

TIME OUT

Time-based and Interactive Media meets Ars Electronica

The *TIME OUT* exhibition series produced jointly by Ars Electronica and the Time-based and Interactive Media Bachelor program at the University of Art and Design Linz gives undergraduates the opportunity to present their interactive works of media art to the general public and to international audiences at the Ars Electronica Center.

The artistic Bachelor program Time-based and Interactive Media offers a comprehensive and professional introduction and access to the theory, techniques and design of digital media, and combines the complementary focuses of time-based media (i.e. moving image, audio and performance in their manifold combinations and embodiments) and interactive media (by adding the aspects of interaction and interface design). Particular attention is paid to the blending and linking of different disciplines in order to develop new visions, formats and artworks—analogue and digital hybrids that essentially shape and mold this study program.

The chance to display their works at one of the world's most renowned exhibition venues for media art is both an incentive and a challenge for our young

media artists. The most interesting interactive projects they come up with each year are selected in cooperation with members of Ars Electronica's staff, who also consider how well each respective work fits into the AEC's overall concept. Just like the Bachelor program itself, the projects are highly diverse and cover the whole field of media art. There are works that reflect the preconditions of digital media and deal with data, their storage and transformation. Human perception, surveillance, art market and generative graphics are recurring themes. There have also been interactive performances staged at Deep Space in the AEC.

It can be a very rewarding experience finding solutions to the manifold challenges with which students are faced: adapting their works to the exhibition spaces themselves, presenting them in a high-quality form, and engineering them to be robust enough to withstand the rigors of an exhibition running for several months. *TIME OUT* is thus a wonderful gateway to the world of international media art for our students.

Text: Gerhard Funk

TIME OUT .01

Stefan Tiefengraber

Data Distortion Drawing Machine

A black charcoal-like layer is applied to the surface of a piece of coarse drawing paper. The *Data Distortion Drawing Machine* is a sort of pendulum that moves a stylus in arc-shaped swings across the paper's surface to gradually abrade portions of the black layer. The curves the machine produces are associated with electromagnetic radiation data gathered at various locations in Linz.

There are similarities among the etched-out patterns that emerge; nevertheless, since the machine is intentionally set up to work imprecisely and the "reverse drawing" process results in distortions of the visualizations, the radiation data are irretrievably lost. Thus each image is unique.



Stefan Tiefengraber

User Generated Server Destruction

Whether as a result of emails, photos, videos, documents, shopping carts or search engine queries, regardless of what forms digital data take—the cloud in the Web with its growing number of incessantly running servers sucks it all up like a sponge that is inviolable and has unlimited capacity. Buttoned-up and well-cooled, thousands of servers assembled in high-security zones worldwide do their job 24/7. But like other material objects, they can also be physically destroyed.

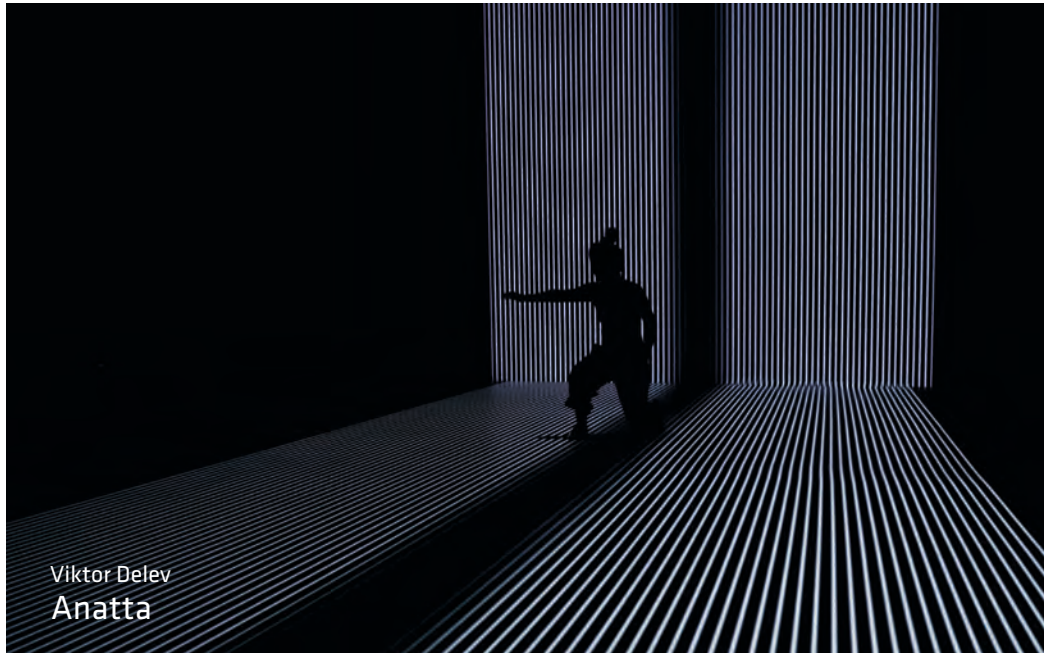
This installation carries on a long tradition of self-destructing machines, and turns over control of the demolition to installation visitors. In response to each click on the www.ugsd.net website (that happens to be located on precisely this server), two of the six hammers mounted atop the server's housing deliver a vigorous blow to it—and keep it up until the server is out of commission.



Stefan Tiefengraber

Your Unerasable Text

Send an SMS to the mobile number on display and your personal message will be promptly printed out on a sheet of paper. But your text is then immediately fed into the jaws of a paper shredder and destroyed before your very eyes. The original seems to have been irrecoverably mangled. However, on every digital node the SMS passed through, there is the technical possibility—in the background, without your knowledge—to make one or more digital copies of it. *Your Unerasable Text* gives you a visual reminder that a digital message can be destroyed, but is nevertheless digitally stored somewhere out of sight.



AEC, Christopher Sonntag

Viktor Delev
Anatta

To what extent have we been preprogrammed and made mutually compatible? Do we have a choice? And who determines how this proceeds? Do the projections in Deep Space predetermine the movements of the dancer, or do her steps choreograph the visualization?

Laser-tracking technology captures the dancer's movements in the performance space; software written by Victor Delev reacts to them in real time and projects large-format, animated visualizations onto Deep Space's walls and floor.

In this performance, the aim of media artist Viktor Delev and dancer Joanna Gruberska is to narrow the gap between interactive technology and performative art in a way in which neither element in this duo

dictates how its partner proceeds. And, from this perspective, we ourselves are nothing more than an agglomeration of constantly moving particles that transform us into *Anatta*, into a "non-self."

The title comes from Buddhist doctrine "*sabbe dhamma anatta*", which means that all phenomena are without a self, without an enduring core. These teachings speak of the illusion of the self, of the artificially created ego that is fed by its growing desires and incessantly clings to that which is ephemeral. In addition to this Buddhist perspective, it's enlightening to consider the latest theories about the essence of consciousness by experts in the fields of neurology, philosophy and theology.

Performer: Joanna Gruberska

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AEC, Martin Hieslmair

TIME OUT .02



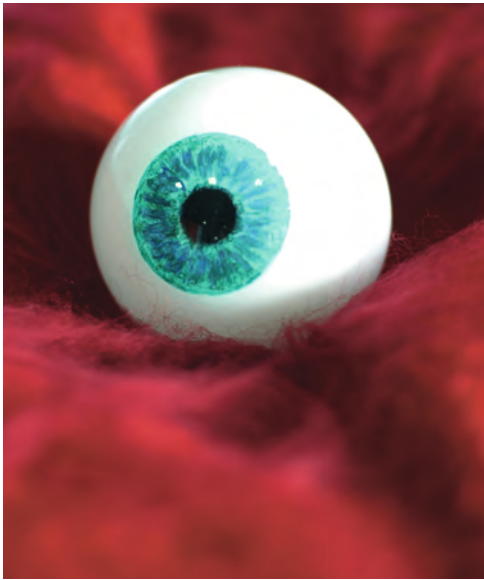
AEC, Martin Hieslmair

Rosi Grillmair The Art Retriever

Is a painting by a world-famous artist like Pablo Picasso really worth over \$100 million? And when these artworks are subsequently resold for big bucks on the art market and become someone's private property held in a high-security warehouse strictly as a long-term investment, then isn't it a shame that this part of humankind's cultural heritage can pretty much disappear from the public eye? This is exactly what *Art Retriever* aims to prevent. It

visualizes one work each by the world's 100 most successful artists—the artwork auctioned off at the highest price. The more data there is available about who's owned it, when it's been exhibited and how much was paid for it, the more clearly recognizable the work of art is in its digital picture frame. *Art Retriever* is updated daily with information from several online databases. It also features a career analysis of the respective artists.

<http://theartretriever.wordpress.com>



Julian Reil
An Eye Named Frank

You feel like you're being watched, don't you? The artificial eye appears to be nothing out of the ordinary at first glance. It rests ensconced in a little black box. But upon closer inspection, you discover why you suddenly have the feeling of being under surveillance. Like a living creature with a mind of its own, Frank the Eye peers back at you—the actual



AEC, Martin Hieslmair

observer, now also the one being observed—and follows your every move. Is this reciprocated gaze what it takes to get us to acknowledge an object as a life form? Is it even somehow human? And what actually happens with the picture files capturing visitors' facial features that the eye's face-tracking software uses to recognize people and stalk them?



David Hochgatterer
Time To X

Time is in your hands! *Time to X* takes a very creative approach to dealing with acoustic perception in the temporal dimension. This experience is just like viewing a painting—you see a sumptuous “big picture” when beholding it from afar; you have to get right up close to appreciate the details. Take a step closer and proceed past it from left to right—the same direction you're reading this text—and go at the appropriate speed in order to hear a human

voice. The acoustic timeline consists of 96 horizontally arrayed loudspeakers simultaneously playing back 96 different fragments of an audio file. The result is, so to speak, a freeze-frame of a time-frame that installation visitors can walk through and explore in any direction and at whatever speed they choose. Theoretically, it's even possible to stand still in (space-)time, the fourth dimension.

