

GLOCAL MULTIMEDIA ART

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Sažetak:

Sinkronizacija „glokalizacije“ i „multimedijske umjetnosti“ isključuje negativne efekte globalizacije na jednoj strani i lokalnog nacionalizma na drugoj, kao i predominaciju tehnologije masovnih medija na ljudsku vrstu.

Izvorni „glokalni“ pristup egzistencijalno smjera udruživanju umjetničkih i znanstvenih iskustava. Masovni mediji (fotografija, film, strip, plakat, video umjetnost, televizija i internet omogućavaju umjetničku maturaciju i individualizaciju, kao i socijalizaciju kroz digitalizirane, dakle ošte i prodorne povratne informacije.

Ukratko: Multimedijska umjetnost nije samo logički skup dokumenata ili multimedija s tehnološkog stajališta, nego sinergijska intenzifikacija ili orkestracija umjetničkog djela. Multimedijska umjetnost također intenzivira egzistencijalna uporišta kroz “Einführung” (uosjećanje, empatiju) i novo otkrivačko viđenje, tako da postajemo svjesniji osobne slobode i individualnosti.

Ključne riječi: glokalno, multimedija, umjetnost, performance

Key words: glocal, multimedia, art, performance

Introduction

Glocal Multimedia Art is our syntagm for a new holistic approach to experience. Although initially developed by the means of politics, transnationalism and business practices in 1990's, the concept of „*glocalisation*“ later has also appeared in academic dialogue, education and media.¹

Thinking either globally or locally (glocally) at the same time, means not only to „think globally and act locally“, but vice versa as well. Global consciousness arose from sincere local (self) awareness for humanity and freedom. We have to be free for awareness as well. So, we need information, education and proactivity to create our own events and chances. To be at least semantically free, we need semantic network or social network for an online platform to act glocally.

Furthermore, in order to make an Art of something Glocally imagined, several skills are needed. First of all you need knowledge of IT and creative imagination on how to practice performing Arts, especially in multimedia synergy. You also need communication skills of a person *basically* humanistic or cosmopolite oriented, yet locally and globally are not mutually exclusive, rather they imply that you have self-awareness and self-confidence to be centered on „the big picture“.

¹ „Glocalization also presents a potential response meant to offer protection against the more negative effects of globalization.“, 10th, June, 2011, <http://en.wikipedia.org/wiki/Glocalisation>

To paraphrase a famous humanist PhD Ivan Supek, globalisation as a „global machine“ is preparing its own failure with greed and destruction of nature, thus encourages solitaries and dreamers on messiah campaign, but maybe it is only the United Europe which can confront the uncontrollable global capitalism.²

On Multimedia Art³

If we want to be globally proactive, as we have stressed, we have to invent our skills of synthesising concepts and have a will to change by agile entrepreneurial learning of media and art, as well as socialising.

The Critics of Technological Multimedia

The lack of high artistic education in the world of compute science, does not excuse either intensified usage of computer in design (CAD) and film animation, or in virtual cyberspace. The artistic aspect in multimedia art is cognitively and sensitively created as a synchronicity (or synesthetics) of several media (image, music, text, speech and movement interpreted in space via media), and not only as logical document or work as it was meant in technological sense.

Multimedia Art as more than the Sum of Media (Gesamtkunstwerk)

The 19th century idea of “Gesamtkunstwerk” (Wagner) was the basis of “a total art work”, encompassing Art, Philosophy and Religion. Although it had been proclaimed as decadent, the idea was a certain movement in usual seeing, as it became “re-valued seeing” in the sense of a “new inventing perception”⁴ which develops our cognitive power and leads us to the “new perception of reality”. Speaking of perception, it is also known that Viktor Šklovski emphasized the importance of the “astonishment” (*ostranenie veščej*) and prolonged perception, also Laslo Moholy Nagy insisted on Empathy while he was working in the famous Bauhaus school, so he has used a phenomenological term “Einfühlung” to encourage new perceptual values.

Multimedia Performance

Multimedia Performance, as a special type of Multimedia Art is also known as *Happening* or artistic action in which a single person or a group, in a certain place and at a certain time, takes an action. In contrast to a theatre, a performer is an Artist, not just a character as an actor is, and the content of performance is rarely a traditional story or a plot. RoseLee

² Ivan Supek, *Trinitas*, Profil, Zagreb, 2010, pages 287, 288

³ Vesna Sрниć, the author of projects on multimedia art (<http://www.youtube.com/watch?v=btUTFzIa9ug> video presentation published by Common Ground Publishing) and a president of Association for Culture, Media and Education – ARTHEA, has written thoroughly on Multimedia Art in her doctoral dissertation «Electronic media and Aesthetics in Postfeminist theory».

⁴ Dr. Vera Horvat-Pintarić (editor), *Televizija danas (TV today)*, GGZ, Zgb, 1972.; Medium and mediation, page 194

Goldberg stresses in her book *Performance Art: From Futurism to the Present*⁵, that performance can be a series of intimate gestures or much bigger visual theater, at duration from several minutes to several hours; also, it can be performed just once or repeated a few times with or without a previously written scenario, spontaneously improvised, or, on the contrary, it can be exercised several months.

Performance art as a term usually refers to a kind of avant-garde or conceptual art, or better to say of the visual arts. The fact, which is very interesting for our topic, is that performance uses a number of different (audio) visual media in combination, for example: kinesthetic installations, video walls, online art etc.

Cerebrum (1960's) was such an example of Multimedia Art Performance: labyrinth or "sensory-stimulation" laboratory as a night club connected with an art gallery.⁶ Performance is also a variety of art specific for integrated individuals, and thus it becomes helpful in the post feminist period as the human individuation process and an opponent to sexual discrimination (sexism). Croatian/British performers and video artists Breda Beban and Hrvoje Horvatic (RIP), were famous for their quite and meditative awaitings in performances fulfilled with personality and mutual sensitiveness between a man and a woman. While he was using a sharp digital technology, Horvatic implemented that strength in their video art works, thus in galleries the participants/audience' affections had multiplied their affection, mutually.

The special importance of the performance aesthetics can be seen as the *process of coming to consciousness while using multimedia*, and we can call that phenomenon "*existential supportings*". Thus technology is not just the medium or a "humanly extended arm" but it becomes also a medium for our spiritual transformations.

"Existential Supportings" as the Starting Point of the Multimedia Art

The text is directed at those mass media which are electronically and (audio) visually defined, such as: film, video art, television, computer graphics and the Internet, and that means that comics, journalism or radio are excluded.

We claim the electronic media could not be the subject of classical aesthetic approach and its classical idea of beauty, because of relativising the idea in the art through the opposite idea of "aesthetic of ugliness". In valorizing the modern and contemporary art, it seems more important to look for the idea of the "value". Especially valuable is every effort to contribute the society, not only as the constructive work of art, but also as the avanguard negation of useless forms and thoughts, which doesn't mean in anarchistic way, but in a sense of bringing the deconstruction of the existing to a possible, new world. Immediacy and intuitivity of the "existential supportings" substance in the mass media art are, actually, artistic and scientific quality in the technical meanings of cybernetics or autocontrolled media available for the intensifying human integrity, the same both for men and women.

Thus alluding to the postfeminism, we have to say that although it's not socially or politically organized as a movement (the way the feminism has been), it goes beyond the national

⁵ Goldberg RoseLee, *Performans - od futurizma do danas*, Test! i URK, Zagreb, 2003

⁶ Gene Youngblood, *Expanded Cinema*, E.P. Dutton & Co., Inc., New York, 1970., page 361

characteristics of the left and right orientation, accomplishing a certain transnational, global or glocal attitude specific for the integrated individuals, regardless of sex differences.

The starting points of “existential supportings” in art can be religious, theological, philosophically-existentialist, aesthetic or even materialistic, but the method should be highly moral, even if with the process of destructing the old values, which impeded the development, we intend to realize any positive or new values. So, the ethical establishment is a foundation, even if a formative energy is intended to be renewed by the destruction of old values. Sincerity and transparency reflect through the artist’s intention and his/her realization of the work: *thus intuitively incorporating the cognition in the work of art.*

Social Space of Performance – Participating, Inspiring and Criticizing of the Audience

Performance as the art of performing an action whether of single person or a group has got a very important role in the society, because the element of interaction between artists and audience/participants is of great value for the art. That means we sometimes just can’t separate them from each other.

Performance Art: Laurie Anderson

The rich online information about famous performer artist Laurie Anderson can be found at her own web site and at Wikipedia: “Laurie Anderson is an American experimental performance artist and musician who plays the violin and keyboards and sings in a variety of experimental music and art rock styles.”⁷

Socializing within the American and the international music elites (Peter Gabriel, Jean Michel Jarre, Brian Eno, Lou Reed), her performances explore the huge impact the technology has on human relations and communication. In Anderson’s performance there is a synesthetic merge of music for the violin and electronic devices, talking duet (produced by *talking-stick controller*) and her specific sound. *Talk-songs* are particularly Laurie’s music vocation.

While using the language of dreams, Laurie emphasizes, she wants to explore visions and dreams. Almost disappearing among numerous technical devices, she becomes anonymous participant and medium of electronic instruments, thus *amplification of sounds* and *personal appealing* are indicators of a contemporary technocratic age and a significant “anonymous collectivity”.⁸ We can find certain subversiveness in her early works, but later she has become politically stricter as a left oriented feminist artist, in order to achieve a better understanding of American reality.

During 1980’s her popularity as the pop music and performance artist was growing: a single “*O Superman*” as a part of the great project *United States*, was included in a later

⁷ http://en.wikipedia.org/wiki/Laurie_Anderson,
http://en.wikipedia.org/wiki/Performance_art, <http://www.laurieanderson.com/>

⁸ Cheng, Meiling „*The Speed of Darkness*“, Theatre Journal - Volume 51, Number 2, May 1999, pp. 200-202, The Johns Hopkins University Press, 5th June, 2011,
http://muse.jhu.edu/cgi-bin/access.cgi?url=/journals/theatre_journal/v051/51.2pr_anderson.html

avangard album *Big Science*. “*O Superman*” was Laurie’s revolt against mass culture domination, and she did that including the art performance and technology (multimedia) into the commercial world. (<http://www.laurieanderson.com/microsites/Big-Science>)

Experiences from practice

„*Glocal Multimedia Art: Urban Performance*“ was initiated as my pilot project under UNESCO protection in 2010 as a year for Re-approchements of cultures, and aims at cultural integration of several cultural backgrounds in Europe and the world. My team achieved very important results: students were encouraged in independent research and creative response to (re)interpretation of Reality while practicing new approach to seeing, and the creative course served as an introduction into the process of Life Long (Entrepreneurial) Learning (LLEL).

The new 2011/2012 project „*Glocal Multimedia Culture*“ aims to establish an intensive intercultural communication and networking among students and their mentors in analysis of social and cultural context of everyday life. All activities will be designed in an original and inovative ways which re-actualise audio/visual modes of creative expression and communication as Glocal approach. The main aim of this project is to build and/or increase capacities of all participants in creative intercultural communication and to encourage the concept of life-long learning as a mode of adaptation to the constantly transforming cultural and social environment via online Community network at the specially designed web site: <http://glocal-art.ning.com> which will be created for that occasion as a part of culture, media and education portal Media-via (<http://media-via.net>).

Thus „*Glocal Multimedia Art: Urban Performance*“ as a part of „Glocal Multimedia Culture“ is an action of re-inventing the Self and creating artistic individuation in postfeminist period, without gender discriminations, as well as encouraging the process of individuation and individualization in culture and ordinary life through Media Art or, better to say, it's an action for the human right to be positively different, even to be subversive if necessary to change the surrounding to make it better place for living. The action will take place in Dubrovnik, Slavonski Brod, Osijek and Belgrade.

„*Glocal Multimedia Art: Urban Performance*“ is prepared for the university students to explore scientifically the topic on Transpersonal Individuation as universal, artistic re-inventing the Self, without gender discrimination, as well as to create and perform multimedia action/performance as improvisation grounded on (men and women) archetypes of maturation, mentored by M.A. Vesna Srnic, Multi/Media culture external associate, PhD. Divna Vuksanovic, philosophy and mediology professor and M.A. Vladimir Frelih, Academy of Arts professor. Finally we will make a film/video on the work process and the action of Urban performance under mentoring of a film director Zoran Sudar.

Students will conjugate synesthetic experiences via audio-visual media and intesively communicate on Social community <http://glocal-art.ning.com> , thus expressing cosmopolitan thinking on the human right to be positively different as a creative person, while locally acting in joint action, addressing local media on all phases of work in progress of Glocal Multimedia Art.

The project „*Glocal Multimedia Culture*“ will be realised completely in the area of New Media Culture section of Croatian Ministry of Culture, particularly by apostrophing performative artistic practices which we create by the means of contemporary Multi/Media Art.

Summary

Glocalisation and *Multimedia Art* synchronization exclude negative effects of globalisation on the one hand and extreme local nationalism on the other hand, as well as predominance of mass media technology on human race.

The real *glocal* approach existentially aims to artistic and scientific experiences conjoined.

The Mass media (photography, comics, poster, radio, film, video-art, television and the internet) are very helpful to the artist: such media make special presentations possible (street or online performances), thus actualizing the next step in artistic development of maturing as artistic individualisation: *social individualisation* or *socialisation* through digitalized, bare, but penetrative feedback information.

Once more in a nutshell: Multimedia Art is not just logically created multimedia from a technological point of view, but a synergic intensification and orchestration of Art work. Multimedia Art also emphasises intensification of *existential supportings* through “Einführung” (Empathy) and specifically New Inventing Perception, so we become more aware of personal freedom and individuality.

There are not too many quality Multimedia Art works in the world, especially performances, due to their high costs, but we can invent some Primary Multimedia works of Art to use in practice, which we tried to show in the paragraph *Experiences from practice*.

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