
AGRICOLA de Cologne Basics

AGRICOLA & his principle of SAMAC (Simultaneous Associative Media Art Composing)

The principle of SAMAC represents one of Agricola's experimental ways of creating multi-media art works for and in Internet environment. Most of his "Moving Pictures" (collected in his 'Moving Picture Collection') - whether video-like or interactive – were created according to the principle of SAMAC in the framework of his global net art project "A Virtual Memorial".

Agricola uses his different creative talents in order to develop his individual interdisciplinary language of electronic composing/writing by using words (text), image and sound (music and spoken words) at the same time.

The works (thematically fixed or not, often enough even without being based on a pre-fixed conception or script) come up more or less spontaneously during one single long lasting working process (in video-like works as "Never wake up". Pre-fixed theme: loss of identity) or during a series of sessions of a days lasting continuing artistic process (in more complex interactive constructions as "Transience - an atonal composition").

One fundamental condition and a particular element of tension represents a profound knowledge and experience in all those media disciplines - rather driven by associating and the chaos principle - to be used – corresponding and communicating with each other internally as well as externally with the code driven hard- and software. Having all that spiritualised, the desired mutual inspiring effect progresses.

Musical components play, in general, an important part in Agricola's art working. As he states, only "when he has music inside", all his creative powers are flourishing up. This kind of music coming deep from the bottom of his soul, manifests itself externally through the artist's voice, it represents the fertile soil on which he is able to prepare his work like a gardener (not to be mixed up with sound and music as part of the final art work).

His concentration is always focused on the whole, even if the final result is completely unknown, yet. Since the involved components do not stand alone or come up sometimes later and are combined, merged or assimilated at a later state, but communicate with each other simultaneously during the process, the unity of the work come up in an act of highest concentration, which mostly does not need any additional correction afterwards (even if at a later state different project versions should be created).

This kind of working is particularly successful, when the works to be created have a volume and duration which can be overviewed (and in this way "controlled"). This is good with most net based works, also because of technological reasons.

What kind of components - word, image or sound – have an initial effect at the beginning of a working phase, is individually different.

The progressive poetic structures of SAMAC (developed as a consequent continuation of the artist's "divisionistic principle") find their counterpart in hardware and software continuously to be adjusted to the latest developments of technology and perception.

Only a small scale of software applications are actually used: Besides Adobe 'Photoshop' (and connected plug-ins), Sonic Foundry's 'Sound Forge' and ULEAD 'Media Studio Pro', it is, above all, Flash (Macromedia) which corresponds and communicates perfectly with Agricola's associative working system enforcing intuitively any artistic idea on different levels.

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The Principle of SAMAC (Simultaneous Associative Media Art Composing)

Some examples of net based works created according of SAMAC:

Hans a true story (interactive, 2001)

<http://www.nmartproject.net/agricola/mpc/volume4/hans.htm>

Never wake up* (DVD, 2001)

<http://www.nmartproject.net/agricola/mpc/never/never.html>

Transience – an atonal composition (interactive, 2001)

<http://www.nmartproject.net/agricola/mpc/trans/transience.html>

Watch: Seconds: Forever (2001)

<http://www.nmartproject.net/agricola/mpc/seconds/watch1.htm>

Identity of Colour * (2001)

<http://www.nmartproject.net/agricola/mpc/volume3/identity.html>

Compressed Affair (interactive, 2001)

http://www.nmartproject.net/agricola/mpc/collections/compressed_affair1.htm

Beyond all media *(interactive, 2001)

<http://www.nmartproject.net/agricola/mpc/volume5/beyond.html>

Redirection 1944 (DVD, 2001)

<http://www.nmartproject.net/agricola/mpc/volume6/redirection.html>

Voice of the Light (Martin Luther King) (2001)

<http://www.nmartproject.net/agricola/mpc/volume6/voiceofthelight.html>

Competition (Harry Truman) (2001)

<http://www.nmartproject.net/agricola/mpc/volume6/competition.html>

No individuality (2001)

<http://www.nmartproject.net/agricola/mpc/volume4/individuality.html>

Karposi Park * (2001)

<http://www.nmartproject.net/agricola/mpc/volume3/karposi.html>

Grenzen der Immunitaet (Limits of immunity) (2001)

<http://www.nmartproject.net/agricola/mpc/volume8/grenzen.html>

Elegy (2001)

<http://www.nmartproject.net/agricola/mpc/volume7/elegy.html>

UM-Leitung (redirection) (2001)

<http://www.nmartproject.net/agricola/mpc/volume8/umleitung.html>

The NewMediaArtProjectNetwork and its corporate sites

A Virtual Memorial – Memorial project against the Forgetting and for Humanity

<http://www.a-virtual-memorial.org>

JavaMuseum – Forum for Internet Technologies in Contemporary Art

<http://www.javamuseum.org>

Le Musee-di-visioniste

<http://www.le-musee-divisioniste.org>

ENGAD – Engaged Artists Directory

<http://www.engad.org>

Nmartproject.net

<http://www.nmartproject.net>

Agricola de Cologne Virtuals

<http://www.agricola-de-cologne.de>

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