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Håkan Nilsson

Editorial

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Make our journey yours.

Håkan Nilsson
Pyramiden, a ghost town in Svalbard

By Tyrone Martinsson

Pyramiden is a place that the perestroika never reached. When Russia became the modern state of today, blood could no longer be pumped out to the fringes of its former vast empire.

Pyramiden is located in Billefjorden in Svalbard, and can be reached by boat or snow scooter. It is a small village. The village was more or less locked down and abandoned. There are no restrictions on visiting Pyramiden, but the houses are controlled and it is not permitted to enter any buildings. The ghostly feeling in the village is reinforced by the silent emptiness.

The summer is illuminated by the midnight sun. Clouds and mist often sweep through the Arctic landscape. The weather and light change fast and constantly reshape the views. One can only imagine the pulse in the dark and cold Arctic winter.

There is an uncanny feeling of being watched when you walk through the streets of Pyramiden. As if there is something out there. The silence of old industrial landscapes is difficult to grasp. At some spots of the village the landscape, and traces of Russians seem fresh and recent. As if the place was kept frozen till now. The huts seem fresh and recent. As if the place was just abandoned in a hurry. The snow that covers the village seems fresh and recent. As if the place was just abandoned in a hurry. The snow that covers the village is fresh and recent. As if the place was just abandoned in a hurry. The snow that covers the village is fresh and recent. As if the place was just abandoned in a hurry.

Pyramiden is a small village. The village was more or less self-sufficient and animals were kept in the farmhouses. In the 1980s, the village got a swimming pool and a sports centre. For a short while, it was even ahead of the Norwegian Longyearbyen.

Pyramiden was closed down in 1998. It is now a ghost town. The village had left the mining and mining remains one of the key issues regarding the Russian presence on Svalbard. Today, Narvik is the only active Russian mining settlement. The other larger mining settlement, Pyramiden, was closed in 1998.

The archipelago of Svalbard is a no man’s land in the Arctic sea. Nevertheless, it had a strategic role both during World War II and in the cold war era.

According to the Svalbard treaty from 1920, the archipelago is governed by Norway. The main settlements in Svalbard are Norwegian and Russian. The debate between the two nations over who was there first is still a sensitive matter. Today, the Norwegians dominate Svalbard and the largest community.

Pyramiden, a ghost town in Svalbard

Pyramiden is a developed and modern settlement that was nothing in content. Tourism is one of the main economical sources on the islands. The coal mines are historically important employers, and mining remains one of the key issues regarding the Russian presence on Svalbard.

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Architect, artist, filmmaker, designer: the boundaries between these diverse roles blur as Hussein Chalayan finds them one into the other. A self-styled ‘ideas person’ who forges unexpected alliances between clothing, imagery, built structures and technology, Chalayan is a thinker who refutes the premise that fashion and the other creative disciplines are separate entities. In fact, much of his output over the past ten years has broken significant connections between them. As Chalayan builds bridges between the visual, the ideological, the invisible and the tangible, his designs challenge preconceived notions of what clothing can mean, contributing to and even setting the parameters for a new whole genre.

Although his followers see him as the proud father who presided over the birth of conceptual fashion, clothing pur se has always been Chalayan’s unwieldy child. Chalayan’s point of departure from conventional fashion was his use of clothing as a site of exploration, and his designs were created as expressions of concepts rather than garments made with only functionality in mind. As a result, Chalayan’s collections are characterised by a heightened sense of meaning, ‘an alusion to a more intense experience somewhere else, or the promise of a richer, wider horizon to be found. ‘He’s in his own world,’ said fellow designer Tizian Webber of Chalayan, ‘and you have to get into his world to understand his work.’

But Chalayan’s world, in comparison to the vast parameters for a new whole genre.

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Many of Chalayan's garments are characterised by graphic elements that appear to echo architectural lines or have been constructed in shapes that bring built structures to mind. While this creates an aesthetic that is often described as 'architectural', Chalayan has never intended to mimic the structure and silhouettes of architecture in his clothing. "Describing my clothes as 'architectural' is too simplistic, because there is a big difference between designing buildings and doing what I do, and I have never looked specifically at architecture for inspiration," he said. "One thing to keep in mind is that when fashion looks modular and structured people automatically call it architectural when in fact it isn't."

Leading architects generally draw more inspiration from theories of space than they do from existing buildings, and Chalayan's process is analogous to this approach. His thinking is on a parallel with architects, sometimes I borrow concepts from architectural theory and apply them to something else," he said. "Of course, looking at those ideas as an outsider means that they become looser, so I would describe it as..."

Conceived as a long-term event space, Chalayan's first shop opened in Tokyo in 2004, with an interior designed specifically at architecture for inspiration," he said. Chalayan commissioned Block Architecture to explore the theme of 'non-place' in the interior architecture, and briefed them to reflect on being in two places simultaneously. As a result, the interior contextualised the Mediterranean gardens of rural Cyprus with the urban sensibilities of Tokyo. I wanted to recreate the Cycladic landcsape of the store and the fabrics of a foreign land, Chalayan explained, but also to bring the mediterranean, I placed olive trees in the shop's floor and hung clothes from a washing line. The air wing's flaps clipped open to provide shelving. The air mail series of clothing is displayed nearby, and air mail trolleys were adapted to create shelving for the memorandum.

Chalayan's fascination with aeroplane travel culminated in his interactive menswear collection, Place/ non-place. The collection was partially inspired by Marc Augé's claim that airports are examples of transcultural spaces dubbed 'non-place', i.e., areas built to facilitate the movement of people and information in and around urban space. Chalayan used Place/non-place as a catalyst for creating a temporary event space, attaching texts to the garments that invited the wearers to gather at London's Heathrow Airport in May 2002, some 18 months after the collection was launched. Chalayan's aim was to create an event that would designate a sense of space for those present. My idea was that the clothes would become a means of creating an experience, he explained. 'I was questioning whether holding an event in a particular space could turn a non-place into a place.'

Certain events, such as a meal, designate a sense of place by bringing people together for a specific purpose. When translated outdoors, a meal function as an event that can be uniquely detached from architecture. Likewise, the Place/non-place event was conceived independently of architecture, but was able to colonise space (whichever architect's architecture's main function) without using a built environment to do so. In effect, Chalayan succeeded in creating an ephemeral architecture without the presence of buildings or even an architect.

As well as uniting wearers, Chalayan wanted to see how the Place/non-place garments had been transformed through use. I designed the collection with loads of inner compartments," he explained. 'I wanted the clothes to have loads of pockets in them so that you could collect your memories and take them with you. Have you ever noticed how a cab driver has pictures of his kids in the car to remind him of his other life, as if he's recreating his home environment around him? I wanted the wearers to turn up at Heathrow and talk about the objects that they have in their pockets represent. Garments acquire meaning through use and the more memories they contain the richer the life they have,' Chalayan intended for such discussions to create a heightened sense of place and give more meaning to the surroundings, even if it would only exist as a memory afterwards.

Creating environments plays an important role in Chalayan's process, and his architectonic ideas provide the glue that binds fashion and space together. Since indigenous costumes, traditional architectural styles, and local styles are inexplicably bound to the environments they come from, clothing contains and communicates an architectural glory that makes them signifiers of culture and tradition. With this in mind, Chalayan's Between collection (spring/summer 1998) brought traditional Islamic dress to London Fashion Week catwalk. Chalayan sent six models onto the catwalk wearing black chadors of varying lengths and nothing else underneath, exploring the capacity of traditional dress to define and de-individuate the body as it concealed the wearer's identity. The shorted chador exposed the model's body from the navel downward, while another model revealed the catwalk in only yasmin. The veils enabled the models to gauge the audience's reactions while remaining anonymous to the spectators. That part of the collection was about defining your cultural environment with your clothes, Chalayan explained. An expert on the social significance of veiling, Fadwa Al-Qadiri, supports Chalayan's claim. 'Dress forms and behaviour,' she wrote, 'are not accompanied by withdrawal, exclusion, or seclusion: religion and mobility are among the essential concerns of Islamic dress, and the sense of privacy afforded by veiling is comparable to the relation of a building, yet, even as veiling allows the wearer to wander freely, it regulates their behaviour in line with the codes followed by other Muslim women. Chalayan's inversion of revealing and concealing juxtaposed veiling with contemporary modes of visuality, demonstrating the power that masking can provide for a wearer who wishes to see and yet remain unseen.

In Chalayan's work, veiling is interpreted as an architectural device, and the veil itself is in many ways emblematic of the themes featuring in his work. The veil separates, conceals, defines space and demarcates cultural boundaries, but also evokes dualistic and duplicitous meanings. Veils are uncoupled, intractable and forbidding, while at the same time, dramatic, elastic and even enchanting. To Chalayan, a veil can function as both a boundary and border, and symbolise isolation and dislocation too.

These sentiments came into play in Chalayan's 2004 [... ] film, in which a character is veiled to indicate removal, detachment and disembodiment. The veil does not symbolise Islam, but belongs to a contemporary guise, chosen by Chalayan to represent the restrained codes of behaviour he observed in Japanese society. In Japan I was fascinated by how important aesthetics are and how unimportant emotio explessions is, he recalled. I was told that it is considered inappropriate to express one's thoughts. I was surprised by how violent processes are completely hidden behind aesthetics – it's as if confrontations or things that move angry feelings or disgust are proscribed completely.

Bradley Quinn's article was extracted from the book titled 'Hussein Chalayan' published by NAI publishers earlier this year. Copies can be ordered from the publisher's website: www.naipublishers.nl.
Radical exchanges are taking place between graphic design and architecture. Once regarded as disparate disciplines, practitioners in both fields share a common goal in shaping and structuring urban life, and creating signs and signifiers that provide metaphors of what the modern city should be. As architects try to bind people together within the built environment, they deploy surface designs and graphic motifs to signpost places where the exchanges of modern life take place.

The organisation of space has always been the essence of both disciplines. Architects and graphic designers alike are trained to counter problems of scale, give context to local surroundings, and adapt to the limitations of their materials. In their ability to ascribe meanings to spaces, graphics are almost a form of architecture in themselves. Graphic expressions decorate facades with trims and motifs, they fashion interiors, and play a pivotal role in creating an image for a building. Meanwhile, the role that graphics play in creating signage means that architecture’s claim on urban space is challenged more and more.

Against this background, recent ventures between the award-winning graphic designer Gabor Palotai and several practices of award-winning architects have resulted in several forward-thinking projects. From his base in Stockholm, Palotai’s distinctive, reductivist style has introduced a new graphic design language to Scandinavia’s visual landscape. His typefaces are imbued with the kind of timelessness associated with classical architecture, the branding, exhibition designs, and corporate identities he creates make his client’s presence in the built environment even more concrete. Whereas most graphic designers in Scandinavia are motivated by simplicity and highlight the role of transparency in their work, Palotai’s style is practically forensic.

In a collaboration with Toshiko Mori Architects initiated in Spring 2005, Palotai created a striking graphic relationship between a pavilion Mori designed for the ICFF show in New York and the branding requirements of her client. Palotai conceived a logo that could function as an architectural device. Expressed as a two-dimensional form, it branded the pavilion graphically by creating a repeating pattern on the surface. Given a three-dimensional form, the logo took the solid shape of a building block for use in the pavilion’s construction, able to be stacked and interlocked like brickwork.

Economies of Scale
How to transformed a fruit bowl into a graphic icon
has also designed furniture and household products for Swedish manufacturers such as Swedese, David design and Nola, and for Italian companies such as Boffi and Cappellini.

Over the years, the shelves of their studio have been filled with scale models of buildings, furniture, household objects, and abstractions of architectonic devices. Such models are important to all architects, because they answer questions about scale, proportions and volume, and attempt to fill the gap between visualising an object and giving it real form. Each model was once a part of a work in progress, and was subsequently catalogued and preserved as a marker of the finished artefact. In some cases the model is the only remaining trace of a project that has failed to materialise, serving as a poignant monument to a lost idea. Apart from the presentation pieces, few of Claesson Koivisto Rune’s models are slick and sleek. Crafted roughly from cardboard or wood, cut whole from polystyrene, or constructed from empty plastic containers, metal hardware or pieces of debris, the sketch models seem to signal a return to a happy childhood. Like dolls-house furniture fashioned from scraps of wood and abandoned articles, the models are more than metaphors for real objects. They project human values, carry emotional content, and convey a sense of status. A model is created to project powerful ideas and images, yet remains physically diminished by the real object. It is made as a means of enabling perfection to be achieved, but it is rarely a perfect object in itself.

Discovering these artefacts on a visit to Claesson Koivisto Rune’s studio, Palotai was intrigued by the dualities evident in the model. Subsequently, Palotai revisited the models and photographed each in black and white to highlight their roles as real objects rather than hybrid forms. Like turning a garment inside out to reveal the cavities and narrow passages hidden within the clothing, Palotai revealed sculptural silhouettes where there once appeared to be only concave shapes, and captured geometrical abstractions in forms intended to be strictly rectilinear. The perspective Palotai gives them in the resultant book transformed a fruit bowl into a graphic icon, and a topographical rendering of a landscape into a richly textured relief. Indeed, giving the models visual space in environments saturated with markers, symbols and ciphers gives them impact far beyond architecture. As they communicate in a graphic language of their own, they create a spectral world where architecture no longer has the only claim to space.
American Dreamer

location: rockland county, empire state.

artist: Trevor S Traynor

there are six chromogenic prints in the series.
ea. piece is in its own edition of 5.

size: 24” x 24”

+ 1 wp and AP per photo.

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American Dreamer
WHAT DRAGON SLAYING AND FAMILY VACATIONS SHARE

For a short while in the eighties and nineties it was really popular to talk about identity tourism in the same breath as you mentioned places like Disney, which at that time were called MUOs, MUDs, or MUSHes. Soon, however, the people who actually went to these places noticed that identity is a really messy thing to be messing with. The increasing attention which was given to the body as part of the shaping of identity led the critique of the free-floating cyber identity focus on the corporeal experience of cyberspace, and the obvious conclusion was of a carnivalesque mood to these places, it’s just not as easy as some pictured it. Role playing has some similarities with what's more is that the Descartian divide between body and mind is never wide enough to let you leave the meat bag you were born with behind. Identity tourism is however nothing unheard of in these places, it’s just not as easy as some pictured it. Role playing has some similarities with what you’ll experience at a rock festival or on the beaches in Ibiza. With no attachments and no one to hold you responsible, there is a carnivalesque mood to these places that tend to turn one or two things upside down. Most of the time however, this potential isn’t realized. Apart from the other problems associated with identity tourism the virtual world travelers just don’t seem to like it very much. Some possible reasons for this will be discussed further on. Virtual worlds can however be seen as places for tourism in quite a lot of other ways. After all, the ‘betwixt-and-between’ insecurity character of both games and holidays are too similar to be ignored. Both are activities which take place outside of the ordinary work week, and both are structured by an internal logic which differs in some ways from the routines of everyday life. The body-metaphor of virtual worlds easily lends itself to the traveling metaphor goes without saying. Betty Book has noted that social worlds also often are marketed as nothing but tourist destinations. She also notes that while the “tourist gaze” is mediating off-line tourism, it is a very even more important in the mediation of the virtual sign-post because we really can’t perceive or interact with the sign in any other way than with our eyes. Finally she notes that while Disney World might seem like a prime example of the “hyper-real”, it seems de-adulterated real in comparison with the themed environments of virtual worlds. While all this seems to state the case for cyber tourism, there is also another side to this story.

CAN YOU SHOW ME THE WAY TO THE TOURIST INFORMATION?

I myself once went to Port Atlantis, which is situated on the Planet Calypso, the first planet colonized by man (a little known fact). The planet’s currency, Project Entropia Dollars, has a set exchange rate against the US dollar, so there was no trouble getting some of the local currency before I even got there. After a brief chat with some fellow newcomers I left the arrival area equipped with some hundred dollars and the confidence that only money can give. After all, the ‘betwixt-and-between’ insecurity character of both games and holidays are too similar to be ignored. Both are activities which take place outside of the ordinary work week, and both are structured by an internal logic which differs in some ways from the routines of everyday life. The body-metaphor of virtual worlds easily lends itself to the traveling metaphor goes without saying.

Betsy Book has noted that social worlds also often are marketed as nothing but tourist destinations. She also notes that while the “tourist gaze” is mediating off-line tourism, it is a very even more important in the mediation of the virtual sign-post because we really can’t perceive or interact with the sign in any other way than with our eyes. Finally she notes that while Disney World might seem like a prime example of the “hyper-real”, it seems de-adulterated real in comparison with the themed environments of virtual worlds. While all this seems to state the case for cyber tourism, there is also another side to this story.

This year we’ll go someplace real!

-Northern Ireland by Peter Jakobsson

-Norrath, Ruil-Ka, The Metaverse; the space is allegedly infinite, but the number of places are not. There is however a steady growth, and more places are continuously being created and squeezed in or attached to the existing architecture of the net. The building materials might seem a little disparate at first, but that’s not something the visitors really notice, because these places are curiously opaque, more so than most real-world places. There is no gradual shift as you move from one place to the other, but a sudden-complete transformation. The places seem to be discrete units, hanging by themselves, fixed in time and space. Actually, moving between them gives you a very much the same feeling you get from flying.

Chapter tourism had been around for a while when the first of these strange, yet mundane places took form in the seventies, but today, just as tourism, they are big industry. The 3D-modelled, high-definition textures which will be discussed here are of course nothing but virtual worlds. Places on the net where your self-fashioned avatar is projected into the digital environments which you share with thousands and millions of users all over the world. The main focus of the text will more specifically be the sub-genre which goes by the unpronounceable acronym MMORPGs (Massively Multiplayer Online Role Playing Games). These differ from the so-called social worlds, not in the sense that they are more social, because people come to these places to socialize just as much as they do in any other meeting place, but because these worlds are also games. While the participants are not in town to replenish their energies and gossip with the other participants, they are out in the wilderness to search for treasures, hunt beasts and what have you, in order to gain points and rank in the virtual world.
Virtual worlds are dangerous places to visit. I died seventeen times during my first hour on Calypso. Only by practice and hard work can you get around Calypso without the risk of being killed.

With the amount of time it takes to be good at a profession like Calypso, it is actually easier to change your job at 7-11 than at your hamburger restaurant of preference than it is to change your line of work on Calypso. To think of changing location is of course taboo really an option because to change worlds means that you have to literally leave everything behind, including your body. You have to start all over again. These places aren't made for tourists; they are made for people to live in. Virtual worlds are dangerous places to visit. I died seventeen times during my first hour on Calypso. Only by practice and hard work can you get around Calypso without the risk of being killed and if you for any reason would like to change your identity you have to start this process all over again. You can't just come and go as you please and think that the world will welcome you with open arms. You have to invest a lot of time and effort in order to take part of whatever the world has to offer. There aren't any guided tours.

Fictive notes that we are constantly building our identity in the virtual world, which is absolutely correct, but that should not lead us to conclude that the virtual is not real enough to attract any serious attention. It is stuck on the wrong side of a long-time going dichotomy where the virtual is paired with other "Others" like fictional, unerupted and unimportant. In time this will probably change as a consequence of both general attitudes towards the "virtual" and of future improvements in computer graphics and other presentation techniques. Other obstacles to cyber-tourism will however remain, and two of these will need to be further explored: the worlds themselves and their inhabitants.

WE DON'T TAKE TIDO KINDS OF TO THE KIND HERE. It was previously noted that the fact that the light-footed identity tourist still carries a heavy baggage doesn't necessarily mean that identity tourism is totally out of the question, but still, identity tourism isn't that commonplace in virtual worlds as one might think and there are several reasons for this. One thing is that most participants don't seem to take lightly on people who play around in their own worlds. The material aspects of the world, the code, decide in large part what kind of interactions will take place. That different kinds of tourism haven't taken off yet only minimally to do with the virtual's own total identity tourist still carries a heavy baggage and much more with the kind of places that have actually been built. The difficulties in moving from one world to another are of course important, but only one of the relevant factors. To be in a virtual world means that you have to play it. Many of the worlds developed abilities, from other players who saw this as a way of getting paid for their play. But it wasn't only the companies that administered the worlds who were outraged to hear that people were trading their corporate property, but many players as well. The players held the view that this newfound commerce would lessen the responsibility one would feel towards the world and its inhabitants by making entry and exit much easier.

A similar but more novel practice is the hiring of avatars. For a set sum a company will provide you with access to 50 avatars in various worlds. This, it would seem from the outside, would mean that one avatar can even more frowned upon. Not only is the investment in your character lowered but the stress of the Levittown is almost completely removed since if you lose one avatar you can always try another one.

It is to Julian Dibbell noticeable in one of his articles; it's a reasonable for most people to assume that what goes on in these worlds is just make believe and fun, but for the people who live in these worlds the people who trade their on-line existence as fun and games are either newcomers or scoundrels. Something which is the total opposite of the argument of some cyber theorists: namely that insensibility, which by the old or off-line standards is judged as, unerupted or even hypocrical, gets an affirmative dimension in the new world. To argue wholly abstractly in either direction would be a bit tooo and imply that you caught a bit of good old technological determinism. The medium isn't the message. To study each of these worlds as a society or culture of its own gives a more reasonable view of the world of Calypso once again some reasons as to why the participants rather get themselves a stable identity than lost around will be given.

At first I had a hard time navigating and making myself understood to other tourists, or colonists, as they, in keeping with the new frontier rhetoric of the Internet, prefer to be called. It might have been something with the gravitation but I seemed to move in a rather erratic and uncontrollable manner. The novelty of our surroundings was enough enough to keep my interest up and after a while I joined the other colonists at their depot.

It was not long before I struck me that there wasn't really anything special to see, for one such as myself, a tourist. There was a vast continent to explore, but where to go, where to start and why even bother? Was there really anything worth my while here but where to go, where to start and why even bother? Was there really anything of interest to keep my interest up and after a while I joined the other colonists at their depot.

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Space and online travelling:

What does distance mean on the Internet?

By Daniel Pargman

Are you experiencing the whole wide world at your fingertips when you surf on the web? Surely not, that would be equivalent to “experiencing the whole world” while dipping your toe in the water. How then is distance constructed, enacted and experienced on the Internet? This is the question that unites all cyber-geographers of the world.

The scope of this text is more limited and it concerns space, distance and travelling inside on-line virtual worlds. The most well-known virtual worlds today are so-called Massively Multiplayer Online Games (MMOGs). The business idea is simple; in games such as Everquest and World of Warcraft you get unlimited access to a huge online world for non-gaming instrumental purposes; it has always been the games that have drawn the larger crowds.

MULTI-USER DUNGEONS

What then is a MUD? A MUD can be seen as many different things. As a virtual world that can be explored. As a hypertext that can be traversed in an almost infinite number of ways. As an interface to the database. While regarding a MUD as a database is understandable, the term “rooms” no matter if they describe indoor or outdoor locations. In the log above, we recognize from our real life. Many of the rules in virtual worlds are modeled on the real world and these “explicit spatial metaphors allow users to transfer navigational skills developed in the real world terms for. The possibility to anytime see who is present in the MUD and a “gap” command (effortlessly filtering away the utterances of a player who uses a gap) are examples of such a database. There are furthermore no technical reasons to hinder the creation of invisible objects, to take command of another player’s avatar (Dibbell 1991) or why something described as a small cottage can not be as large as ministry on the inside, complete with endless corridors and doors that lead to new corridors. A MUD could feasibly be “structured” like an extensive confusing topsy-turvy wonderland – as some MUDs have been. The reason most MUDs are not is because they would then not be as easy to understand and navigate in. The positive transfer between real-world knowledge and the virtual world would be rendered worthless if it contradicted often enough. Cherry (1919, p.34) refers to ChaosMUD; a MUD with a writ topology that was roughly based on the metaphor of a computer file system. It is significant that ChaosMUD died because it was not an accessible environment for people to live in or play in. How much “should” a MUD resemble the physical world and how much can the image of the physical world be re-negotiated and “improved” upon? That is a matter of striking a balance between comprehension and power. “Explicit spatial metaphors allow users to transfer navigational skills developed in the domain from which the metaphor is drawn but constraints of the metaphor may limit the efficiency of this user interface” (Dibbler 1995, my emphasis). Dibbler further extends this reasoning: “Spatial concepts in user interfaces are often hidden for a reason; the spatial metaphor can be an obstacle to navigate efficiently. For example when navigating using a strict building metaphor one has to navigate the whole way from location A to location B. Similarly in a space defined by a folder tree navigation may require to move up to the root node and then all the way down to reach another node at the bottom of the folder tree. A quicker and more efficient way to get from A to B is in these examples is a shortcut from A to B – for example by defining an alias in the folder-tree or by defining a magic door in the building example. These features allow to tunnel through the space in one step. This tunnelling feature is a devi안의 a feature of the spatial metaphor however: as it connects two remote locations in a single step. The spatial abstraction A and B normally has a reason – for instance to group related files into folders. The attempt to disguise this organisation. Note that while we have an accepted word for such a feature in the file space, we do not have one for the building structure. It should also be pointed out that this connection makes the distance between A and B asymmetric – while A is close to B it now the converse. It is still far from A as it was before. because both space and magic doors typically are one-way connections.” / Dibbler 1995

In some MUDs the general rule is that what is useful in the MUD is permitted while real-world limitations are applied as far as possible in other MUDs. Although any limitations are arbitrary from a technical point of view, it is arguably the act of limiting possibilities that makes the virtual world meaningful and possible to understand in the first place. It is only by restricting or adding limitations that travel between arbitrary points in MUD that a relationship of variable distances within the virtual world can be maintained.

MUDDIEN

You’re standing on the path between the barn and the house in Warby. It runs in an east-west direction and leads from the street up to the chapel of the village. Towards north lies Warby’s venerable old school. Between the church and the school lies the small parish office. Towards south lies the office of the Cup Foundation. There are five visible ways from here. east, west, south, north and northeast.

The SvenskMud world consists of 6000 distinct objects we are acquainted with such as notes, drawers, bookshelves and so on. Despite the fact that much can be won by letting virtual objects work in much the same way as their physical counterparts, there are no technical limitations to prevent things that are impossible in the physical world from being implemented in a virtual world.

Examples of popular MUD abilities that break against real-world limitations are for example the ability to join anywhere in a MUD (comparable to teleportation). Moreover, many actions are possible in a MUD that we do not even have real-world terms for. The possibility to anytime see who else is present in the MUD and a “gap” command (effortlessly filtering away the utterances of a player who uses a gap) are examples of such a database. There are furthermore no technical reasons to hinder the creation of invisible objects, to take command of another player’s avatar (Dibbell 1991) or why something described as a small cottage can not be as large as ministry on the inside, complete with endless corridors and doors that lead to new corridors. A MUD could feasibly be “structured” like an extensive confusing topsy-turvy wonderland – as some MUDs have been. The reason most MUDs are not is because they would then not be as easy to understand and navigate in. The positive transfer between real-world knowledge and the virtual world would be rendered worthless if it contradicted often enough. Cherry (1919, p.34) refers to ChaosMUD; a MUD with a writ topology that was roughly based on the metaphor of a computer file system. It is significant that ChaosMUD died because it was not an accessible environment for people to live in or play in. How much “should” a MUD resemble the physical world and how much can the image of the physical world be re-negotiated and “improved” upon? That is a matter of striking a balance between comprehension and power. “Explicit spatial metaphors allow users to transfer navigational skills developed in the domain from which the metaphor is drawn but constraints of the metaphor may limit the efficiency of this user interface” (Dibbler 1995, my emphasis). Dibbler further extends this reasoning: “Spatial concepts in user interfaces are often hidden for a reason; the spatial metaphor can be an obstacle to navigate efficiently. For example when navigating using a strict building metaphor one has to navigate the whole way from location A to location B. Similarly in a space defined by a folder tree navigation may require to move up to the root node and then all the way down to reach another node at the bottom of the folder tree. A quicker and more efficient way to get from A to B in these examples is a shortcut from A to B – for example by defining an alias in the folder-tree or by defining a magic door in the building example. These features allow to tunnel through the space in one step. This tunnelling feature is a deviance feature of the spatial metaphor however: as it connects two remote locations in a single step. The spatial abstraction A and B normally has a reason – for instance to group related files into folders. The attempt to disguise this organisation. Note that while we have an accepted word for such a feature in the file space, we do not have one for the building structure. It should also be pointed out that this connection makes the distance between A and B asymmetric – while A is close to B it now the converse. It is still far from A as it was before. because both space and magic doors typically are one-way connections.” / Dibbler 1995

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A sense of the voluminous and intricate environment that the SvenskMud world constitutes (not to mention the work that has gone into developing it) can be gauged by visiting the annals of the SvenskMud Expedition Club. The Expedition Club was formed when some players together set out to explore the width and the breadth of the SvenskMud world. In this protocol from their first expedition they explored the island of Vagaro (in the northwest corner of the map). The description of their travels is quite voluminous and to some extent mimics the travel diary of a 19th century European explorer.

RESTRICTED SIMULATIONS AND SIMULATED RESTRICTIONS, TRAVEL

SvenskMud depicts a fantasy world, but a fantasy world that has its own internally consistent geography. This fantasy world makes allowances for an abundance of phenomena that does not exist in our world – like mythical creatures and powerful magic – but still goes to a great length to adhere to many of the physical laws of our world. Eriksros in the southeast is the biggest such location in the virtual world. Muddevallasjön [Muddevalla Lake] are the oldest parts of the world. Gilna is a mountain in the high terrain of the virtual world.

TRAVELLING IN VIRTUAL WORLDS

This test has compartmentalized space, distance and travelling in on-line virtual worlds. The most important point is that there exists a trade-off between power and comprehension in online environments, or more generally, in computer environments. As this is a problem that will not go away and can not be solved once and for all, we will continue to see innovative and interesting examples of how this trade-off is handled for many years to come.

REFERENCES


One of the phenomena that creates a sense of globalization in contemporary society is the possibility to transcend space and “erase distance” through images or footage from faraway places. The news are the most familiar form of this, but other genres can also be seen as globalization in this sense. Wildlife photography, that brings exotic nature and wildlife to us, is a good example of this.

The production, showing, screening and viewing of exotic nature photography and film is obviously not a new phenomenon. As in the case of many other aspects of globalization, this practice and the chain of activities that constitutes it actually build on a long-standing tradition. However, technological developments of different kinds contribute to creating a sense of ubiquity, easy access and accelerated transmission of wildlife images. Along with many other similar trends, this in turn creates the appearance of a globalizing in this sense. wildlife can be seen as globalizing in this sense. However, they are harnessed and even exploited by what perhaps can be called the “gentle” and “calm” animals are less in evidence. A search with the keyword “peace” generates no animal image among the first 100. “Love” brings up a dog (with its master). “Ferocity” turns up many exotic animals (and images from comics) whereas in the results for “Cute” will give you kids and puppies. Using a key word like “wildlife” turns up a more balanced collection of images. “Ferocity” turns up many exotic animals (and images from comics) whereas in the results for “Cute” will give you kids and puppies. Using a key word like “wildlife” turns up a more balanced collection of images. Hence, the connection between the “author” (imagine director, art director, photographer, etc.) and the viewer/read is based on the understanding of image-making and distribution processes, but this connection is indirect and complex, both culturally and technologically. In addition, this process is mediated by global corporations that structure the image business (for instance internet-based image bureaus), but in the end, these companies also depend on the connection between “market” and “image”.

It is possible to think of this connection as more of a two-way communication or even, a social interaction, than we have been accustomed to. This mutuality is mediated by technologies and interpretative frameworks that exist independently of the business side of things. However, they are harnessed and even exploited by what perhaps can be called the “gentle” and “calm” animals are less in evidence. “Cute” will give you kids and puppies. Using a key word like “wildlife” turns up a more balanced collection of images, many of which have no emotional description attached to them. Thus exotic animals and predators in particular seem to be interpreted conventionally as representatives of the dangerous side of nature.

Thus, with the advent of feminism, behaviors and interactions were increasingly interpreted from a feminist point of view. The role of females in ensuring group cohesion has for instance attracted more attention whereas the dominant males of old have seen their power circumscribed, at least within scientific discourse, and increasingly, they were cast in parasitic roles.

Anthropomorphic image interpretation and analogus science practices suggest that the status of photographs as evidence or as “witnesses-of-truth” is somewhat exaggerated. The same can be said about the objectivity of the sciences of nature. Yet there is no reason to doubt per se that the images and cheetahs depicted above have existed and been aligned to each other as shown in the images. Further, and for different reasons, we can assume that their image was captured in protected wildlife reserves, and not, for instance, in the local zoo. The issue is rather that the reading of photographs with the conceptual tools learned as part of an urban industrial or rural, post-industrial, lifestyle are likely to gloss over most of the work that went into making them, selecting them from larger collections, place them in layouts, etc. and thus, conceal from us how the images we see are related to actual goings-on among “wildlife”.

Elements of a theory of visual inscriptions

At this point I would like to introduce elements of Bruno Latour’s work. Most of Latour’s writing has been about science and engineering, including the role of images and other visualizations in these activities, but he has lately approached other topics, including the connections between art, science and politics. In an early article “L’opposé de boa vie la référence scientifique - montre photo-philo-
that any given stage refers to earlier ones, and in books, screens and texts about images. Further, for Latour and other cultured people: pictures, pages, ideas and complicated, teased out and opened in order to understand wildlife photography. The production chain is outlined in box 1 below. There are several steps, and each of those steps actually assembles a large number of decisions that mobilize cultural and other resources and embed them in the image being staged, captured, processed or distributed. Techni
cal decisions are mixed with judgments of taste and symbolic issues.

Translations and References
In the case of photography this translation process is complicated by the need to accomplish it according to the established conventions of photographic excellence and the specific, collectively maintained criteria for what is great wildlife photography. The variety of the issues involved can be gauged from comparing the anti-image in figure 5 to those already shown in the images below: documenting wildlife is anything but a straightforward task.

Let me recapitulate. For Latour, the creation of scientific reality involves a relentless process of translation. In a sense, it is the same image that moves through the long and complex chain that connects cheetahs, or as Latour would say, making into a black box, without thinking, but in that case, we are also ignorant of the place in this process where the image is made more attractive (and thus, marketable), within the processes outlined above by using attractive visual techniques. How far we can only see. However, it is no less important how the light underneath the tangible reality of the living thing is and becomes. In this image, one can see how the reference back to nature is created visually in wildlife photography. In figure 7, naming and placing does the work of conviction for us: the image shows an identifi
cable individual presented to us almost as a person, whose existence, for that reason, we do not doubt. The Chimpanzee Goes to Market, which has triggered a wave of criticism, is an example of this phenomenon. The image is made more attractive (and thus, marketable) within the process outlined above by using attractive visual techniques. It is no less important how the light underneath the tangible reality of the living thing is and becomes. In this image, one can see how the reference back to nature is created visually in wildlife photography. In figure 7, naming and placing does the work of conviction for us: the image shows an identifi
cable individual presented to us almost as a person, whose existence, for that reason, we do not doubt. The Chimpanzee Goes to Market, which has triggered a wave of criticism, is an example of this phenomenon.
Thus the creation of reference through revelation of how the inscriptions were made, which is, after all, one of the cornerstones of the scientific canon, is also deployed by TV personnel and photographers in order to validate their claims to providing a window into the world. However, we would be missing something essential if we saw websites of these kinds as mere mirrors, and bad ones at that, with diffuse and low resolution versions of great imagery available elsewhere in forms that do justice to the skills of photographers. The image, important as it is, is part of a larger network, and the material form of the image: book, screen or something else, is subordinated to this network. In this instance, the website is an entrance to a much larger chain that we can, as it were, follow to a position closer to nature. Essentially, that voyage leads some people all the way to physically relocating themselves to places where animals can be viewed in the flesh, with the added realism of wildlife, realism etc., of being present, of getting into the world.

Further, we have been able to observe in this particular instance how global production and marketing networks merge with translation networks, or as Latour conceptualized them in an array of global translation engines that mix and interact and together form a global translation engine. I believe it is most productive to analyze the global translation engines in this case as an identifiable aesthetic-scientific regime that shapes the global production chain and global markets for wildlife images and connects to the larger context of ecotourism and park management in the South. Pursuing this strand further is likely to lead to discoveries of a different kind, exemplified by Harrison White’s theory of markets as rhetorical constructs that are kept together by networks, and by Bourdieu and his ideas of the reverted economics that apply in hunting magazines. This calls for modes of analysis that can accommodate the kind of photographic images discussed here and a lot more besides and this is still a very nice book.

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www.his.se/dataspel

Create & Animate the Future Playground

This reality appears as a manifestation of the collective beliefs of consumers. However, the reference is created through a carefully orchestrated process.

This activity is guided by a rich set of cultural resources mobilized by photographers.
World cities like London have long been, and are increasingly, sold as places of tourism and leisure – spaces of attraction not just in terms of particular events and places, but also in terms of their urban culture. As such tourism London can be thought of as a massive conduit of flows of riotous forms. Firstly, we can think of differing kinds of tourists, from local day-trippers from the south of England and beyond, to international weekend city-break tours, and longer-term round-the-world tourists taking ‘time out’ to do temporary work to pay to get to the next destination. We can also think of the constant flows of migrant workers to work in service sectors, as porters, dishwashers, cleaners and hotel maids throughout the city. Moreover, we can also think here of the smells, tastes, and sights that are displayed, narrated, consumed, transformed; a fusing together in often new ways of products from around the world for locals and tourists. And of course seemingly circulating in all directions is that most abstract of materials - money - without which few if any of these pleasures are to be consumed. As such we might follow the geographer David Gilbert in seeing that: ‘tourism has played an under-recognized role in the shaping of the modern city as a place to be seen and experienced’. Here we consider one aspect of tourism. That is how the increasingly popular guided walking tours in and around London are shaping and perform the city in ways that are perhaps less physical, more mobile and transient than many other tourist-based developments, though ones that are no less material and certainly not without effects.

London may also be characterised as a multifunctional tourist-historic city, where tourism and leisure overlay and overlap with the commercial city and the historic centre. As such London also has many spaces that are connected through acts of violence of the past made present in the now. In fact, it can be argued that London, like other cities - but in perhaps more concentrated ways - has its own spectro-geographies, being populated by ghosts, the murdered, their perpetrators and so on. It also appears increasingly the case that publics convene around some of these sites of violence or representations of violence and disaster in themed historical museums, guided walks, or other sites, as tourists. Various terms have been developed to describe this convening or the places of trauma where convening occurs. We have heard of dark tourism, tragic tourism, thanatourism, fatal attractions and traumascapes. Yet, all these terms seem to imply that these spaces of trauma, violence and death are the opposite of everyday spaces, that their attraction may lie in their being exceptional spaces far removed from the everyday. However, this may not quite be the case.

Walter Benjamin argued in his essay ‘The Storyteller’ that modern urban life has seen a process of exclusion of death from everyday life in Western society.
Jack the Ripper walks work as a kind of street theatre and tourists. As markers of the city’s history, these guided tours serve as a reminder of the past’s significance. The guides lead tourists through the streets of Whitechapel and Spitalfields, pointing out the many layers of history that exist in these areas. The guides’ knowledge of the area and their ability to convey this knowledge to their audiences is crucial in creating a sense of place and history.

The guides’ role is to bring the past to life, allowing tourists to experience the city in a different way. They often use creative techniques to engage their audiences, such as storytelling, humor, and drama. The guides may also take tourists to specific sites, such as the site of the Jack the Ripper murders, and explain the historical context and significance of these locations.

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such desires for original settings cannot merely be reduced to simple cause-and-effect – of tourists just visiting sites because they have seen them in movies, but involve complex processes of the dragging of images, symbols and associations from files of media representations onto other geographical sites, bringing about a re-negotiation of tourist spaces via tourism practices.

And yet, claims that tourist knowledges are produced by the media do not necessarily differ much from the seemingly opposed claims regarding tourists quest for authentic landscapes or film sets. Both views leave very little space for the agency of tourists. As one might hope for is that this fetishisation may give an aesthetic expression, a signifier of universality. As the above should indicate, the nomadic art world has been often unsurprising use, and image representation. Of course, the framework was set several decades, if not a hundred years ago, the North is actually, typically, a mixture of modern, functional, and it has its indoor trees trees as a reminder of the loss of nature, like any tourist image of trees in Europe. The eastern part of Europe still waits with its turn to arrange a Manifesta – like refugees or guest workers not trusted, but welcome as an aesthetic expression, a signifier of universality. Looking at Rogelio Lopez-Cuenca’s ‘National’, a sticker work picturing anonymous refugees for the first time in their own city, it is a critical work or just cynical?

In 1997, the Nordic Pavilion perhaps conformed to the idea of a Swedish’s love of nature, but the insects themselves are more critical engagement with the words the Nordic Pavilion at the 49th Venice biennial, 2001. Curated by Tommi Grönlund and Petteri Nisunen. The National flags of Finland, Norway, and Sweden seem to signify definitely that the art space of the enclosed Giardini di Castello, where the first national pavilions are located, is not only protected but reserved for people with papers in order.

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The establishment shot is from the opening of the Nordic pavilion at the 50th Venice Biennial (2001), where partly people push their way to get Bellini drinks from a table. This crowd makes up the (not-so-few) nomadic art world, in the postmodern vernacular, favouring slickness and associations for these people are nomadic, traveling on foot, not just on two wheels. As the above should indicate, the nomadic art world has been often unsurprising use, and image representation. Of course, the framework was set several decades, if not a hundred years ago, the Nordic pavilion perhaps conformed to the idea of a Swedish’s love of nature, but the insects themselves are more critical engagement with the words the Nordic Pavilion at the 49th Venice biennial, 2001. Curated by Tommi Grönlund and Petteri Nisunen. The National flags of Finland, Norway, and Sweden seem to signify definitely that the art space of the enclosed Giardini di Castello, where the first national pavilions are located, is not only protected but reserved for people with papers in order.

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The art world has been held out as a model for peaceful and creative collaboration by people as diverse as Marshall McLuhan and Queen Victoria’s Prince Albert. Visual art is supposedly a universal language, because it “speaks” through the universal visual world independently of conventional words. This is not the place for arguing against this mimetic art concept, but the art world is of course as conflict-ridden as any other place in the world—which was clearly visible (and legible) at the 51st Venice Biennale in 2001. The two remaining representatives, artists Miriam Bäckström & Carsten Höller (Sweden), and Mathias Faldbakken (Norway). See especially the word “FINLANDIA” on the wall.

In effect, what happened was that the artist refused to be a mobile, flexible, and nomadic piece in the exhibition and claimed her own space. Finland’s representation was perhaps already nomadic, in the sense that the three countries usually take turns in organizing their collective representation. Now, it turned out that even this nomadic presence was negotiable. Aesthetically, this exhibition may have collapsed, but it successfully demonstrated working conditions in the nomadic art world.

Generally speaking, placing a number of objects together in an exhibition implies that they have important properties in common, such as a certain kind of artistic merit, value, theme, or relevance for a certain discussion. The aesthetic conundrum in negotiating the biennial exhibition space is in this respect a little odd, since several curators or parties—those appointed nationally as well as the artistic leaders who are centrally appointed by the biennial foundation—are involved and no single one has the upper hand in the total outcome of the exhibition process. This is a prime example of a general problem in what we can refer to as nomadic art’s value. Consider Harald Szeemann’s project for the 49th Venice Biennale in 2001: “Plateau of Mankind” was the theme for the entire aperto section of the biennial. Within this, his “Plateau of Thought” formed a section that looked something like the “Majicans of the earth”’s effort to invert “world art” artworks in the midst of the contemporary artworks one usually expects to see in the international biennials. (IMAGE: “Plateau of Thought”, 49th Venice Biennial, 2001; Harald Szeemann’s composition of yahalis, boddladnas, nkisi figures, folk art, etcetera on a pink and green space) (IMAGE: “Plateau of Thought”, 49th Venice Biennial, 2001; Harald Szeemann’s composition of Aupolku Rodin sculpture on column)

The project is synergistic: we are meant to appreciate the artworks presented on the slope with untreated names in the same way that we look at the Rodin sculpture. The difference between the works is of course enormous, and I do not merely think of the column here—Szeemann must have inserted that one as a critical gesture against putting art on a column. Further, the purportedly neutral non-space of the modern art museum that is usually signified by white walls is here negated by “childish” colours: pink and green. However, whereas the anonymous pieces on the pink slope seem randomly selected to make the point of aesthetic generality, the Rodin sculpture travels with its insurance. Its value and identity are guaranteed by museum collections, investments, the bibliography on his work and person, and not least the curators and art historians who have made it their life to be Rodin experts. The point I want to make is that despite efforts to experiment with the presentation, artworks do not easily escape from the structures of the artist’s biography. Look at Lawrence Weiner’s contribution to the “Magicians of the earth” catalogue, “Réponse à la question: Qu’est-ce que l’art?” (1998). (IMAGE: Lawrence Weiner, Magicians of the earth, exhibition catalogue, “Réponse à la question: Qu’est-ce que l’art?” 1998.) All the artists in the exhibition were invited to give their own definition of “art” in this democratic gesture. The beginnings were printed in the catalogue together with the general presentation of the artists—including their biographies. Instead of stressing the present exhibition context and marking a clean cut without terminus, artworks, artists, and art definitions alike informed each other in a rather overdefined fashion.

The travelling audiences, artists, and artworks transported from one biennial to the next imply the question whether there is a more or less agreed upon format, genuine, authoritative, extradi-
era...interpretive context for this art world. Take an installation view from Berlin, with work by for example the Vienna-based Group A room of one’s own; clothes by Paris- and Berlin-based Bojen Sarancic, and Berlin-based artist Bert Neuman’s Western-style stage set for the play “A woman under the influence” (1976). If the artists are difficult to identify geographically, what could not be said for their individual artworks, even less the composit-
on of all these within a spectacular exhibition? (IMAGE: Installation view from the KunstWerke venue for the 3rd Berlin Biennale, 2004.) A truly pragmatic view on art’s possibility to come across as a message is exemplified by the innumerable guided tours seen at the major art biennials. (IMAGE: Guided tour of the 3rd Berlin Biennale, KunstWerke, curated by Dieter Metz, 2004.) Instead of relying on the “universal language of art”, the audience is referred to a tutored pilgrimage to the ideal art world. The tour guide’s mediation of interpretations becomes authoritative—and why not?

The international residencies and studio programs have become naturalized as a pillar of the nomadic lifestyle in international art. For years in a row, artists may roam between residencies in cities like Los Angeles, Seoul, Berlin, or less well known cities. The unremarkable corridors in such places host an impressively international lot, and offer often Baby-like cultural experiences. The Swedish Arts Grants Committee (Konstnärssam, founded in 1976, which incorporates the International Artists’ Studio Programme In Sweden (IASPS) has meant much for the inclusion of Sweden within this network of artistic exchanges. (IMAGE: Grithiya Gaweewong, “Spread the word”, project at IASPIS, 2002, from the homepage http://iaspis.swe) Grithiya Gaweewong, a Bangkok-based curator, had a stipend to work in one of the studios for a pe-
riod in 2002. She invited fellow curators and people at alternative, artist-run spaces in Stockholm and London (such as After Shopping, Konstakuten, SOC, and United Net-Works) to share their experiences in a workshop; an artistic practice that if anything seems to furthernomadic ways.

Now, despite the nomadic exterior, the studio programs are highly structured networks. Much more than random nomad roaming, these networks can be likened to a national railway with their fixed stops and timetables. Two months here, then off to some other exhibition and residency over there. It could even be argued that there are first to third class rated seats on the ride: these programs tend to be funded by “sounding countries”. The performance of each exchange partner is frequently exam-
ined, considering how popular and beneficial they are to the applicant and invited artists. Cultural policies underpinning the residency programs are thus highly nation-state based, and benefit citizen artists. Within this system, exchange and border passing plus work permits run smoothly even be-
tween old antagonists like Cuba and the USA. This nomadic art world operates in conformity with the demands of what David Harvey has called “flexible production”; artists appear just-in-time to deliver their art, and disappear again when their stipend runs out. The geo-aesthetic diver-
sity is real, but so is the social homogeneity. In addi-
tion to a passport in order, artists need a reasonable command of English and very modest social ties. Rather up-coming young and single artists, than a family breeder. And the real travelers in this context are, of course, the curators. The nomadic curators, with bonus miles galore, are excellent examples of the flexible labour situ-
ation—we forever travelling, and anxiously anchoring their positions internationally. (IMAGE: Catherine David, artistic director of Documenta X, 1997, and Okwui Enwezor, artistic director of Documenta 11, 2002.) Photos show the curators at their best, as cultural critics in the political sphere, typically re-
ferring to their work as a “platform” rather than an
The artistic leadership of the art world system thus plays with the star Harald Szeemann. The critique of art he would be flattered by the implied comparison can not gag an invited artist. It is even possible that art. What are the checkpoints? The artistic leader speaks clearly about (the lack of) accountability in superior (the general director). However, MUZUCK work under a pseudonym and point a finger to the perhaps immature as critique: invited artists show a poster smoking and holding a similar mug in the bathroom area nearby. Man, epitomizing the curator-star, looked out from the window. In their performance "The couple in the cage (Two undiscovered Amerindians)", Seattle et al. place (1992), Guillermo Sánchez-Peña and Coco Fusco enact an aspect of the bitter strives that are fought ever claims to "ownership" of the Enlightenment – in the sense of placing oneself in a genealogical or causal connection to the development of Enlightenment, and its subsequent spread through the world. The artists present themselves to the audience within the museum context as passive zoo specimens or museum objects in their cage. Raw material is transported, it does not travel, to the cultural centers. And cultural labour is in a similar position vis-à-vis this context. Traveling and cultural- al tourism is one thing: being invited to linger, or to return (repeatedly), or yet to settle and to claim recognition for one's contributions as a cultural worker, are quite different matters. When it is time to grow up and get a (proper) job, the artist-nomad turns into a common cultural worker, who is expected in general to return to the local. It turns out that the art world, which prides itself for its nomadism, has a highly simplistic view of cultural worker, are quite different matters. 

But who owns the so-called relics of this culture, with its mixed blessings born from colonization and Enlightenment, and relegated in present-day academia? Both attraction and actual admission to higher education, cultural sponsorship and sti- пенды, in, say, Paris or London, match patterns laid down in earlier colonial enterprises. And of course, the major cultural institutions that can display the marvels of the world are located not in Lagos or Ha- vana, but in New York, London and Amsterdam. The relics in the reliquaries however do their best to lend aura to the audience within the museum context as passive zoo specimens or museum objects in their cage. The quotation above compares the art world with "Europe", and as late-comers to the party.

Cuba and Mexico on an equal footing as exterior to the contribution, we have to place Sweden together with Cuba and Mexico. These pieces are perhaps immature as critique: invited artists show a poster smoking and holding a similar mug in the bathroom area nearby. Man, epitomizing the curator-star, looked out from the window. Remember the connection to the museum safety vaults: some pieces are more successful in linking up with these museum shrines, museums that are more or less redundant in this art world. The exchange on the other hand, the value judgments passed around, are crucial. And this process is not "western".

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The program has a practice-based foundation where theory influences the practice of media design. The aim of Visual Culture and Media Design is to create theoretically informed practitioners in the vast field of the media and cultural industries.