

prevent catastrophes. The artist as engineer tries to triumph over nature by studying its laws and to liberate man from the domination of nature. In this tradition Peter Fend is looking for a human use of nature in his use of water. He avoids an infantile representative use of water as image (of arbitrary assigned qualities). He is not attributing desirable features of society to nature. Just the opposite. He is shaping nature according to desires of man. He makes productive use of water.



WATER AND SOAP

A PROJECT BY JUAN GALDEANO FOR ATLÁNTICA

Bubbles are the most successful, *the only successes*, yet make the least of an effort. Can a bubble make an effort? Surely not, except (carefully) in the puff which brought it into existence.

One need only inflate it with a steady breath of air, the necessary element of pretense, a movement of the spirit which is both controlled and persistent yet never goes too far — until it is freed almost instantaneously from the stalk.

What is needed is a spiritual presence in the moment of expiration...*(of exhalation)*.

Bubbles that make too much of an effort explode and collapse into drops of water. And nothing can put them back together again. There is but one solution: to mix them back into the liquid mass, where they will disappear without any regrets whatsoever.

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All this, it seems to me, is much more than just extended metaphors. These bubbles are beings beneath all (their) aspects. Incredibly exemplary. They rise up from the earth and take you with them. These are new and unexpected qualities which were unknown until now, joining the known qualities in order to *create a perfection and a particularity of a being-in-every-aspect*. Hence the symbol Y escapes and the relationship changes. No longer is this a question of utility or of man's service to objects. Instead of serving something, what is at stake here is creation, not an explication. The conclusion holds more than the premise: something has been added to the premise that, mysteriously, curves the sphere, twisting everything, allowing it to be unleashed and to fly.

Seeing this, the spectator feels a surge of happiness that is not false: he feels happy because something has been *gained*.

So, here are some of these bubbles, most of them innocent and unpremeditated.

And thus, while making one's intellectual toilet, one might (in a rather childish and obsolete game) take a *stalk* and *round out* one's literary bubbles.



FROM ANALOGOUS DROPS TO VIRTUAL OCEANS

KARIN OHLENSCHLÄGER

The world is a huge Narcissus in the process of creation, according to Joachim Gasquet. For thousands of years, Narcissus contemplated his ego and his echo, his self and his reflection, beside the water's edge. Water was always his mirror, his means of transport and his communication. Rivers and seas provided the fertile land on which to build whole cultures and civilizations. In the words of Bachelard [1], water was the great and steady eye that absorbed all light and made a world with it.

In the 20th century, new means of communication have lessened the importance of water in everyday life. Contemporary society's strategic and operational centers no longer depend solely on their geographic situation. Instead, they are ruled by the currents and connections of a vast network of media streams, whose shores are the new fertile grounds of prosperity and progress.

This media stream is the new mirror of today's Narcissus, the great eye that absorbs all light and builds an entire world. The changing relationship between self and image (the ego and its echo) has been one of the main themes of electronic art over the last 30 years, from Bill Viola's video self-portraits in a drop of water, in "Migration" [2], to the virtual portraits by Monika Fleischmann and Wolfgang Strauss in "Liquid Views" [3]. *Electronic art has witnessed (and promoted) the transformation of the image in this media mirror, sustained by the seductive forces of electromagnetic and digital currents.*

Representation of the ego and its echo formed a framework in which artists could experiment with new time/space structures, as well as the changing relationship between our bodies and actions; the action and reaction of the ego when faced with its own echo. Long before sophisticated tools of digital production were developed in the field of electromagnetic technology, the destruction of linear forms had already been provoked using techniques of image superimposition and feedback, or employing mirrors during analogous recording. The artist would deconstruct and reconstruct a portrait in countless audio-visual rehearsals, thereby creating a host of new variations, and a whole new relativity in analogous representation.

Developments in this field have been even greater during the 80's and 90's, with the advance of digital production technologies; the image of our present-day Narcissus is now *simply a simulation of the ego. Reality and fiction overlap; they interrelate and disintegrate within these new digital compositions*. The digitalization of the echo means that its image can be broken down into tiny algorithmic units consisting of 0's and 1's: the so-called bits, which could be compared to molecules. By readjusting its binary components, the echo can rise from this "digital soup" like a Phoenix from the ashes.

The artist can implement a whole range of changes, from slight alterations in the original physical appearance, to a