DRONES / BIRDS
Princes of
ubiquity

THE
DIGITAL
NOW

The Digital Now is a series of exhibitions that aims to take a thematic look at relevant artefacts within the current artistic context and media art related discourse. The first exhibition, entitled 'Drones / Birds: Princes of Ubiquity', is inspired by the way birds reflect our contemporary relationship with technology and taps into the debate about an increasingly autonomous world of technology, connected to machinic vision, the post-human and the New Aesthetic. Digital artefacts and instances of computational or digital imprints in nature are at the core of the exhibition.

The exhibition is curated by Bram Crevits and presents the work of David Bowen, Paolo Cirio, Marcus Coates, Christoph De Boeck & Patricia Portela, Dries Depoorter, HC Gilje, Esther Polak & Ivar van Bekkum, Erica Scourti, Addie Wagenknecht and Zimoun.

HOW CAN BIRDS SIT ON ELECTRICAL WIRES
and not get electrocuted?

The bird as a contemporary cultural form.
How can birds sit on electrical wires and not get electro-cuted?

This exhibition looks at the way digital technologies have been and are reshaping our society, culture, per-ception and experience.

For a great variety of reasons I see a lot of relevance in birds for this. What especially interests me is the symbolic functioning of birds today, related to network society.

The bird is a very powerful symbol. It is not only a use-ful indicator for natural changes: seasons, weather or climate. Being able to fly, in almost all cultures the bird

is linked to freedom and spirituality. Their lightness and mobility renders birds as a ubiquitous presence between the gods and our daily reality. But birds, with their songs and calls, are also ambassadors of (musical) beauty and communication.

The bird is a container carrying myth. Myth born in cultural traditions constructed from and intertwined with deeply rooted psychological connotations. As such, migratory birds are symbols with a shifting meaning along their routes.

How is the bird, and all it's historical and traditional connotations, mediated and reshaped by and within contemporary culture?
The bird as a cross-cultural denominator in mythology (i.e. in all times, in all cultures) is now flying into the inter-cultural realm of global society. How does this affect it's meaning?

For this we should reposition it within the 'nature' of globalized culture. What is the underlying structure of this culture, its condition of possibility, and how is it expressed?

The inter-cultural global village is a heterogeneous patchwork of narratives, histories and traditions built upon a homogeneous field of neoliberal imperialism.

It is the latter which made way for this globalization by means of a materialist ideology closely intertwined with technological development. Global culture is built upon and exhaling this techno-ideological substrate.

The result is an information or network society, mainly urban, and obsessed with communication and mobility. The underlying materialism, with its dogma of speed and progress, is rather hostile towards tradition and spirituality but nonetheless very active in myth production.

Our birds are now physically and mentally, spiritually and naturally nesting in this new socio-technological system.

This new nature creates different symbolic relations to birds. When Modernity and its industrial rupture of our connection with nature, rendered the symbolic and mythical function of birds rather irrelevant (apart from aviation and Freedom), we now see numerous new threads.

Most exemplary is probably Twitter as an epitome of contemporary digital culture, taking the bird (and not its feathers but its speech) as the image for a highly mobile, inclusive, distributed, geo-located and granulized communication system. And why shouldn't we mention the much reported imitations of ringtones by starlings in urban environments?

Contemporary culture inhabits the image of the bird as a line of flight, a connection, far more than a beautiful collection of colorful feathers. When before the bird was a messenger of the divine, in our de-spiritualizing world it flies around between the contemporary spheres of real and virtual, of nature and technology, of rural and urban, of connected and disconnected.

This exhibition is a quest for understanding and acting upon the experiential and identity-producing aspects of the condition of residing in this socio-technological system (remoteness, wirelessness, locality, emergence, speech, translation, appropriation,…)

In this sense the main question is not how the bird is mediated by our contemporary culture, but how the bird itself is remediating contemporary culture to us.

The goal is to participate in the ongoing myth-production, to anticipate a future myth, to prepare its re-connection with historical and traditional narratives.

A DRONES-EYE-VIEW:

A Look at How Artists are Revealing the Killing Fields

The unmanned aerial vehicle (UAV), or drone, has become one of the most potent weapons of contemporary warfare. Remotely controlled by operators thousands of miles away from the theatre of war, drones carry out aerial attacks which leave hundreds of people dead. The increasing amount of 'collateral damage' from US drone strikes on the Pakistan-Afghanistan border, recently lead prominent politician, Imran Khan, to lead a high-profile protest against their use

Artists have been actively documenting the impact of the use of drones in warfare for some years now. Trevor Paglen's Drone Vision, recently* on show at Lighthouse in Brighton, provides us with a chilling "drones-eye-view" of a landscape, enabling us to see what drone-operators see.

Jaar, Yemen,
October 18 / 2012
7-9 killed.

Image from
Dronestagram
by James Bridle

The utterly compelling and disturbing film installation,
Five Thousand Feet is the Best by Israeli artist Omer Fast
tells the story of a former Predator drone operator, re-
calling his experience of using drones to fire at civilians
and militia in Afghanistan and Pakistan. At one stage of
the film, he describes the use of what marines refer to
as "the light of god", the laser targeting marker, which is
used to direct hellfire missiles to their intended target.

"We call it in, and we're given all the clearances that are
necessary, all the approvals and everything else, and
then we do something called the Light of God – the
Marines like to call it the Light of God. It's a laser target-
ing marker. We just send out a beam of laser and when
the troops put on their night vision goggles they'll just
see this light that looks like it's coming from heaven.
Right on the spot, coming out of nowhere, from the sky.
It's quite beautiful." (quoted from Five Thousand Feet is
the Best).

Writer, publisher, web developer and artist, James Bridle responded to this by creating his own work, The Light of God.

The Light of God by James Bridle

Sharing Paglen and Fast's concern with the use of drones in warfare, Bridle has created a series of projects which attempt to reveal their presence in the land-scape. His Drone Shadow interventions are one-to-one representations of the MQ-1 Predator Unmanned Aerial Vehicle (UAV) drawn to scale within urban landscapes. The first was drawn in London this February* (in collabo-ration with Einar Sneve Martinussen), and the second in Turkey this October as part of the Istanbul Design Biennial.

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Like Paglen and Fast, Bridle's work stems from a deep concern with increasingly invisible and seamless military technologies that are creating the context for "secret, unaccountable, endless wars".

Drone
Shadow 002
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by James Bridle

Bridle writes, "the drone also, for me, stands in part for the network itself: an invisible, inherently connected technology allowing sight and action at a distance. Us and the digital, acting together, a medium and an exchange. But the non-human components of the network are not moral actors, and the same technology that permits civilian technological wonder, the wide-eyed futurism of the New Aesthetic and the unevenly-distributed joy of living now, also produces obscurantist "security" culture, ubiquitous surveillance, and robotic killing machines. [....] We all live under the shadow of the drone, although most of us are lucky enough not to live under its direct fire. But the attitude they represent – of

technology used for obscuration and violence; of the obfuscation of morality and culpability; of the illusion of omniscience and omnipotence; of the lesser value of other peoples lives; of, frankly, endless war – should concern us all."

His latest work, released yesterday*, is Dronestagram. Bridle has been collecting images of the locations of drone strikes, and sharing these photographs on the photo-sharing site Instagram. His intention is to make these locations more visible, bringing them closer to us, and in the process perhaps making the reality of the daily occurrence of deadly drone strikes more tangible.

He utilises public records from the Bureau of Investigative Journalism who document strikes as they happen in Pakistan, Yemen or Somalia. After confirming the location of a strikes, he then uses Google Maps to create a satellite image of the targeted location. The image, accompanied by a description of the site, and the death-toll, if known, is uploaded to Instagram.

The images of deserted, barren landscapes and abandoned buildings have a sobering potency juxtaposed with with the banal pictures of pets and parties that populate Instagram. But it is what we don't see that gives these images such an emotional power. The mortality.

Bridle writes, "drones are just the latest in a long line of military technologies augmenting the process of death-dealing, but they are among the most efficient, the most distancing, the most invisible. These qualities allow them to do what they do unseen [...]. Whether you think these killings are immoral or not, most of them are by any international standard illegal."

The work of artists such as Trevor Paglen, Omer Fast, and James Bridle exists within a long tradition of artists bearing witness to events that our governments and military would prefer we didn't see. But Bridle's work is also part of an ongoing collective effort from both artists and engineers to reveal the technological infrastructures

that enable events like drone-strikes to occur.
As technology becomes more ubiquitous, and our
relationship with our devices becomes ever more seam-
less, our technical infrastructure is becoming ever more
invisible. When our environment becomes opaque or in-
visible, it becomes difficult to interpret it, and act within
it. As artist and critical engineer, Julian Oliver recently
noted, "our inability to describe and understand techno-
logical infrastructure reduces our critical reach, leaving
us both disempowered and, quite often, vulnerable."

Or as Bridle puts it, "those who cannot perceive the net-
work cannot act effectively within it, and are powerless.
The job, then, is to make such things visible."
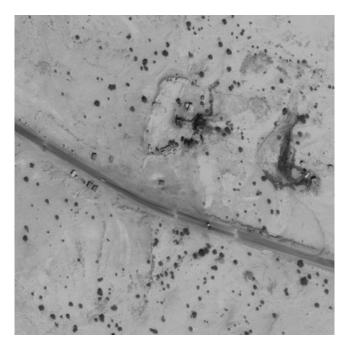
Wadi Abu Jabara, Yemen,
28 October 2012. 3 killed.

Image from Dronestagram
by James Bridle

NEW AESTHETICS:

Cyber-aesthetics and degrees of autonomy

In perusing Honor Harger's recent missive on drone aesthetics and James Bridle's ongoing posts of drone images at Dronestagram, taken in context with the Glitch un-conference in Chicago, some new questions have come to mind. These questions have to do with conceptions of New Aesthetics in its various forms in terms of interaction with the program/device and its level of autonomy from the user. In my mind, there seems to be a NA continuum from generative programs that operate under the strict criteria of the programmer to the often-autonomous actions of drones and planetary rovers. As you can see, I am still chewing on the idea that The New Aesthetic as it seems to be defined, as encompassing all semi-autonomous aspects of 'computer vision'. This includes Glitch, Algorism, Drone imagery, satellite photography and face recognition, and it's sometimes a tough nugget to swallow that resonates with me on a number of levels.

First, image-creating technological agents are far from new, as Darko Fritz recently stated in a talk that algorithms have been creating images, in my opinion, within criteria of NA since the 60's, and pioneers like Frieder

Nake, A. Michael Noll, and Roman Verostko have been exploring algorithmic agency for decades. If we take these computer art pioneers into account, one can argue that NA has existed since the 60's if one lumps in genres like Verostko's 'style' of Algorism or the use of algorithms as aesthetic choice. A notch along the continuum toward the 'fire and forget' imaging (e.g. drones) is the Glitch contingent, which is less deterministic about their methodologies of data corruption aesthetics by either running a program that corrupts the media or they perform digital vivisection and watch what little monster they've created. Glitchers exhibit less control over their processes, and are much more akin to John Cage, Dada or Fluxus artists in their allowance of whimsical or chance elements in their media.

However, as we slide along the spectrum of control/autonomy from the lockstep control of code to the less deterministic aesthetics of face recognition, drone imaging, robotic cameras, Google Street View cams, Mars Rovers and satellite imaging, things get murkier. Autonomic aesthetics remind me of the ruby-hued Terminator T500 vision generated by intelligent agents running the 'housekeeping' on the machine platform. I consider this continuum from Algorism to Glitch to autonomous robotic agents under an NA continuum of aesthetics is important insofar as it defines a balance of agency between the operator and the 'tool'. For me this is the difference between the high degree of control of the Algorist, the 'twiddle and tweak' sensibility of the Glitcher, and the gleaning from the database of pseudo-autonomous images created by Big Imaging created by drones and automatic imaging. Notice I use the term 'pseudo' in that there are operators flying the platforms or driving the car, while the on-board agents take care of issues like pattern/face recognition and target acquisition. We also see this in Facebook, as recent technological changes as of 2012 have introduced face recognition in the tagging of images. From this, a key issue for me in this discussion of what began as a nebulous set of terms (the criteria of NA as defined by the global conversation) is that of agency and autonomy, and how

much control the New Aestheticist gets in the execution of their process. Another important point is that I am not calling the 'New Aestheticist' an artist or curator, but something in between, but I'll get to that later as this is also an issue of control of intent.

Back to this idea of autonomy between the subject, the 'curator' and the viewer, what interests me is the degree of control or not that the person creating, tweaking, or gleaning the image has over the creation or contextualization of that image. In the case of the Algorist, this is the Control end of the spectrum, where the artist takes nearly full control of the process of creation of the image, unless there is a randomization function involved in the process, and that it itself is a form of control – very Cybernetic in nature. Agency is at a maximum here, as the artist and machine are in partnership. Roman Verostko is a prime example of this, as he explores intricate recursive images created by ink pen plotters using paints in the pens. What he, and the AI-driven AARON, by Harold Cohen, for that matter, are machine painting.

The next step down the autonomy spectrum would involve the use of 'glitch' tools and processes that distort, disturb, and warp digital media. The process involves executing a given intervention upon the medium, such as saving it improperly, hex editing its code to corrupt it, or as Caleb Kelly writes, 'crack' the media. There are differing degrees of disturbance of the media to inject chance processes into it, from a more 'algoristic'/programmatic application of programs upon the media to directly changing the internal data structure through manipulating the information through hex code and text editors. The resultant process is an iterative 'tweak and test' methodology that still involves the user in the process to varying degrees. Of course, the direct manipulation of the data with a hex editor is the most intimate of the processes, but there is still one factor to account for. The factor in question is that there is the set of causes and effects that are set in motion when the artist/operator opens the media and the codec (Compressor/DECompressor) mis/interprets the media, as is intended by the artist.

If we are to look at the glitch process, we can say that there is a point of intervention/disturbance upon the media, which is entirely a function of control on the part of the user. Afterwards, it is set loose into the system to allow the corruptions within the media to trigger chance/autonomous operations in its interpretation in the browser, etc. This is where the glitcher straddles the line between control and autonomy, as they manually insert noise into their media (control), then the codecs struggle with the 'cracked' media (autonomy). The glitcher, then, has the option to try a new iteration, thereby making the process cybernetic in nature. In Glitch, there is a conversation between the operator, the media and the codec. With the aesthetics created by drones, algorithmic recognition software, and satellite reconstructions, the process is far more autonomous/disjoint, and the New Aestheticist has to deal with this in the construction of their practice.

In the genre that I will call 'mobEYEle' imaging, the robot, satellite, or parabolic street eye abstracts from the 'artist', aptly turning them into an 'aestheticist', as their level of control is defined as that of a gleaner/pattern recognizer from the image bank of Big Data. Rhetorically speaking, we could say that a connection between the aestheticist and the generator of the image would be less abstract if, say, a New Aestheticist were to be in the room with a drone pilot, conversing about points of interest. It is likely that a military remote pilot and a graphic designer would have sharply differing views as to what constitutes a 'target of interest'. Like that's going to happen…

Therefore, let us just say that the collaboration of a New Aestheticist and a drone pilot is nightly unlikely, and that the New Aestheticist is therefore abstracted from the decisions of command and control involved in acquiring the image that eventually gets in their hands. This, however, presents us with two levels of autonomous agency, one human and one algotrithmic. But before I expand on this, I would like to discuss my decision to call the practitioner an 'aestheticist' as opposed to an artist or curator. This decision rests on what I feel is the function of the aestheticist, that is, to glean value from an image and

'ascribe' an aesthetic to it. This position puts them in a murky locus between artist and curator, as they have elements of neither and both. For example, does the drone-image NA practitioner create the image; are they the artist per se, of the image? No. Although they are more closely aligned to curatorial practice as they collect, filter (to paraphrase Anne-Marie Schleiner), and post on tumblrs and Pinterests? From my perspective, the role of a curator is the suggestion of taste through and informed subjectivity through ecologies of trust and legitimacy, but the social image aggregator, although they might want to perform the same function, has no guarantee of accomplishing this unless they develop a following. Therefore, under my definition, they are neither creators nor taste-makers in the traditional sense, so what makes sense is to call them 'aggregators' of aesthetic material and thus my term 'Aestheticist'.

Returning to our conversation, the drone aestheticist, then, is subject to one of two degrees of completely abstracted autonomy of the creation of the image; that of the operator or that of the algorithms operating the drone. The abstraction surrounding the human operator is easiest to resolve, as the images of interest are either the preference of the drone operator or those created by the operator under the parameters of the mission, and not the results of a New Aestheticist's joyride on a Global Hawk. It is merely someone else's volition selecting the image, and a confluence of personal interest deciding as to whether the image deserves to be on the New Aestheticist's social imaging organ. However, it is the drone's algorithmic image acquisition system that creates a more alien perspective in regards to aesthetics and autonomy of the image.
Compared to the Algorist or the Glitcher, all loosely placed under the banner of New Aesthetics, the Drone/Big Data Aestheticist is most problematic, as they are a fetishizer of sheer command and control operations that are potentially utterly abstracted from the pilot/driver's volition. This creates a double abstraction through first the pilot, and then the algorithmic recognition system. There is no cybernetic loop here at all, as the gleaning

of the item of interest from the beach of Big Data is twice removed from any feedback potential. Secondly, as I have written before, the Drone Aestheticist is exactly that, a gleaner of interesting images for use on their social image site, which in itself is a bit of an abject exercise.

Or is it? For example, if one is to say that the Aestheticist gleaning the images does so without intent or politics, and is merely operating on fetish/interest value, then this is perhaps one of the least interesting practices in New Aesthetic practice. But on the other hand, if one looks at the work of practitioners like Jordan Crandall, Trevor Paglen, or Ricardo Dominguez, who examine the acquired image as instrument of aggression, control, and oppression, this puts a new lease on the life of the Drone Aesthetic. In a way, though inquiry, there is an indirect feedback loop established in questioning the gaze of the device, its presence, and its function in its theater of operations. The politics of the New Aesthetic emerges here, in asking what mechanisms of command and control guide the machine eye and determine its targets of interest. This is of utmost importance, as the abstracted eye is guided without subjectivity or ethics and is determined solely by the parameters of its algorithms and the stated goals of its functions.

Is the aesthetic of the machine image merely a function of examining its processes, fetishizing its errors, or something else? The criteria of the New Aesthetic attempts to talk about a spectrum of digital imaging that stretches back into time far longer than 2010, and has a problematically broad sense of definition. Once these problems are set aside as a given, one of the key criteria for the evaluation of NA practice and the function of its images depends upon the degree of control and autonomy inherent in the process within the creation of the image. This is formed in a continuum of control and abstraction from Algorism and Generative Art to autonomous eyes like drones and satellites. Algorism is one of the oldest NA practices, and exhibits the closest relationship between artist, machine and determinacy

of digital process. A greater degree of indeterminacy is evident in the Glitch, but the iterative process of tweaking the media and then setting it forth into the process of interpretation by the codec, foregrounds the issue of digital autonomy.

The eye of the unmanned platform abstracts creation from the human organism at least once if a human does not operate it remotely, and twice if it is. There is the Terminator-like fear of the autonomous robot, but at this time, perhaps the more salient questions regarding what I have qualified as drone/autonomous aestheticism under NA of what the function of the image is, and is it really that interesting? Are the practices of NA blurring artistic and curatorial practice into a conceptual aestheticism, creating a cool detachment from the image despite its source or method of creation? Is the bottom line to the genres of NA the degree of control that the artist or aestheticist has over the image's creation or its modality/intent? It seems that NA is an ongoing reflection upon the continuum of control over the generation of the image, our beliefs regarding its aesthetics, and what the intentions or politics are behind the creation of the New Aesthetic image. Or, as I have written before, are we just pinning images from Big Data and saying, "Isn't that kinda cool?"

Maybe it's somewhere in the middle of intention and cool.

ARTISTS

DAVID BOWEN (US)

David Bowen makes complex sculptural installations exploring the relationship between the natural and the mechanical. He often makes use of natural components such as light and wind, plants and other living organisms, to produce the interactive experiences inherent in his work.

Bowen's work is concerned with aesthetics that result from interactive, reactive and generative processes as they relate to intersections between natural and mechanical systems. He produces devices and situations that are set in motion to create drawings, movements, compositions, sounds and objects based on their perception of and interaction with the space and time they occupy.

http://www.dwbowen.com

FLYTWEET / 2012

LOCATION: Tower's Art Gallery

The fly tweet device sends Twitter messages based on the activities of a collection of houseflies. The flies live inside an acrylic sphere along with a computer keyboard. As they move and interact inside their home, they fly over the keys on the keyboard. These movements are collected in real time on video. As a particular key is triggered by the flies, the corresponding character is entered into a Twitter text box. When 140 characters are reached or the flies trigger the "enter" key, the message containing the accu-mulated characters is tweeted. Thus live Twitter messages are constantly sent in real time based on the simple movements of the commu-nity of houseflies. These continually accumulating messages appear as records of random activity within the larger sphere of social media and networking.

ERICA SCOURTI (GR)

Erica Scourti was born in Athens, Greece in 1980 and now lives in London. She is currently enrolled on a Research degree (Masters) in Moving Image Art at Central Saint Martin's College of Art & Design, run in conjunction with LUX. Scourti's work addresses the mediation of personal and collective experience through language and technology in the net-worked regime of contemporary culture. Using autobiographical source material, as well as found text collected from the internet displaced into social space, her work explores communication, and particularly the mediated intimacy engendered by a digital.

http://www.ericascourti.com

WOMAN NATURE ALONE / 2010

LOCATION: Tower's Art Gallery

Woman Nature Alone is an online video project and single channel work made during a residency at Connecticut's I-Park. Using titles taken from stock video sites corresponding to the key words 'woman', 'nature' and 'alone' as the starting point for my daily work, I filmed myself performing each action described in the title. The video and title was then uploaded to YouTube, forming an archive of my experience of the residency and a collection of 'rushes' which were used to create the final single channel version.

Essay: Woman Nature Alone
http://www.ericascourti.com/texts/Woman%20Nature%20Alone_E_SCOURTI.pdf

LIFE IN ADWORDS / 2012

LOCATION: Tower's Art Gallery

Every day, I write and email my diary to my Gmail account and perform to webcam the list of suggested keywords linking to clusters of relevant ads, making visible the way we and our personal information are the product in the 'free' internet economy.
Started in March 2012, the project will run for a year, creating a long-list of objects, brands, emotional states, desires and anything else identified by Google's algorithms as potentially sale-able from my daily journal.

ESTHER POLAK
& IVAR VAN BEKKUM (NL)

Esther Polak (1962) studied graphic art and mixed media and is interested in how technology determines (visual) perception. Esther Polak was one of the first artists to make large-scale art explorations using GPS (Global Positioning System) mapping. Ivar van Bekkum (1965) studied journalism and worked as (graphic) designer. He is interested in how technological art can function in an autonomous-art historical context.

In their projects Polak and Van Bekkum manage to strip technology of its nerdy riffraff, and instead use it for making comprehensible visualizations and telling human stories.

www.polakvanbekkum.nl
www.abstractview.tv

URBAN FRUIT -
STREET WRAPPER / 2012

LOCATION: Tower's Art Gallery

Urban Fruit - Street Wrapper is a -print on demand project-, that makes tangible Google StreetView: its virtual, omnipresent ephemeral nature, its temporary relation to peoples locations and personal attachment to location, and its financial relation with privacy… In the late summer of 2009 Polak and van Bekkum were working on a GPS piece in a remote area in the Highlands of Scotland. They were collecting GPS data from helium balloons that they let flap in the wind. They planned to visualize the GPS data in Google Earth, for a piece that would be part of an exhibition at HICA (Highland Institute of Contemporary Art). At that very moment, seemingly out of nowhere, the Google Earth Street View car emerged and passed by silently. Three weeks later the artists found themselves and their balloons depicted on Google Streetview. Based on this experience they started to wonder what it means to "be in StreetView". They hacked the StreetView images that they themselves appear in and realized the work <AbstractView>. From that moment on they encountered more and more examples of people who find themselves, or traces of themselves, frozen in StreetView; until one day Google replaces the images, without warning or the possibility to even say goodbye.

Polak and van Bekkum wanted to offer their art-collectors a similar access to the StreetView images, to be able to hold them in their hand and cherish them, to own them… and let them be part of their intimate households. A Fruit Wrapper is a low tech, well-tested and cozy way to turn 2D into 3D. Urban Fruit -Street Wrapper uses this trustworthy method to transform the virtual world of Google Streetview panoramas into physical objects. Collectors can send their favorite locations to the artists and order a Wrapper – on demand. In return for some personal information the Wrapper can be purchased against a considerable discount: 25% for sharing the story that goes with the chosen location, another 25% discount if collectors post their story on their own social networks (with link to the project), and again 25% if they ad a relevant picture to their post.

MARCUS COATES (UK)

Marcus Coates, born 1968 in London, lives and works in London. Coates' practice questions how we perceive human nature through imagined non-human situations. He has an extensive knowledge and understanding of British birds and mammals and continually draws parallels to examine how we perceive humanness through imagined non-human realities. These ornithological observations have led Coates to develop a unique method of interpreting the natural world and its evolving relationship with society.

THE PLOVER'S WING / 2009
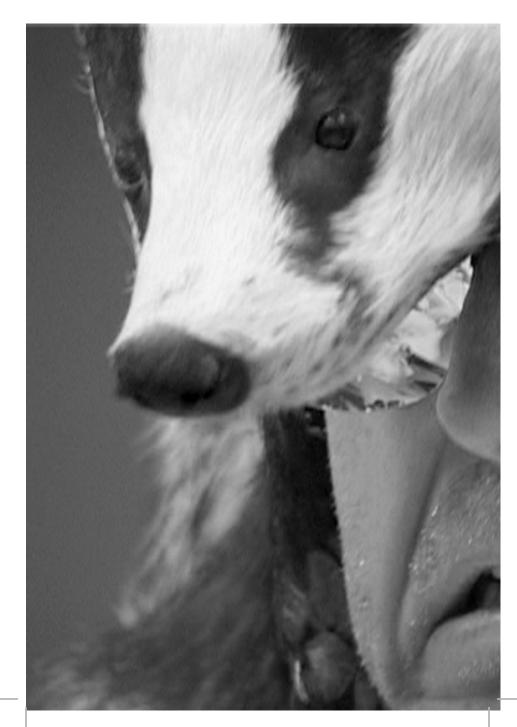
LOCATION: Tower's Art Gallery

Filmed before the recent incursion into Gaza by Israel, The Plover's Wing sees Coates performing a shamanic ritual, descending in a trance to the 'lower world' to consult animal spirits on a question put to him by the Mayor of Holon, Israel regarding the Palestine/Israeli crisis. The subsequent discussion, drawn from Coates' interpretation of the responses that he has received from the animals that he has encountered, and applied to the question posed by the Mayor of Holon offers an insight into the wider conflict.

Coates' work reconsiders the spiritual roles of animals and nature in postmodern society. Through a combination of his earnestness as a Shaman, the absurdity of the Shamanic ritual in a contemporary setting, and his deadpan documentary style Coates inadvertently exposes the structures of society and calls into question the need for a reconnection with our origins.

The Plover's Wing was filmed in the context of: Hapzura; The Festival of Experimental Music and Sound Art, a project of the Israeli Center for Digital Art, Holon

Courtesy of the artist and Workplace Gallery

PAOLO CIRIO (IT)

Paolo Cirio (born in Turin, Italy in 1979 and currently lives in NYC) has worked as a media artist in various fields: net-art, street-art, video-art, software-art and experimental fiction. He investigates perception and the creation of cultural, political and economic realities manipulated by modes of control over information's power.

Paolo Cirio is an artist working around the idea of manipulation of information's power. He won several awards such as Ars Electronica, Transmediale, Eyebeam fellowship and his controversial projects are often covered by global media such as CNN, La Fox, Toronto Standard, The Age, Der Spiegel, Libération, Apple Daily HK, ...

http://paolocirio.net

STREET
GHOSTS / 2012

LOCATION: Tower's Art Gallery

Life-sized pictures of people found on Google's Street View were printed and posted without authorization at the same spot where they were taken. The posters are printed in color on thin paper, cut along the outline, and then affixed with wheatpaste on the walls of public buildings at the precise spot on the wall where they appear in Google's Street View image. The physical evidence of the ghosts' appearance may vanish quickly, but its documentation will remain forever. Street Ghosts reveals the aesthetic, biopolitical, tactical and legal issues, which can be explored through the artist's **statement** and theoretical considerations.

link to statement: http://paolocirio.net/press/text_paolo_cirio_statement.php

CHRISTOPH DE BOECK & PATRICIA PORTELA (BE/PT)

Christoph De Boeck approaches sound as a visual and tactile medium. His installations deal with the tangible presence of sonic energy, vibration and the transformation of space through sound. The spatial organisation of sound sources, the choice of materials in media and the method for sound transmission are all part of De Boeck's permanent research into how sound relates to an environment and how humans are affected by that environment.

Patrícia Portela is a writer and performance-maker. Her main focus is on the relationship between time and space, "virtuality" and reality through text and the use of technology on stage or alternative spaces. She is the author of several books (novels and short stories) and was considered one of the biggest revelations of the decade 2000-2010 by Jornal de Letras, both in performance and literature.

Together, they have collaborated in several performances and installations since 2001 and recently premiered "The Private Collection of Acácio Nobre", which was performed at Performatik 2011 in Kaaitheater and premiered in Maria Matos Teatro Municipal de Lisboa in 2010.

http://christophdeboeck.com
http://www.overtoon.org
http://www.prado.tv

HORTUS / 2012

LOCATION: Botanique Park

Hortus proposes an artificial ecology. The visitor is invited to explore a garden where a sensor network measures the dynamics of wind and light harvested by the plants during their photosynthetic process, and translates it into bird sounds. When there is human movement in the garden a financial algorithm (similar to the ones used in a speculation economic market) interprets the variation of the received data and transforms and remaps the natural garden soundscape to which plants seem most profitable in that split second. But when the visitors decide to stop, to read or to reflect, the original sound design for the garden returns, reflecting only the readings of natural energy. Simultaneously, a network of micro stories circulates in a loop in electronic paper botanic displays, comparing definitions of common terms in the economic, political, or natural worlds such as growth, beauty, regeneration or time.

HC GILJE (NO)

HC Gilje, born 1969 in Kongsberg (Norway), constructs real time environments using video, audio and space; as installation, set design and performance, as well as working with space within the frame of single-channel video. Gilje was a member of the video-impro trio 242.pilots, and was also the visual motor of dance company kreutzerkompani. Gilje initiated the project "Conversations with spaces" where he explores how audiovisual technology can be used to transform, create, expand, amplify and interpret physical spaces.

http://hcgilje.com

WIND-UP BIRDS / 2008

LOCATION: Botanique Park

Wind-up birds is an installation of networked mechanical woodpeckers.Each woodpecker consists of a woodblock and pushmagnet, a custom-made electronic circuit and a radio modem. All the woodpeckers are connected together in a zigbee wireless network. Every 5 minutes one of the woodpeckers start pecking, and the others answer.

ADDIE WAGENKNECHT (US)

Addie Wagenknecht (born Portland, Oregon) is an American media artist, living in New York and Austria, with a background in traditional computer science. Her most recent works are post-disciplinary and tend to function intimately with the viewer. Each piece is a clever conceit with a narrative that becomes a commentary on aspiration and failure. Her work deals primarily with industrial design, feminist theory, new media and open source software and hardware.
Currently she is the Open Hardware Summit Chair, a fellow at Eyebeam and Mozilla, a member of FAT lab and a contributor to Artifact of Code, an up and coming blog about open source fabrication methods in robotics.

http://placesiveneverbeen.com

PUSSY DRONES / 2013

LOCATION: Tower's Art Gallery

Is a series of gifs about creating
a totally new form of discourse
between the webbased experi-
ence (lolzcat, memes, gifs) and
historically closed systems of
the patriarchal structures which
control the physical world. That
is to suggest drones are merely
'unmaned' cocks controlled by
(finding) pussy.

DRIES DEPOORTER (BE)

Dries Depoorter (Kortrijk, 1991) is a media artist who uses pro-
gramming language and digital technology. Nature, a series of
numbers and everyday situations are his biggest inspiration.
In his work he tries to find the beauty in complexity. Nowadays
Dries Depoorter is mainly focusing on visualizing information and
data and works mainly with Processing.
He is currently studying media art at KASK, School of Arts Ghent.

http://driesdepoorter.be
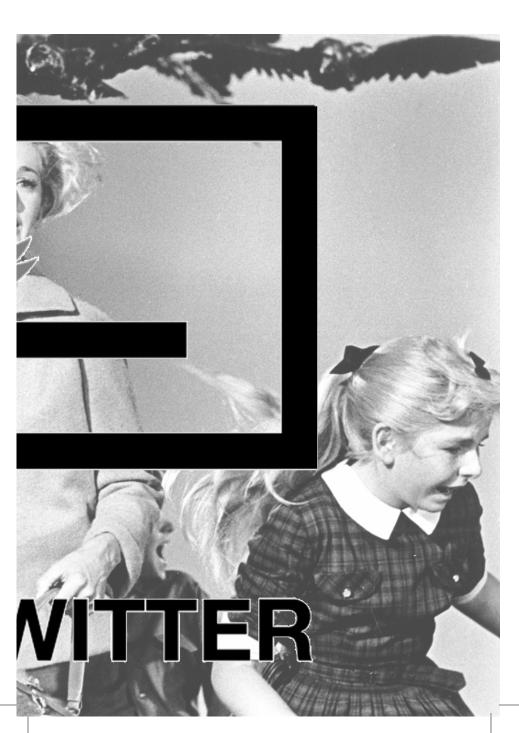
SUBTWITTER / 2013

LOCATION: Tower's Art Gallery

Subtwitter is a small application that scans subtitle-files (.srt) and replaces them with similar tweets. For its input the application uses an original subtitle-file of a movie or series (provided by you). The application then looks into each separate sentence of the subtitle and crawls the twittyverse for a similar tweets (i.e. on Twitter). The output of the program is a completely new subtitle-file in which all subtitles consist of computationally associated tweets.

Subtwitter is a free application which allows you to sub tweet your favorite series or movie. www.driesdepoorter.be/subtwitter

SUBTW

ZIMOUN (CH)

Zimoun (born 1977) is a Swiss artist who lives and works in Bern, Switzerland. As self-taught artist, he is most known for his sound sculptures, sound architectures and installation art that combine raw, industrial materials such as cardboard boxes, plastic bags, or old furniture, with mechanical elements such as dc-motors, wires, microphones, speakers and ventilators. Through the use of industrial objects and found materials, Zimoun's work reconsiders the place technology holds in daily life, conjuring nostalgia for obsolete devices. His sculptures reference the chaos of the modern day, while retaining the order of minimalism.

http://www.zimoun.net

WOODWORMS, MICRO-PHONES, SOUND SYSTEM / 2009-2012

LOCATION: Tower's Art Gallery

Woodworms eat themselves a way through a piece of wood that is lying on the floor in a closed room. The sound of the eating woodworms inside the piece of wood is ampli-fied in the room and creates an immersive sound. The work audifies the – for the audience invisible – process of how the woodworms dig a network of tunnels through the wood. Temperature, humidity and other environmental qualities deter-mine how the wood worms perform and shape the piece of wood.

Installation view: Studio Zimoun, Bern, Switzerland.
Photography by Zimoun ©

RINGTONE RUMINATIONS

Birds are ringing - the Nokia birdsong ringtone

When we hear a starling or a mockingbird imitating the Nokia ringtone, are we annoyed by all the ringing? Do we look like the old man on the train who never seems to have found the 'Volume Settings' function on his phone, let alone the 'Vibrate Only' function?

Or does our annoyance switch to an aesthetic appreciation of the remarkable skills of the bird? Is the ringing an indication of the intrinsic beauty of natural birdsong?

Natural birdsong is often thought to have been the forerunner of music and the sole inspiration for melodies and refrains. The flute and whistling are examples of music that has been inspired by birdsong. After a long period of technological evolution, we seem to have come full circle, with the bird now imitating our (technological) whistling.

A ringtone is a whistling sound, a shouting sound and a calling sound in every sense. It's a calling for, a calling

out, a calling down on, it's calling forth, it's calling in, it's calling off, calling out, calling over, calling for, calling upon, calling round. It's calling attention to, calling to account. It's calling the tune, calling into being and after all calling it a day.

A mobile device living in our proximity is calling us to order. And this is not so much about the relationship between the caller and the person being called but rather about the relationship between the device and its 'owner'.

Apart from its calling function, the ringtone has a whistling and a singing sound. The ringtone, which is loud and pervasive, is part of our acoustic environment. The selection and the setting of a ringtone is part of our arrangement of that acoustic space.

The ringtone is also a form of branding (e.g. the standard Nokia ringtone), which, in turn, can be likened to Darwin's evolutionary fight for existence, i.e. the survival of the fittest. It's just like with birds. It's a battle between different species.

A ringtone is also a general call to communicate and to use technology and devices for this purpose in particular.

On yet another level, our ringtone is linked to evolutionary theory. It's about the assertiveness of the individual. When setting (or not) the volume, the duration and the type of ringtone, the user is not just arranging his own acoustic space. Given that this space is located in the outside world, he is inevitably making his mark on the acoustic space of other people. It's a form of 'display'.

The triumph of technology over nature?
The ringtone is also a platform, a kind of body cell that can be attacked by parasites. Like any other social space in which we move, this acoustic space is like a marketplace. Indirectly, it is like a platform to make sales. Our singing and our whistling have become marketable products made by people who use the platform of the

ringtone (a medium of music) as an ideal promotional platform. Our speech has been marketed in the same way. Communicating from a distance, via the telephone (tele is Greek for distance), has become so natural and inexpensive that it has taken up a central part of how we communicate.

It's worth pointing out that human beings also imitate what they hear in their acoustic space. Pop music overloads our auditory system with nonecaphonic (elementary, simple) whistling. This whistling is so elementary that it sticks in our bird brains in a subliminal way and we repeat it instinctively.

Or are we just full of admiration for a bird's masterly interpretation of a nonecaphonic eight-bit ring tone? This admiration is an inversion of the admiration we used to feel when gramophones and movies succeeded in imitating nature. Today we are amazed by the fact that nature successfully imitates technology.

It is also undoubtedly admirable that parrots have always managed to imitate the human voice, but let's not forget that parrots are domestic animals. What they said was surprising, but it is also not that hard to work out how they did it.

By contrast, starlings that make ringing sounds are not imitating us but are imitating a technology that humans have developed. But this is a technology that is somehow developed its own form of expression that is different from human expression.

According to this line of thinking, it might make sense to make a clear distinction between animals that imitate man and animals that imitate technology. When technology could be used to (almost autonomously) imitate nature (via the gramophone, photographs and films), this amounted to the victory of technology over nature. It represented the final step in a process that had been going on for a long time. The same process has taken place in agriculture, medicine and other fields and even when it comes to writing.

Here, the key point is that this victory manifested itself in the way we communicate. By using technology, we could 'reproduce' nature in our communications in an automatic and unlimited way. But we could not deliver this form of communication without technology, i.e. without the technical devices that support speech (e.g. recording devices).

This symbolic victory over nature is fundamental. We use speech to structure our world and to define our own existence. Once this victory was achieved, our means of communication was expanded because it could capture elements of nature. Technology then becomes separated from nature, overpowers nature and becomes more intensely linked to us but at the same time also becomes less accessible to us. It is a schizophrenic situation in which nature and technology are connected but at the same time fight one another.

So it is all to do with the relationship between nature, man and technology. This relationship takes on a peculiar form when the starling starts making its ringing sound. Does the ring sound made by the starling sound better than the telephone? Or is the starling the telephone's apprentice? We have observed that people have a strange fascination for the sound made by the bird as well as for the sound made by technology. The 'musical file' produced by the technology is interpreted by the bird, which is taught something by technology.

In reality, it does not matter if the starling makes a better sound than the telephone or if the telephone teaches the starling something. What matters is that the starling offers its own version of the sound. Something new has been created. It is no longer the clean ringtone that you can hear on your computer or the cheap and heavy sounding ringtone of your five cent replacement mobile phone or the version of this same ringtone generated by your iPhone from somewhere at the bottom of your bag.

The ringing starling can be likened to the process of oxidation. Just as all bronze statues will eventually turn

green, starlings will make a ringing sound. It is a natural life-creating reaction that adds a new dimension to existence. The main difference with the patina (a tarnish produced by oxidation) of bronze statues is that the patina in technological structures is not caused by nature.

With moss growing on a roof, it nature that overpowers technology. But what happens here is the exact opposite. The technological structure permeates the natural structure. There's nothing new to this as technology can restructure its surroundings and can be restructured. Human society re-organises itself based on its technology (e.g. cars or the internet). This is what we call a socio-technological system.

Nature also does this. It adapts to the technology that surrounds it and blends with it. For example, the redstart bird has adapted the way in which it sings, foxes have moved a long way into the urban environment, the woodpecker has made use of metal signs and the peregrine falcon has swapped cliffs for cathedrals and electricity pylons. All of these types of behaviour could be seen as normal survival mechanisms and adaptations and as biological and natural phenomena.

But starlings tell us another story, one in which technology is entering and transforming the world we live in.

Translated by Pauline Lemaire and adapted by Julian Hale

WEB
ORNITHOLOGISM

Nobel Prize winner for literature Saint-John Perse speaks in his Oiseaux (1963) of "les princes de l'ubiquité" (princes of ubiquity). Hans Ulrich Obrist captures Perses approach as follows: "birds are elements of ubiquity in the middle of things, but in the centre of nothing, oscillating between the actual and the virtual". In the next chapter we take the position of the web ornithologist, a playful research on culturally and technologically mediated representations of birds. What follows are contemporary permutations of birds, questionning not so much how the bird is mediated by our contemporary culture, but how the bird itself is remediating contemporary culture to us.

STEELPECKER
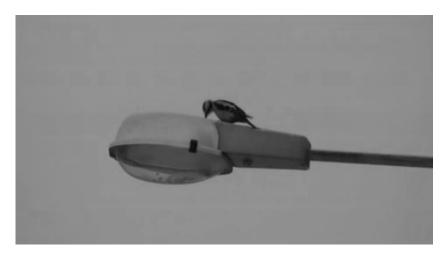
Identification: Mutation of Woodpecker, family 'Picidae'. Often observed 'ringing' on metal or glass objects, generating a ringing noise.

WOODPECKER & THE STAINLESS STEEL CHIMNEY, NORTHERN FLICKER

Uploaded on Sep 20, 2009
by 1timejohn / UnitedState
Views: 3,921
likes: 8 / dislikes: 0

Woodpecker uses the chimney to amplify the pecking sound while calling to other woodpeckers in the neighborhood. I've been told that this is actually a Northern Flicker... Video recorded spring 2008.

DRUMMING WOODPECKER

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Uploaded on Apr 17, 2011   Views: 15,222   Urban woodpecker
by jkh02 / Finland   likes: 51 / dislikes: 0   drumming on streetlight.

PICA-PAU NA ANTENA DE
TV (PRICK-WOOD IN THE
ANTENNA OF TV)

Uploaded on Jan 5, 2008
by edelciogomes / Brazi
Views: 4,607
likes: 3 / dislikes: 1
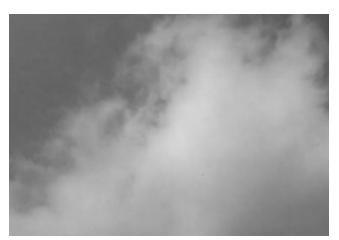
CRAZY WOODPECKER

Uploaded on Jan 5, 2008
by jnlsteen / United States
Views: 9,214
likes: 11 / dislikes: 0

SKYLARK
H264

Identitfication: Mutation of the 'Alauda arvensis'. Often observed as a pixel (depending on the codec) in the middle of a blue screen. Sound: the wind blows in a cheap microphone.

THE SONG OF THE SKYLARK

Uploaded on Aug 15, 2007
by Shandchem / United Kingdom
Views: 35,245
likes: 8 / dislikes: 0

A skylark singing above the Kinpurnie Hill, Angus, Scotland. The male skylarks arrive in early spring, ahead of the females, to establish their territory. The skylark ascends high in the sky as it sings its energetic and cheerful song.

SKYLARK SONG RECORDING

Uploaded on Jun 7, 2009
by krupersnuthatch / United
Kingdom Views: 1,109
likes: 0 / dislikes: 0

Out in the fields this morning,
Knockholt, Kent

VELDLEEUWERIK AAN CHAPELLE ST.-LOUIS

Uploaded on Mar 19, 2008
by DirkLibbrecht4321 / Belgium
Views: 760
likes: 3 / dislikes: 0

Zangpost Veldleeuwerik van zeer dichbij
tijdens bocage-wandeling naar Chapelle
St.-Louis (Tourneghem, N-Frankrijk)

ヒバリのさえずり（パラボラ集音マイク使用）
--   ------------------------
Uploaded on Apr 10, 2011   Views: 3,203
miyakowasure001 / Japan   likes: 6 / dislikes: 0

WHITE NOISE CICADAS

Identification: Mutation of 'Cicadoidea' superfamily. Observed as pixelated and less pixelated (depending on the codec) green landscape and suburban area with white noise on top.

THE SOUND OF CICADAS -- AMAZING
NOISE OF DENSE CICADAS

Uploaded on Jun 8, 2007
by Arlingtoncards / United States

Views: 185,150
likes: 192 / dislikes: 35

Almost deafening sound of cicadas in
Riverwoods, Illinois north of Chicago ...

HET GELUID VAN EEN CICADE IN DE CLUE
DE BARLES LES ALPES DE HAUTE DE
PROVENCE

Uploaded on Mar 4, 2010
by Fred Bmt / Netherlands
Views: 10,591
likes: 5 / dislikes: 0

CICADA NOISE

Uploaded on Aug 11, 2006
by Cakesniffer / Western Sahara Views:
19,459
likes: 4 / dislikes: 4

The white noise of August cicadas in
Kansas City.

CICADA BUZZ!

Uploaded on Jun 12, 2007
by Mark McDermott / United States Views:
16,440
likes: 15 / dislikes: 0

Don't live in an area where these 17-year
wonders are keeping the woods abuzz?
Here's 8 minutes of nothing but cicada
noise. Taped at Lyman Woods Forest Pre-
serve, Downers Grove, IL

DIY SCARECROW

Identification: Distant mutation of 'Corvus corone' and 'Corvus cronix'. Often observed in an instructional video format, using electronic and digital media bearers (VHS, CD,..), romantic sound-tracks and standard titles.

CD TREE.WMV

Uploaded on Apr 23, 2011
by Mick Byrne / United Kingdom
Views: 103
likes: 1 / dislikes: 0

KADAZAN MOTHER LOOKING AFTER HER PADI FIELD FROM A TINY HOUSE AT KODUNDUNGAN

Uploaded on Jun 19, 2011
by Ozziewozzie2007 / Malaysia
Views: 237
likes: 2 / dislikes: 0

VLOG : PADDY FIELD IN PENAMPANG
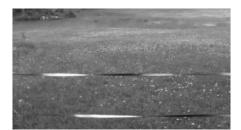
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Uploaded on May 13, 2010   Views: 271
by SotSabahan / Japan   likes: 2 / dislikes: 0

ANGRY HAWK PROTOTYPE #2

Uploaded on Mar 19, 2012
by mtpelia / United States
Views: 169
likes: 0 / dislikes: 0

BIRD SCARE TAPE IN LAKEVILLE, CONN.

Uploaded on Jun 8, 2008
by Terry Cowgill / United States
Views: 1,884
likes: 2 / dislikes: 0

This tape does anything but scare birds. They love it.

PACKAGED ORNITHOPTER

Identification: Mutation of the general class of 'Aves'. Often observed in an instructional video format and/or marketed or DIY package.

ライトプレーン I N 出雲ドーム

Uploaded on Apr 23, 2011
by Hitoshi Naora / Japan
Views: 317,265
likes: 710 / dislikes: 20

CYBIRD P1 -- WITH ENLARGED TAIL

Uploaded on Jul 12, 2009
by Didgeman80 / Canada
Views: 688
likes: 1 / dislikes: 1

เครื่องบินยาง รุ่น ORNITHOPTER MECHANISM#2

Uploaded on Oct 2, 2011
by msu27st / Thailand
Views: 341
likes: 0 / dislikes: 0

CYBIRD P1

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Uploaded on Sep 28, 2008   Views: 4,275   My experiences with
by midlandercz / Czech Republic   likes: 11 / dislikes: 2   this ornithopter

MY SMART BIRD (ORNITHOPTER)

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Uploaded on Jul 18, 2011   Views: 1,551
by Joydeep Bhowmik / India   likes: 6 / dislikes: 1

87

NYC
BIRDCALLMAN

Identification: Mutation of the general class of 'Aves'. Typically (but not only) observed in New York City public transport.

BIRD CALL MAN IN NYC SUBWAY

Uploaded on Jul 20, 2007
by thesoulman83ms / United States
Views: 43,851
likes: 65 / dislikes: 6

BIRD MAN ON LEX

Uploaded on Sep 20, 2007
by 1bythec / United States
Views: 1,067
likes: 1 / dislikes: 1

Freaky bird man clucking at my dog on Lexington Avenue

BIRDMAN ON THE L TRAIN

Uploaded on Jul 16, 2007
by chinesefashion / United States
Views: 24,864
likes: 36 / dislikes: 0

MUFUGIN BIRDMAN IN NYC

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Uploaded on May 16, 2007   Views: 11,908   The bird man, this aint lil
by jmcbroker / United States   likes: 37 / dislikes: 1   waynes dada
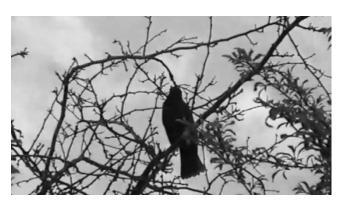
BIRDCALL MAN ON SAINT
MARKS NYC

Uploaded on Jan 12, 2012
by bob smith / United States
Views: 649
likes: 10 / dislikes: 0

NOKIA
BIRD

Identification: Mutation of 'Turdus merula' and 'Sturnus vulgaris'. Observed when imitating ringtones, car alarms and lorry reversing noises

BLACKBIRD MIMICKING
LORRY REVERSING NOISE.

Uploaded on Jan 12, 2011
by George Molyneux /
United Kingdom
Views: 2,055
likes: 2 / dislikes: 0

Blackbird imitating a
lorry reversing sound at Crewe
Business Park. Does anyone
remember this ? Also listen to
the police siren!

SQUEAK THE STARLING,DOING LOW RIDER!

Uploaded on Apr 23, 2011
by chasestack31097 / United States
Views: 199
likes: 3 / dislikes: 0
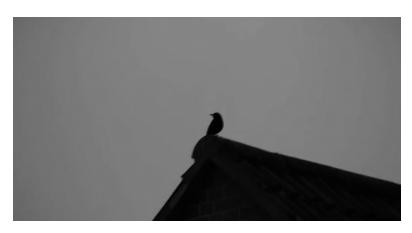
PHONE RINGING STARLING

Uploaded on Mar 3, 2007
by huffington99 / United States
Views: 54,483
likes: 125 / dislikes: 5
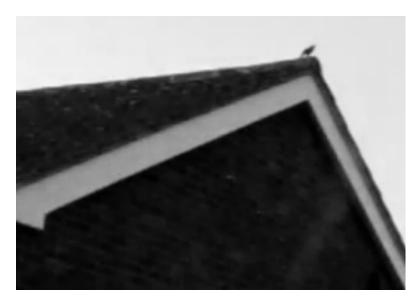
BLACKBIRD MIMICKING A RINGTONE

-- ------------------------------------

Uploaded on May 23, 2011   Views: 1,158
by Tom Eveson / United Kingdom   likes: 5 / dislikes: 2
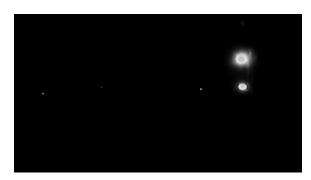
BLACKBIRD MIMICS POLICE CAR

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Uploaded on Mar 23, 2011   Views: 2,794
by skynewsyourvideos / United Kingdom   likes: 1 / dislikes: 0

NIGHTINGALE H264

Identification: Mutation of 'Luscinia megarynchos' and related to the Skylark H264. Often observed as a very (depending on the codec) dark screen with some random blurry distant streetlights. Sound is often a silent soundscape, a distant bird singing and a close-by voice whispering "Listen…".

NIGHT BIRD SONG

Uploaded on Jan 3, 2007
by audiocoffee / United Kingdom
Views: 9,166
likes: 2 / dislikes: 0

NOISY BIRD TWITTERING AWAY

Uploaded on Jan 28, 2009
by Marianne Marlow /
United Kingdom
Views: 389
likes: 0 / dislikes: 0

Noisy small bird. He has been outside my window twice a day every day for the last week.

BIRDS SINGING AT NIGHT

Uploaded on Apr 26, 2008
by payamr213 / United States
Views: 1,741
likes: 3 / dislikes: 0

Birds singing at 3 AM, and this
happens every night...

NOCTURNAL BIRD CALLS

Uploaded on Jul 5, 2008
by LouRyder / United States
Views: 35,976
likes: 67 / dislikes: 43

This lovely bird likes to sing all night
long, at the top of its lungs. What a joy
having it belt out tunes in a tree right
next to my bedroom window.

BIRDS NOISE AT NIGHT

--   ------------------------------------

Uploaded on Aug 19, 2007   Views: 610
by GreatMescalito / Germany   likes: 1 / dislikes: 0

LASERBIRD

Identification: Mutation of the general class of 'Aves'. Both solitary and flocks. Mainly observed in relation with high contrast pixels (traces of laser diode emitting devices).

as_3819 実演

Uploaded on Aug 6, 2008
by no1gtr / Japan
Views: 359
likes: 2 / dislikes: 0
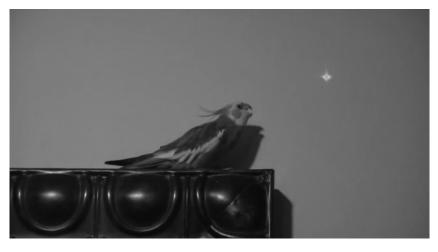
隠れた使い方なんです。

SCARING BIRDS WITH A LASER NOVEMBER 2008

Uploaded on Dec 2, 2008
by jangofett2 / United States
Views: 2,746
likes: 8 / dislikes: 1

More fun with those stupid birds. They love that wire. I love to scare them with my x-175 from NovaLasers. When the flock gets in the air, they can be directed left or right. Fun stuff!

BIRD VS LASER

--- ------------------------------------ ------------------------------------
Uploaded on Apr 21, 2010   Views: 2,947   The bird likes to attack
by Roger F / United States   likes: 493 / dislikes: 0   the laser dot.

BIRDS CHASING LASER
POINTER - MAGPIE

Uploaded on Aug 6, 2008
by bwelsh321 / Canada
Views: 1,146
likes: 6 / dislikes: 0

HOW TO CLEAR A BIRD
PROBLEM! - CANADIAN
GEESE GO NUTS!

Uploaded on Jan 22, 2012
by LiveLinked / Canada
Views: 336
likes: 1 / dislikes: 0

VERNACULAR BIRDCALL INSTRUCTION

Identification: Mutation of mainly 'Anatidae' and 'Strigiformes'. Often observed in an instructional video format, with the focus on hands manipulating air.

HOW TO MAKE A BIRD NOISE

Uploaded on Mar 31, 2011
by thegroovynewts
Views: 11,172
likes: 28 / dislikes: 3
----
it doesnt sound exactly like
a bird lol

BIRD CALL

Uploaded on Jul 7, 2008
by Keith Wiener / United States
Views: 32,702
likes: 91 / dislikes: 3

Bird call that got me on The
Tonight Show.

GOOSECALLING

Uploaded on Jun 8, 2009
by Carla Buck / Canada
Views: 88,448
likes: 64 / dislikes: 16

Hello, this is just me goose calling......yes i can
moose call too :)....i usually goose call during
competitions in the Queen Trapper Events
during winter feestivals...i also did it as my
talent in the Fur Queen Pageant...which i was
crowned the winner in 2005 :) Hopefully i can
still call after i get my tonsils out,,yikes.....:)

LOUD FINGERLESS WHISTLE
TUTORIAL

Uploaded on Aug 2, 2008
by Revelexion / Australia
Views: 174,335
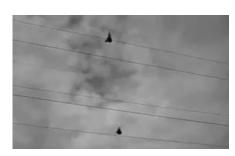likes: 421 / dislikes: 36

VAROUS BIRD SOUNDS WITH
OWN VOICE

Uploaded on Sep 13, 2007
by goosetalk / United States
Views: 26,500
likes: 35 / dislikes: 0

I can call snow geese, canada
geese, turkeys, owls, and crows
with my own voice.

GENERATIVE PIGEONS

Identification: Mutation of 'Columbidae', more specific Nikolajewer and Turkish Takla. Observed as imitating generative (motion) graphics, related to fireworks and Processing.

GUVERCIN, TAKLA, TAKLACI, MARDIN, KUS, PIGEON, CULBUTE.

Uploaded on Aug 6, 2008
by FatihBalbo / France
Views: 28,840
likes: 14 / dislikes: 3

TAKLACI GUVERCIN TAKLA PIGEON CULBUTANT.

Uploaded on Apr 28, 2011
by omer yilmaz / France
Views: 1,028
likes: 0 / dislikes: 0
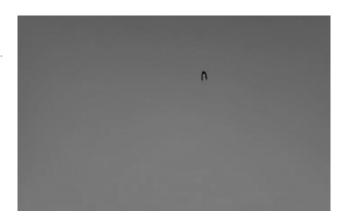
NIKOLAJEWER HOCHFLIEGER
--   -------------------------------
Uploaded on Apr 17, 2011   Views: 2,947
by Waldemar Breidenbach / Germany   likes: 0 / dislikes: 0

GUVERCIN, TAKLA, TAKLACI,
MARDIN, KUS, PIGEON,
CULBUTE.

Uploaded on Aug 6, 2008
by FatihBalbo / France
Views: 7,908
likes: 2 / dislikes: 0

PARROT AR DRONE ATTACKED BY BIRDS

Identification: Mutation of the general class of 'Aves', typically 'Corvus corone', 'Corvus cronix' and 'Hirundinidae'. Typically observed in fish-eye perspective.

AR DRONE 2 FLIGHT
ATTACKED BY BIRDS.

Uploaded on May 23, 2012
by M Gonzales / United States
Views: 369
likes: 0 / dislikes: 1

AR DRONE
ATTACKED BY BIRDS

Uploaded on Jun 1, 2012
by joerocket23 / United States
Views: 486
likes: 1 / dislikes: 2

GOPRO HD:
GIANT BIRD ATTACKS
QUADCOPTER!

Uploaded on Sep 15, 2012
by womackke / United States
Views: 70,250
likes: 180 / dislikes: 142

AR.DRONE VS BIRDS

Uploaded on Sep 15, 2012
by Konstantine Zakharoff /
Russia
Views: 11
likes: 0 / dislikes: 0

BIRD ATTACKS
PARROT AR DRONE

Uploaded on Jun 14, 2012
Peter Spero / United States
Views: 598
likes: 4 / dislikes: 2

101

BELGIAN BIRDS

Identification: Mutation of 'Carduelis carduelis'. Delocalized migratory instances of the Belgian tricolore, both in captivity and free.

عصفور الحسون

Uploaded on Sep 28, 2012
by farah aljundi / West Bank
Views: 65,903
likes: 14 / dislikes: 2

ЩЕГОЛ 2.3GP

Uploaded on Oct 7, 2010
by kostik56 / Germany
Views: 178
likes: 1 / dislikes: 0

MAKNIN

Uploaded on Apr 30, 2009
by Moh Titi / United States
Views: 5,781
likes: 2 / dislikes: 0

GANGNAM PARROTS

Identification: Mutation of 'Psittaci-formes'. Often observed in typical candid and home-video style situations, generating large amounts of likes due to the link with hypes and hoaxes. The soundtrack is the best parameter for identification.

NIKKI GANGNAM STYLE
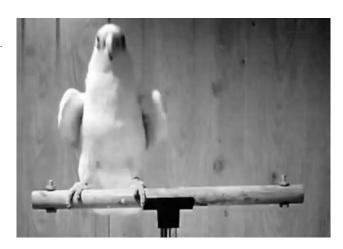--
Uploaded on Sep 28, 2012
by Kristy Brooks /
United States
Views: 83,498
likes: 224 / dislikes: 22

PSY - GANGNAM STYLE
(강남스타일) - Singing Bird
(Budgie, 사랑앵무, インコ

Uploaded on Oct 7, 2012
by 1timejohn / UnitedState
Views: 3,921
likes: 8 / dislikes: 0

GANGNAM STYLE
(BIRD STYLE)

Uploaded on Sep 30, 2012
by dylan7274 / UnitedState
Views: 56,217
likes: 370 / dislikes: 8

GANGGANG COCKATOO
(GANGNAM) STYLE - ROCCO

Uploaded on Oct 21, 2012
by BawdensCockatooChaos
Views: 4,182
likes: 6 / dislikes: 5

PARROT DANCE
GANGNAM STYLE

Uploaded on Sep 23, 2012
by chinnahdoll / Canada
Views: 4,975
likes: 17 / dislikes: 2