

Damjan Svarec

■ Th strategies (tactic/haptical strategies)

Iztok Amon

What is interaction and what does interaction really look like? The concept of spatial orientation is based on the spatial planes and axes and on the directions that we see as left, right, etc. The perception of a blind person meanwhile brings up the synthesis of distal and proximal perception. The link becomes especially significant when the blind person navigates with something as distant as a satellite—or something navigates him (?).

Such a gadget is a part of the ontological spiral and of engineering if a person requires an interface for getting a representation of space and a kinesthetic accessory to enter this same space. The setting is a strategy for transforming, bending and unfastening the algorithm of spatial interaction as posited by Euclidian geometry, defined by Copernican thought, methodologically used by the Enlightenment and dogmatized by religion.

Programming and engineering: Ivan and Borut Pirnat

■ **Error Trash v.1.4**

Marko Batista



Miha Fras

The intervention is a continuation of the project *Parallel Data Error 1.1*. In it the author focuses on issues related to real-time data transfer in the current and widespread digital multimedia communication systems. The recorded and archived signals travel through a series of connectors, carriers and wireless communication networks before arriving at their final destination. Science has developed numerous instruments to reconstruct the missing, feeble and incorrect data in order to reduce the chances of data transfer errors.

Instead of avoiding the errors, the project uses them as a tool for creating environment, based on the unusable data errors created during transfer. The project moreover addresses the issues of technology and communication systems in a contemporary society.

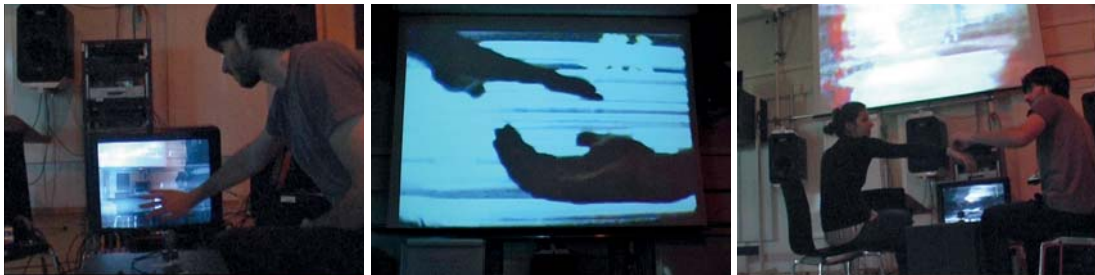
<http://www.project-data.info>

■ **A Small Contribution to the Genesis of Everyday Life**

Miha Ciglar and Nika Autor

The two performers are connected to the instrument's electronic network. They can produce sound by approaching each other and also by establishing any form of physical contact like touching, hitting, kissing, etc. The sound that they produce also runs through their bodies in the form of electricity, thus making it a rather painful experience. The gradual virtualization of social relations is connoting physical presence and physical contact with a rather uncomfortable moment. However, simple personal interaction is what we all long for, despite the possibility of getting hurt.

<http://www.ciglar.mur.at>





Janez Janša, *Brainloop*, Aksioma—Institute for Contemporary Art, Ljubljana, 2006

■ Brainscore

Janez Janša

(In collaboration with Darij Kreuh): **Brainloop**

Two projects that will be featured at the Ars Electronica—*Brainscore* and *Brainloop*—explore a complete fusion between a user and a digital universe by synchronizing an electromagnetic and electric field. In the *Brainscore* project, made in cooperation with Darij Kreuh, two operators act in a virtual reality environment through their avatars. The task is achieved by triggering a command on a console through a system based on the operator's brainwave signals (neurofeedback technology) and an eye movement tracking system. The *Brainloop* performance is instead a performance platform that utilizes a Brain Computer Interface (BCI), which allows a subject to operate a device merely by imagining specific motor commands; a neural synapse occurs but the actual movement is blocked at the corticospinal level.

<http://www.aksioma.org>

■ Bowlfuls of Sound

Borut Savski



Bowlfuls of Sound is the name of two moving spherical objects—bowlfuls—made in late 2005. They have simple motorics and a little bit more complex sensorics. They are susceptible to the sound they hear and they also produce the sound. This is why the bowlfuls are full of sound. They can potentially sense each other (infrared sensor) and then they change direction. This should allow the bowlfuls to slowly zigzag closer to each other, but this is not of interest to us—as for the bowlfuls themselves, this may be defined as a motive. One bowlful may be male and the other female. Simple autoreferential algorithmics produce/give birth to a kind of autonomy—let's call it life.

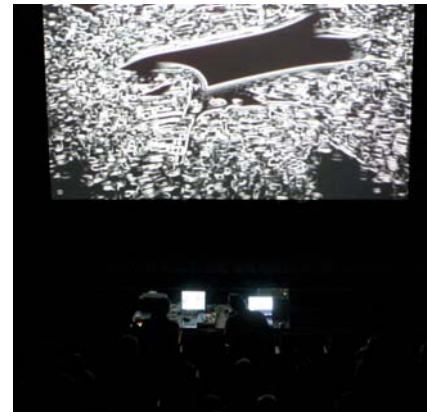
<http://www.3via.org/borut>

■ **SCHIZOGRAM**

Luka Dekleva and Luka Prinčič

Schizogram works through real-time cinematic abuse of analogue and digital technology. Interconnected AV equipment becomes sensitive; it is pushed to function in realms in which it behaves unpredictably. Abstract aesthetics of glitch and error is advanced through conscious perspective on both technology and its audiovisual output as autoconstructive: dynamic and persistent. A subject that is “a life” through feedback loops while retaining its plugs open for all forms of machinic communication. Desire is schizogramatic: static noise, granulated beats, reconnected vocoders, edge detectors and other machinic bodies form an interconnected web of intensities that exhibit a language that has a temporary grammar inherent in a conjunction of humanic machine and technological mind-body-soul. All natural.

<http://www.viator.si>, <http://www.vimeo.com/user337874>



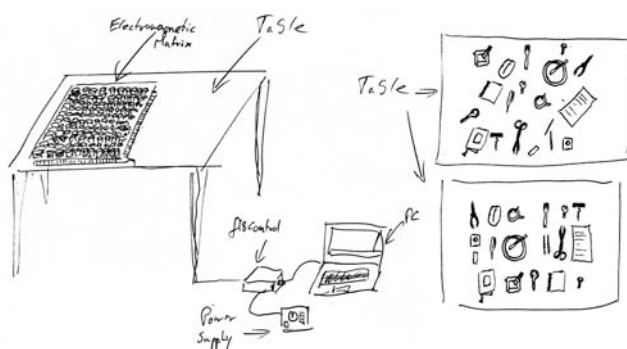
Miha Erman

■ **Robot Partner 0.2—Automated Table Modification**

Stefan Doepner / f18institut

The meta-project *Robot Partner* aims towards understanding the basics and relations of partnership, between living beings as well as between humans and machines. The project deals with the contemporary ideals, ideas and images of improvement (*Fortschritt*). The goal of the project is to re-do the development of automated service systems by artistic approach. It's not about finding answers, but about marking questions. The living table installation on the one hand shows possible applications of service-automation in everyday life with a focus on the absurdity of the result, on the other hand with a focus on the poetic moment that emerges out of this absurdity and thereby offers the spectator a possibility for reflection about his own position.

<http://www.f18institut.org>



Featured Art Scene

■ K21 Saša J. Mächtig

K21 has the genetic code of its predecessor, *K67*, and yet, as its progeny, it responds to the spirit of the times and the need for multipurpose organic growth in structures for commerce, work and living, in the form of modules for urban nomads, city dwellers, commuters and tourists. The visual and functional culture of the 21st century is moving toward a fascination with technical prowess, elegance, efficiency and a complex mix of geometric and biomorphic references. As such, architecture, now driven by the CAD-CAM capabilities of computers and machinery, appears to be transforming thousands of years of the coded architecture of columns, roofs, walls, floors and ceilings into a new formal and conceptual language. As a result, the city of static boxes is being replaced by the city of dynamic expression. Architecture therefore becomes an incubator for a transformative process of spaces and structures, as well as of time and personal notions of relativity and identity. The *K21* system is a series of multipurpose telecommunications “consoles” for the urban territory, a network of nodes that address the situational logic driven by the flow of people and information.



Saša J. Mächtig, *K21*, model, 2008

■ **Origami Space Race**
Sašo Sedlaček

The *Origami Space Race* project is an initiative for an alternative space program that uses the contemporary art system as a platform for the development and promotion of ecologically based space technologies and their applications on earth. The idea is to produce moral and ethic values as well as concrete solutions applicable in space, society, art and science.

The idea is to challenge the Japanese scientist Shinji Suzuki from the University of Tokyo, who will be the first to launch an origami prototype airplane from International Space Station. With O.S.A. (Origami Space Airplane)—a prototype origami airplane developed in Slovenia—the “race” for a new generation of ecological space vehicles officially starts. This could be a revolutionary turning point in space ecology and a beginning of a new eco utopia.

<http://www.sasosedlacek.com>



■ **TILT**
Tomaž Grom and Tao G. Vrhovec Sambolec

Founded in 1999, *TILT* is based on sound experimentation, and is busy with improvisation and a structural approach to music making. Since 2003 *TILT* has focused on creating sound textures and musical structures by means of the live processing of an acoustical instrument. This process alters and expands the expressive range of the instrument on the one hand, and on the other hand it places the instrument in a different acoustical context, which then requires a different way of playing the instrument itself. *TILT* is walking on the border between the acoustical and the electronic; they merge, juxtapose and sometimes also cancel out each other. So far *TILT* have released two CDs *DVOJNIK* (1999) and *TILT* (2006).

<http://www.sploh.si>, <http://www.taogvs.org>



Featured Art Scene

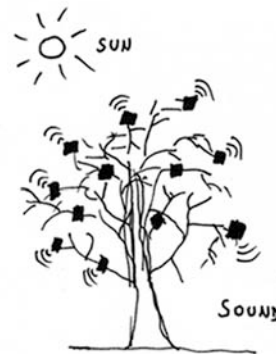
■ A Tree is Dreaming of Uirapuru

Tao G. Vrhovec Sambolec

The legend: An extraordinary Amazonian bird Uirapuru sings only once a year, while building its nest. Uirapuru's song is so beautiful that all the other birds stop singing to listen to it. Both in legend and reality Uirapuru represents a symbol of rarefied beauty and loneliness.

The installation: There are several cassette players hanging on a tree, each powered by its own solar cell. Each module contains a different fragment of Uirapuru song. The playback is dependent on the energy coming from the sun. If all the modules start playing at the same time, then one can hear the song in its original form. This only happens when the sun is in a particular position in relation to all the disembodied song parts—then everything will stop. For the rest of the time, *A Tree is Dreaming of Uirapuru*.

Engineering: Byung Jun Kwon
Produced by Lonely Projects
Supported by Fonds BKVB Amsterdam, STEIM Foundation,
Amsterdam, Studio CMMAS—Morelia—Mexico
Sponsored by SOLARC—Berlin
<http://www.taogvs.org/UirapuruMain.html>



A Tree is Dreaming of Uirapuru—conceptual sketch

■ Micro Flesh

Polona Tratnik

Micro Flesh features five projects in which microbiology of the human body is explored in various ways: *37°C* (2001/3), *Micro cosm* (2002/6), *In-Time* (2005/7), *Unique* (2006) and *Hair Lasje* (2005/7). The processual incubative installations presented as interfaces between art and science include living micro organisms, skin and hair cells. With biotechnological procedures of fragmentation and reconstruction of body, the artist manipulates living material, effecting a re-examination of the notion of living and altering the understanding of the human organism, which is undergoing profound change through tissue engineering and other microbiological procedures. Using scientific tools and methods in the sphere of art the actual social and political questions regarding biotech discourse are being discussed.

<http://www.ars-tratnik.si>



Damjan Svarec

Polona Tratnik,
Unique, 2006

[INSULAR]

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You are the
Infrastructure!

INTERNATIONAL NETWORKING SYSTEM FOR UNIFIED LONG DISTANCE ADVANCED RADIO

■ **INSULAR Technologies**

Marko Peljhan

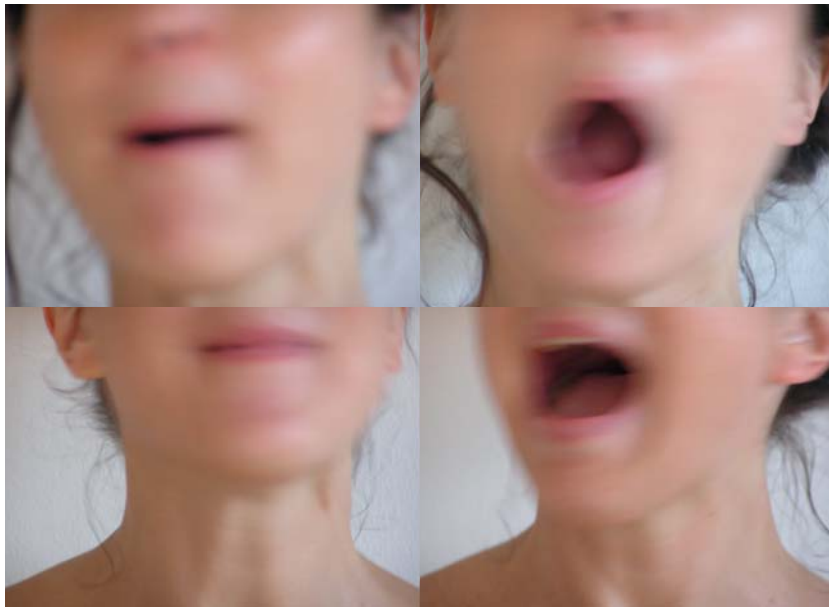
The “International Networking System for Unified Long-distance Advanced Radio” was conceived in 1999 as a worldwide open and decentralized radio network for the transfer of secure data in the high frequency range (1 MHz – 30 MHz) using digital HF communication. First and foremost, it should ensure dependable communication between independent social, cultural and tactical media initiatives and between non-governmental organizations and individuals whose situations in remote areas and regions cause them to operate with limited or no connectivity or in a non-secure manner. A stable communication flow is ensured through the use of the PACTOR 3 protocol and the existence of an autonomous infrastructure aimed at making users independent of the existing proprietary telecommunication infrastructure.

Produced by Zavod Projekt Atol, Electromagnetic Landscapes series 2008
Thanks to: Žiga Testen, ITT and the white OM crew

■ Voicings

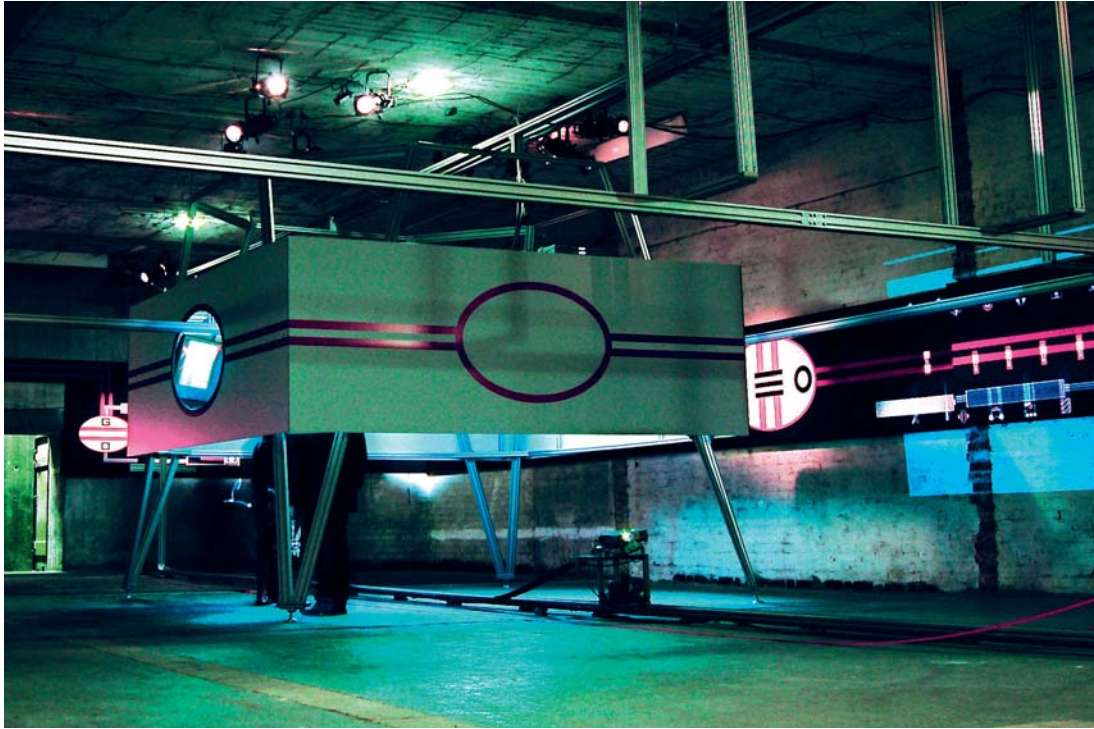
Irena Tomažin—iT

You need my voice.
You need my voice, because you can no longer hear your own.
You can no longer hear your voice.
You cannot hear yourself anymore.
You cannot hear anymore.
You'd like to hear.
You'd prefer to be *heard*.
You'd prefer even more to be *heard out*.
You can't hear yourself because you only quietly stand by and look on.
You're too *obedient*.
You will be *heard out* by my voice, which is but a mirror of your voice.
My voice will always be too much or too little for you.
You feel better, you find it easier to turn a deaf ear.
Listee.
Or better, easier—turn a blind eye.
“... it is *natural* that a sound always sounds off with exhalation ... that it dissipates ... immersed in inhalation so it can exhale again ... it is *unnatural* that it is born and dies...”
<http://www.myspace.com/torarobit>, <http://www.myspace.com/bastkolektiv>



Ana Željav

Featured Art Scene



■ O :: O :: O (Orbital Orientation Object)

Dunja Zupančič, Miha Turšič, Dragan Živadinov

Postgravity Art—Technology Demonstrator

An experience in orbit is unimaginable for many, not so much because of the weightless state but because of loss of orientation in space. Direction in space is made individual and orientation reference points are transferred from space onto an individual. This in turn generates new orientation conventions regarding the visual perception of nearby and far-off surroundings.

The *Orbital Orientation Object* allows an individual to enter for a moment into the visual field of zero gravity—the individual's horizon is in an unstable dynamic relationship with the apparent horizon.

The technological demonstrator manifests the fifty-years theatre performance *NOORDUNG :: 1995–2045*. It generates and explains the conceptualization of the performance and is at the same time the cause and central topic of the visual performance *O :: O :: O*.

<http://www.noordung.net>, <http://www.umbot.com>



■ Modux 3.4

BridA (Tom Kerševan, Jurij Pavlica, Sendi Mango)

The project *Modux* is an indicative example of research being introduced into the medium of visual arts, in which diverse information on various surfaces is brought together to form dense network systems, capable of interacting with the chosen energy, material, or matter, responsible for the transfer and processing of information. A work of art thus becomes a space in which art occurs and is upgraded and transformed throughout the entire duration of its display. The composition of such systems of expression changes frequently and in many ways, from ordinary manual interventions in the work to establishing and interconnecting precise physical relations for transferring the artistic message by sound and picture waves in the sense of modern energy channels.

<http://www.brida-kud.si>

■ Wind Code Image

Andrej Kamnik in collaboration with Marko Pihlar

Wind Code Image is a prototype of an interactive facade and interior wall that can interact with the wind or air conditioning systems within a building. The wall uses its insides to translate the events taking place outside into an animated image on its interior side. The outside facade therefore animates its own surface, as a computer program decodes the external patterns of events and structures them into an image on its interior side. *Wind Code Image* can be shown as a facade or as a parasitic wall within an already constructed building, into which it can be built at a later date. The wall deconstructs and constructs an image, the theme of which can be adjusted to the building's surroundings.

<http://andrejkamnik.carbonmade.com>, <http://www.xlab.si>

