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13 rectangle=" (407,4) (449, 21) project.htm" rectangle=" (366,3) (401, 21) statements.htm"
14 rectangle=" (311,3) (358, 19) default.htm" rectangle=" (252,3) (300, 19) p0.htm"
15 rectangle=" (172,2) (243, 21) bula.htm" rectangle=" (88,4) (157, 21) shelf.htm"
16 rectangle=" (25,3) (75, 20) whatwhere.htm" src="../../images/barra_shelves.GIF" width="600"
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27 <h4><br/>
28 <font face="Verdana">connections</font></h4>
29 <blockquote>
30 <blockquote>
31 <p><font size="4"></font> </p>
32 <blockquote>
33 <p><font face="Verdana" size="2">Mediatic shifts made of different reading supports. They
34 are artistic works (of diverse natures) that expand and redirect the objetual meaning of
35 the book and its forms of reading.</font></p>
36 </blockquote>
37 <p> </p>
38 </blockquote>
39 </blockquote>
40 <p><font face="Verdana" size="3"></font><font face="Verdana" size="2"><a href="http://www.karg.de/data/fietzek/tafel.htm">Tafel</a>. Fran
41 <p><font face="Verdana" size="2"><a href="http://www2.awa.com/artnet/artnetweb/guggenheim/mediascape/shaw.html">Legible City</a>
42 Jeffrey Shaw (1991)</font></p>
43 <p><font face="Verdana" size="2">In the work of Jeffrey Shaw the city is legible through
44 its sky line and the speeches of its city planners. The reading support created by the
45 artist is a strange device that connects bicycles, screens and virtual reality
46 programs. They are the vehicle of a trip in the city discourse and its space,
47 operating an urbanism of the city as text and interactive cinema.</font></p>
48 <p><font face="Verdana" size="2"><a href="http://adaweb.walkerart.org/influx/muntadas/project.html">On Transalation</a> - The
49 Internet Project. Antonii Muntadas (1994-1997)</font></p>
50 <p><font face="Verdana" size="2">Here translation appears as emblem of the difference. One
51 same phrase was translated into 22 languages, in a spiral movement. That is, the
52 translations had been made always from the last version. The diverse versions reiterate
53 the original text sent to translation: "Communication systems provide the possibility
54 of developing to better understanding between people: in which language?" </font></p>
55 <p><font face="Verdana" size="2"><a href="http://mitpress.mit.edu/e-books/City_of_Bits/">City
56 of Bits</a> <a href="http://alberti.mit.edu/ap/sapdean/wjm.html">William J. Mitchell</a>
57 (1995)</font></p>
58 <p><font face="Verdana" size="2">City of Bits was the first book published simultaneously
59 in printed format and on line. The on line version, updated constantly, besides
60 containing interactive areas, has an exclusive chapter: " Text Unbound " that
61 became a classic of hypertextuality.</font></p>
62 <p><font face="Verdana" size="2"><a href="http://www.flab.mag.keio.ac.jp/fob/works/beyond/index.html">Beyond Pages</a> Masaki
63 Fujihata (1995) </font></p>
64 <p><font face="Verdana" size="2">For Fujihata the reading pleasure carries through in
65 fullness in the book. This pleasure is directly associated to a gesture: to turn the
66 page. It is our will to know what it is beyond the page what explains the success of the
67 book. With this mote, he created a multimedia installation where all the
68 interativity between the reader and the environment is based on the act of turning the
69 page. In synthesis, it is presented here, with all pomp and the honor, the book as
70 interface. </font></p>
71 <p><font face="Verdana" size="2"><a href="http://www.centrifuge.org/marcos/transtalk/vrml/index.wrl">alien space</a>. Marcos
72 Novak. (1998) </font></p>
73 <p><font face="Verdana" size="2">Novak is an architect. He could have transformed the book
74 in an architectural piece. But this would be previsible. What he transformed into
75 substance was the text itself, deconstructed in a system for virtual navigation in
76 three-dimensional spaces.</font></p>
77 <p><font face="Verdana" size="2"><a href="http://www.tulseluper.net/">The Tulse Luper
78 Suitcase</a> Peter Greenaway (1999) </font></p>
79 <p><font face="Verdana" size="2">If you want to understand the next work to Peter
80 Greenaway, hold on. One of the keys of the film crosses this site, where would be stored
81 the stories that will be commented in the film.</font></p>
82 <p><font face="Verdana" size="2"><a href="http://www.writers-block.org/">Writer's
83 Block</a>. Sheryl Oring (1999)</font></p>
84 <p><font face="Verdana" size="2">In May 10th of 1933, approximately 40.000 people had
85 participated of a gigantic book burning promoted by the nazists in the Babelplatz, in
86 Berlin. "Depraved" works by Berthold Brecht and Nelly Sachs, among many others,
87 had been destroyed in a monument to the terror. In May 10th of 1999, Oring, journalist and
88 German cultural producer, installed a cage in the same square, full of typewriters of the
89 20's and 30's. Other cages, of different sizes, had been spread around the city, resulting
90 in a quiet and poetical libel against the censorship. In the project web site, it is
91 possible to send records on book burning and to get information on books and authors
92 banished in nazi Germany.</font></p>
93 </div></div>
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100 <p><font face="Verdana" size="2"><a href="http://phoneme.walkerart.org">Phone:me</a>. Mark
101 Amerika (1999)</font></p>
102 <p><font face="arial, helvetica"></font><font color="#FFFFFF" face="Verdana"><small>Phone:me
103 is an audiobook, comissioned by Gallery 9, of the Walker Arts Center de Minneapolis,
104 available also in CD. Sewing commentaries of personages of the digital world (like the web
105 to designer and the marketing manager of a software for on line video ) Amerika produces
106 communication gaps. Tied up, paradoxicalally, they restore the link of the voice with the
107 body, corrupted by the telecommunications systems. <br/>
108 </small></font></p>
109 <p><font face="Verdana"><small><small>In time: Any search in the Internet for
110 " phone:me " will point to long lists of addresses of "live" sex
111 (chats, web spycams, etc.) and ads to promote dates. </small></small></font></p>
112 <p><font face="Verdana"><small><small>Last updated in September 1999</small></small></font></p>
113 </blockquote>
114 <blockquote>
115 <p> </p>
116 </blockquote>
117 </td>
118 </tr>
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121 <table bgcolor="#C0C0C0" border="0" cellpadding="0" cellspacing="0" width="600">
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130 
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138
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