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NEW MEDIA ART IN LITHUANIA

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Electronic media art began to appear in Lithuania in the second part of the 1990s, but the preconditions for the development of this art form existed earlier, in the interdisciplinary projects, mail art, light installation and video art practices of the second half of the 1980s. That period witnessed active attempts at establishing a neo-avant-garde in the audiovisual and visual arts, along with the beginnings of interdisciplinary and subversive artistic strategies and the emergence of a specific language and discourse for media art. The political, economic and socio-cultural changes that took place in the country during the 1990s were significant for the development of this new generation of art: the restoration of independence and the integration into an international sphere of politics and culture, the development of a free market economy, of information and consumerist society, as well as the modernization of cultural institutions and increased artist mobility.

From their very introduction in Lithuania, the electronic media became a mode of expression and an object of reflection for artists of the young generation. Media art was endowed with all the characteristics of 'new art'. It adapted advanced information and communication technologies and the

discourses of cyber-culture to the art context as well as new understanding of author and authorship. Moreover, there was a shift in the status of the new artifacts: the emphasis was no longer solely on object and the process, presentation and information, but also on interaction and communication. Electronic media art proposed a broad space for experiments because it is heterogeneous and complex, it unites linear and non-linear means of expression, sonic and visual information, textual and visual data, it can be experienced interactively or 'passively', without any need for tactile activity. The latter form of media art in particular (usually presented in photographic and video formats) soon established itself on the national art scene and acquired institutional status. At the same time, net art, interactive installations, CD-ROMs, multimedia art or virtual reality projects became part of youth subculture and was seen as a kind of 'counter-cultural' phenomenon.

In this article, necessarily fragmented (as the development of Lithuanian new media art is quite spontaneous and fragmented), I will try to identify the dominant new media art practices and creative strategies used by Lithuanian media artists. The definitive examples will not be set out in a chronological order, as the article does not aim to draw a historical survey of the matter. Instead, the survey will start with the analysis of artifacts, which focus on simulation and reflection of institutional models and new identities, proceed with the works, which employ collaborative and participatory strategies and will end up with the works that are structurally or thematically associated with the discursive qualities of electronic medium itself. Since artists usually use several different strategies in their works, the categories outlined above do not always serve as the only identifier of a particular work.

NEW INSTITUTIONAL PATTERNS

Lithuanian new media artists usually work independently from the main artistic institutions, as they prefer staying outside the mainstream of contemporary art and choosing partnership as well as support of other media artists and communities. One of the first collaborative internet projects based on institutional structure is *Instituto Media* (<http://www.o-o.lt>) launched in 1998 by a group of young artists, Mindaugas Gapševičius, Kęstutis Andrašiūnas and Darius Mikšys. This was a study of how an institution could function in virtual space. In their own words, "the project was designed as an attempt to transfer an institution into the Internet and study its functioning on the web. An academic institution was chosen, since at present we have the broadest experience of the activity of such institutions.

We also wish to explore the relation of physically and virtually limited spaces. In real space and time the functioning of an institution is restricted by its premises and the regularity of activity, which is necessary for the interactivity and existence of that institution. In virtual space it is restricted by technology and the quality of the connection. The web makes it possible to avoid the expropriation of a physical location. It is replaced by the site of a server – a quantity of magnetic memory” (Federspiel 2000:30).

The project was launched with writing a manifesto and drafting of the institutional scheme. The main task of the virtual institution was to gather and disseminate information on the Internet in various formats: sound, image, text, search engines and links. The institution’s structure consisted of a focused electronic mailing list, a media resource base, an electronic journal and Internet radio and TV. *Instituto Media* was to play the role of an intermediary in the coordination of the activities of all these entities, gathering and dissemination of information, initiating new projects and creating communicative chains of reference. The authors of the project emphasized the dynamic nature of the institution: the processing, archiving and transmission of data. In this case transmission can be seen as a form of story-telling, and therefore the Institute’s founders accentuated the variety of interpretations more than the sending and receiving of information. We could say that *Instituto Media* functions as a communication network, through which the *o-o* community exchanges information.

In 2002 the *Involved* group (Augustinas Beinaravičius, Henrik Rysbakke Nielsen, Miriam Wirz) tried to combine virtual and physical space in their projects. These artists used the Internet as a space for discussions, debates and exhibitions, and as a platform for transmitting various informational materials. On their website (www.involved.lt) one can find not only audiovisual material about *Involved* events, but also information about contemporary art projects in Western European countries. Physical space, the cafés of the French Cultural Center and the Contemporary Art Center, is used for presentations of art projects and discussions, a place for getting together in the flesh. The artists know how to coordinate their activities in both kinds of space. They start discussions about topical problems in society and culture in the net, and continue them in physical space, usually with musical events and audiovisual projections organized in bars and cafés.

The interdisciplinary artists Nomeda and Gediminas Urbonas use the model of the ‘temporary media lab’ for creating independent spaces and new contexts for electronic culture. Such a model makes it possible to experiment in the field of social interface, to influence cultural policy, to create and generate a new artistic language and specific communities. Nomeda and Gediminas Urbonas started developing their institutional model

in 1993, when they, together with a group of colleagues, founded the NGO *Jutempus Interdisciplinary Art Program*. Under the aegis of this organization various local and international art, culture and media projects were launched. It generated innovative strategies for artistic collaboration and promoted critical discourse in virtual and physical space. One of the most significant early international projects was *Ground Control – Technology and Utopia*, carried out in 1997. It became the framework for an investigation of cultural differences between Western and Eastern Europe, it analyzed the phenomena of technophobia and technophilia and it furthered collaboration between Lithuanian and British artists. The project was implemented through the use of both traditional and modern communication spaces: broadcasts over the Internet, the physical venues in the two countries, and a reader with collected critical writings. Another significant interdisciplinary project that made use of various contemporary communication media and strategies was *tvvv.plotas*, developed in 1998–1999. The project was devised as a space for discussion, and consisted of a program for local television, videoconferences, live conversations and Internet broadcasts. *tvvv.plotas* analyzed the situation for the contemporary artist in various socio-cultural contexts, looking deeper into the discursive possibilities of its selected media.

From 2000 Nomedas and Gediminas Urbonas have been developing the concept, structure and action strategies of *VILMA*, the Vilnius Interdisciplinary Laboratory of Media Art. *VILMA* does not have a physical body; it exists as a temporary media lab, a continuous experimental project. According to Urbonas, “*VILMA* is planned as an annual event, whose form is drawn together over the year and emerges from the conditions linked to the event. In this way, it allows for a focused set of workshops and lectures to engage in the methodological enquiry associated to a project, within the economy of the event structure. This quality offers that the issue is also what kind of contemporary institutional form could develop. *VILMA* addresses the desire for a space of experiment related to the issues of technology that define new media, and orients new media to artistic practice, and onto culture and society. *VILMA* is the scripting of a voice from relations between international and local situations.” (*VILMA*: www.vilma.cc). As is traditionally typical of institutions that propagate media culture, *VILMA* actively shapes its activities in virtual space through an Internet journal *VILMA_balsas* and through systems of email communication, as well as in physical space through creative seminars, public lectures and actions or presentations of artworks.

The activities of the temporary media lab developed by the artists aim at the generation of a critical socio-cultural context, as well as the promo-

tion of public critical discourse and new forms of creative collaboration in their local community. The first yearly VILMA project was the creative laboratory *RAM6/Social Interaction & Collective Intelligence* in August 2004, part of the international collaborative project *RAM – Re-approaching New Media*. The project was initiated and implemented by institutions in six northern European countries that promote and research new media art. Their objective was to expand the international network of professional artists, IT specialists, designers and media activists, and to encourage the dissemination of progressive ideas in the fields of art, science and technology. During the *RAM6* event new mechanisms for collective creation, interaction and functioning were analyzed and generated, with the help of modern technology. Moreover, alternative strategies and communication models were explored that would answer to the needs of modern society and be able to create new communities, transcending geographical, social and cultural boundaries.

In 2005 VILMA acquired new content. It became a *Pro-Test Laboratory* and was embodied in a new physical space, a pavilion next to the *Lietuva* ('Lithuania') cinema theatre in Vilnius. According to the project's authors, "*Pro-Test Lab* is constructed as a spatial device to register the scenario of protest and generate an action. The logic of the spatial device refers to the Lumière Brothers' early model of the cinema camera that performed a twofold function, both recording and projecting the action. *Pro-Test Lab* is generating and archiving all available forms of protest against the situation of the *Lietuva* cinema, focusing on the discourse of public space versus corporate privatization" (Lovink 2005). Initiating the collective protest actions 'For *Lietuva*', the founders of the Laboratory invited the public to reflect critically on the city council's activities and to express their opinion and show civic initiative concerning the privatization and destruction of public spaces in the city. The *Lietuva* cinema was the last functioning non-commercial cinema theatre in the Lithuanian capital, but it was closed on 25 September 2005 and will be converted into flats. With the cinema closed down, VILMA has to find new physical spaces and devise new strategies for action. Such forceful positions on current social and political issues are also characteristic of other projects by Nomeda and Gediminas Urbonas.

RE/CONSTITUTION OF IDENTITIES

Many new media artists use digital media as a tool for perception and construction of identity. Nomeda and Gediminas Urbonas react to the ongoing changes in the communities and institutions that surround them. They observe, analyze, document and communicate through various chan-

nels. Among their most frequently addressed themes is women's identity in post-Soviet society and the changes it undergoes. The works *Transaction*, *Karaoke*, *RR: Ruta Remake* all testify to this interest. In the latter, the artists invite the viewers to create a new identity for a contemporary woman (whom they can both see and hear), by modeling the voices of women of different generations as they have been recorded with traditional media. In *Ruta Remake* the artists used the audio-visual archive material gathered during the work with *Transaction*: films of the Soviet period, pop music video clips, voices from radio and interviews with cultural activists who participated in the project. The female voice is deconstructed with the help of original methods and technologies. The shadows cast by the hands of the viewer/performer are caught by a special light-sensitive device that generates a script and transforms it into sound by blending fragments of voices stored in a special archive. (For this process the TeraMIDI electronic device is used, which converts light signals into a MIDI signal). The new woman's voice is thus modeled through an instantaneous 're-writing' or 're-mix' of the *Ruta Remake* voice archive. In a first stage, young women working with the female voice (composers, DJs) were invited to perform. Afterwards anyone who wanted to participate in the process of writing a scenario for a new woman's voice was welcome to contribute. During this interaction, it was almost as if the work went through a process of individuation. Its perception in itself became a performance, where the performers were the ever-changing active viewers.

Kristina Inčiūraitė attempts both, to explore the particularities of contemporary woman's identity and to create new images by using new methods of representation. Inčiūraitė refuses the idea of the woman as an element of the spectacle. Choosing not a woman's image, but her voice creates the woman's identity. The woman has to be not only seen, but also heard in the society. According to the artist, "images of women in the society are widely represented as objects of desire. In my works, by criticizing the established stereotypes of the scopophilic gaze, I present a woman who is not visible, but participates actively in specific situations." While choosing the verbal form of women's identity, the artist does not agree with the feminist idea that spoken language belongs to the sphere of male domination; the male experience and the unconscious encoded in it do not allow woman to take the position of the subject. In her works – *Differences* (2003), *Spinsters* (2003), *Repetition* (2002) and *Leisure* (2003) – Kristina Inčiūraitė makes the visual sphere completely secret; she as if lowers a curtain in front of the observer and makes him/her listen to woman's voice. She ignores the perceptual space of the screen and focuses entirely on what is happening behind the screen. Therefore, the artist destroys the linear structure of the

work of art, thus confirming gender issues even more (the post-structuralist adversaries of feminism attribute linear structure to the sphere of men). This strategy is in line with the statement of Michel Foucault that “the monolithic stratum disappears where everything that is visible and what is legible is mixing ... things and words separate. The eye “was destined to see and only to see, the ear to hear and only to hear” (Foucault 1994: 43). The artist’s method is quite alien to the area of audio-visual arts where usually everything should be visible on the screen. Film and video are shown in order to be seen and observed. While exploring the issues of women’s identity the artist is able to leave a wide field for the observer’s imagination to maneuver, to use the out-of-shot acoustic space.

A young artist Bartošas Polonskis in his interactive work *Gliukai* (2006) invites a viewer-participant to reflect on his/her identity and to construct it. He performed a study of man-machine interaction by simulation of human physical movements in the form of animated character. The electronic substitute reduplicates and interprets the actions of an *interactor* and continually repeats a simple text about the constant change in everyday life and the necessity as well as ability of ‘self-revival’. Motor information is recorded in the memory of the machine and transformed into digital sonic and visual information. In his work Polonskis uses various playful interactive strategies, which invite the audience to re-create its identity and to reflect on one’s daily life.

Gintaras Makarevičius in his video *Vaskiči* (2004) presents the documentation of a game of war played by local boys in a courtyard that resembles the world of computer games rather than the real game. The film is structured so that it reminds you of a virtual space with virtual heroes: the boys’ movements and language as well as the playground look like the world of a computer game. The viewer can understand it thanks to his/her experience in virtual games of war. This work is a good example of how the virtual world can influence the way we behave. It is a kind of simulation of cybernetic reality and the elements of it.

COLLABORATION AND PARTICIPATION PRACTICES

The founders of *Instituto Media*, who were among the first propagators and creators of net art in Lithuania, drew together a group of activists with an interest in new media. These artists presented and initiated not only net art but also projects in other media. They disseminated information about new phenomena in art, and they participated in international media art projects and networks. The net art artifacts of Mindaugas Gapševičius are often structurally and thematically associated with the Internet. They have

a complex nomadic structure: a group of people, using special programming software, create a system that acquires new elements as a result of the interactive communication of users who join the 'network' (the artifact). The users/viewers become co-authors of this net art project, members of a concrete virtual community. The project *asco-o* (<http://www.o-o.lt/asco-o>, <http://www.d2b.org/asco-o>), realized in collaboration with the French artist d2b, is a spam art project. The authors see this work as a joke. The title in itself is meaningless, as it is simply a link to the ASCII, the American Standard Code for Information Interchange. Users/viewers can make small transformations (anonymously writing messages to pre-programmed receivers and receiving answers in the same way), they can observe processes on a display and in this way participate in a community game. The project *asco-o* should not be identified with the images seen on the display. The latter provokes ever-new stages of interactive communication, and that creates the foundation for the work. This project is, according to Mindaugas Gapševičius, an infantile form of ASCII art. Yet the authors never intended to expand the project and turn it into a complicated ASCII mailing list work.

Many of the net art projects by these authors are characterized by this textual/performative form. The artifacts come to be seen as invitations to collaborate, to write or construct or 'draw' or gather data together. This is no coincidence; it is a result of the communicative nature of the Internet. More than any other medium the Internet has a capacity for drawing together communities with various interests, for helping to create and sustain contacts between different users of a network. This is considered to be one of the most valuable properties of net art. In Mindaugas Gapševičius's works, the viewers are quite often drawn into a common creative process. They are encouraged to create content (usually texts), to give it away to selected or identified recipients (<http://www.o-o.lt/action/bo-ring/>, http://www.o-o.lt/mi_ga/subject=) or to manipulate some details in a work (Field: http://www.o-o.lt/mi_ga/field). This is also characteristic of Kęstutis Andrašiūnas's works (http://www.o-o.lt/ke_an/digirose6.html). In one of his newest works, *Carpets* (<http://triple-double-u.com/>), Gapševičius uses the strategies of e-commerce. He sends out emails with the suggestion to buy the paper 'original', signed by the artist, of an electronic carpet 'woven' with the help of ASCII technology. Buyers get a better deal if they buy several units.

Kęstutis Andrašiūnas's work *3IP* (<http://3.o-o.lt>), which was realized in Berlin, was also based on communication according to the logic of the medium. In the course of interaction between man and machine and between machine and machine, IP addresses are converted into three-dimensional images. The 3D animations are created anew each time, and are

stored in the server database. The results of the image generation methods used in the project are not foreseeable (since it is impossible to know in advance the choices made by participants in the project). Therefore the creative process becomes unpredictable, acquiring playful elements. *3IP*, just as *asco-o*, could be characterized as interactive communication based on the expressions of the Internet. However, the 'creative activity' of the viewers/users is rather limited. This passivity is typical not only of these, but of many other net art works. The viewers are only executors/performers of the functions proposed to them by the program functions created by the author. Although it is possible to freely choose the content of the texts and some of the codes, the forms of the actions executed are determined beforehand by the programming software.

In 2000–2001 Kęstutis Andrašiūnas organized the virtual *OSF Banner Campaign* (<http://www.o-o.lt/action/banner>), where he brought together various net art projects that criticized the activities of the Open Society Fund (financed by the American philanthropist George Soros) and its influence on the development of art in the countries of post-Communist Europe. This was social critique expressed through textual, visual and audiovisual information. Such unified net art projects are very often realized, and in this way artists not only share the benefits of working as a group, but they also stretch the boundaries of concrete projects and make them more effective. Another project by Andrašiūnas of this kind is *DE_TEXT* (http://www.o-o.lt/ke_an/de_text/). It is an attempt to create an electronic text database, which would deliver maximum benefit to its users. The program should quicken and simplify the exchange of texts. There is also a special search system to ensure more efficient text transmission.

Mindaugas Gapševičius also actively collaborates with net artists from other countries. He has initiated a number of joint projects (*Bridges*, *Source for Art Schools*, *Tinker Net* etc.). Most collaborative international net art projects have an open, audio-visual hyper-textual structure that can be infinitely expanded as ever new members join. In some of the projects there is some form of selection, and some 'rules of the game' are defined: you have to know a password or meet some conditions if you want to join the creative group. In other projects the aim is to conquer the unlimited space of the Internet, through the use of various strategies for transmitting information.

Artists' works that are realized on the Internet differ fundamentally from works of art displayed in physical space. They do not have material, palpable form. They exist in a digital format, as sound and image information, conveyed in the form of hypertext. Net art does not have a definite visual language. In interactive works it constantly changes as viewers surf through their structures. Moreover, different artists use different forms of

expressions. Some experiment with pure form, others operate at the level of discourse. This is ephemeral, non-commercial art. It functions outside the market systems of the galleries. It is not meant to be shown in exhibitions. It is not bought or collected. Perhaps that is the reason it is not particularly popular among Lithuanian artists. Yet interest in the platforms of electronic art expression has been growing recently.

YOUTH MANIFESTATIONS

From 2000 onwards there has been a steady increase in activities on the Internet by young artists, electronic music composers and media activists. They have sought to realize their ambition and mission to draw together an electronic cultural community, to create independent spaces for exhibitions, communication and information and to enter the international media art circuit. Designers, DJs, VJs, visual artists and media art activists create these Internet projects. The titles and contents of the projects and portals testify to the young generation's quest for free and dynamic expressions of alternative culture, as well as to the typical rhetoric and aesthetics of the media subculture: *artscene.lt*, *surface.lt*, *d117.net*, *kitoki.com*, *rutrut.lt*, *surfaces.tinkle.lt*, *fluxus.lt*, *movethemovie.lt*, *miglos.ten.lt*.

In recent years there has also been a swell of initiatives to unite media culture with youth culture not only in virtual space, but in physical space as well. The bars and clubs of Lithuania's larger cities have become a kind of multicultural centers combining entertainment with cultural and artistic activities. *INTRO*, a center for youth culture and entertainment in Vilnius, has been very active in this field. It has hosted presentations by sound artists from Lithuania and abroad, VJ and DJ evenings, contemporary art exhibitions, public discussions with artists and other events. In 2003–2005 *Cinema/Bar Barbakanas* organized film and video art screenings for its visitors, and collaborated actively with various European cultural institutions. The bar was an open young artists' initiative, with close links to students at the Vilnius Art Academy and the Lithuanian Academy of Theatre and Music. The *Blue Orange* bar in Kaunas, which has long been a favorite hangout for students and artists, has expanded its activities from 2004 onwards with evening programs dedicated to electronic music and audiovisual art. The cafés of the French Cultural Center and the Contemporary Art Center in Vilnius are also open for innovative media art projects and for public discussions on current topics of contemporary culture.

In this survey of points of attraction for electronic culture and for media art enthusiasts and authors it is important to single out the multimedia

festival *Centras* ('Center'), a periodical event in Kaunas since 2002. Its initiators Gediminas Banaitis and Emanuelis Ryklys aim at furthering creative applications of advanced technologies, in reaction to the pragmatic view of information technology that is becoming predominant in Lithuania. This initiative has become a platform of expression for young creators and experimenters in the field of electronic art, a place where they can present their experiments, receive comments and feedback from like-minded colleagues and discuss current issues of media culture. Although small in scale, the festival contributes to overcoming the isolation of media culture in our country. It has helped people to get together and join international networks for practitioners in electronic culture. Every year at the *Centras* festival, young and ambitious Lithuanian artists present their newest works: D117, G-Lab and rutrut, Saulius Paliukas, Aurelija Maknytė, Tautvydas Bajarkevičius, Titas Petrikis, Saulius Arlauskas and many others. Although this initiative does not aspire to become a prestigious international festival of electronic media art, it is very important for developing Lithuanian media culture and encouraging the use of information and communication technology in art projects, since they are naturally grounded in the needs of the arts community and address creative issues that are topical at a regional level. In addition, that and other 'young initiatives' do not aim at self-representation, but answer to the cultural needs of media artists, activists and 'art consumers'.

TECHNOLOGICAL DISCOURSE AND AUTO-REFLECTION

Various interactive strategies are employed by Lithuanian media artists in works that are structurally and thematically associated with the discursive qualities of the medium itself. Usually such interactive installations are self-reflective in character and closely related to current discourses in cyber-culture, whereas the actual artifacts are constructed according to the principles of already existing devices and media. One of the first works in this category was Vytautas Žaltauskas's installation *Rotation* from 1998, put together from three computer monitors functioning like radars that register flight patterns. The whole triangular construction, with a computer screen in each corner, rotated around its axis, registering a supposedly stable object of observation: the moon. If you turned the construction a few degrees in any direction, the trajectory of the object under observation would also change. If you looked at the image on the monitors you would see 'objects registers by radar' because of the automatization of the viewing process brought about by the device.

Darius Mikšys's *9 Tracks* (2004) functions according to the principles of interactive television. The work consists of 9 parallel video loops on one

DVD. These are fragments of travel videos by the artist's friends that have nothing to do with each other. Different people shot them at different times and in different locations. By using a remote control panel viewers/interactors can freely surf between these video clips on the screen as if they were television channels, and thus edit their own version of this road movie. According to the author, the work is an experiment with non-linear cinema dedicated to viewers who like 'zapping' but hate television. The author analyses the impact of interactive media on traditional cinema by investigating how the introduction of an interactive parameter changes the visual structure of film, its relation to reality and its reception by the viewers.

Mindaugas Gapševičius's electronic video compilation *Ambii* (2002) can also be seen as an experiment in electronic cinema. It is an idea-based 'moving images' work without narration with a painterly rather than an audio-visual aesthetic, which emphasizes its material and metaphorical qualities. The work is compiled from 9 'low quality ambient' soundless video fragments, reminiscent of post-impressionist or 1950s abstract expressionist painting. Viewers press the appropriate key on a computer keyboard and see the selected video fragment on a monitor. In the image that appears they can, at first, make out representational fragments (outlines of trees, houses, people etc.) but they become gradually more abstract, until all contours disappear on the screen. This closeness of new-generation imagery to painting is not accidental, since the digital creation now tends to negate the reproducing functions of photography and become a new kind of painting in time, using special programming software instead of brushes. As William J. Mitchell points out, the essential characteristic of digital information is that it can be manipulated easily and very rapidly by the computer, thus computational tools for transforming, combining, altering, and analyzing images are as essential to the new media artists as brushes and pigments to a painter (Mitchell, J.W. 1992: 7).

The digital video works by other Lithuanian artists with professional artistic education stand out because of their plasticity, their abstraction and their use of strategies and means of expression borrowed from op and pop art. Characteristic examples of *electronic painting* are Saulius Paliukas's digital video *Drive without Drugs* and *Video Fluids*, which are rhythmically crafted collages of abstract dynamic images, Aurelija Maknytė's *Skaters* and Darius Žiūra's studies of mediated digital images from *South Park*. New media allow artists to use new creative methods in order to 'enlarge' and 'emphasize' significant media culture discourses and to create autonomous virtual heterogeneous worlds.

I have tried here to give a condensed presentation of Lithuanian new media art trends and the emblematic initiatives. I have introduced various authors and their artifacts that have already made a significant impact on

national and international new media art scene. The work of Gediminas and Nomeda Urbonas, Mindaugas Gapševičius, Kęstutis Andrašiūnas, Darius Mikšys and others present a wide range of creative strategies and discourses in Lithuanian new media art. Besides, the work of the artists mentioned in the text has stimulated many young artists to take interest in the new tools for the creation of novel heterogeneous worlds and exploration of identities.

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Renata Šukaitytė
NAUJŪJŪ MEDIJŪ MENAS LIETUVOJE

SANTRAUKA

Šiame straipsnyje siekiama nubrėžti pagrindines Lietuvos elektroninio meno kryptis ir įvardyti jas formuojančius menininkus bei aktyvistus, išskirti jų taikomas kūrybines strategijas ir pagrindinius naujos kartos artefaktų bruožus. Elektroninės medijos šalyje nuo pat jų išplitimo tapo naujos kartos menininkų refleksijų objektu ir raiškos bei eksperimentų priemone. Naujos medijos suteikė galimybes kurti simuliacinius institucinius modelius ir juos testuoti bei taikyti naujus bendradarbiavimo, bendravimo ir kūrimo metodus bei re/konstruoti naujas tapatybes ir „iš arčiau“ pažvelgti į visuomeninius elgsenos modelius. Lietuvos medijų menas yra heterogeniškas, apjungia linijines ir nelinijines medijas, audio ir vizualinę informaciją, tekstinius ir vaizdinius duomenis, egzistuoja *on-line* ir *off-line* patyrimo erdvėse. Būtent pastarasis medijų menas (dažniausiai pristatomas kaip vaizdo ir video instaliacijos) greitai įsitvirtino nacionalinio meno erdvėje, įgijo institucinį statusą. Tuo tarpu tinklo menas, interaktyvios instaliacijos, CD-ROMai, multimedijų menas ar virtualios realybės projektai tapo neatskiriama jaunimo subkultūrų dalimi, savotišku „kontra-kultūros“ reiškiniu.

RAKTAŽODŽIAI: naujųjų medijų menas, elektroninės medijos, tinklo menas, interaktyvios instaliacijos, medijų laboratorijos.