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## AGRICOLA de Cologne Basics

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### 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 the principle of SAMAC in the framework of his global net art project "A Virtual Memorial".

The artist uses his knowledge and a variety of 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 basis is broad: performing arts: he played longer than 15 years violin, studied classical singing, acting (actor's school, pantomime, classical and modern dance, tap, or in visual arts: he studied graphic, photography, painting, has a profound knowledge in digital and electronic arts including a variety of computer languages; and a broad intellectual, theoretical basis through his studies of journalism, history of art and dramatic arts, further a talent for organising, and finally the talent to create an environment where all the described component can interact.

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 "Close Encounters". 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 to be used - rather driven by associating and the chaos principle - corresponding and communicating with each other internally as well as externally with the code driven hardware and software. Having all that spiritualised, the desired mutual inspiring effect progresses.

Musical components play, in general, an important role 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 focussed 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 comes up in an act of highest concentration, which mostly does not need any additional correction afterwards (even if different project versions should be created at a later state).

Another strong composition element represents the 'dèjà vu' effect. In the entire working of his NewMediaArtProjectNetwork, Agricola uses a large variety of different media sources. Not visible or recognisable while viewing a single art work, but only when surfing through the entire universe of the online projects, the user will become aware that certain motives, image/sound elements look or sound familiar, since he has seen/heard it at another work/place. Like making a collage, Agricola uses certain key media elements such as image, sound or word as a kind of templates, which can be replaced through any other key media elements, also in a random manner. Placed or transmitted into a new environment these media elements get a completely different and new meaning. It belongs to the artistic intention to create a common level or environment within the universe of online projects where all works and the embedded media elements can interact.

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 principle of 'Simultaneous Associative Media Art Composing uses all the described elements in order to create works in an individual way of experimental, electronic writing, which can be defined in a narrow and broader sense, as poetry.

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, the developing environment of Flash (Macromedia) which corresponds and communicates perfectly with Agricola's associative working system enforcing intuitively any artistic idea on different levels.