TheBxNUCitizens'JuryCommission: APublic-InterestArtsProjectonVideo/ComputerGaming

Name/sof Applicants: Stanko Gagrčin

Project Working Title and Short Summary (maximum 100 words):

GO TOUCH SOME GRASS

The player is in a fairy-tale field of flowers. Moving through hilly meadows with colorful plants. The background music is serene and romantic. By clicking the right mouse button, an image of a (real) hate speech comment from social networks appears on the screen, which is simultaneously spoken by an automatic bot voice (but the meadow space and the ability to move are still there). By clicking the right mouse button again, this comment disappears, and the player can move in all directions. With each subsequent click, the same thing happens. This can potentially be done indefinitely, as both space and comments are infinite.

Names, institutional positions, and contact details of two referees:

Referee 1 – Slobodan Jović, Curator of the Applied Arts Museum in Belgrade, Serbia

Referee2 – MiljanaZeković, Professor at the Department of Architecture at the Faculty of Technical Sciences in Novi Sad, Serbia

Biographical Summary of Applicant/s (approximately500 words per applicant):

StankoGagrčin is a multimedia artist from Serbia. Born in 1994 in Sombor. Recipient of the Prince Claus Fund 2022 Seed Award for emerging artists from Eastern Europe, Africa, Asia and Latin America. Currently works as Junior Creative Director at the creative studio Galerija 12. In 2023 he worked as a videographer and graphic designer for the Network of Cultural Stations in Novi Sad, after having worked as scene designer, assistant and project manager at the Foundation Novi Sad European Capital of Culture in 2021 and 2022. Author of several interactive virtual audio-video installations and experimental films. In his virtual art installations he is exploring the aesthetical possibilities of new media digital art.

In 2013 he graduated Interior design in the high school for design "BogdanŠuput" in Novi Sad. He got his Bachelor's degree in Scene Architecture, Design and Technology at Faculty of Technical Sciences of Novi Sad in 2017. Attended the Experimental Film Course at the Berlin school filmArche in 2019.

Stanko enjoys creating the magic of moving images - be it video collages, experimental films or interactive virtual installations/video games. The themes present in his works naturally derive from themes that interest him organically: concepts of national, supranational, ethnic, regional, gender and sexual identity, both as historical variables and in their collision with each other in today's context of supranational corporate-techno-feudalism and nation states.

Formal education in high school (Interior Design, BogdanŠuput School of Design) has provided a strong basis for understanding all visual arts through an in-depth understanding of art history and the ways in which diverse art practices throughout history have evolved into all that contemporary art is now and can be. Afterwards, at the university (Scene Architecture, Design and Technology) this basis would be enriched by learning about dramatic arts and interdisciplinary artistic practices.

Although the process of creation is primarily intuitive for Stanko, this kind of theoretical grounding through formal education allows him to always reflexively return to his works and try to understand them through a broader historical, cultural context. This has influenced the diversity of media and artistic genres through which he has expressed himself and continues to work within, and positions his work in a great plurality of aesthetics, sensibilities and styles in the contemporary moment.

Stanko's experimental films can be seen as hybrid fusion of different genre conventions and stylistic approaches. It can be said that these works are at the crossroads of video art, documentary and fiction films.

2023 EXHIBITIONS
*- Group exhibition **NOWADAYS** at the Florence Contemporary (Florence, Italy, January 2023)*
*- Solo exhibition **YUGOWAVE** at the Fine Art Gallery of the Cultural Center of Belgrade (Belgrade, Serbia, August-September 2023)*
*- Group exhibition **MOOD**, Artweek 2023, Ovada Gallery, (Oxford, UK, May 2023)*
*- Group exhibition **DIGITALBLOOMING** at Cultural Center LAB (Novi Sad, Serbia, May 2023)*
*- Solo exhibition **BIT THE APPLE SO WHAT?**at De Sering (Amsterdam, Netherlands, July 2023)*
*- Group exhibition **ARCADIA** at Queer Musem Vienna (Vienna, Austria, November 2023 -*

February 2024)

2023 RESIDENCIES:

- *At Silaverse Creative Studio (Amsterdam, Netherlands, June-July 2023)*

Website: www.stankogagrcin.com
Games on Steam: LINK

Project Proposal (maximum1500 words):

The virtual, interactive art installation "Go Touch Some Grass" would be consumed through a virtual reality headset or as a video game on a computer. The duration of the work itself would be around 10-30 minutes. It is conceived as a hybrid work of virtual art that combines elements of audio, video works and video games.

The main preparatory activities are the research part (documenting hate speech on the Internet), 3D modeling of the space, creation and optimization of materials, photogrammetric creation of 3D models, recording and processing of audio recordings, and then fitting all these materials into the virtual space, i.e. programming the interactive software itself, which will be consumed via a virtual reality headset or via laptop.

The goal is to transfer the artistic form of spatial installation from gallery, physical spaces to virtual space, thereby democratizing it (making it accessible to everyone with the Internet), popularizing the art of new media, sensitizing and educating the young audience about contemporary art and encouraging artists to thematize peer violence, radicalization political views on internet platforms of social networks, pointing out the consequences of spreading false information and conspiracy theories on interpersonal relations and social dynamics in virtual and then physical space.

The strong development of information technologies has fundamentally transformed social dynamics. Due to novelty and constant changes, as well as the global reach of the network, law and law enforcement on the Internet is still a gray area that is being established on the fly. This, in addition to many positive things, brought many negative ones as well. Namely, the old interpersonal ideological polarizations have now been given a platform with unprecedented reach, thus opening the door for mass radicalization, the spread of socially harmful ideologies, and the general normalization of hate speech in the virtual space. Numerous studies show the negative impact this has on the human psyche at all ages, and therefore the psycho-physical health of the population. However, mere changing or softening the rhetoric is not enough - hatred and misinformation are perhaps even more dangerous when wrapped in pseudo intellectual arguments. That is why this work aims to show the most diverse forms of discrimination (neo-Nazism, nationalism, racism, misogyny, classism, homophobia, ableism, transphobia, anti-intellectualism, discrimination based on age, geographic origin, height, disability, level of education, etc.) and as a solution offers a radical redirecting man back to nature and its harmony. Alienation from other people and antisocial behavior can be seen as related to alienation from greenery and nature. Interpersonal violence as a norm is reflected in man's violence towards nature and his environment, and this work also has a strong ecological dimension.

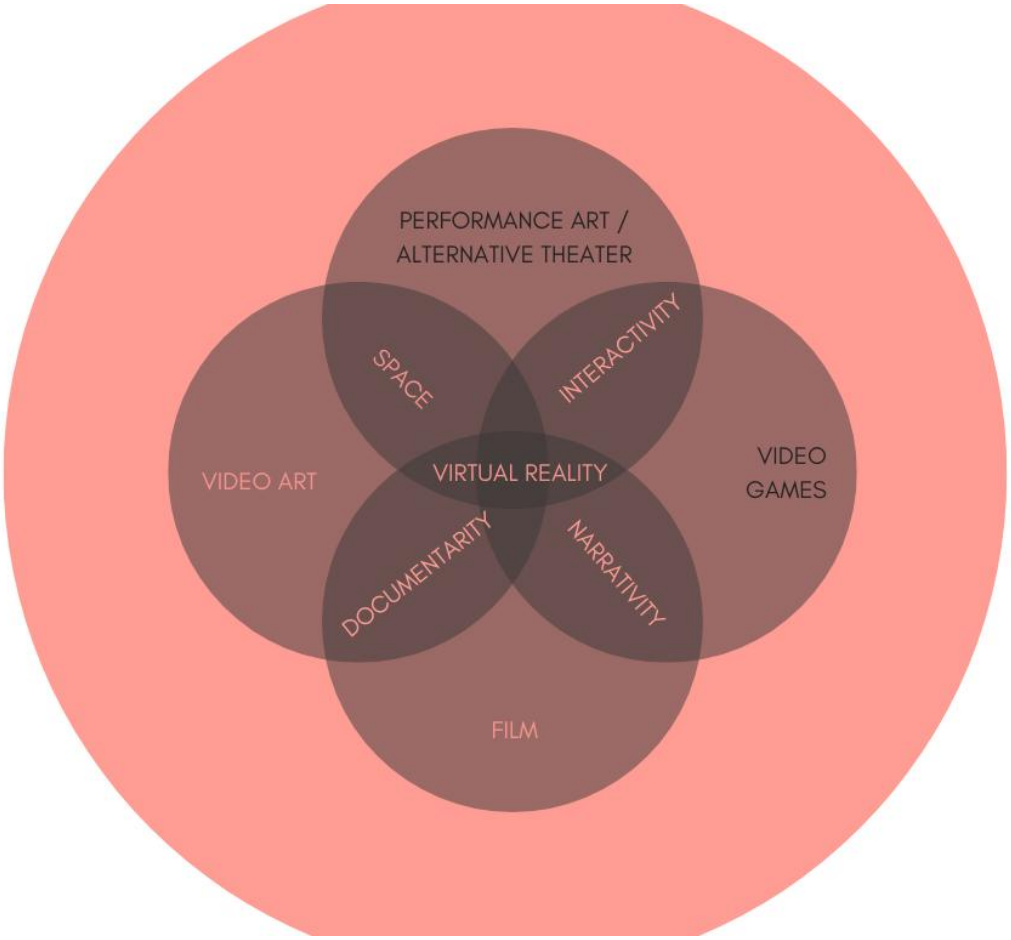
This installation intends to ask the question - how on a global level did we come to the complete normalization of hatred, conflict and discrimination on all the grounds on which the Nazis once led people to concentration camps? How to establish a culture of dialogue, a culture of plurality, a civil society of diversity?

Also, one of the intentions is to point out the potential of the video game format for social criticism,

political engagement, encouraging critical thinking, which makes this work a subversive critique of mainstream video games as a product of uncritical, thoughtless consumerist leisure.

The process of creating a hybrid work of art in the artistic-technical will be a process of searching for new aesthetic languages, combining procedures and principles from disciplines such as spatial and sound installations, video art, video games, etc.

This project strives to dance on a fine line between experimentalism and the attractiveness of an attractive game, combining the most modern production flows with the language of an interactive virtual audiovisual installation. Discovering the expressive potential of new technologies, he encourages artists to use them in their art, acting as a generator of new values and the local scene, thus positioning Serbia on the world stage of new media.



NARRATIVITY

The dramaturgy of the work largely relies on the algorithmically established random rhythm of the appearance of photos of hate speech comments. Namely, walking through the virtual space of the field is free in all directions, and images of hateful comments will appear and disappear in the field of view of the player/spectator with each click. This kind of dramaturgy can be described as automated, generative, but also interactive and reactive because it depends on clicking.

Each individual comment will be a "torn fragment of an online argument" on a certain topic, and by juxtaposing a multitude of such different comments in one time-space frame (which is this installation),

they acquire a universal dimension, telling a story of uncontrolled, unfiltered and uncouth human hatred and intolerance.

INTERACTIVITY

The ability to move through the space and explore it significantly contribute to the feeling of immersion in the work. It will be used in certain scenes as a tool of Brechtian "alienation", i.e. contrasting the menu, the presence of interactive photos and interfaces with the rest of the realistic world will remind the viewer that he is in a game/virtual dramatic piece, in order to awaken critical distance, and then other through his actions, once again plunged into the realism of a "sun-bathed meadow".

SPACIOUSNESS

The software will be programmed to automatically generate the area of the meadow/ field according to the movement directions of the players/spectators. This use of the potential of technology makes this work different from a physical spatial art installation, which is always spatially limited by the laws of physics.

DOCUMENTARINESS

The impression of the authenticity of images of hate comments can be enhanced by the process of placing them in a virtual, surreal space, where by contrasting we emphasize the "raw, true" nature of the comments in relation to the "artificial, constructed" nature of the virtual space. In this way, the commentary in the virtual space can be experienced as a kind of "window into reality", which results in greater believability of the entire narrative.

VISUALITY

The visual identity of this work rests on eclecticism. The photographic realism obtained in the virtual world with three-dimensional models by the "photogrammetry" method will be mixed in certain segments with the bright, psychedelic color palette of retro-internet, seapunk and vaporwave. Visual poetics will rely on the sensibility of internet subcultures that see beauty in the infinite postmodernist mix of styles, eras and aesthetics.

SOUND

The sound in this installation has two main roles: establishing an atmosphere of tranquility, seclusion and airiness of a spacious meadow (so that the contrast with the comments is as intense as possible) and on the other hand, adding to the realism of the space, creating a greater sense of immersion in the space of the installation. Many subtle sounds that we are not even aware of are crucial to the viewer/player's belief in the credibility of the built world.

VIRTUAL REALITY/VIDEO GAMES

Virtual reality media as well as video games have great unexplored aesthetic potential. As the work is in every sense at the hybrid intersection of different genre types, and even entire artistic branches (game, audio/video/ spatial art, conceptual art, digital art, contemporary art), it can be said that it unites them in its comprehensiveness and reveals ways in which these media can be used for artistic purposes. There is also an important question of the distribution of these works - are they consumed in galleries, theaters, cinemas - or informal cultural centers, cafes, streets - or should they be completely digital and have exclusively digital distribution?

The fact that this work can be consumed in the form of a video game for the computer makes it subversive - because it uses certain conventions of video games (interface menu, interactivity, narrative) but has an engaging, philosophical and aesthetic dimension, thus drawing attention to the

conformist, consumerist nature of video games (including the medium of virtual reality, which is often at the level of a fair attraction), a kind of "opium for the masses".

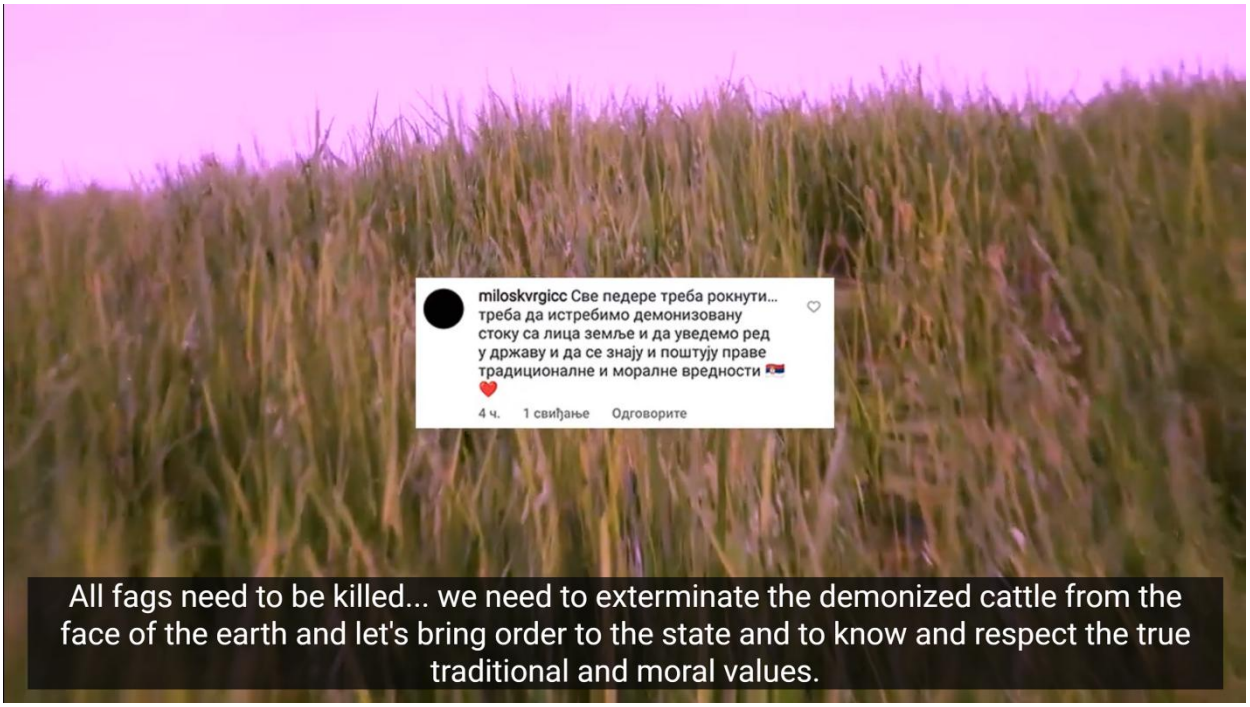
OutlineBudget:

	Human Resources
1000	Author/director fee
1000	Administrative and production coordination of the project
	Main activities
1000	Music production
500	Special effects
1000	Art direction
1000	Animation
1000	Programming
1000	Adapting/optimizing/exporting the game to the virtual reality platform
500	Design, programming user interface
500	Equipment For virtual reality
	The others costs
500	Promotion on social networks
9000	Total

YoumayadduptotenimagestosupportyourproposalinaPDFdocumentincludingthe above information:


___pavloviccc___ Ovo treba prikucati u glavu ko svinju.
19 нед. Одговорите
This needs to be nailed to the head like a pig


aleksandar2836363 Ako Ako tako im i treba
19 нед. Одговорите
Well, well, that's what you deserve





Mockup-video link: https://www.youtube.com/watch?v=35siC3RuxAQ
(videoif possible just for the jury, not for the public)

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