

MEMEFEST

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MEDNARODNI
FESTIVAL
INTERNATIONAL ŠIRJENJA
FESTIVAL OF
RADICAL
IDEJ COMMUNICATION



MEMEFEST

MEDNARODNI
FESTIVAL
ŠIRJENJA
IDEJ

INTERNATIONAL
FESTIVAL OF
RADICAL
COMMUNICATION

Festival, kot taktčno, izobraževalno, komunikacijsko orodje.

Komunikacijsko okolje se je v zadnjih letih močno spremenilo. Tržno komuniciranje, ki v veliki meri obvladuje medijski prostor ne poteka več prvenstveno med publiko in blagovno znamko- imidžem blagovne znamke, temveč med publiko in tržniki blagovnih znamk-aktom trženja. Jezik oglaševalcev je postal jezik vsakdanjega življenja, potrošniki pa so pozorni na tržne pristope in jih za potrebe vsakdanjega delovanja analizirajo ter dekonstruirajo.

Zgodovina tržnega komuniciranja, predvsem oglaševanja in s tem tudi (grafičnega) oblikovanja, nam od šestdesetih let prejšnjega stoletja dalje kaže interes dominantnega, tržnega diskurza za alternativni, kritični, uporniški, aktivistični diskurz. Poslovna kultura že zdavnaj ni več rigidna, konzervativna in dolgačasna. Prav nasprotno: kreativnost, svoboda, umetnost, upor in celo revolucija so besede, na katere se veže identiteta biznisa, saj danes prav kritika in upornišтво, ne glede na to, s kako banalnim proizvodom ali storitvijo sta povezana, prodajata. Komodificirano upornišтво je v svetu komuniciranja postalo instant (samo)kritika, dodana marketinška vrednost na strani prodajalcev, komunikatorjev in instant kritika, ki generira kvazi medijsko osveščenost kupcev, naslovnikov (medijskih) sporočil.

Tako pridobljena kvazi medijska osveščenost povprečnega posameznika je postala orodje, ki ga le ta uporablja ob skoraj vsakem stiku s komunikacijskim okoljem. Komunikacijska industrija se je seveda prilagodila takšnemu stanju, ter začela uporabljati nove komunikacijske prijeme. Uporniške, z vgrajeno (samo) kritiko, ironične in »cool.« Danes imamo na eni strani tržne komunikatorje (kulturne posrednike kot so oglaševalci, oblikovalci, predstavniki za odnose z javnostmi in druge), katerih komunikacijski prijemi so se spremenili v toliko, da publiki prodajajo tako, da jo prepričajo, da ji ne prodajajo. To je mogoče narediti na različne načine. Na drugi strani pa tiste, katerih prav interpretativno orodje kvazi medijske osveščenosti predstavlja komunikacijski kanal, mentalni medij, skozi katerega se bolj ali manj uspešno izmuznejo prikrojena tržna sporočila.

Menim, da se najbolj inovativni, pa tudi problematični, komunikacijski pristopi porajajo v polju stika med komercialnim in kritičnim, nekomercialnim, aktivističnim diskurzom, saj je ravno to točka največje komunikacijske napetosti. Memefest–mednarodni festival širjenja idej je ena redkih iniciativ, ki jasno izpostavlja zgoraj opisano problematiko. Kot festival preučuje ideje, procese širjenja in učinke širjenja idej, pri tem pa

Festival as a Tactical, Educational Communication Tool

The communication environment has changed considerably in recent years. Market communications, which dominate the media space to a large extent, no longer take place between audiences and trademarks—or the image thereof—but between audiences and marketers of trademarks—in other words, between audiences and the act of marketing. The language of advertisers has become the language of everyday life, while consumers have started paying attention to marketing approaches, as well as analyzing and deconstructing them for the purposes of day-to-day functioning.

Study of history of marketing communication, particularly of advertising and, consequently, graphic design, will show, that the dominant marketing discourse has been interested in the alternative, critical, activist discourse since the 1960's. Business culture has long ago ceased being rigid, conservative and boring. In fact, quite the opposite is true: since nowadays criticism and rebelliousness sell, regardless of the banality of products and services they are associated with, the identity of business hinges on words like freedom, art, rebellion and even revolution. In the realm of communication, commodified rebelliousness has become instant (self) critique, added marketing value on the part of the vendors—the communicators—and instant critique, generating a quasi media awareness in the buyers, the addressees of (media) messages.

Acquired in this fashion, the quasi media awareness of an average individual has become a tool to be used in every contact

with the communication environment. The communications industry has, of course, adapted to the situation, and started utilizing new approaches to communication. Ironic, cool approaches, with inbuilt (self)critique. On one hand, we have market communicators (cultural intermediaries, such as advertisers, designers, public relations representatives and others), who modified their communication methods to sell to the audience by persuasion rather than by selling. This can be achieved in different ways. On the other hand, there are those, whose interpretive tools of quasi media awareness represent a communication channel, a mental medium, through which tailored marketing messages can slide more or less successfully.

I feel that the most innovative, as well as the most problematic, approaches to communication, are formed at the meeting point between the commercial, and the non-commercial, the activist discourse, because this is also where the communicative tension reaches its peak.

Memefest—the festival of radical communication is one of the few initiatives, which clearly point out the issues explained above. As a festival, it studies ideas, the processes of their dissemination and its impact, while bringing together those, who participate in creating the communication environment in different ways. It represents a mechanism for critical analysis of, and reflection on the communication environment, as well as a medium for generating innovative concepts and practices of communication. It accelerates in-depth and complex

povezuje tiste, ki na različne načine soustvarjajo komunikacijsko okolje. Predstavlja mehanizem za kritično analizo in refleksijo komunikacijskega okolja ter medij za generiranje inovativnih komunikacijskih konceptov in praks. Z interdisciplinarnim obravnavanjem izpostavljene problematike pospešuje globinsko in kompleksno razumevanje fenomena širjenja idej. Vsako leto izberemo glede na aktualnost tekst, na katerega se s svojimi deli odzovejo dodiplomski in podiplomski študentje s področij: komunikologije, sociologije in vizualnih komunikacij. Festival vključuje udeležence v izobraževalno interakcijo skozi študij in analizo izhodiščnega teksta, jih nagovarja k izpeljavi lastne perspektive skozi prijavljeno delo, ter daje strokovne in pedagoške komentarje k delom, ki jih podeli vsak član strokovne žirije posebej. Najbolje ocenjena dela v vsaki tekmovalni kategoriji pa prejmejo nagrado odličnosti.

Prvi Memefest je potekal leta 2002 v organizaciji treh slovenskih študentov s podporo nekaterih profesorjev ene slovenske oglaševalske agencije in z nekaj prijateljskimi povezavami v tujini. Memefesta so se takrat udeležili dodiplomski in podiplomski študentje, medijski in komunikacijski analitiki, taktiki in strategji iz petih držav. Leta 2003 smo na angleškem delu spletne strani uvedli novo eksperimentalno kategorijo »Beyond...«, kjer vzpodbujamo produkcijo komunikacijskih konceptov in praks, ki presegajo enosmernost tržnega komuniciranja in je odprta tudi za neštudente.

Na Memefest 2003 so prispela dela iz šestindvajsetih držav. Z Memefestom leta 2004 smo uvedli ambiciozno tekmovalno kategorijo »Scream«, namenjeno predvsem slovenskim profesionalcem in oglaševalskim agencijam, v kateri iščemo najboljši družbeno odgovorni komercialni oglas. Na tretji mednarodni festival širjenja idej je prispelo skoraj štiristo del iz šestintridesetih držav, vseh kontinentov sveta, festival pa je postal pomemben dogodek in mednarodno prepoznana referenca v svetu komuniciranja.

Pričujoča knjižica natisnjena ob priložnosti razstave v galeriji Interart v Ljubljani, je manjši pregled izbranih del prvih treh let Memefesta. Zaradi narave medija tukaj ne moremo objaviti spletnih strani, gibljivih vizualizacij ali kompleksnih interaktivnih komunikacijskih projektov, ki so bili poslani na festival. V knjižici boste našli statična vizualna dela ter povzetke zmagovalnih tekstov iz področji sociologije in komunikologije. Celotne tekste, kot tudi vsa ostala dela in vse podatke o festivalu boste našli na naši spletni strani **www.memefest.org**, katere obisk vam nadvse priporočamo, saj boste na vsebine, ki jih boste našli tam, kljub vsej revolucionarnosti svobodnega trga, le redko kje naleteli.

Oliver Vodeb

Ljubljana, september 2004.

understanding of the phenomenon of dissemination of ideas by taking an interdisciplinary approach to the treatment of the issues outlined above. Each year we select a text of relevant interest, to which undergraduate and graduate students of communication science, sociology and visual communications respond with their own submissions. The festival engages participants in educational interaction through study and analysis of the original text and encourages them to develop their own perspectives in their submissions, while members of the panel of experts provide individual expert and pedagogic commentaries on submitted works. The submissions graded highest within their competitive categories receive awards for excellence.

The first Memefest took place in 2002 and was organized by three Slovene students, supported by a few professors, a Slovene advertising agency and a handful of friendly contacts abroad. That year saw the participation of undergraduate and postgraduate students, media and communications analysts, tacticians and strategists from five countries. In 2003, we introduced a new experimental category—dubbed »Beyond ...«—to the English language section of the festival's website, intended to promote production of communication concepts and practices, which transcend the one-way character of marketing communication, and open to non-students as well as students. Memefest 2003 received submissions

from twenty-six countries. For Memefest 2004, we have introduced an ambitious category called »Scream«, intended primarily for Slovene professionals and advertising agencies, seeking the most socially responsible commercial ad. The third festival of radical communication received almost four hundred submissions from thirty-six countries and every continent on the globe. The festival has become an important event and an internationally recognized reference in the world of communication.

This booklet, printed to accompany the exhibition in the Interart gallery in Ljubljana, is a minor overview of selected submissions from the initial three years of Memefest. Due to the nature of the medium, we are unable to publish websites, moving visualisations or complex interactive communication projects submitted to the festival. In the booklet you will find static visual works and summaries of award-winning texts from the fields of sociology and communication science. Texts in their entirety, as well as all the other submissions and information on the festival, are available on our website **www.memefest.org**. We highly recommend you visit it, since, in spite of the overwhelming revolutionary character of the free market, you are unlikely to come across its content in many other places.

Oliver Vodeb

Ljubljana, September 2004.

M E M E F E S T 2 0 0 2

Festival outlines for all categories

Excerpt from "No Logo" by Naomi Klein.

Text can be found here: 2002.memefest.org/en/complete.cfm

2002 JURY

Visual arts

Markus Wintersberger

Aleš Verbič

Paul Shoebridge

Eduard Čehovin

Ma. Zdravko Papič

Mark Arminski

Metka Golec

Sociology

Dr. Tanja Renner

Dr. Jana Glembotskaya

Dr. Brian Holmes

Dr. Rastko Močnik

Communication studies

Dr. Tanja Kamin

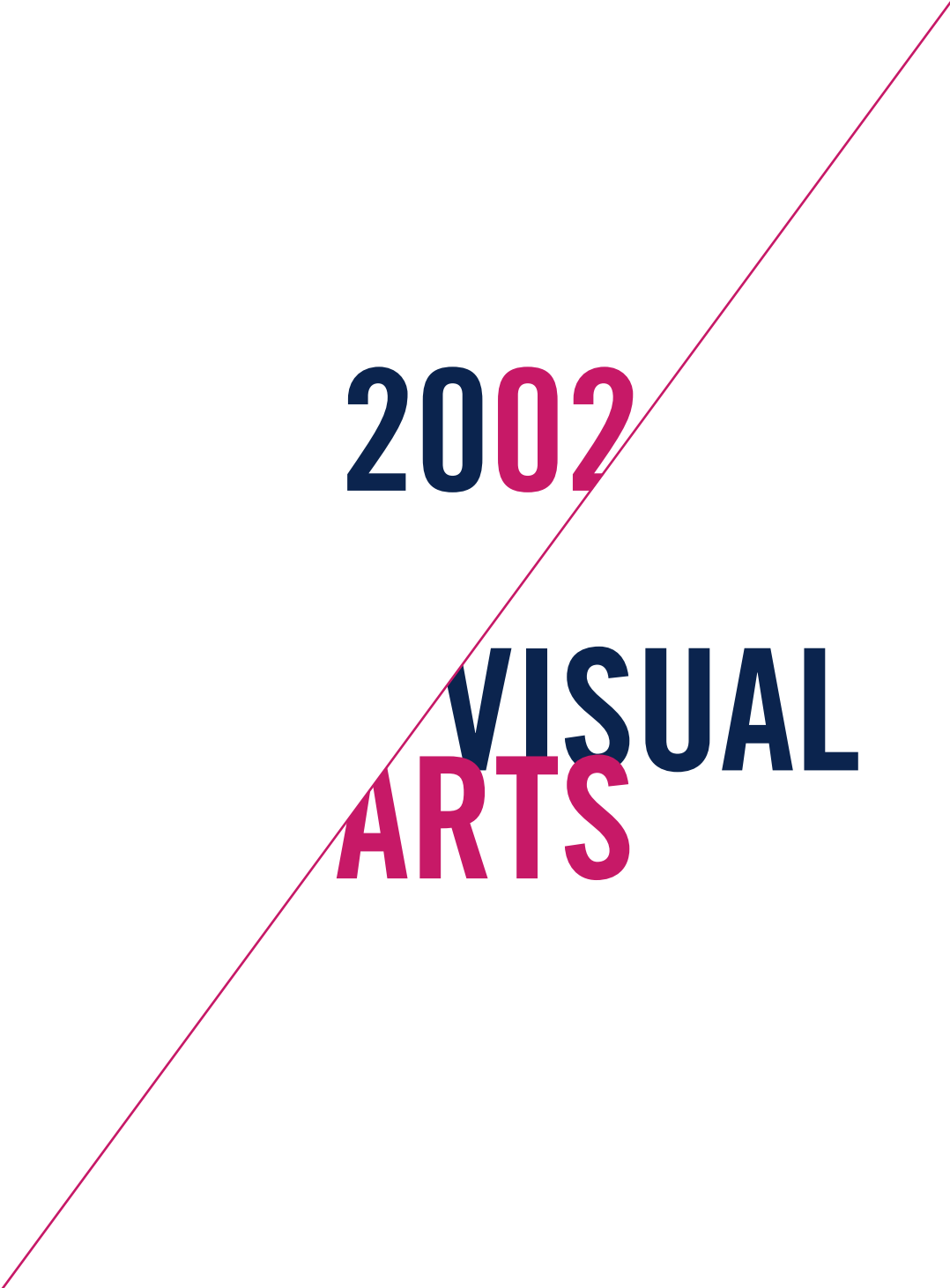
Dr. Karmen Erjavec

Dr. Zala Volčič

Dr. Vida Zei

Jury bios are available here: 2002.memefest.org/en/default.cfm?mem=3

MEMEFEST 2002 RECEIVED SUBMISSIONS FROM 5 COUNTRIES.



2002

**VISUAL
ARTS**

Labour power



LABOUR POWER

Darja Gudac & Matjaž Valenčič

Slovenija / Slovenia

Akademija za likovno umetnost, Ljubljana, Slovenija

– dodiplomski študij / Academy of fine arts, Visual
Communication, Ljubljana, Slovenia – undergraduate study

Readbook

TRAIN YOUR BRAINS

READBOOK

Sašo Dornik & Katja Petrin Dornik | Slovenija / Slovenia

Fakulteta za družbene vede, komunikologija, Ljubljana, Slovenija
– podiplomski študij / Faculty for social science, Communication
studies, Ljubljana, Slovenia – postgraduate study



ADIDAS

Primož Mahne

Slovenija / Slovenia

Fakulteta za družbene vede, komunikologija, Ljubljana, Slovenija
– dodiplomski študij / Faculty for social science, Communication
studies, Ljubljana, Slovenia – undergraduate study



AMERICA

Jaka Kramberger

Slovenija / Slovenia

Akademija za likovno umetnost, Ljubljana, Slovenija
– dodiplomski študij / Academy of fine arts – Visual
Communication, Ljubljana, Slovenia: undergraduate study



**2002 SOCIO-
LOGY**

POVZETEK Članek obravnava potrošništvo iz različnih zornih kotov. Na začetku je fenomen oglaševanja percipiran s teorijo propagande. Pri tem se osredotoča predvsem na asimetrijo v družbeni moči, kjer imajo korporacije ogromno komunikacijsko moč. S pomočjo teorije ideologije pojasnjuje, kako je sistemski imperativ kapitalizma povezan z ideološko interpelacijo individuuma v oglaševalskem procesu. Skozi zgodovinsko perspektivo avtor razloži, kako je prišlo do nastanka nove »ideologije-kulture«, Holmesove »fleksibilne osebnosti«. Nadalje avtor ugotovi, da je potrošnja in potrošniške prakse nujno vrednotiti z kritiko politične ekonomije - fleksibilnega kapitalističnega sistema. Na koncu se obravnava še možnosti izgradnje nove kritične teorije družbe v povezavi z »antiglobalizacijskim gibanjem« in strategijami družbenega marketinga.

KLJUČNE BESEDE Oglaševanje kot propaganda, kulturna in družbena kritika potrošniške ideologije, fleksibilna osebnost, kritika potrošnje skozi kritiko politične ekonomije, vojne memov.

Radikalen pogled: Oglaševanje skozi teorijo propagande in ideologije

A radical view: On advertising through the theory of propaganda and ideology

Gal Kirn Slovenija / Slovenia

Sociologija, dodiplomski študij / Sociology, undergraduate study

Fakulteta za družbene vede, Ljubljana, Slovenija / Faculty for Social Sciences, Ljubljana, Slovenia

2002.memefest.org/si/default_view.cfm?id=31&field=2

ABSTRACT: The article discusses consumerism from different perspectives. In the beginning the phenomenon of advertising is perceived in terms of the theory of propaganda. It focuses on the asymmetry in social power, where corporations hold great power of communication. With the help of the theory of ideology the author explains how the systemic imperative of capitalism is connected with the "ideological interpellation" of an individual in the advertising process. The rise of new "culture-ideology", Holmes's "flexible personality" is clarified in the historical context. The author argues that consumerism and its practices have to be assessed through the critique of political economy - the flexible capitalistic system. In the end the possibility of the construction of a new critical theory in the connection with "antiglobalist" movements and the techniques of social marketing is presented.

KEY WORDS Advertising as propaganda, cultural and social critique of consumerist ideology, flexible personality, critique of consumerism through critique of political economy, meme wars.

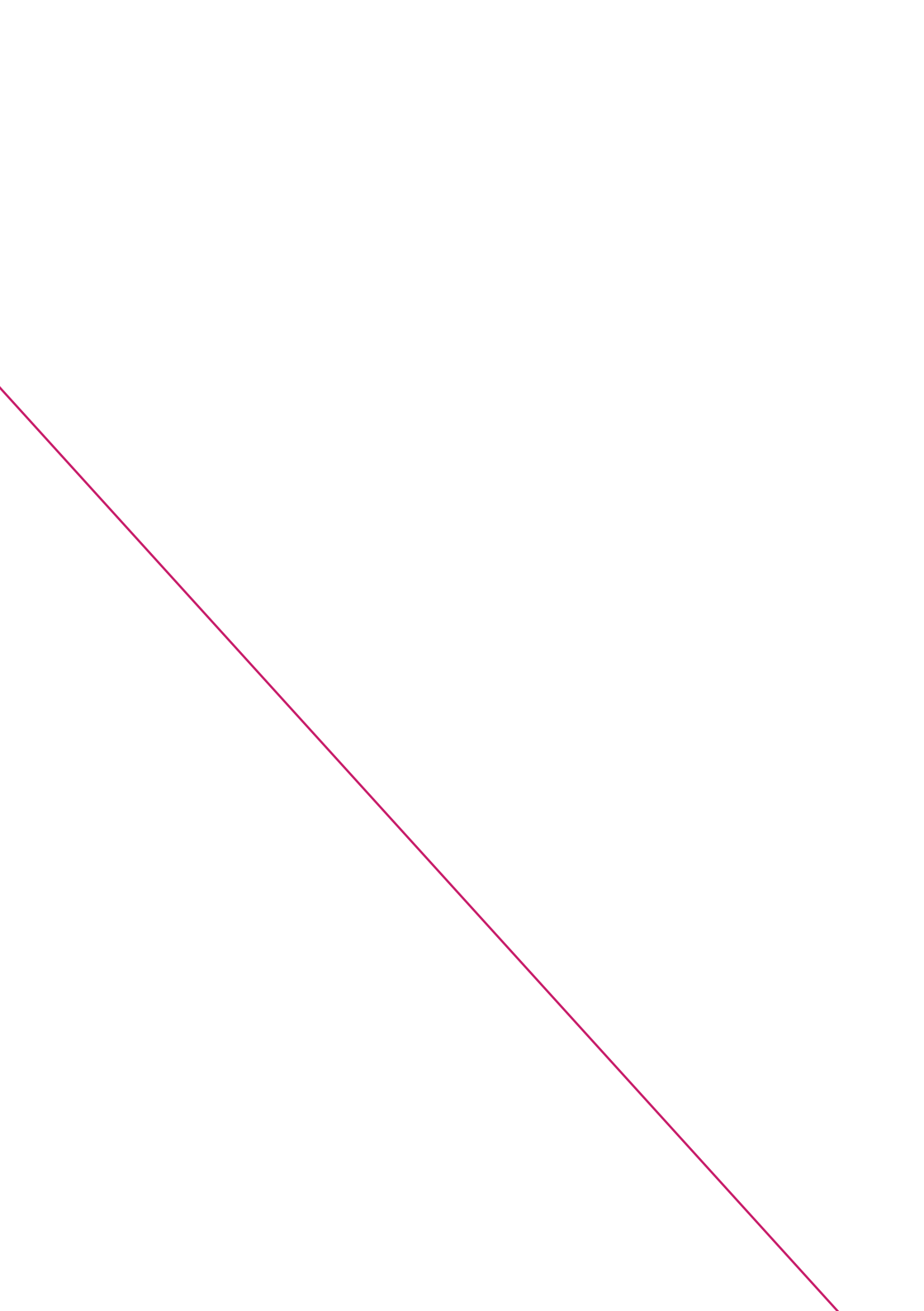
POVZETEK Pričujoče delo analizira sodobno TV kot tehnološki fenomen, elektronsko-digitalni stroj in raziskuje tisto mesto - vozlišče, kjer se križajo njegovi fenomeni s fenomeni družbene realnosti in jih konceptualizira v odnosu do (postmodernih) teorij sodobne družbe. Na ta način poskuša kontekstualizirati temeljne značilnosti postmoderne informacijske družbe v dveh prežemajočih se teoretskih sklopih: z opredelitvijo tehnoloških sprememb, s katerimi vstopamo v kulturno dominantno sedanost in z opredelitvijo razmerja subjekta do tehnopolitičnega sistema, da bi demistificiral mesto TV v potrošniški družbi in pokazal kako je subjekt (skozi jezik z ideologijo) družbeno konstruiran (produciran) in lingvistično dominiran.

KLJUČNE BESEDE tehnologija in umetnost, TV zaslon in podoba, simulacija in simulaker, subjekt-institucija-ideologija, kapitalizem, kultura

TV Zaslon: Ideologija in kultura vidnosti (postmodernizma)	
TV Screen: Ideology and Culture of visible (of postmodernism)	
Nikola Janovič	Slovenija / Slovenia
Sociologija, podiplomski študij / Sociology, postgraduate study	
Fakulteta za družbene vede, Ljubljana, Slovenija / Faculty for Social Sciencies, Ljubljana, Slovenia	
2002.memefest.org/si/default_view.cfm?id=101&field=2	

ABSTRACT: I hereby tried to analyse a contemporary TV as a technological phenomenon - an electronic digital apparatus - and examine the point where the paths of technological phenomena cross those of social reality phenomena and to conceptualize them in relation to the (post modern) theories of the contemporary society. In this way I tried to contextualize fundamental features of postmodern informational society in two closely connected theoretical units: by defining technological changes with which we are entering the cultural dominant of the the contemporaneity and by defining the relation between a subject and technopolitical system in order to demistify the role of TV in the consumer society and to demonstrate how the subject has been socially constructed (produced) and linguistically dominated (by ideological means).

KEY WORDS technology and art, TV screen and image, simulation and simulacra, subject- institution-ideology, capitalism, culture



M E M E F E S T 2 0 0 3

Festival outlines for visual arts

"First Things First Manifesto"

Text can be found here: 2003.memefest.org/shared/www/first_things_first.html

Festival outlines for sociology and communication studies

Excerpt from "The conquest of cool" by Thomas Frank.

Text can be found here: 2003.memefest.org/shared/www/conquest_of_cool.html

2003 JULY

Visual arts

Ma. Douglas Rushkoff

Ma. Zdravko Papič

Ma. Pk Langshaw

Dr. Sandra Bašič Hrvatin

Aleš Verbič

Paul Shoebridge

Sociology

Dr. Tanja Rener

Dr. Jana Glembotskaya

Dr. Brian Holmes

Dr. Rastko Močnik

Communication studies

Dr. Tanja Kamin

Dr. Karmen Erjavec

Dr. Zala Volčič

Jury bios are available here:

2003.memefest.org/en/index.php?meme=jury&submeme=intro

Beyond... category

Beyond category outlines and informations can be found here:

beyond.memefest.org/

Beyond... Jury

Ma. Douglas Rushkoff

Ma. Tomas Liacas

Ma. Paul Dechene

Aleš Verbič

Oliver Vodeb

Dr. Brian Holmes

MEMEFEST 2003 RECEIVED SUBMISSIONS FROM 26 COUNTRIES.



2003

VISUALARTS



ZEBRAVISSIMO

Henrik Daugaard

Danska / Denmark

**RUC, Interkomm, Master of professional communication
– podiplomski študij / postgraduate study**

misli svet
think world



WORLD

Miha Čebulj Slovenija / Slovenia

udia (FA UNI LJ), FRI UNI LJ, smer: magistrski program informacijski sistemi in odločanje / udia (FA University Ljubljana), FRI University Ljubljana, postgraduate programme in information systems

Beyond...



LA MERDE

Sašo Dornik & Katja Petrin Dornik

Slovenija / Slovenia

Beyond...



ADVERTISING COMMUNICATION

Kostis Basiliadis Grčija / Greece

Xinis - dodiplomski študij / undergraduate study



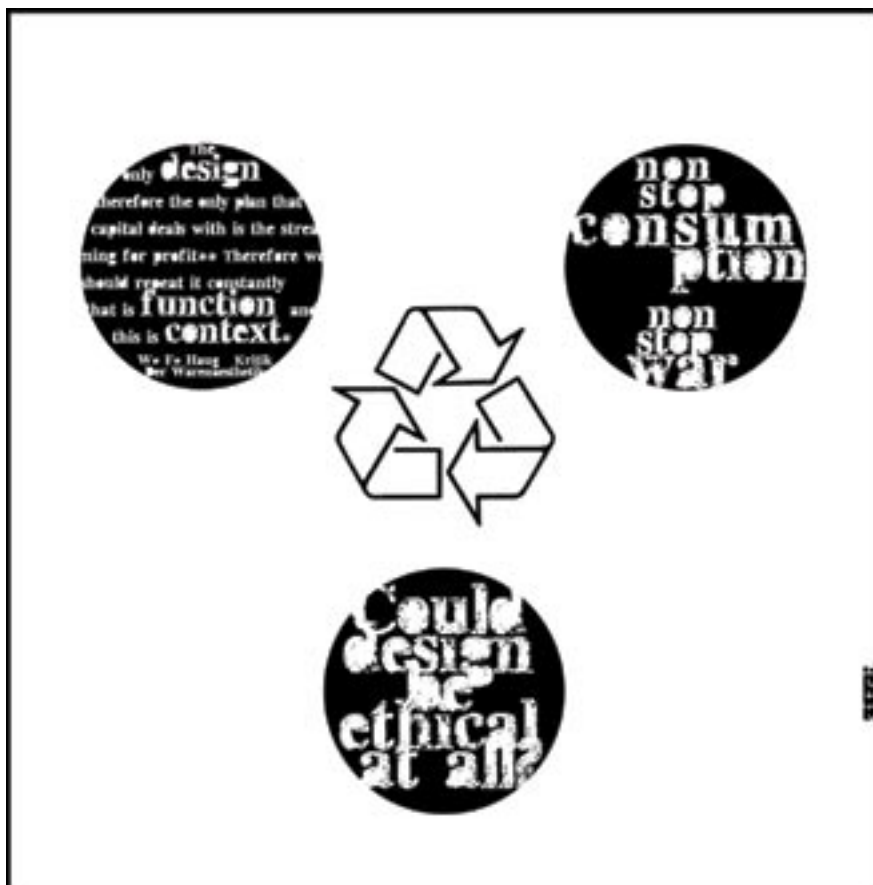
Everyone has the right to a space free of advertisement.

NEW!

Ingrīda Pičukane

Latvija / Latvia

The Art Academy of Latvia, Department of Visual
Communication - podiplomski študij / postgraduate study



RECYCLABLE THOUGHTS

Nenad Jelesijevič | Slovenija / Slovenia

Akademija za likovno umetnost, Ljubljana, Slovenija, video in novi mediji, podiplomski študij / University of Ljubljana, Academy of fine art, video and new media, postgraduate study

Beyond...

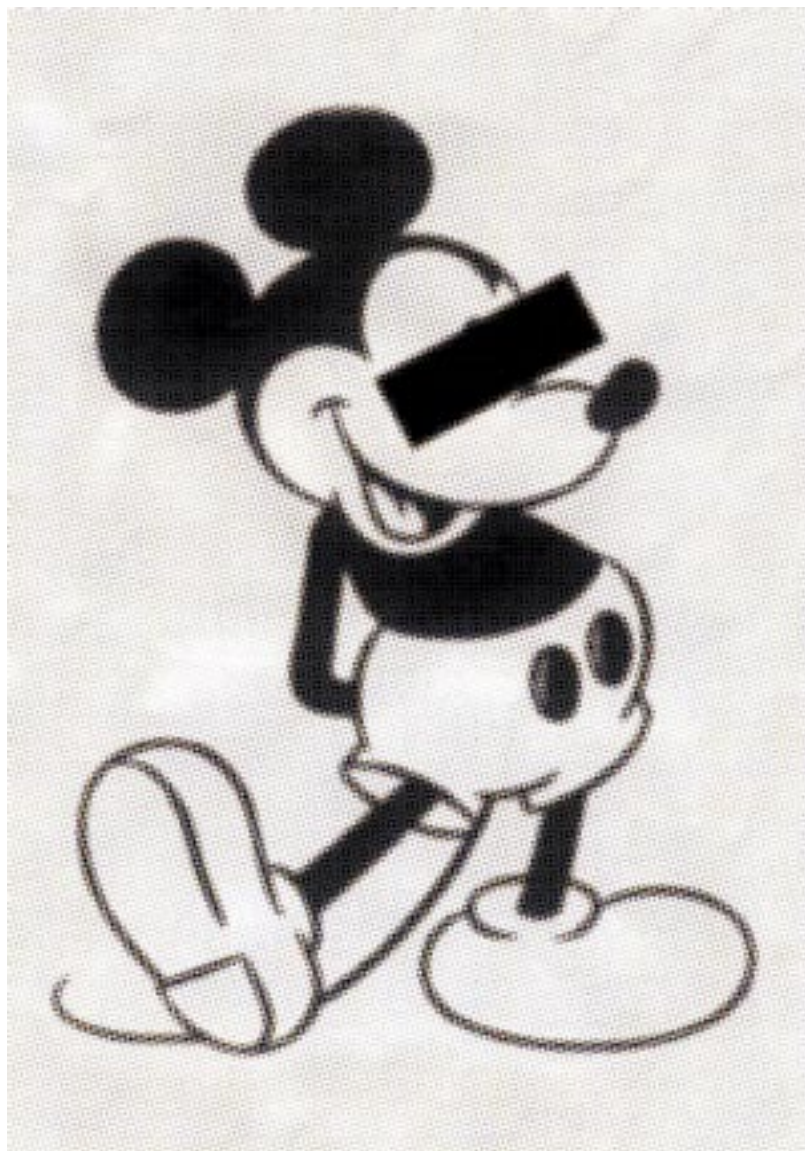
BUSH CONTRA PEOPLE

Bring On Techno Consumer Reality, Give Us Today
Our Merchandise Snack Fix, Give Us More Screens
Electronica F**kin' Toyz. Blind Us With Constructs
Of Need. Suffocate Us With Perpetuum Neo. Let Us
Perspire In Dark Streets While A Propaganda Force
Entertains Our Senses. May The Beat It Never Stop.
Eye Candy Ecstasy Surely It'll Make Us Better People.
Global Hedonism Now. Trust In God! Usa Vs Mankind.

BUSH CONTRA PEOPLE

Martin Bricelj | Slovenija / Slovenia

Akademija za likovno umetnost, Ljubljana, Slovenija
- dodiplomski študij / Academy of Fine Arts, Ljubljana,
Slovenia - undergraduate study



GUILTY?

Paulo Hartmann

Brazilija / Brazil

Marketing & oglaševanje – podiplomski študij /

Marketing & Advertising – postgraduate study



2003 SOCIOLOGY

POVZETEK Pričujoče delo postavi potrošniško ideologijo v kontekst medijskega ideološkega aparata in skuša dokazati, kako dispozitiv reklam individue »dvojno nagovarja«. Preko fantazmatskih okvirjev in želje po »več« ugodja in »manj« cene je individuum interpeliran v potrošnika-subjekta. V samo središče teksta pa je postavljeno polje življenjskega sloga, ki ustreza »materialni eksistenci« ideologije. Na tem polju avtor teoretizira tako odnos in »razklanost« med potrošnjo in produkcijo kot tudi možnost za preboj izven samoumevnih in vsakodnevnih praks z aktivnim političnim udejstvovanjem ter alternativnimi načini življenja.

KLJUČNE BESEDE potrošniška ideologija, analiza oglasa, »dvojni nagovor« reklam, življenjski slog, kritika globalnega kapitalizma

Življenjski slog in razredni boj

Lifestyle and class struggle

Gal Kirn | Slovenija / Slovenia

Sociologija, dodiplomski študij / Sociology, undergraduate study

Fakulteta za družbene vede, Ljubljana, Slovenija / Faculty for Social Sciences, Ljubljana, Slovenia

2003.memefest.org/si/index.php?meme=gallery&submeme=preview&work_id=197

ABSTRACT I contextualized the ideology of consumption into the broader system of media ideological apparatus and then tried to show how advertisements "double address" individuals. Individuals are then "interpellated" into subjects-consumers through fantasmatic frameworks and desires that want "more" for "less" money. The main point of the article is laid in the field of lifestyle, which is exactly the "material existence" of ideology. Also, the relation between production and consumption is critically assessed and alternative out of everyday practices is demonstrated in the form of the movement for global justice.

KEY WORDS ideology of consumption, analysis of an advertisement, double address of commercials, lifestyle, critique of global capitalism

POVZETEK Splošna ideja tega teksta je razumeti in pojasniti, zakaj je potrebno demistificirati status medija v času poznega kapitalizma. V svoji teoretski ambiciji se (tekst) trudi prikazati različne moduse tega medija in jih skozi vrsto konceptov povezati z institucionalizirano prakso propagande/oglaševanja. V svojem prebijanju standardnih pristopov proučevanja družbe spektakla in sodobnih tehnologij poskuša diskurzivno rekonstruirati prehod od panoptične resnice k absurdi resnice medija – manipulatorski resnici. V svojem rekonstruiranju »state of emergency« poskuša tekst orisati položaj subjekta in razodeti mehanizem subjektive samoprevare in užitka, ki ustreza prehodu iz družbe nadzorovanja v družbo samonadzorovanja.

KLJUČNE BESEDE tehnologija, virtualna teologija, virtualni kapitalizem, želja, užitek, propaganda, medij, tehnologije sebstva

(Samo) Prevara in Užitek?	
Self-delusion and pleasure?	
Nikola Janovič	Slovenija / Slovenia
Sociologija, podiplomski študij / Sociology, postgraduate study	
Fakulteta za družbene vede, Ljubljana, Slovenija / Faculty for Social Sciences, Ljubljana, Slovenia	
2003.memefest.org/si/index.php?meme=gallery&submeme=preview&work_id=273	

ABSTRACT The general idea of this text is to understand and explain why status of media in the period of late capitalism should be demystified. In view of a theoretical ambition of this text I tried to present different modes of the media and connect them with institutionalised practice of propaganda /advertising using various concepts. By penetrating standard approaches to the study of society spectacle and modern technologies, I tried to reconstruct discursively the transition from panoptic truth to the absurd truth of the media – the manipulatory truth. By reconstructing the »state of emergency« the text describes the position of a subject and reveals the mechanism of the subject's self-delusion and pleasure which comply with the transition of the society of control into the society of self-control.

KEY WORDS technology, virtual technology, virtual theology, virtual capitalism, desire, pleasure, propaganda, media, techniques of self-control

**COMMU-
NICATION
STUDIES**

2003

POVZETEK Z zlitjem simbolnih sistemov in hrepenenj kontrakulture s svojo cool držo v manipulirajoči diskurz oglaševalskih tekstov, postane cool dominantna miselna okupacija in gonilna sila razvitega potrošniškega kapitalizma.

V času, ko nove informacijske in komunikacijske tehnologije brišejo časovne omejitve, prihaja do neskončne povratne zanke, v kateri se pomeni iz kulturnega sveta z neverjetno hitrostjo prelivajo v svet potrošnih dobrin. In marsikdo ob dejstvu, da je njegova kultura prodana v istem hipu kot jo živi in ustvarja, občuti gnus in bes. Učinkovitih načinov upora proti brutalni moči dominantnih komercialnih simbolnih sistemov in boja za lastno kulturo pa je vse manj.

KLJUČNE BESEDE cool, kontrakultura, proces reprezentacije, avtentičnost, koaptacija, blagovne znamke, oglaševalska industrija.

Cool fenomen (Cool - mantra razvitega potrošniškega kapitalizma)	
Cool phenomenon (Cool - The mantra of the developed consumer capitalism)	
Jaka Ažman	Slovenija / Slovenia
Komunikologija, dodiplomski študij / Communication studies, undergraduate study	
Fakulteta za družbene vede, Ljubljana, Slovenija / Faculty for Social Sciences, Ljubljana, Slovenia	
2003.memefest.org/si/index.php?meme=gallery&submeme=preview&work_id=235	

ABSTRACT With co-optation of symbolic systems and aspirations of counterculture with its cool attitude into manipulative discourses in advertising texts, the cool becomes the dominant mindset and driving force of advanced consumer capitalism.

In these times, when new information and communication technologies are surpassing time limitations the endless feedback loop is made possible, where cultural meanings are absorbed in the world of consumer commodities with incredible speed. And many feel disgusted and enraged, because they are feeling their culture being »sold out« now, as they are living it. They are lacking the effective ways to rebel against the brutal power of the dominant commercial symbolic systems and remain desperate in their fight for the culture of their own.

KEY WORDS cool, counterculture, process of representation, authenticity, co-optation, brands, advertising industry

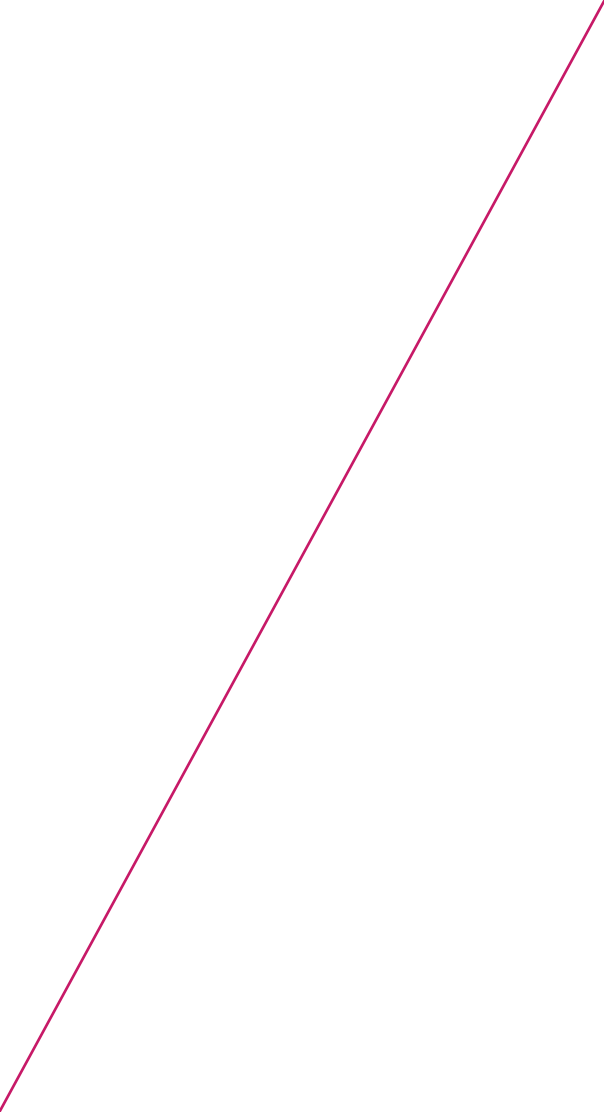
POVZETEK Cvetlična šestdeseta doživljajo ponovno rojstvo v oglasih športne obutve blagovne znamke Adidas. Adidas je v letu 2002 začel proizvajati identične superge, ki jih je proizvajal že pred štirimi desetletji in tako odgovarja na zahtevo sodobnega potrošnika po avtentičnosti. »Adidas Originals« oglašujejo z nostalgijnimi oglasi, v katerih odrasli posamezniki pričajo o svoji mladosti v šestdesetih. In prav ti posamezniki so del generacije, ki je zaznamovala kreativno revolucijo tistega obdobja.

KLJUČNE BESEDE Šestdeseta, avtentičnost, nostalgija, Adidas, blagovna znamka, postmoderno oglaševanje

Črno-belo v barvah	
Black and white in colours	
Jana Jovanovska	Slovenija / Slovenia
Komunikologija, podiplomski študij / Communication studies, postgraduate study	
Fakulteta za podiplomski humanistični študij, ISH, Ljubljana, Slovenija / Humanistic studies, ISH, Ljubljana, Slovenia	
2003.memefest.org/si/index.php?meme=gallery&submeme=preview&work_id=240	

ABSTRACT Flowery sixties are experiencing its revival in the advertising for Adidas footwear brand. In year 2002, Adidas started to produce identical sneakers, as they had been producing four decades ago. With old/new product they are meeting the consumers need for authenticity. »Adidas Originals« are being advertised with nostalgic ads and testimonials of grown up individuals about their youth in sixties. And these same individuals are part of the generations that marked the creative revolution of that period.

KEY WORDS Sixties, authenticity, nostalgia, Adidas, brand, postmodern advertising



M E M E F E S T 2 0 0 4

Festival outlines for visual arts

Excerpt from "Design is not enough" by Brian Holmes, Sandy Kaltenborn, and Tony Credland.

Text can be found here: memefest.org/shared/www/design_is_not_enough.html

Festival outlines for sociology and communication studies

Excerpt from "Cyberwar is coming" by John Arquila and David Ronfeld, RAND Corporation.

Text can be found here: memefest.org/shared/www/cyberwar_is_coming.html

2003 JURY

Visual arts

Tony Credland
Ma. Pk Langshaw
Dr. Matt Soar
Paul Shoebridge
Kevin Yuen Kit Lo

Sociology

Dr. Tanja Rener
Dr. Franc Trček
Dr. Brian Holmes
Dr. Rastko Močnik

Communication studies

Howard Rheingold
Dr. Andrej Škerlep
Dr. Zala Volčič
Dr. Tanja Oblak

Jury bios are available here:

memefest.org/en/index.php?meme=jury&submeme=intro

Beyond... category

Outlines and informations can be found here: beyond.memefest.org/

Beyond... Jury

Ma. Douglas Rushkoff
Ma. Tomas Liacas
Ma. Paul Dechene
Howard Rheingold
Oliver Vodeb

Scream category

Outlines and informations can be found here: memefest.org/scream/

Scream Jury

Tomaž Pangeršič
Stojan Pelko
Marko Vrtovec

**MEMEFEST 2004 RECEIVED SUBMISSIONS FROM 36 COUNTRIES,
ALL CONTINENTS.**

20
04
VISUAL
ARTS



CECI N'EST PAS...

Fabian Frenzel Nemčija / Germany

Freie Universitaet Berlin - podiplomski študij /
Free University Berlin -postgraduate study



ETHNIC SERIES

Hector Espinosa Huerta Mehika / Mexico

ENAP National Plastic Arts school. UNAM. Mexico
- diplomski študij / undergraduate study





MAJORITY RUSE [YOU GO THERE]

Ben Headon | Avstralija / Australia

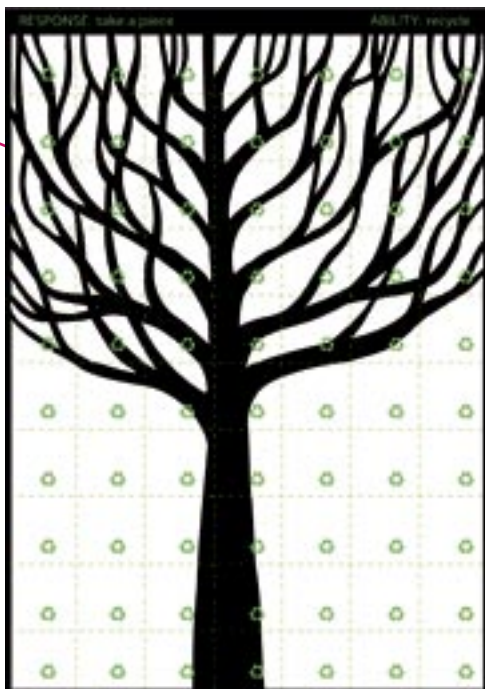
University of New South Wales, Sydney: Digital Media
- dodiplomski študij / undergraduate study



C.O.N.S.U.M.I.S.M.

RAFO CASTRO | Brazilija / Brazil

Univercidade Rio de Janeiro, Graphic design
– podiplomski študij / postgraduate study



RESPONSIBILITY TO RECYCLE

Neja Engelsberger | Slovenija / Slovenia

Akademija za likovno umetnost, Ljubljana, Slovenija
– dodiplomski študij / Academy of Fine Arts, Ljubljana,
Slovenia – undergraduate study



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Paul Thrasher ZDA / USA

Academy of Art University, Computer Arts: New Media – dodiplomski študij / undergraduate study



ABORTION BAN OR SANCTION?

Robin Stout | ZDA / USA

Mesa College of San Diego – dodiplomski študij /
undergraduate study



2004

SOCIO-
LOGY

POVZETEK Premiki, ki družbe pripeljejo v konflikt in do pretnje z vojno, kot sugerirata Arquilla in Ronfeldt, najverjetneje niso nikjer bolj očitni kot v vojni v Demokratični republiki Kongo (DRC). "Netwar" in "cyberwar" sta vplivala na kontekst in vodenje vojne. Ironično je premik k "netwar" in "cyberwar" sam igral vlogo v konški vojni, formuliral, oblikoval in vodil potrebo po sredstvih zahtevanih za začetek "netwar-a" in "cyberwar-a". Vojna v Kongu prikaže kompleksen karakter "netwar-a" in "cyberwar-a" in veličino omrežja, sestavljenega iz obsežnih relacij med državo in nedržavo, lokalnih, regionalnih in globalnih akterjev. Arquillove in Ronfeldtove napovedi, da bodo države resnično transformirane pri teh napredkih, se izrodijo v konški vojni. V konški vojni so medsebojno povezane mreže na zemlji (in v zraku) povezane s korporacijskimi in državnimi hierarhijami v metropolah.

»Netwar« in »Cyberwar« v smrtnih poljih Demokratične republike Kongo	
Netwar and Cyberwar in the killing fields of the Democratic Republic of Congo	
Jeff Shantz	Kanada / Canada
Sociologija, podiplomski študij / Sociology, postgraduate study	
York University, Sociologija, podiplomski študij Toronto, Kanada / York University, Sociology, Ph.D. Candidate	
memefest.org/si/index.php?meme=gallery&submeme=preview&work_id=914	

ABSTRACT The shifts in how societies come into conflict and in the waging of war, as suggested by Arquilla and Ronfeldt are perhaps nowhere more apparent than in the war in the Democratic Republic of Congo (DRC). Netwar and cyberwar have influenced the context and conduct of that war. Ironically the shift to netwar and cyberwar has itself played a part in the Congo war, informed, shaped and driven by the need for the very resources required to wage netwar and cyberwar. The war in Congo exhibits the complex character of cyber war and netwar and the vastness of networks composed of extensive relations between state and non-state, local, regional and global actors. Arquilla and Ronfeldt's suggestion that states will actually be transformed by these developments is borne out by the Congo war. In the Congo war interconnected networks on the ground (and in the air) link up with corporate and state hierarchies in the metropole.

POVZETEK Stališče, ki ga zagovarjamo in razvijamo v pričujočem prispevku, temelji na predpostavki, da je vojna v sodobnem svetu dobila vsebino globalnega režima. Vojna ne predstavlja več izjeme v mirnem času, ampak 'normalno' stanje, ki naj bi v svoji brezčasnosti zagotavljalo mir, demokracijo in svobodo na celem planetu. To pomeni, da je vojna postala režim vzpostavljanja danes prevladujoče paradigme neoliberalne globalizacije in urejanja političnih, ekonomskih, socialnih in kulturnih odnosov.

KLJUČNE BESEDE (kiber)vojna, režim, neoliberalna globalizacija, oblast, C3I, upor.

(Kiber)vojna kot globalen režim	
(Cyber)war as a global regime	
Alenka Bezjak	Slovenija / Slovenia
Sociologija, dodiplomski študij / Sociology, undergraduate study	
Fakulteta za družbene vede, Ljubljana, Slovenija / Faculty for Social Sciences, Ljubljana, Slovenia	
memefest.org/si/index.php?meme=gallery&submeme=preview&work_id=827	

ABSTRACT From the position, which is presupposed and further developed in present article, war in the contemporary world has gained the characteristics of emerging global regime. War is no longer an exception in conditions of peace, but a 'normal' state, which should in its own timelessness ensure peace, democracy and freedom on the whole planet. War has become a regime of restoring the paradigm of neoliberal globalization and managing political, economic, social and cultural relations.

KEY WORDS (cyber)war, regime, neoliberal globalization, power, C3I, resistance.



COMMUNI- CATION STUDIES

POVZETEK V članku razmišljam o nekaterih teoretskih in etičnih izhodiščih, iz katerih bi morale izhajati družboslovne znanosti pri refleksiji fenomenov kibernetске vojne in mrežne vojne. Kot izhodišče predlagam idejo kibernetскеga miru kot vodilne civilizacijske perspektive. Operacionalizacijo ideje kibernetскеga miru izvajam na pojem elektronske participacije. Slednjo razumem kot ključen dejavnik zagotavljanja demokratične soudeležbe pri sprejemanju javnih odločitev v liberalnih demokracijah in kot element zagotavljanja miru in sožitja pluralnih političnih identitet v informacijski družbi. Dizajn spletne aplikacije e-participacije predlagam kot miroljubni način reševanju (dekonflikcije) temeljnih družbenih nasprotij v kibernetském prostoru in kot alternativo razumevanju uporabe sodobnih informacijsko-komunikacijskih tehnologij znotraj konceptov kibernetске vojne in mrežne vojne.

KLJUČNE BESEDE elektronska participacija, mirno reševanje sporov, kibernetски prostor, demokratično sprejemanje odločitev, spletne strani, družboslovne znanosti

Od kibernetске vojne k elektronski participaciji: Ali je mogoča dekonflikcija kibernetského prostora?

From Cyberwar to Electronic participation: Is there possibility for deconfliction of Cyberspace?

Simon Delakorda Slovenija / Slovenia

Komunikologija, podiplomski študij / Communication studies, postgraduate study

Fakulteta za družbene vede, Ljubljana, Slovenija / Faculty for Social Sciences, Ljubljana, Slovenia

2003.memefest.org/si/index.php?meme=gallery&submeme=preview&work_id=869

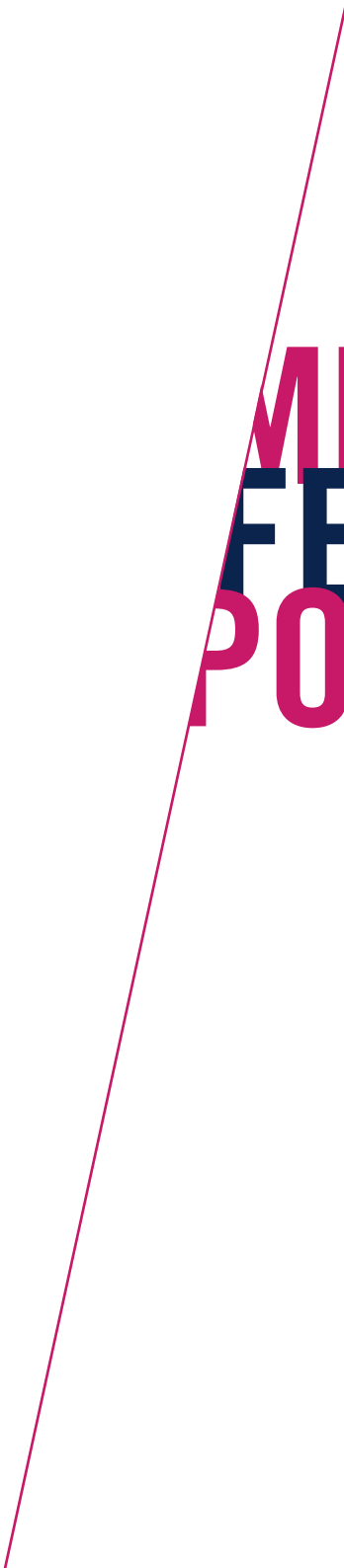
ABSTRACT In this paper we reconsider some theoretical and ethical assumptions which should represent solid foundation for social science reflection of cyber war and net war phenomena. The idea of cyber peace as fundamental civilization perspective is introduced. Cyber peace is further operationalised in term of electronic participation as key factor for providing democratic participation in public decision-making of liberal democracies and also as element of peace and coexistence of plural political identities within information society. Web site design for e-participation is suggested as peaceful way for conflict resolution (deconfliction) of fundamental social contradictions in cyberspace and as alternative to cyber war and net war understanding of information and communication technologies applications.

KEY WORDS Electronic participation, peaceful conflict resolution, cyber space, democratic decision-making, web sites, social sciences

POVZETEK V času, ko ljudje ne zaupajo ne državi, ne korporacijam in se izogibajo potrošni družbi in prodajnemu oglaševanju, je vzniknil nov medij. Nov medij - spletno okolje - je postavil platformo in spodbudo za mrežno delovanje. E-tehnologije so postale osrednji živčni sistem podjetij, splet pa postaja vedno bolj pogosto okolje za preživljanje prostega časa in udejanjanje posameznikovih osebnih želja in interesov. Splet je postal gojišče skupnosti, ki kot gobe po dežju rastejo iz posameznikovih interesov. Grožnjo z imenom Cyberwar dojemam v obliki krepitve interesnih spletnih skupnosti do te mere, da se lahko le-te fizično uprejo nelegitimnim državnim institucijam. A vendar: Kdor razmišlja in deluje v duhu demokracije, se mu ni treba ničesar bati. Cyberwar grozi le okostenelim kvazidemokratskim birokracijam, kjer v imenu demokracije vlada roka kapitalističnih fevdalcev.

Spletne skupnosti - Cybergrožnja kvazidemokracijam	
Web Communities - Cyberthreat	
Mitja Mavsar	Slovenija / Slovenia
Komunikologija, dodiplomski študij / Communication studies, undergraduate study	
Fakulteta za družbene vede, Ljubljana, Slovenija / Faculty for Social Sciencies, Ljubljana, Slovenia	
memefest.org/si/index.php?meme=gallery&submeme=preview&work_id=835	

ABSTRACT In a world where people don't trust their countries nor corporations and where pushy advertisements are making them sick, a new medium appears. A medium called cyberspace managed to establish an infrastructure for network behaviour. Internet technologies have become a central nervous system for almost every company and web has become a place for free time activities and individual's opportunity where he can realize his wishes and interests. A web has become a place where community appears for concern or hobby. Cyberwar can be a threat if any of those communities grows strong enough to jeopardize national states. The threat is serious for all illegitimet rulers and for countries where there's a capitalistic fevdal lord rulling in the name of freedom and democracy.



MEME- FEST POSTERS

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KOLIK DA PRJANO DEL: 15. MAJ 2002

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Mednarodni festivali humorja in jezika 2003

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iniciativ, ki spodbujajo kreativno
in kulturno izražanje, razvijajo
in spodbujajo humor in jeziko
vseh.

Tvoja dala sta spornost in kreativnost memefesta
in s tem tudi tvoj prispevek k razvoju jezika in kulture.

Prvič se prijavljaj do: **15. MAJ 2003**

www.memefest.org

MEMEFEST 2004 TEAM

Oliver Vodeb	Founder and president of the Festival
Paul Dechene	International communications manager
Tomas Liacas	Conceptual and communications consultant
Dejan Vodeb	Organisation
Lovro Žitnik	Web page, databases and programming, flash...
Urška Prusnik	Head of Communications studies competition
Katja Petrin	Head of Scream competition
Matevž Medja	Memefest 2004 print designer
Alain Bieber	Manager for promotion in German speaking countries
Paulo Hartmann	Memefest Brazil
Lucija Marovt	Slovenian Media Relations

Memefest concept **Oliver Vodeb**

Beyond... concept **Tomas Liacas, Oliver Vodeb**

Scream concept **Katja Petrin Dornik, Oliver Vodeb**

Hvala / Thank you:

Velika hvala gre vsem žirantom. S svojim sodelovanjem, pogovori in nasveti so vzpodbujali Memefest. S svojim znanjem, uvidom ter stokovnimi in pedagoškimi komentarji pa so večsto udeležencem festivala z vseh koncev sveta pomagali pri njihovem strokovnem in ustvarjalnem razvoju.

We would like to thank all the Jury members for their commitment and belief in Memefest. Their collaboration, discussions and advice have been invaluable in shaping the festival. The knowledge and insights they have shared through their pedagogical comments have contributed to the creative and professional development of the hundreds of festival participants.

Memefest all stars

Saša Kerkoš, Lejla Kogej, Tina Mehle and Marko Gutman

Radi bi se tudi zahvalali naslednjim sponzorjem za njihovo pomembno podporo v prvih treh letih Memefesta.

We would also like to thank the following sponsors for their important support during the first three years of Memefest.

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Hvala galeriji **Interart** v Ljubljani in sponzorjem, ki so omogočili to razstavo.

Thanks to the **Interart Gallery** in Ljubljana and their sponsors for making this exhibition possible.

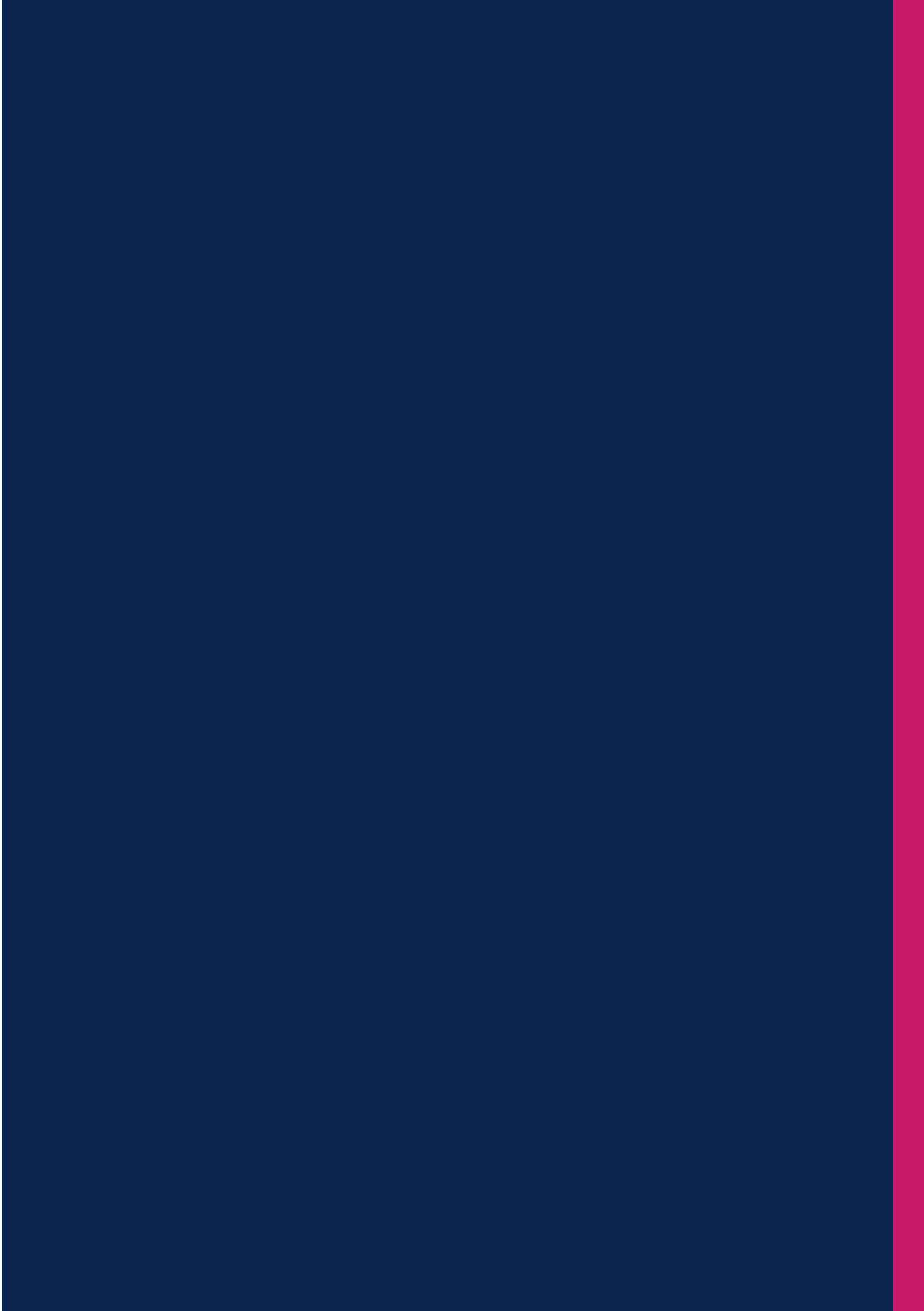
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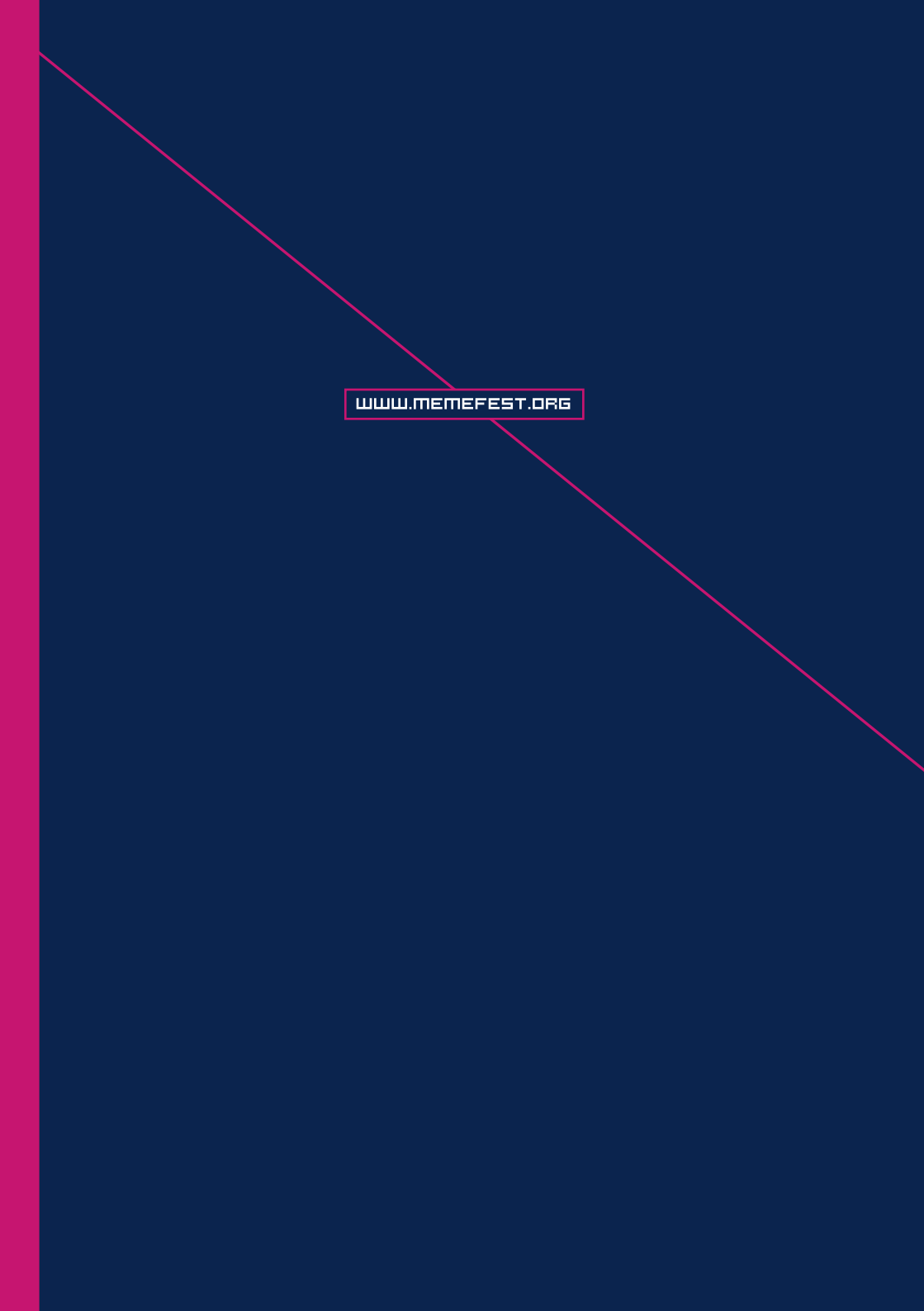
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