THE MIRROR BALL OF THE ELECTRONIC AGE

The club fills a vacuum by offering a possibility to communicate freely not only on the personal level but also on the level of creative work. It offers a semi-public situation in which the communicative barrier is markedly lowered. The club is a hybrid social form - in this undefinedness it is possible to present works in the early experimental phase and to seek an exchange: a club´s entire scene can thus participate in a work in progress, in a networking process - the club itself becomes a „social sculpture".

Decisive is the momentary, the unforeseeable, the experience of the instant in which the terror and the inconsequence of chronological time collapses. Where the moment reigns, each action can only have an experimental character and the club becomes a laboratory in which the parts join in a pattern of interference with highlights restricted in time and space. The premises turn into a liquid landscape whose diversified nature can be experienced by those present through mutual movement. Hence, what is in fact crucially required here can never be simply planned. One can only make something available, set structures, which - by allowing empty spaces, ambiguities and chance happenings as constituent elements - make an experiment possible.

The club as a „social sculpture", as extended art space, implies the belief in organic, self-regulating systems, without disregarding the creative moment of chaos. On the other hand, it also points to the indispensable bond between man, technology and art.

Video and media art are increasingly integrated components of club culture. Video is the mirror ball of the electronic age. In the club, images and sound fuse into an atmosphere: „Time stops here and space takes over" (Andy Warhol). With the fresh rise of electronic music in the late eighties and early nineties, video is increasingly used as background or for interplay. Today, we can observe how it has spread to non-electronic music - with the greater availability of the technology, video has become standart in clubs or at live performances. club transmediale will present works by artists who not only use video as an illustrative background subordinate to the music or, as in the majority of music clips for reasons of marketing, to set the image above the sound, but also enter into a true dialogue with sound. Sound and image mutually transform each other, without just tuning into one another synaesthetically - they remain independent while never being unmoved by one another.

In the club, the control-unit is the music. The acoustic surface structure of space produces models of identification, whose constantly declining half-life can be read in the advancing atomization of groups, trends and styles. Through it, cultural relevance diminishes and projects mutate to circles of specialists etc.; the main concern no longer seems to be the play of possibilities, but differentiation from one another. Hence, in selecting the artists for participation, the most important criterion was their involvement in the construction of self-determining networks and the integration within subcultural, intermedia contexts.

Club transmediale aims at creating an open architecture for immediacy, experiment and exchange. To meet this demand, the technical equipment installed on club transmediale´s three levels can and should be used by artists present during the transmediale as a platform for introducing additional works or improvising in new constellations.

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