on sustainable development.
Technichus. Härnösand, 08/2008 – *orejiamarillo al sol (performance)*

Spring exhibition. Rotor 2 Gallery. Göteborg, 05/2008
– *see me! crank me! elevate me! (installation)*

Martin Heuser

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<http://www.martinheuser.com>
info@martinheuser.com

Born 1979, Brazil.

Education

2007–2009 C:Art:Media, MA Fine Arts,
Valand School of Fine Arts. Göteborg, Sweden
1998–2004 Bachelor in Music Composition. UFRGS –
Universidade Federal do Rio Grande do Sul. Porto Alegre, Brazil

Selected Exhibitions and Screenings

Teatergatan 5-3. Solo, Gallery Rotor 2, Göteborg, 2009
32nd Göteborg International Film Festival, 2009 –
Everybody's Happy Nowadays
KRETS Film Festival. Malmö, 2009 –
Everybody's Happy Nowadays
C:Art:Media group show, Gallery Rotor 1, Göteborg, 2007 –
She Needs an Agent
Fiat Mostra Brasil, São Paulo. In collaboration with Andrei
R. Thomaz. Catalogue, 2006 – *When a page becomes a maze*
(web art)

**Carolina
Parra Thompson**

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<http://www.carolinaparra.net>
caropar@gmail.com

Education

2007-2009 C:Art:Media, MA Fine Arts,
Valand School of Fine Arts, Göteborg, Sweden.
2004 Licenciante in Fine Arts emphasis Graphic Design,
School of Fine Arts University of Costa Rica.

Exhibitions

The Animal That Therefore I am, Gallery Rotor 2,
Göteborg, 11/2008 – *Fabulas*
Transmission, Technichuss museum Harnösand Sweden, 2008
– *Tropicopapermachine*
Spring exhibition, Gallery Rotor 2, Göteborg, 2008
– *Animal grammar & Drawing Switch*
Reinventing the Television, Gallery Rotor 2, Göteborg 2008
– *Turbulence on channel 6*
C:Art:Media group show. Gallery Rotor 1, Göteborg, 2007
– *Creative Creature*
4th Grafica, UCR / UNA national gallery Costa Rica, 2005 –
Xilografias
Trajin diario del Centroamericano, MADC museum,
Costa Rica, 2000 – *Profundidad*

Distinctions/Awards

IV International Biennale of Textile Art and Design,
„Man + Woman = Creation“, Sophia Wanamaker gallery,
Costa Rica, 2006 – *Corporeal Transition*
Mural painting competition, Butterfly Farm,
Costa Rica, 2005 – *Volátil*
3rd Prize *Drawing*, youth competition Chinese Embassy,
Costa Rica, 1993

IMPRINT

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