TIME OUT

Time-based and Interactive Media meets Ars Electronica

TIME OUT–Time-based and Interactive Media Meets Ars Electronica has been produced jointly by Ars Electronica and Linz Art University's Time-based and Interactive Media bachelor's degree program for two years now. The TIME OUT exhibition series gives outstanding students the opportunity to display works of interactive media art at the Ars Electronica Center and thus present them to museum visitors as well as international audiences.

Now that four exhibitions have been staged, it certainly is fair to talk about TIME OUT in terms of a success story and a win-win-win situation for the students, the Ars Electronica Center, and the City of Linz. For up-and-coming media artists, it is, of course, a great experience being showcased in a venue with a worldwide reputation. The prospect of displaying their work at the Ars Electronica Center motivates students as they go about producing their projects. For those whose works are selected, the next assignment is to transform functioning prototypes into exhibition objects capable of withstanding several months of intensive use by visitors. For the young artists, these are important experiences that you can only get in real-world situations.

The fourth exhibition included a presentation in Deep Space of interactive, spatially oriented works that were produced in conjunction with a course held in cooperation with the Futurelab.

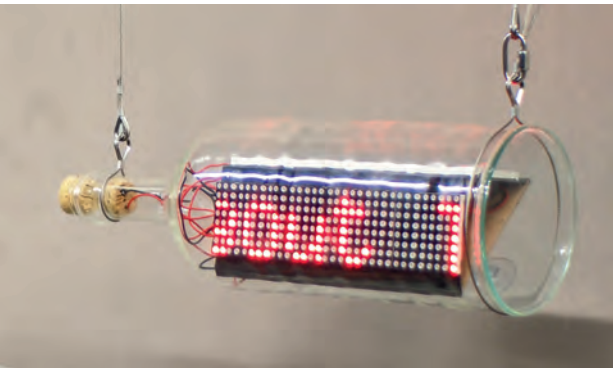
The TIME OUT series organized by the Ars Electronica Center and the City of Linz demonstrates that the local scene can give rise to exciting projects capable of holding their own in an international context. At the end of the current show's run, several of the works will be integrated into the Center's ongoing themed exhibitions or the Ars Electronica Festival's lineup, or become part of traveling exhibitions.

Text: Gerhard Funk

TIME OUT .03

March 14, 2015 – June 14, 2015

AEC, Martin Hieslmair

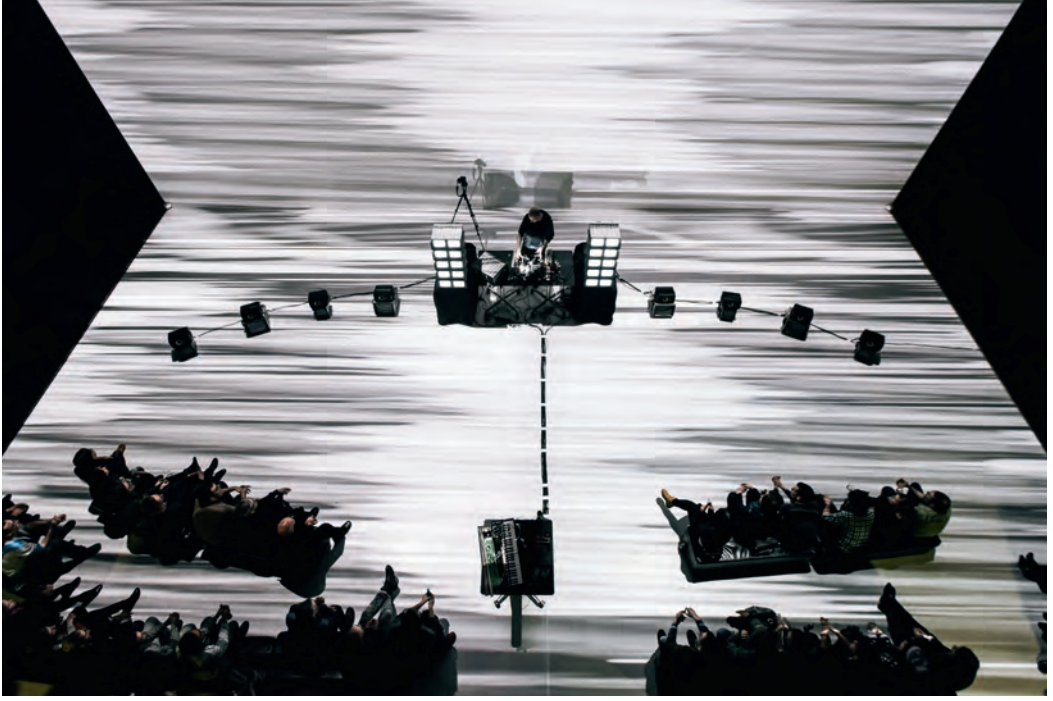


Julian Reil

Bottleneck

Like a conventional message-in-a-bottle, *Bottleneck* has a communiqué securely sealed inside. It floats along in the hope of being washed up on land somewhere and then being found and read by someone. The big difference: The digital message inside this bottle can be composed in retrospect. To do it, simply send an SMS to a cell phone number. All the requisite technology including Arduino microcontroller and GSM module is built into the custom-designed, hand-blown, watertight bottle. *Bottleneck* is thus the confluence of two communication channels from two different epochs. All the same, just like in bygone days, the messages reach only those persons who happen to be in the vicinity of the bottle transporting them.

julianreil.at



AEC, Florian Voggeneder

Stefan Tiefengraber

WM_EX10 WM_A28 TCM_200DV BK26

In this sound performance, conventional and fully functional electronic devices such as a Walkman, a Dictaphone, and a keyboard are transformed into novel instruments. Using his moistened fingers, artist Stefan Tiefengraber strokes the devices' exposed circuit boards to play them. The skin's characteristics and the conductivity of the human body combine with the switches' electronic components to produce the various sounds. Cathode-ray screens simultaneously visualize the signal as a flickering pattern of abstract forms and lines. The title of this work consists of the model numbers of the devices employed.
stefantiefengraber.com

AEC, Martin Hieslmair

Verena Mayrhofer

Draw:er

What images come to mind when a person who's never been to Austria thinks about this country? This cabinet, designed to conveniently store food staples, categorizes answers given by people from different regions of the world—as recited by speakers of various Austrian dialects. Where do these images come from? Are stereotypes in constant transition or are they quite difficult to modify? And how much room for individuality is there in compartments like these? Open as many drawers as you like and decide for yourself which preconceptions of Austria you prefer to hear.
verenamayrhofer.at

AEC, Florian Voggeneder

Dawid Liftinger
FLASHLIGHTINSTALLATION #1

How do flashes of light affect our perception? This installation space equipped with 64 electronic flash units from disposable cameras invites visitors to experience the effects of randomly flashing light impulses on their own bodies. Step inside, and decide for yourself how long you wish to remain. These visual stimuli aren't the only sensory inputs inside the installation space. The noise the capacitors make while the units are charging—steadily higher-pitched and softer—and the popping sound that each one makes when a flash is triggered are integral elements of the overall experience.
dawidliftinger.com

TIME OUT .04

June 17, 2015 – September 30, 2015

Christina Dellemeschnig
T-TWEE

The more internet companies like Facebook and Twitter gather, analyze and sell their users' data, the more money they earn. *T-TWEE* deals with precisely this interrelationship characterized by reciprocal dependence, one involving personal data and global financial flows. In doing so, *T-TWEE* also builds a bridge between a digital and an analog medium. Randomly selected tweets—short messages published at *www.twitter.com*—are punched, character for character, into a paper tape and then made audible by feeding the tape through an analog music box. Depending on the current price of Twitter Inc.'s stock (which is visible on the small display), the music box's motor is set in motion.
christina-dellemeschnig.com

AEC, Florian Voggeneder

AEC, Robertba

Lukas Jakob Löcker

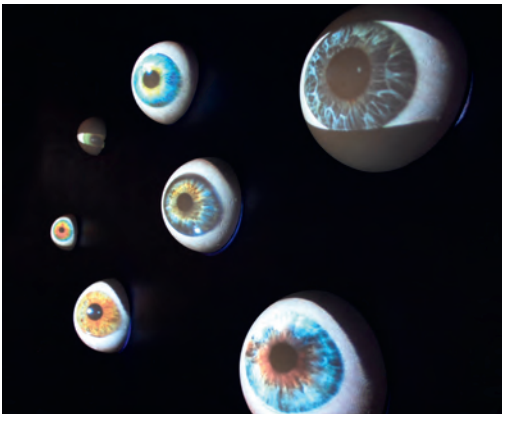
Tape Delay

This is a matter of interacting with the installation, with the architecture of the space, and ultimately with yourself. *Tape Delay* is an analog setup that invites you to experiment with sounds, noise and your own voice. Since the 1950s, the sound effect of the same name as this work by Lukas Jakob Löcker has been an essential element in many musical genres. To achieve it, audio signals are recorded to an audiotape and played back after a specified time delay. Since both ends of the audio tape are spliced to each other, the tape forms a loop so that the sounds audible in the installation space are played back again by the same audiotape. This analog technology thus enables users to listen in to the past and to leave behind temporary tonal traces.
http://www.backlab.at/artist/eliot

Andreas Trixl

Siblings of Frank

Do you feel like you're being observed? Evidently, we've already gotten used to the fact that surveillance cameras are constantly monitoring what's going on in public places from a variety of perspectives and capturing people's actions for analysis at a later time. On the other hand, direct eye contact with the lenses that are keeping an eye on us evokes a rather uneasy feeling. With the help of a Kinect camera and OpenTSPS software, *Siblings of Frank* recognizes persons and objects in the installation space and reports their position to a program that controls the projections of the artificial eyes. Which eye focuses on which objective is allocated at random. If they don't recognize anything, they close their eyelids.



AEC, Martin Hieslmair


AEC, Robertba

Peter Karrer

Selbsttonfilm

The sound doesn't make the music; the film does! *Selbsttonfilm* analyzes existing video material according to a prescribed set of rules and generates a soundtrack on that basis. The film sets itself to music, so to speak, and the synchronized playback of the appropriately matched up images and sounds provides a fascinating audiovisual experience. In this modern-day take on the live accompaniment of silent films that was commonplace in theaters and the first movie houses beginning in the late 19th century, the piano once again plays the starring role. But this musical interpretation of the on-screen action isn't a live pianist's artistry; it's the output of software reacting to the visual content.

Works presented in or created for Deep Space

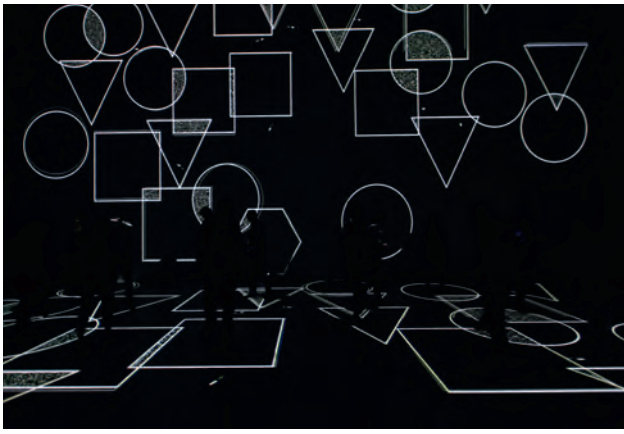
TIME OUT .04, the fourth showcase of works by young Linz-based media, is also featuring the first applications to come out of the course "Ars Electronica Center Deep Space." Under the guidance of Ars Electronica Futurelab staff experts the students got to use Deep Space as their own personal workshop of sorts and to take advantage of its marvelous technical possibilities specifically for their own artistic works.

movie puzzle, Katharina Gruber
Sinus, Simon Krenn
Untitled (Geometric Soundscape), Clemens Niel
solar system, Moritz Rathke
TS19 (Video), Ferenc Hirt

Texts: Martin Hieslmair


AEC, Florian Voggeneder

movie puzzle, Katharina Gruber



Untitled (Geometric Soundscape), Clemens Niel

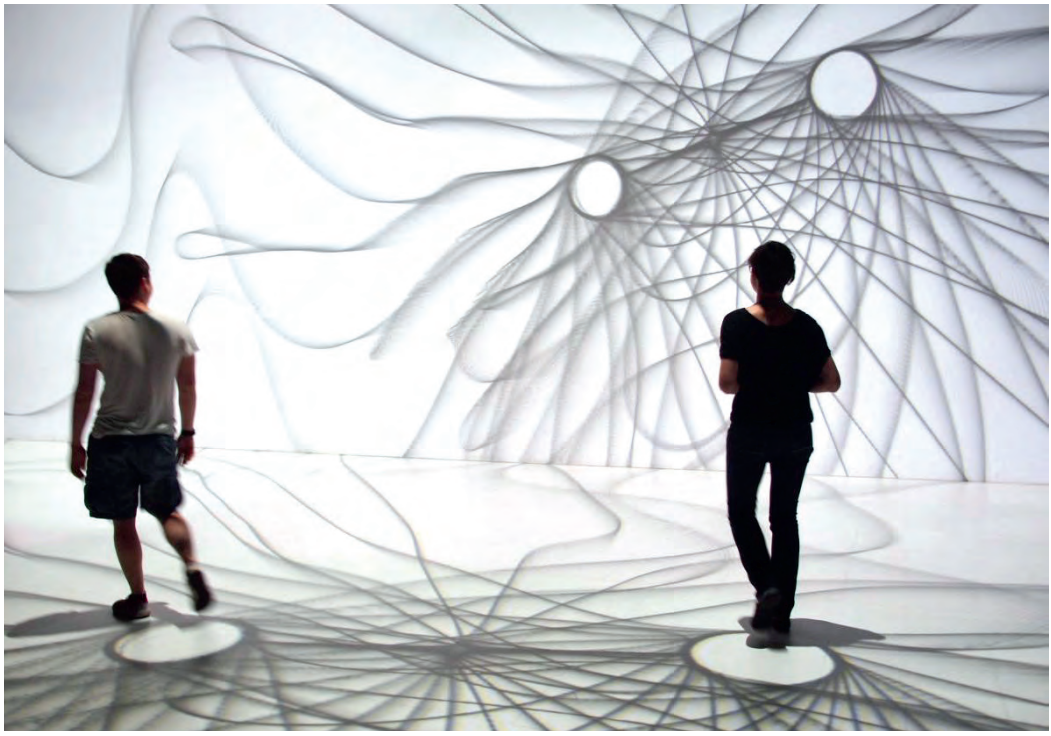
Artistic Explorations

With its jumbo-format wall & floor projections and built-in laser tracking system, Deep Space 8K presents a creative challenge to media artists. Adapting existing works and designing installations custom-made for this space is like entering artistic terra incognita. The audience is within the bounds of the projection surface, so audience participation calls for a well-thought-out aesthetic composition and concepts for the resulting dynamics. The outcome should be a cooperative aesthetic that the audience not only views but co-determines.

Cooperative Aesthetic

University of Art and Design Linz

In *Sinus*, a work by Simon Krenn, a student in the Time-based and Interactive Media program, visitors walk across the projection surface and—individually or as a group—impart vibrations to sine waves several meters in length. During the academic year 2014–15, university professor Gerhard Funk conducted a course in conjunction with AEC Deep Space. Linz Art University undergrads worked together with experts on the Ars Electronica Futurelab's staff to program interactive works designed especially for Deep Space. They debuted in the TIME OUT .04 exhibition.



AEC, Martin Hieslmair

Sinus, Simon Krenn

Colour Bars

Gerhard Funk, Christoph Frey (sound)

Colour Bars is an interactive work by Gerhard Funk, director of Linz Art University's Time-based and Interactive Media program. Visitors to this installation jointly endeavor to define a particular shade of color.

AEC, Florian Voggeneder

Ars Electronica

Art Curating in the Digital Age

For the first time Ars Electronica will offer a program especially for curators during this year's Festival. A lineup of workshops, talks and lectures over the course of three days will provide diverse settings to discuss issues and challenges curators are facing today. Staging this conclave in conjunction with the Festival is also designed to enable professionals in this field to engage in meet & greet with their colleagues. The Festival as a hub for exchange among people and projects thus has the potential to become an effective springboard for curators aiming to expand their networks. Also high on our agenda is facilitating up-close-and-personal encounters with artists so that curators can gain insights into the substantive questions and production & implementation challenges that artists are facing today and the positive contributions curators can make. Furthermore, we understand curatorial work as an investigative process; accordingly, we look forward to getting acquainted with emerging talents on the verge of their breakthrough as well as to Q&A with seasoned veterans and, in the process, reconsidering our own curatorial activities.

This year, the Korea Arts Management Service is sending five up-and-coming young Korean curators to Linz. They'll be working together with Ars Electronica staffers and selected Festival participants to work on eight themes within three days.

- Ars Electronica–Curating digital art: challenges and possibilities
- New audiences–Curators as translators mediating between artists, their works and the public
- Ars Electronica Festival – Demands in curating a festival and exhibitions
- Ars Electronica Futurelab–Curating processes: Curation at the intersection of art and science
- What kind of curators does an institution like the Ars Electronica Center need?
- Curating in Asia and Europe–A comparative case study
- Curating art in the Digital Age
- Curatorial metamorphism–From concept to media to digital art: A historical approach

Text: Manuela Naveau

Florian Voggeneder

exhy–a curation service, Rosi Grillmair

Rosi Grillmair

exhy
a curation service

exhy curates exhibitions–automatically. The curation service offers to organize art events from finding a topic and a title to putting together a group show and arranging the works of art in the gallery space. The selection of art works is of course not a random assembly. Each show is a unique experience involving the visitor in relationships, juxtapositions or contrasts that are being reflected by works and themes of art history and contemporary developments–like any well curated group show, but it comes without the heavy workload for the curators. You may entrust *exhy* with your project not only because it knows over 15,000 artists–more than a human mind could ever comprehend, but because it also draws lines between artists who are active in very specific fields–an arts researcher may not have come across the connection in years.
exhy is based on the huge database of *artsy.net,* an online art gallery. It comprises thousands of artist profiles that are linked by the logic of the *Art Genome Project.*

From a user's perspective, the service works quickly and efficiently–in a similar way to finding goods on Amazon and ebay.

"If you like that artwork, you might also like this one"–the *artsy.net* art classification and recommendation system.

The *artsy.net* art recommendation system tries to define the users' taste in art and suggests works they might like. Each work of art is defined by specific characteristics. *exhy* filters similar works on the basis of these characteristics and generates a list of artworks. By following the *artsy.net* path, it will find the next most similar work. The list of featured artists, the specific title, and the exhibition text are generated by using the information collected during this process. At Ars Electronica the visitor can be part of art events curated by this algorithm. Every other hour there will be an exhibition opening and the room will be filled with new art.

Development: Manuel Berger, David Brüll, Florian Jennett, Sebastian Oschatz, David Theil, Gregor Woschitz.
Supported by: Art University Linz, Artsy.net, Meso Digital Interiors, Kepler Salon Linz

Selbsttonfilm

Example of “Un chien andalou” [An Andalusian Dog] by Luis Buñuel and Salvador Dalí (1929)

Peter Karrer

The sound doesn’t make the music; the film does! *Selbsttonfilm* analyzes existing video material according to a prescribed set of rules and generates a soundtrack on that basis. The film sets itself to music, so to speak, and the synchronized playback of the appropriately matched up images and sounds provides a fascinating audiovisual experience.

This work is a composition of excerpts from “Un chien andalou.” From these film clips, *Selbsttonfilm* generated tones and assigned them to 12 orchestral instruments. Excerpts from this material were then arranged in such a way that the generated sound coalesced into a musical work. The film clips are screened together with their respective sound phrases and arrayed in 12 fields corresponding to their respective instruments. This musical interpretation of the on-screen action isn’t a live orchestra’s artistry; it’s the output of software reacting to the visual content.

University of Art and Design, Linz, Time-based and Interactive Media program

Urfixed Light Animation

Thomas Schwarz

With its colorful mix of carousels, Ferris wheels, roller coasters and fireworks, the *Urfahranermarkt,* a twice-annual (spring and autumn) event staged on a fairground adjacent to the Ars Electronica Center Linz, attracts over a million visitors a year. In artist Thomas Schwarz's time-lapse video entitled *Urfixed Light Animation,* the Linz native has succeeded in capturing and documenting the colorful hustle and bustle at this very popular carnival along with its transient luminous structures and tonal fragments.