

## **Read\_Me: Software Art and Cultures**

Edited by Olga Goriunova and Alexei Shulgin. (2004). Digital Aesthetics Research Centre, University of Aarhus. 397 pages. Paperback. Trade \$33.00. ISBN 8-7988-4404-0

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At nearly four hundred pages in length this book offers an insight into a new and dynamic art community. Attractively packaged, with elegant typography and printed on quality paper it looks good and is worth the investment. As well as reading what the community has to say the book allows readers to experience what they make through an accompanying website. The book comes from the Read\_Me festival that took place in Aarhus last year. The event is evidence of Hannes Leopold's predictions of an emerging computer culture in demonstrating 'a new type of artist' and 'experiments in art and culture'.

Read\_Me started in 2002 and brings together practitioners and theorists in a festival, that at first glance, seems to parallel the more established Ars Electronica. Olga Goriunova, one of the organisers told me that 'we don't have competition, we don't have money prizes. We don't have first, second and third prizes and a new "hot" topic each year. We are much smaller, we are developing a certain grass-root cultural practice, and the processes that lead to our events are more 'natural'. What they do have is a community of artists and programmers that are forging their own identity (Runme.org). Outside of the establishment Read\_Me relies on the dynamism of its community and the external support it receives.

Read\_Me in 2004 was supported by Aarhus University and The Danish Ministry of Culture. The festival had two sections: a conference and a city camp. Runme.org curates the artworks online, while Read\_Me fosters theoretical and practical dialogue offline. Many of the twenty articles tackle software formalism vs software culturalism. This central debate concerns whether the community should intervene at the level of code or interface. Advocates of both sides produce artworks as well as theory. Formalism concentrates on artistic uses of code. Software culturalism uses and mimics software tools such as Google and Windows. A third strand bridges both and concerns performativity.

The best of the theoretical papers are by Arns, Cox et al, Johansson and Lillemose. Inke Arns article compares software art to generative art. The latter is defined by Galanter as 'any art...where the artist uses a system...which is set into motion with some degree of autonomy contributing to or resulting in a completed work of art'. (pp 178). Geoff Cox, Alex McLean and Adrian Ward consider the aesthetics of code and counter criticism of formalism with examples of live

# Read Me Software Art Cultures 2004 Edition

**Yijin Wang**



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