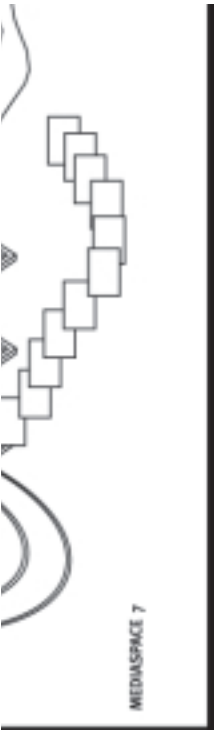
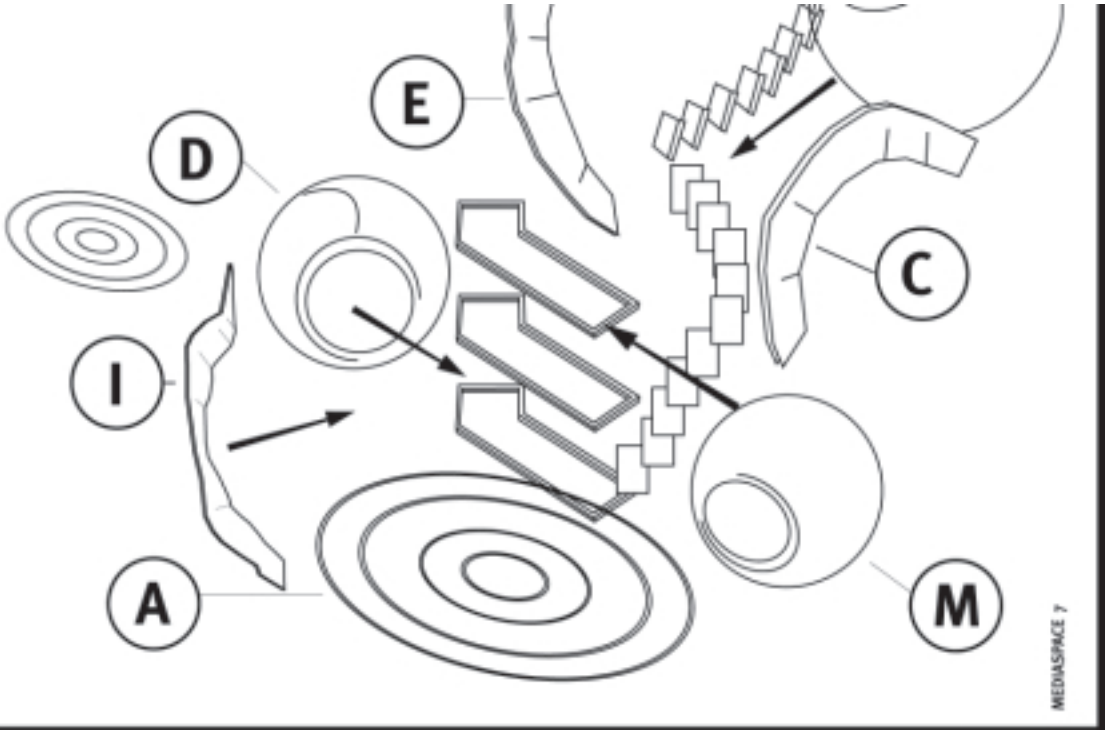



MEDIASPACE 7




MEDIASPACE 7

MEDIASPACE 7

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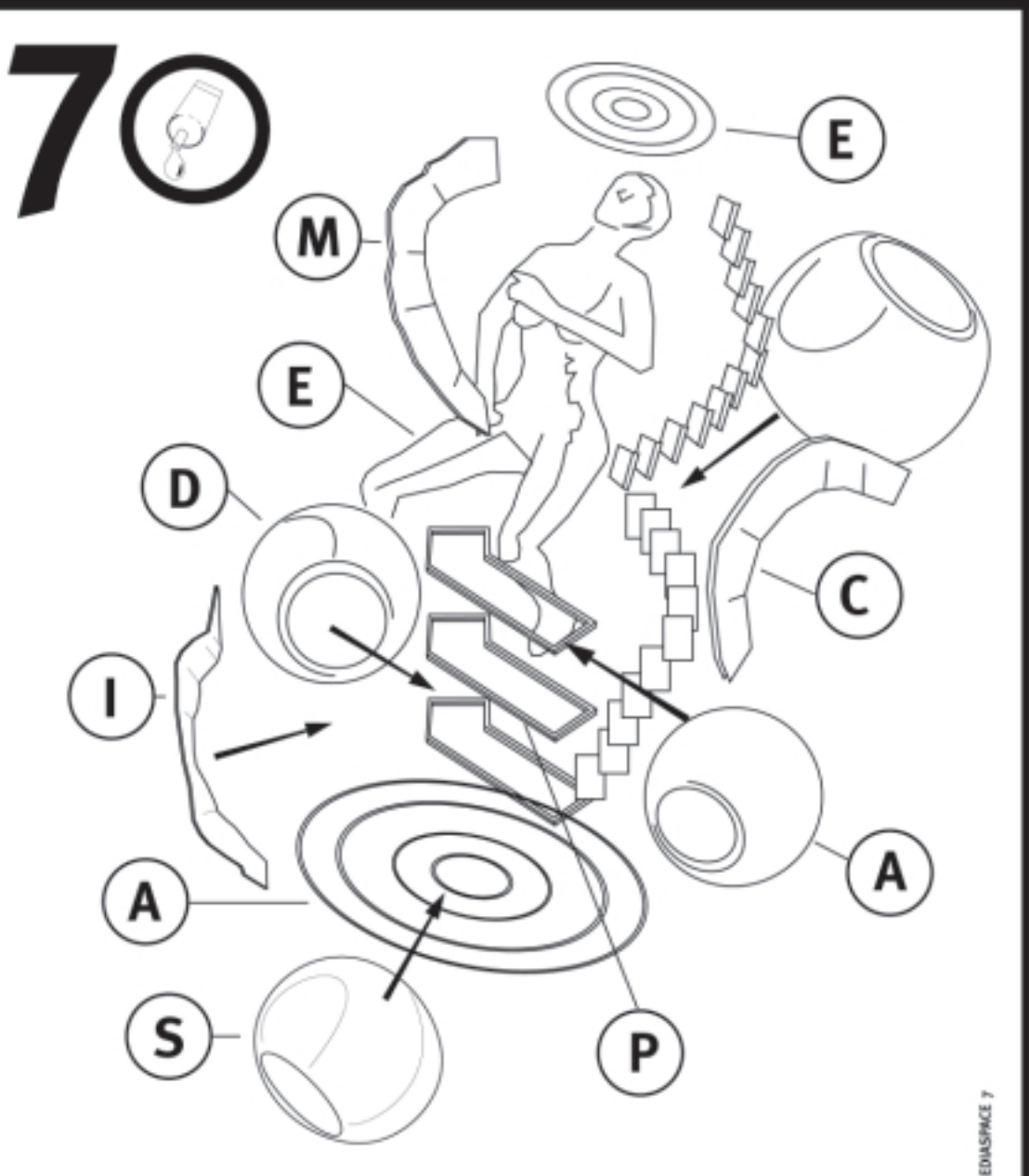



MEDIASPACE 7

8

# Ceci n'est pas une MEDIASPACE?

Ceci n'est pas une MEDIASPACE7. This is a 1/∞ scale model of MEDIASPACE in an unassembled paper kit form. Paint and cement (not included) are needed to complete the model as imagined. The pictorial, lingual instruction cover sheet provides precise assembly instructions.

This simulated edition of MEDIASPACE is modelled from the three sections enclosed: 'The Xamantic Web', 'Leaving Nothing to the Imagination', and 'Norton Park Temporal Navigation Scheme'. None of these elements are the real thing, although each bears a remarkable, if scaled down, resemblance to the 'original'. Instead, like Borges' Don Quixote, they have been re-written-composed-produced from scratch as perfect replicas; they even sound the same. With the application of a little glue and paint (not provided), and a little time, they are endlessly reproducible.

Attention: Carefully read instruction text before assembling. Each part is numbered. Consider succession of assembly steps. The reproducibility of each of the elements engendering this model was conceived from the outset. Careful assembly is required to realise the original, slight variation in reconstruction through reinterpretation or cross-referencing will result in a flawed representation. Consider the procession of assembly.

Each element of this model MEDIASPACE represents an alternative to the traditional. All three components model new 'places' from existing time and space:

- 'The Xamantic Web' offers a "multidimensional reality, a sensitive "place" where the fluctuations of the impermanent process of becoming unfold." (Tania Fraga).
- 'Leaving Nothing to the Imagination' masquerades as a porn web site, and offers a 'place' to critique and explore the confusion and contradictions that surround male desire. "Porn envelops us like a large warm glove, it shelters us for a brief moment, giving us a space and time which is entirely private and anonymous. It is a place to which we can escape and know we will find certainties." (John Jordan)
- 'Norton Park Temporal Navigation Scheme' offers an alternative to the spatial navigation of architecture, presenting a space through time, a conceptual and temporal 'place'.

Required tools: knife and file to remove and trim parts; rubber band, adhesive tape and clothes pegs to hold parts after cementing.

To Paint: Scrape chrome and paint at area to be glued. Paint small parts on runner before removing.

Kit suitable for ages 10 to adult.

The MEDIASPACE-WWW site can be found on the CAiA-STAR server @:

http://CAiA-STAR.Newport.Plymouth.ac.uk/projects/mediaspace

## THE XAMANTIC WEB by: Tania Fraga

The **Xamantic Web** is an interactive 3D environment, which presents poetic actions of sharing and transforming signs. It aims to allow infinite interchanges among human beings. *Mircea Eliade* says that the "poetic creation still *remains an act of perfect spiritual freedom. The purest poetic act seems to re-create language from an inner experience that, like the ecstasy or the religious inspiration of "primitives"*, reveals the essence of things. *[Eliade (1989)]1*" While the conflict between opposite states of mind produces paradoxes, due to the duality of the verbal thought processes and their inherent linearity, the intrinsic - immanent and transcendent - nature of multidimensional poetics can faithfully express other fundamental aspects of human life and psyche.

The analogies we point to are the sensation produced by the suspension of our time perception *[Borges (1996) and Prigogine (1991)]3* and the confrontation with symbols and archetypes which create unexpected space-time relations in our minds *[Von Franz (1980) and Jung (1985)]4*. Then, when such situations happen, a powerful feeling of ubiquity and wholeness with everything, everyone, everywhere, arises and attains a quality of consciousness we can re-elaborate through the work of art.

The caretakers of consciousness within the **Xamantic Web** are called here *Xwomen&men - X'w&men*, and the artistic actions which produce immersions into virtual environments are named *Xrituals*. *X'w&men* use *Xrituals* to abolish daily space-time boundaries; to create *X'vironments* where sensitivity and sensibility flourish; to invent links connecting multicultural realities; and to cause unpredictable transformations.

We would like to establish the **Xamantic Web** as a multidimensional reality, a sensitive "*place*", where the fluctuations of the impermanent process of becoming unfold. Within it, people may interact, connect, and transform this poetic space-time manifold while emotions and feelings flow, allowing these new realities to reveal multitudes of possible projections.

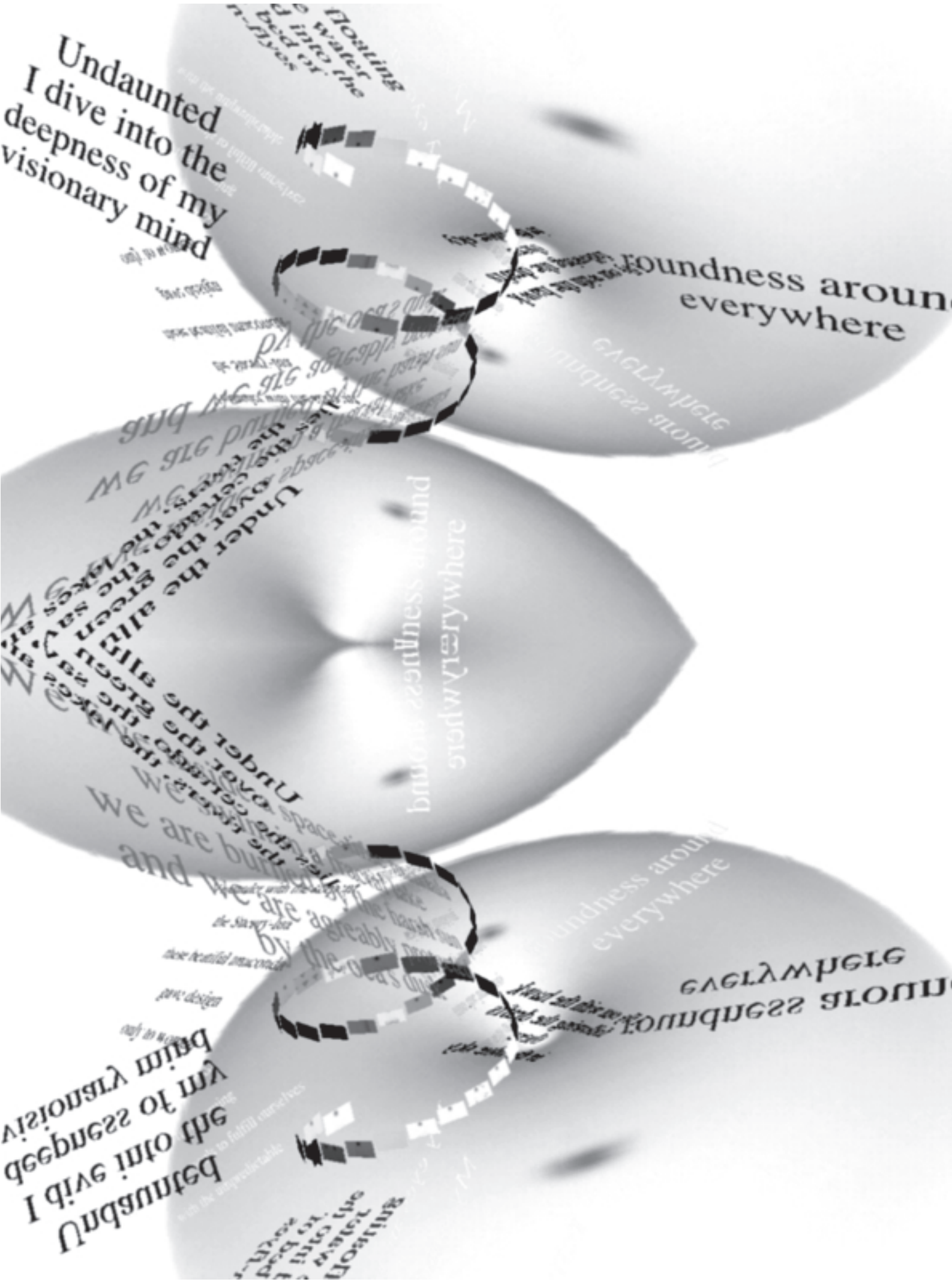
The word poetic, from the Greek "*póiesis*", refers to "*the action to make something*", even though, in its common sense, poesy is the art of writing in verse. Inside the **Xamantic Web** environment telematic poetics are characterised as fields which use computer language to make visible the virtual, giving it reality. To wander into poetic telematic environments provokes a feeling of almost-trance-"*devenir*", and suggests parallels between this experience and the ecstatic journey to another state of consciousness produced through the shaman's trance, sometimes called the descent within oneself *[Eliade (1989)]2*.

The word **Xamantic** was created by *Roy Ascot* to express the confluence of the "*shamanic*" and semantic phenomena applied to the Web. The main idea is that the **Xamantic Web** establishes a sensitive "*place*" where multicultural impermanent processes of becoming unfold. Within this multidimensional reality, people will interact, connect, and transform this poetic space-time manifold into a live work of art. Virtuality, understood in its sense of the potential process of becoming, and reality are complementary notions that may be expressed as telematic experiences either in the form of images or mental perceptions.

Science is beginning to research the complex processes of thought and decision, as deeply related to emotions and feelings. This vital association - between thoughts and decisions with emotions and feelings - provokes differentiated states of consciousness, and this is the artist's field of action.

*...ceci n'est pas le Xamantic Web...*


REFERENCES:
1. Eliade, Mircea. 1989. Shamanism. London: Arkana, p. 510.
2. Eliade, Mircea. Op.Cit., p. 508-511.
3. Two complementary notions of time may be seen in Borges and Prigogine. Borges, J. L. 1996. "O Tempo" in Cinco Visões Pessoais. Brasília: Universidade de Brasília, pp. 41-49.Prigogine , I. 1991. O Nascimento do Tempo. Lisboa: Edições70, p. 59-75.
4. For more information on the concepts of symbols and archetypes used here see Von Franz, M-L. 1980. Alchemy. Toronto: Inner City Books, p. 31, 137; and Jung, C. G. 1985. Mysterium Coniunctionis. Petrópolis: Vozes, p. 209.


Undaunted
I dive into the
deepness of my
visionary mind
roundness aroun
everywhere

Ourselves
we are burned by the harsh sun
and we are agreably protected
by the oca's dusk
roundn
ever

interactive poetics weav
colors
sounds
Her work has been shown internationally in several exhibitions in Brazil, U.S.A, Paris, and Italy, and in the collection of the Bemis Foundation, the Brasilia Museum of Modern Art and the Museum of the University of Hong Kong. She has been working with computer art since
hidden spaces
1987. Her current field of research is the creation of interactive poetics based on 3D modelling, animation and VRML environments, which may be seen at the following electronic addresses:
mysteries
http://www.lsi.usp.br/~tania/
http://www.unb.br/vis/lvpa/xmantic
http://caiia-star.soc.plym.ac.uk/projects/xmantic/
e-mail: tfraga@ unb.br
myths

'LEAVING NOTHING TO THE IMAGINATION' is the final part of artist/activist John Jordan's long term social art project 'CONSUMING DESIRE' which explores men's complex relationship to pornography, and attempts to unravel this secret and taboo façade of masculinity. 'CONSUMING DESIRE' was launched in 1992 with a performance – 'GUILTY PLEASURES' - at the NOW '92 festival in Nottingham, the project has involved a variety of mediums including installations (ODENSE KUNST HALLE, Denmark 1993 / INSTITUTE OF CONTEMPORARY ARTS, London 1995), media interventions (including GOOD MORNING WITH RICHARD AND JUDY, ITV 1995 / THE ESTHER SHOW BBC2 1995) and therapeutic work (the founding of the "MEN & PORN GROUP" 1994 in collaboration with Peter baker and therapist Marc Pigeon, to help compulsive pornography users).

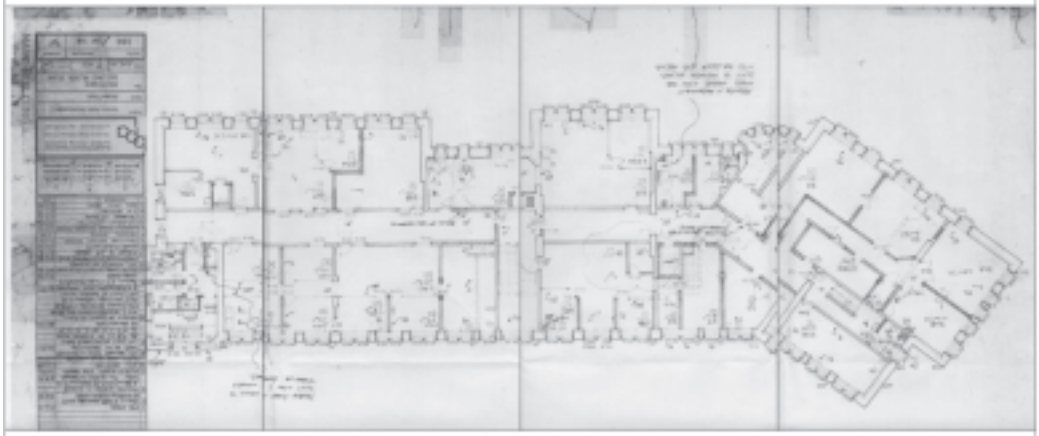
'LEAVING NOTHING TO THE IMAGINATION' takes the issues and concerns of the 'CONSUMING DESIRE' work and places them in the context of the Internet – which in its relative infancy, has already become an important tool for the distribution of pornography. "Trading in sexually explicit imagery is now one of the largest (if not the largest) recreational applications of users of computer networks" (Carnegie Mellon Report 1995). Throughout recent history, pornography has developed hand in hand with new technologies – photography, film, domestic video, satellite TV – all immediately became vehicles for the representation and distribution of pornographic material.

**A WWW project by** JOHN JORDAN
**produced by** CAMERAWORK
(HTTP://WWW.CAMERAWORK.NET)
**and**
STAR
(HTTP://CAIIA-STAR.NEWPORT.PLYMOUTH.AC.UK)
**Funded by the** ARTS COUNCIL OF ENGLAND.

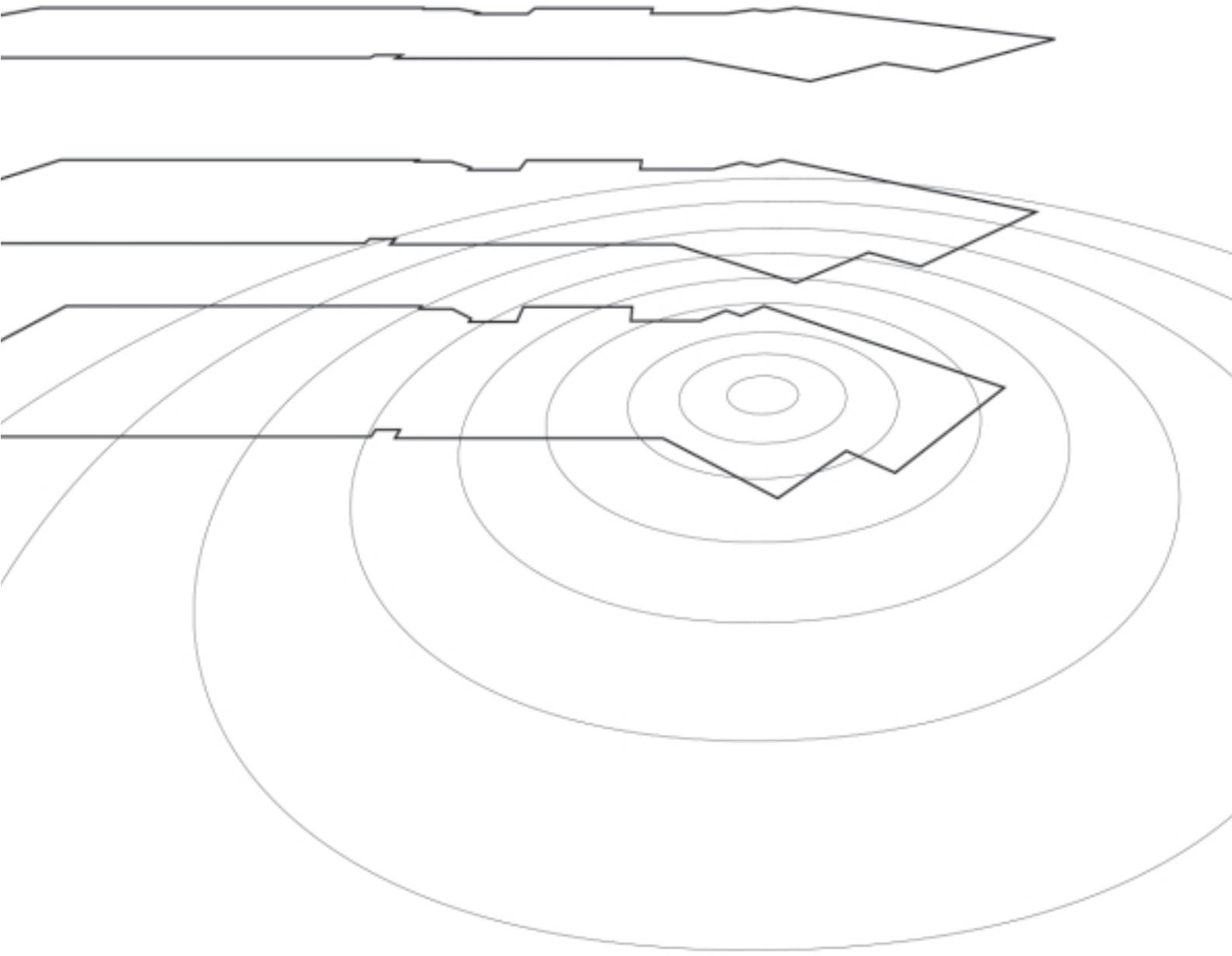
The project involved the creation of the website which has been marketed as a sex site. However the reality of 'HARD-CORE HOTEL' is that it is only masquerades as a sex site, and is in fact a critical journey through the complex issues of men's relationship to pornography. Instead of providing pornographic experience 'HARD-CORE HOTEL' raises questions around masculinity and provides exercises which attempt to explore the contradictions of male desire. The key content of the site are video interviews of men, which candidly investigate their experiences of pornography and the effects it has had on their lives and sexuality.

The strategy of disguising art, of the art becoming invisible is crucial to the works success, and follows a series of projects developed by John Jordan since 1990 ('EFFRA REDEVELOPMENT AGENCY', Platform London 1991 | 'SENTINEL MORTICIANS', Projects UK, Newcastle 1991 | 'EVADING STANDARDS', London 1996) all of which have attracted diverse audiences and have focused debate around issues raised by the works as opposed to definitions of art or aesthetics. John Jordan has now stopped working in the art world (although still teaches Fine Art at Sheffield Hallam University) and has dedicated his life to radical politics and the direct action movement.

# Norton Park Temporal Navigation Scheme

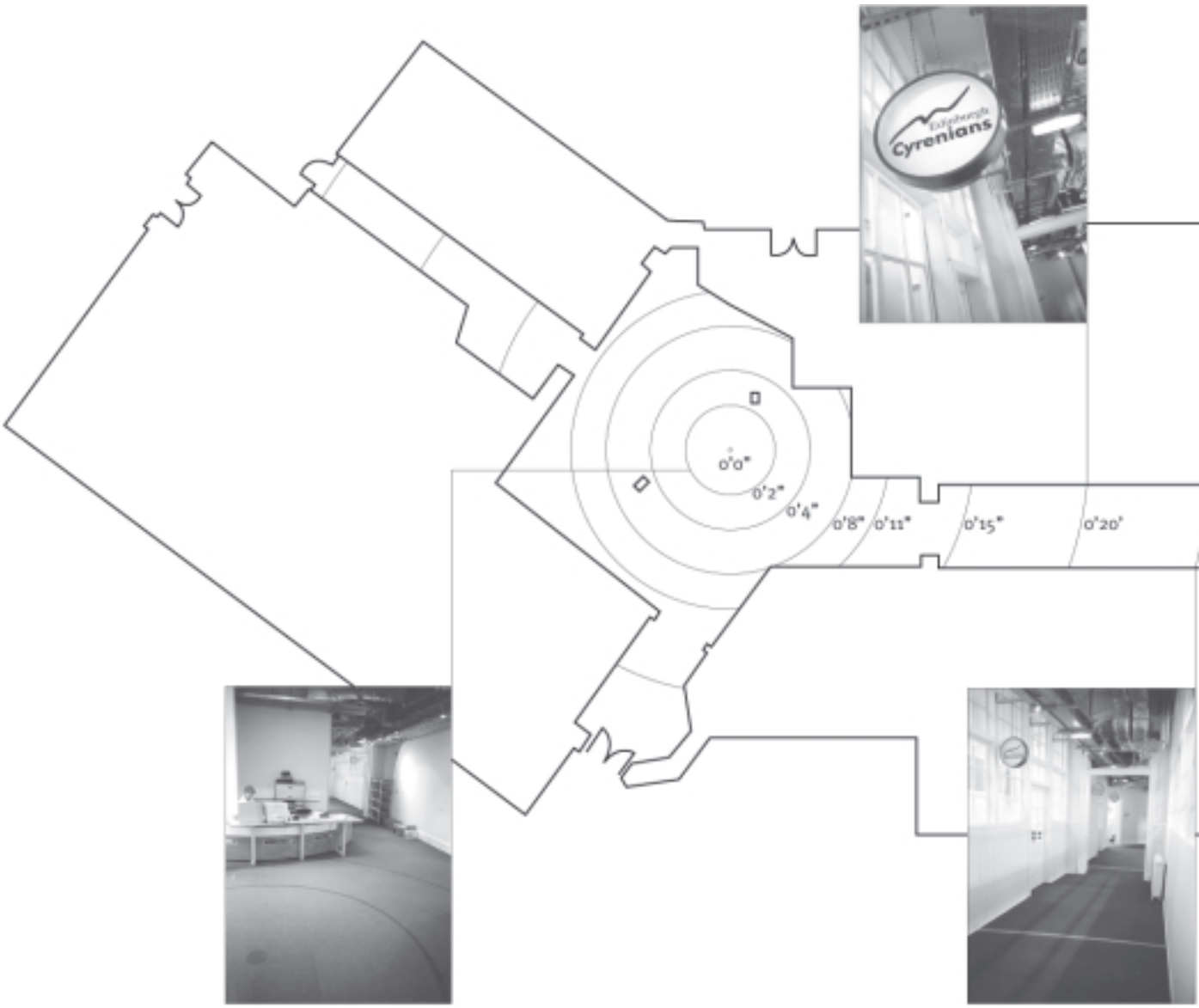


An architectural project where time was used as the tool for navigating through a three floor building. The converted Edwardian school, designed to enable the effective management of young children, represented the perfect opportunity to explore how many architectural spaces are better understood, not through complex three dimensional drawings or maps, but as a linear experience of time. In this space we always know where we are, because we are 'in' time.



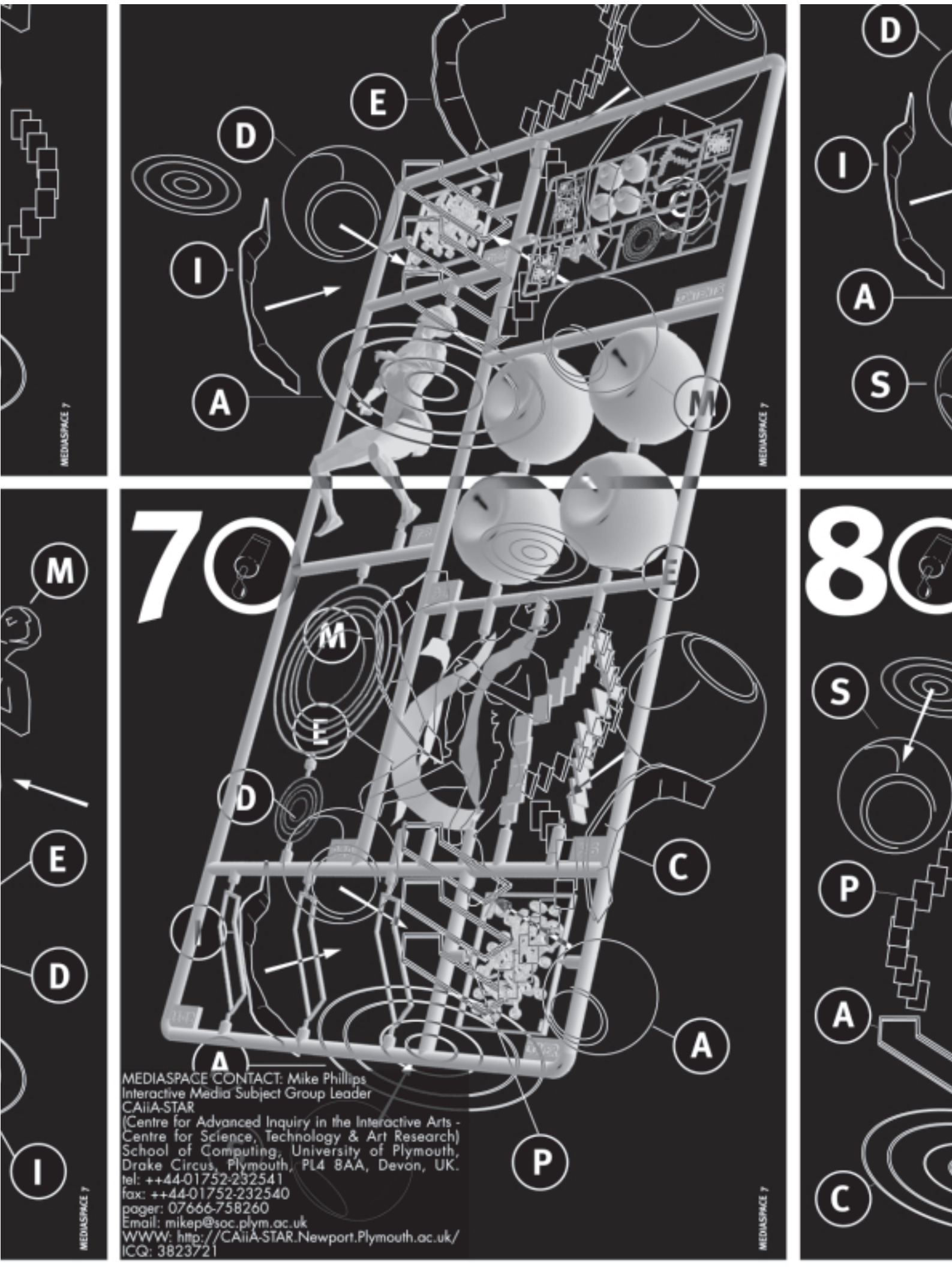
Circles embedded within the carpet radiate from the reception area that represents the primary starting point of any journey around the building. The arcs continue to radiate up each corridor throughout the building, signifying the progression of time through space. Each arc denotes a point in time away from the reception, this time can be seen on the walls of the corridors and is marked out in seconds and minutes, enabling visitors to locate themselves within time and thus in space.

| Project: Norton Park | Title: Exploded drawing of three floors and the time rings | Date: 17:11.98 | Scale: n/a | Drawn by: Chris Speed | chriss@soc.plym.ac.uk | |
|---|---|---|---|---|---|---|


Edinburgh
Cyrenians
0'0"
0'2"
0'4"
0'8"
0'11"
0'15"
0'20'

Clocks are used to house the signs for each individual office space and are located above doors. Upon arrival visitors are provided with stopwatches and asked to walk through the building until they reach a specific time, at which point they will be standing outside their destination. The project demands us to question how time can be used to expose linear spaces, and how the division of time and space has led to an Architecture to get you there, not to get you out of there.

| Project: Norton Park | Title: Ground floor plan with photographs located in time | Date: 17:11.98 | Scale: n/a | Drawn by: Chris Speed | chriss@soc.plym.ac.uk |
|---|---|---|---|---|---|


MEDIASPACE ?
70
80
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