

Ars Electronica 2008  
Prix Ars Electronica Exhibition  
Sept. 4 – Oct. 12, 2008

# OK | CYBER ARTS 08

press information  
Sept 4th, 2008

Once again this year, the OK Offenes Kulturhaus Oberösterreich produces one of the essential highlights of the Ars Electronica Festival, **the CYBERARTS 2008 - Prix Ars Electronica Exhibition.**

As a center for contemporary art, whose primary task is to discover currents and trends in art, the OK is predestined to house and discuss the most innovative projects in the field of digital art.

The CyberArts Exhibition at the OK provides an exciting look at the latest trends in the field of digital media art. The focus is on works in the categories **Interactive Art, Digital Musics, Hybrid Art** und **Digital Communities** – presented as space and sound installations that encourage visitor interaction.

The **Ars Electronica Animation Festival**, which drew an enthusiastic audience in the last years, is also part of the program at the OK again this year.

The **OK Night on September 6<sup>th</sup>** starts at 8:00 p.m. with the **Electronic Theatre** in the open air Cinema outside the OK. The film screening features the best computer animations from this year's Prix Ars Electronica. Next up is a machine performance by solvenian artist **Paul Granjon** followed by the „local heroes“ **WASHER** und **DJ Klub** on the OK deck.

During Ars Electronica, the opening hours of the OK will be extended: daily from **10:00 a.m. to midnight.**

**Press information** and **photos in print quality** of all CyberArts 2008 installations  
[www.ok-centrum.at/press](http://www.ok-centrum.at/press)

A guided **press tour** through the CyberArts 2008 is offered daily at 2 p.m.

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ground floor



## STANDARD TIME

Honorary Mention Hybrid Art

**Mark Formanek/DE, realized by Datenstudel/DE**

[www.standard-time.com](http://www.standard-time.com)

Time is under construction. With as much precision as possible, over two dozen workers work around the clock on building a four-by-twelve meter numeric display made of wood, metal, screws and nails.

In sync with real time, in other words with UTC (Coordinated Universal Time), international standard time, the numbers for the hours and minutes are manually assembled and disassembled. The minutes change at intervals of a minute; the hours, at intervals of an hour. This means that for the first digits the work team has twelve hours at its disposal. Ideally, the last two digits, which show the minutes, are always completed within a minute.

*Standard Time* is shown at OK in the form of a large wooden clock displaying the local real time.

*Mark Formanek (DE) lives in Germany and is concerned with phenomena related to time. [www.formanek.de](http://www.formanek.de)*

*Jörn Hintzer and Jakob Hüfner (DE) are Datenstrudel. [www.datenstrudel.de](http://www.datenstrudel.de)*

*They used to develop scripts and concepts for TV series, that is, until they initiated the online broadcaster Datenstrudel with a dozen like minded artists in 2000. With it, they stream interactive web shows each month*

## levelHead

Honorary Mention Interactive Art

**Julian Oliver/NZ/ES**

[www.julianoliver.com/levelhead](http://www.julianoliver.com/levelhead)

*levelHead* is a spatial memory game using a hand-held solid plastic cube as its only interface.

On-screen it appears that each side of the cube contains a little room, each of which is logically connected by doors. In one of these rooms is a character. By tilting the cube the player directs this character from room to room in an effort to find the exit.

Some doors lead nowhere and will send the character back to the room they started in, a trick designed to challenge the player's spatial memory.

There are three cubes (levels) in total, each of which are connected by a single door. Players aim to move the character from room to room, cube to cube, in an attempt to find the final exit door from all three cubes. If this door is found, the character will appear to leave the cube, walk across the table surface and vanish. The game then begins again.

**Julian Oliver**, (NZ/ES) is a free-software developer, educator and writer based in Madrid, Spain. He has presented papers and artworks at many international electronic-art events, museums and conferences since beginning his career in 1996. He has been commissioned by several museums and galleries in the creation of electronic artwork.

#### **a plaything for the great observers at rest**

Award of Distinction Interactive Art

#### **Norimichi Hirakawa/JP**

<http://counteraktiv.com>

*a plaything for the great observers at rest* opens up to the observer a variety of different perspectives on our solar system, and it does so without the observer changing his/her location. Just like moving our eyeballs, it's possible to switch between a geocentric and a heliocentric point of view. The audience can control the viewpoint and switch between a geocentric model and a heliocentric model by operating the device, a conceptual model of the sun and the earth.

The work questions our positions and beliefs, both physically and psychologically within the scientifically presupposed system of the universe. It raises the position of the viewer to that of a relational determinator playing with the fundamental heliocentric and geocentric theories. What if we had the power to alter these relationships and thus to speculate about space, time and place?

Hirakawa has built a special device that allows us to easily control our own subjective understanding of the world.

*Norimichi Hirakawa (JP)*, born in 1982, graduated from Tama Art University (information design department) in 2007. He reconstructs universal and underlying phenomena at the sensory level of the audience and releases them as installations. His work centers around not only device design or algorithm design that enables analog input for digital systems, but also includes AV programming and spatial design. He is responsible for the total implementation of the artworks.

#### **Klangkapsel**

Honorary Mention Digital Musics

#### **Satoshi Morita/JP**

<http://www.sonicspacelabs.com>

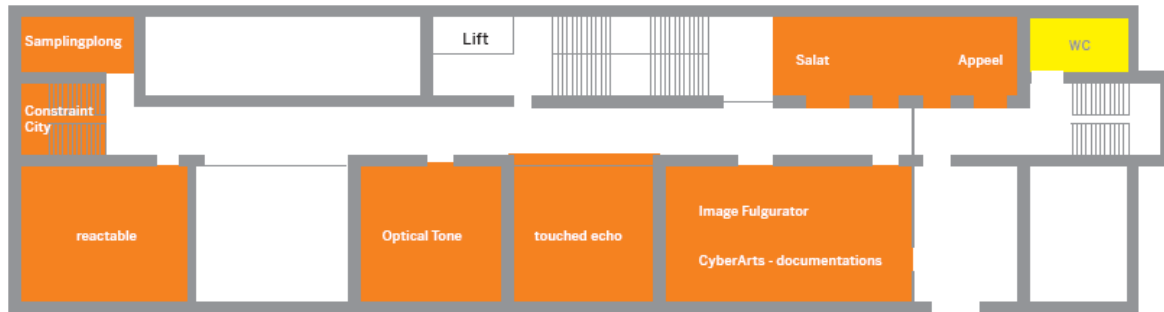
*Klangkapsel / Sound Capsule* deals with the issue of how auditory perception could be integrated with other perceptions, such as visual and tactile perception. In order to create a platform for a multisensory listening condition, Satoshi Morita developed a "sound capsule" with integrated loudspeaker and transducers.

In listening to a sound collage, which is based on a physical action-related eight-channel field recording, the recipient experiences a very intimate soundscape in the capsule. When you lie down in the capsule, you are physically covered and in a relaxed position.

Because of the sound material and the total setting of the experience in the capsule, you might also feel as if your body were "inside" of someone else's.

*Satoshi Morita (DE/JP)*, born in 1974, received a BA in sculpture, with distinction, at Zokei University in 1998; in 2001 a scholarship from Tokyo Zokei University to study in Germany; from 2001 to 2003 was Guest Student, Fine Art, at the Kunstakademie Münster; 2002 Award, Städtische Galerie Delmenhorst; and in 2008 received an MA in sound studies at the University of Arts, Berlin, and a scholarship from the Stiftung Künstlerdorf Schöppingen.

1st floor



### Salat

Honorary Mention Hybrid Art

#### Johannes Gees/CH

[www.johannesgees.com](http://www.johannesgees.com)

In Johannes Gees's straightforward provocation *Salat*, automated "sound bombs" broadcasting the Muslim call for prayer were clandestinely installed, as a mirror for the intended referendum to ban the construction of minarets in Switzerland.

*Salat* started with elaborate investigation of the locations and thorough planning of the deployment of the sound boxes. All the boxes were installed by the artist, who was always accompanied by a camera man. Each of the sound boxes were constructed from two megaphones, an mp3-player, an amplifier, a battery and two clocks, in a plywood box all held together by a generous amount of paint and tape.

Automated sound boxes broadcasting the Moslem "call for prayer/muezzin" were installed clandestinely by the artist on five important church towers in Switzerland: Grossmünster (Zürich), Münster (Bern), St. Leonhardskirche (St. Gallen), Wildkirchli (Appenzell), and Kloster Einsiedeln. On July 10, 2007, the boxes, which had been programmed, started to sound the call for prayer from the church towers, stopping pedestrians and disturbing the busy city life. The media picked up the story and initiated a heated debate on who was responsible for the action. After 24 hours, the artist came forward with a statement. All the boxes were seized by the police. The artist was charged with disturbing "religious peace" under Article 265 of Swiss law.

On a documentation wall, along with the "making of" and the execution of the action "Salat" there is also a facsimile of the ruling from the Cantonal High Court of Zürich: charge of disturbing religious please and cultural freedom.

*Johannes Gees (DE) studied ethnology and history at the University of Zurich. He discovered new media as an artistic means of expression in the mid-1990s. His most celebrated works include communimage (1999), hellomrresident (2001) and helloworld project (2003). His projects involve interactive and collaborative laser projections, photography, video and interactive LED installations.*

### APPEEL

Honorary Mention Interactive Art

#### Richard The, Gunnar Green, Willy Sengewald/DE, Frédéric Eyl/FR

[www.thegreeneyl.de](http://www.thegreeneyl.de)

*Appeel* is a virus spreading through interacting individuals. Surfaces are covered by thousands of colored stickers laid out in a grid. Peeling a sticker off leaves a white spot in the grid, hence people start individually and collectively changing its appearance.

Once off the wall, the stickers ask to be stuck somewhere: people begin putting them on objects, walls, people; they collect them, they compose new images, they write messages. Slowly, the little stickers spread, appearing further away from their source and occupying space. People's playful interactions through *Appeel* depend on basic principles of interactivity and generativity applied to purely analogous means. (The dot spreads with the potential to ironically mark its carrier as a symbol of sale and occupation.) Its immanent potential to penetrate regulated structures of public and private space adds a subversive undertone to its apparent plainness.

*Appeel* presents itself in a sense as an analog form of pixel art represented by the basic elements of paper, glue and wall. It stimulates thinking about the relationship between screen-based media art and broader interactive practices. A video documentation will be made during the festival week in OK, which can be seen until the end of the OK exhibition.

*TheGreenEyl* – Richard The, Gunnar Green, Frédéric Eyl and Willy Sengewald are products of the class of digital media at the University of Arts, Berlin, and have been working collectively since 2003. They aim to explore the dynamics of unconventional interaction between people, their environment and technology.

### **Image Fulgurator**

Goldene Nica Interactive Art

### **Julius von Bismarck/DE**

[www.juliusvonbismarck.com/fulgurator](http://www.juliusvonbismarck.com/fulgurator)

The *Image Fulgurator* is a device for physically manipulating photographs. It intervenes when a photo is being taken, without the photographer being able to detect anything. The manipulation is only visible on the photo afterwards. It operates via a kind of reactive flash projection that enables an image to be projected onto an object exactly at the moment when someone else is photographing it. Hence visual information can be smuggled unnoticed into the images of others.

Technically, the Fulgurator (Lat.: emitter of flashes of light) functions like a normal camera—but in reverse. Julius von Bismarck has installed a flash at the back of an analogue reflex camera, which he then loads with previously exposed film that contains specific images. If the flash on his camera is triggered, an image from the pre-exposed film is projected—indiscernible to the human eye—through the lens and onto the targeted object. A standard commercial flash sensor (slave), like those used in studio photography, has been mounted on the camera. Hence the Fulgurator is triggered automatically by any flash going off in its immediate vicinity.

The motivation for developing the *Image Fulgurator* was people's great trust in their photographic reproductions of reality. A camera can be used as a personal memory tool, since people do not doubt the veracity of their own photographs.

All the interventions with this device are exhibited for the first time during the Ars Electronica festival in OK. In addition to the original object and technical data, a video documentary (by Richard Wilhelmer) shows Bismarck's operations – such as most recently at Barack Obama's speech in front of the Siegessäule in Berlin on July 24th 2008 or his excursion to the Olympic Games in China.

*Julius von Bismarck* (DE), born in 1983. After growing up in Saudi-Arabia and Germany, he studied and worked in Berlin and New York. Since 2005, he has been a student of *Experimental Media Design* at the Berlin University of the Arts. His works operate between the fields of art, science and technology, whereby his thematic priorities are perception, documentation and the manipulation of urban space. Apart from developing and designing interactive objects and processes, he works as a cameraman.

**Moving Mario**

Honorary Mention Interactive Art

**Yan Kit Keith Lam/CN**

**City University of Hong Kong**

[www.th-demos.com/movingmario](http://www.th-demos.com/movingmario)

Over the years, the development of video games has been trying its best to produce a virtual reality experience getting ever closer to reality. By changing the interface, from Atari's joystick to the analog vibration of the PS2 joystick, then a gun-shaped controller for a shooting game and Dance Mania's floor controller for the Wii wiimote, video-game design is creating a more and more "physical experience" for the players. Players can now actually smash and swing to play the game, but we are still playing the games in a 2D virtual environment: manipulating the character in an unlimited virtual space in a fixed, static, limited real world. Moving Mario is definitely not reproducing Super Mario Bros in another way. By grabbing a partial concept and some of the key elements behind the TV game development, Moving Mario is trying to challenge some of the traditional game elements. Throughout the gaming process, players can rethink the relationship between the player and the game.

In the OK *Moving Mario* is shown as a documentation.

*Yan Kit Keith Lam (a.k.a. the Demos, CN) is an intermedia player and a new media artist. He is currently an instructor at the School of Creative Media. He is also the Technical Director of Microwave International New Media Arts Festival and venue consultant of ACM Siggraph First Asia Show. He has taken part in numerous festivals, for example, Microwave International New Media Arts Festival, Wikimania 2007, Eslite Digital Calligraphy Exhibition and the Hong Kong Arts Biennale, etc. In addition, he is an electronic musician interested in combining music with new media. Lam is active in the new-media arts education and one of the founders of GuLLDY, a new-media arts group, and of init-Lab, a laboratory established to produce and develop works of interactive environment*

**Globe Fire**

Honorary Mention Interactive Art

**Du Zhenjun/CN**

[www.duzhenjun.com](http://www.duzhenjun.com)

A ball-shaped theatre is made of a transparent membrane with 12 burning-point inductors in it. Spectators in the theatre can light the fire ports to trigger a jet of flame. The projected flames change from weak to strong until they touch the dome and last for five minutes before turning into the projection of thick smoke. Then the flame can be re-ignited. The more spectators participate, the stronger the flame and the longer it will last until it touches the sky dome and the *Globe Fire* becomes a real fireball.

Inside the dome there are 12 temperature sensors. Each sensor has two functions: one shows the current temperature, the other is the temperature that can turn on the image of flames.

Visitors can interact with the artwork by lighting up the temperature sensor and turning on the image of flames. The flags of 200 countries can be seen inside the image of the flames.

*Globe Fire* is shown at OK as a documentation.

*Du Zhenjun, born 1961, graduated from the University of Shanghai School of Fine Arts in 1986. In 1998 he graduated from Rennes Regional School of Fine Art, France, and currently lives in France.*

**openframeworks**

Honorary Mention Interactive Art

**Zach Lieberman/US****Theo Watson/UK**[www.thesystemis.com](http://www.thesystemis.com), [www.muonics.net](http://www.muonics.net)

Statement of the Jury:

An interactive artwork is an artwork in potentia, demanding input from its audience to actualize it—for its existence as an artwork to become real. In this sense an interactive artwork is always to some extent an instrument or a tool, and its authorship is always shared between those who make the tool and those who use the tool. A critical issue for interactive artists—those who make the tools—is the extent to which they open up their work to input from the audience and the extent to which the interactivity is restricted, circumscribed or enclosed. There is a kind of continuum, from highly open works, in which the audience contribution is unconstrained and unconditional, to works that involve the pushing of buttons or the ticking of boxes.

In this context, the boundaries between artwork and toolset start to appear rather tenuous. And it is in this context, too, that the jury decided to award a special prize to *openFrameworks*, an initiative by Zach Liebermann and Theo Watson that provides a platform for artists to creatively explore and implement their work in C++. *openFrameworks* is not just a wrapper for a range of C++ classes—it is a growing community, a forum within which to exchange problems and solutions, a support structure where inexperienced programmers can create powerful interactive experiences and a library of work that everyone can share, exchange and build upon.

*Zachary Lieberman (US) uses technology in a playful and enigmatic way to explore the nature of communication and the delicate boundary between the visible and the invisible. He creates performances, installations, and online works that investigate gestural input, augmentation of the body, and kinetic response.*

*Theodore Watson (US/NL) is an interactive artist and designer living in Amsterdam. Theodore has shown his work at Ars Electronica, Eyebeam Art and Technology Center, the Dumbo Video Art festival, Deitch Projects, Resfest and at the ICHIM 05 conference in Paris.*

**Bleu Remix**

Award of Distinction Hybrid Art

**Yann Marussich/CH**[www.yannmarussich.ch](http://www.yannmarussich.ch)

Yann Marussich's *Blue Remix* is a live performance created in cooperation with physicians and chemists. For one hour, the artist remains motionless in a seated position while a blue fluid oozes from his mouth, his nose and the pores of his skin.

The artist considers his performance to be a motionless dance piece, where the only action is his blue secretions, which progressively seep out of body cavities and pores, using thermal regulation and precisely calculated timing. The inner sounds of his body are remixed by a DJ, thus creating a situation in which the relationship between outward immobility and inner mobility is experienced and the current understanding of an "action" is questioned.

*"... For me everything becomes dance. A show with no visible drama. With no narration. With no abstraction. The naked man placed there like a mirror. Raw simplicity. Motionless sculpture. A bloodless flaying of the body. A hallucination of one's own body is mixed in with biological realities, endlessly confusing madness and concreteness..."*

The video documentation presented in the Cyberarts exhibition shows Marussich's performance at Dampfzentrale Bern /CH in 2007. The Live performance in Linz is on Sat 6<sup>th</sup> 7 pm at Lentos

*Yann Marussich (CH), born in 1966, is a unique character in contemporary dance. Since 1989, he has written a score of performances and choreographies. In 2001 he choreographed Bleu Provisoire, his first completely immobile piece. Since then he has been developing his work in the introspection and the control of immobility, at the same time confronting his body with various challenges or even aggressions.*

### **Extended Cognitive Tools**

Honorary Mention Interactive Art

#### **Jun Fujiki/JP**

**Kyushu University**

[www.tserve01.aid.design.kyushu-u.ac.jp/fujiki/applications\\_e.html](http://www.tserve01.aid.design.kyushu-u.ac.jp/fujiki/applications_e.html)

*Extended Cognitive Tools* is the general name for software that has expressions for extending human recognition and includes “Incompatible BLOCK”, “OLE Coordinate System”, and “Constellation”.

*Incompatible BLOCK* is a block-based 3D modelling software with a fascinating interface. While the user edits blocks by dragging them across the screen, based on 2D interpretation rather than 3D construction, the system places the block and forms optically distorted constructs.

*The OLE Coordinate System* has some interactive illusions that enable the character to perform impossible motions on the block and the stairs in the virtual 3D world. For example, the character walks between non-contiguous blocks, which seem to be contiguous on the screen.

*Constellation* is point-based animation system that generates a character by using several points, or metamorphoses a character by using points to construct another character.

The interactive game is shown at OK, a documentation video is presented additionally.

*Jun Fujiki, born in 1978, is currently an adjunct researcher at Kyushu University. He is involved in interface, interaction and experience design research. Taking as his inspiration “expressions that are impossible in reality, but possible in the human mind”, he is searching for an interface interaction that is capable of enriching people’s minds.*

### **The Ahmad Sherif Project**

Honorary Mention Hybrid Art

#### **Ahmad Sherif/EG**

<http://ahmadsherif.wordpress.com>

The *Ahmad Sherif Project* was started by an unknown media art student on 19 January 2007 in a country unflatteringly described internationally as a police state, which censors, intimidates and brutally punishes the authors of all forms of expression that it deems “defamatory”. *Ahmad Sherif* is an invented fictive figure, virtual and invisible in order to survive in a hostile environment like the one described above. This figure has the power to speak the unspeakable and reach the unreachable – the rulers as well as the ruled.

In only one year Ahmad Sherif has created a media architecture that derives its dynamics from the most widespread services of Web 2.0. On this basis, his work migrates from one world to another: to the Internet, the mass media, the street. By breaking political and social taboos, Ahmad Sherif experiments with new media and networks without consideration of formats, genres, styles or forms of expression, constantly adapting his articulations to the proximate surroundings.

His signature has so far been found in connection with mute videos, music, animation films, pop songs, news articles, online happenings, mobile phone videos distributed on the street, open letters, debates, interviews, commentaries, email messages, tags, etc.

His works have often been perceived as an unexpected “disruption” in an oppressive vicious circle of fear, intimidation and repression, consequently creating further spaces for unprecedented free expressions.

What is striking about the *Ahmad Sherif Project* is the use of search engine advertising as a medium. In one year Ahmad Sherif has created a media architecture that derives its dynamics from the most common services of Web 2.0 and uses Google ads to disseminate political messages against the background of censorship in Egypt.

*Ahmad Sherif is a fictive figure. The author of the Ahmad Sherif Project is a media art student working in a broad range of different fields: writing and publishing (essays on the impacts of new media on society, economy, knowledge, politics, cities, etc.), pop and experimental music (live performances and radio), video art (installations,*



*projections in urban space), media architectures with mixed genres, social networks, viral media (email, mobile phones, ...), and events in the real world.*

### **touched echo**

Honorary Mention Interactive Art

#### **Markus Kison/DE**

[www.markuskison.de/touched\\_echo](http://www.markuskison.de/touched_echo)

*touched echo* is a minimalist intervention in public space.

Kison's project makes use of new media to place an intervention in the public space of Dresden in a minimalist way. Visitors to the Brühlischen Terrace are transported back to the past, to the night of the bombing attack by the Allied Forces on 13 February 1945, which killed 200,000 people. When the visitor leans on the balustrade, the sound of airplanes and explosions is transferred from the vibrations of the railing directly through the bones of the arm into the inner ear.

When visitors lean on their elbows and put their hands over their ears, they hear the noise of the B52 bombers flying over their heads and dropping bombs on the city. Acoustic transducers integrated in the railing generate the noise and conduct it directly into the inner ear (bone conduction), without it being heard by others. In their role as performers in this play, the visitors assume the posture of the people at the time, who covered their ears against the noise of the explosions.

The jury awarded this project an Honorary Mention, because it exemplifies how new media can be used in public space. With this work, Markus Kison succeeded in creating an unobtrusive but haunting memorial recalling the bombing of 13 February 1945.

In OK a panorama photograph of the Brühlischen Terrace is shown across from the sound installation.

*Markus Kison (DE) was an apprentice at the Vocational School for Graphic Design before working as a cutter and graphic designer. He subsequently studied physics at the University of Ulm and, beginning in September 2003, visual communication at the Academy of Art in Berlin in the classes for digital media with Prof. Joachim Sauter.*

### **Optical Tone**

Honorary Mention Interactive Art

#### **Tsutomu Mutoh/JP**

[www.mutoh.imrf.or.jp](http://www.mutoh.imrf.or.jp)

In daily life, human beings see the world in the given visual environment. The interaction between human beings and the visual environment is the fundamental principle for visual communication and the expression of forms. The interaction between light and human recognition and perception of colors in the visual environment is of particular interest for many artists. Today, the light source such as RGB (red, green, blue) monitors or full-color LED devices controlled by the additive-mixture color method is becoming common in daily life. But RGB light emission is hard to adjust to human color perception in a straightforward way.

The work is a small forest of anchored post topped with light-emitting spheres that move through tone, hue and intensity as the objects are swung and rotated by the audience. With each move the color balance of the space is altered, expressed as a dialogue between the ephemerality of the spheres among themselves and with the fixed coloring of the walls.

The experience provides a chance to reflect on the way we perceive colors and to gain a new perspective of colors in new media.

**Tsutomu Mutoh (JP)** graduated from Musashino Art University, Visual Communication Design Department (2000) and is a researcher at the International Media Research Foundation and temporary researcher subsidized by the Japan Science and Technology Agency. His current research interest is in dynamic form and vision on computer and in the electronic media.

#### **reactable**

Goldene Nica Digital Musics

**Sergi Jordà , Marcos Alonso/ES, Günter Geiger, Martin Kaltenbrunner/AT  
Music Technology Group, Universitat Pompeu Fabra, Barcelona**  
<http://reactable.iaa.upf.edu/>

The *reactable* has a tangible, visually compelling and intuitive user interface, which makes music visible and almost graspable. The instrument is also intended to support collaboration among various players. It is based on a luminous round table and can be played simultaneously by several performers, who can move, rotate and relate glowing acrylic objects that represent the building blocks of electronic music combined with a tangible, flow-controlled programming language.

A camera situated beneath the table continuously analyzes the surface, tracking the player's finger tips and the nature, position and orientation of physical objects that are distributed on its surface. A projector, also from underneath the table, draws dynamic animations on its surface, providing a visual feedback of the activity. *reactable* has a great appeal due to its complex sonic potential. It is a true instrument that offers even professionals deeper and more complex artistic possibilities.

Following its popularity, boosted by *YouTube* at the beginning of 2007, during the last year the *reactable* has been shown in 80 locations in 25 countries, in Europe, Asia and America. It has been adopted by professional musicians such as Björk, who has been using the *reactable* extensively during her current world tour. The *reactable* has also been acquired by various international art and science museums for permanent exhibition.

**Sergi Jordà (ES)** holds a PhD in Computer Science and Digital Communication from the Pompeu Fabra University of Barcelona. He is the coordinator of the Interactive Systems area inside the Music Technology Group of the Audiovisual Institute, and associate professor at the university.

**Günter Geiger (AT)** is a researcher at the MTG, he graduated in 1997 from the Technical University Graz, Austria. His main research interests are interactive systems and computer music software on portable devices. He is currently writing his doctoral thesis on computer music systems at the UPF. From the early beginnings he was involved in the development of the Pure Data computer music system.

**Martin Kaltenbrunner (AT)** is a researcher and PhD candidate working in the Music Technology Group at the Pompeu Fabra University in Barcelona, Spain. His research covers the exploration of natural forms of human-computer interaction with the design of tangible, auditory and mobile user interfaces.

**Marcos Alonso (ES)** is the team's graphic designer and the man behind the graphics engine of the *reactable*. His further work includes a plug-in for the integration of pure-data (PD) into a web browser.

**Constraint City / the pain of everyday life**

Honorary Mention Interactive Art

**Gordan Savicic/AT/NL**[www.pain.yugo.at](http://www.pain.yugo.at)

*Constraint City / the pain of everyday life* is a critical performance in urban environments, addressing public and private space within the realm of everyday constraints. It resembles an interface for an invisible city; an architecture that is subconsciously perceived.

A chest strap (corset) with high-torque servo motors and a WIFI-enabled game-console are worn as a fetish object. The motors tighten the straps when an enclosed wireless network is detected: the better the WIFI signal is, the tighter the jacket becomes. Closed network points improve the pleasurable play of tight lacing the performer's bustier. The ether is thus constituted as a space of possible pregnancy, filled with potential access-points to networks of communication.

By wearing the straitjacket, the artist not only writes the city code, but is also able to read it at the same time. Hence, the outcome of his walk provokes the emergence of a city-shaped body formed by surrounding electromagnetic waves.

*Gordan Savicic is a performing artist and an independent electronic practitioner based in Vienna and Rotterdam. His artistic work involves weird machines, game cultures and digital performances. His installations and participation in collaborative projects have been shown and performed in Paris, Vienna, Zurich and Berlin, among others.*

**Samplingplong**

Honorary Mention Digital Musics

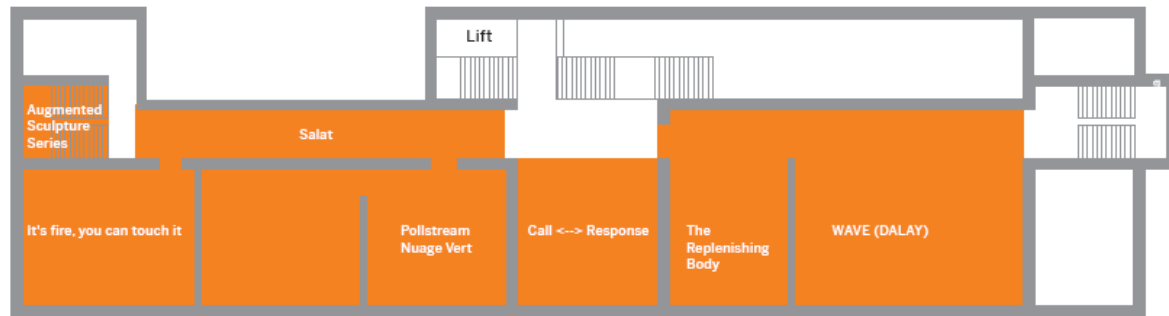
**Jörg Niehage**<http://www.schroeder-niehage.de/samplingplong.html>

Randomly selected, acoustically usable finds (electronic junk, relays, plastic toys, compressed air valves, pneumatically operated components, etc.) are combined with cables and tubes. Via an interface controlled by computer, they are turned into interactive instruments. A macroscopic ensemble evolves, from which—per mouse over and mouse click—short miniature compositions of dense rhythmic clicks, hisses, whirs, hums and crackles can be elicited. A tapestry of sound bursts forth from the floral-like web of cables and tubes. (*Künstlerhaus Mousonturm, December 2006, Frankfurt on the Main*)

The user has access to the installation by the simple use of the computer-mouse. By projecting the computers display on the installation, the installation itself turns into an interactive interface. It can be used by the projected mouse-cursor: rolling over the improvised instruments causes small sound events. Activating the installation by rolling over its parts enables the user to play spontaneous improvisations. Clicking these objects starts short programs of loop-like compositions. Small "techno-compositions en miniature", rhythmic patterns of non-digital (or "real") sounds – a low-tech simulation of electronic music, perhaps an ironic comment on interactivity.

*Jörg Niehage (DE), born in 1967, studied communications design at the University of Applied Sciences in Darmstadt. His work operates between the fields of graphic design, interactive design, installation and sound art. He has participated in many shows and festivals, including the transmediale Berlin, Schirn Kunsthalle Frankfurt, and Künstlerhaus Mousonturm Frankfurt.*

2nd floor



**Augmented Sculpture Series**  
Honorary Mention Interactive Art

**Pablo Valbuena/ES**  
[www.pablovalbuena.com](http://www.pablovalbuena.com)

*Augmented Sculpture Series* is focused on the temporary quality of space, investigating space-time not only as a three dimensional environment, but as space in transformation. For this purpose, two layers are produced that explore different aspects of the space-time reality. On the one hand there is the physical layer, which controls the real space and shapes the volumetric base that serves as support for the next level.

The second level is a virtual, projected layer that makes it possible to control the transformation and sequentiality of space-time. The blending of both levels gives the impression of a physical geometry able to be transformed.

The overlapping produces a 3D space augmented by a transformable layer that can be controlled, resulting in the capacity to alter multiple dimensions of space-time through the installation. These ideas come to life in an abstract and geometric envelope, enhanced with synesthetic audio elements and establishing a dialogue with the observer. The complex work is shown at OK as a comprehensive video-dokumentation.

*Pablo Valbuena*, born in 1978, studied architecture at Politecnica University in Madrid. He is currently focusing on developing personal projects and artistic research about space, time and perception.

**It's fire, you can touch it**  
A Honorary Mention Interactive Art

**Yoko Ishii, Hiroshi Homura, NTT Cyber Solution Laboratories/JP**

In this work a set of images is projected onto the user's outstretched palms: a scrolling tanka poem and a single Chinese character representing each tanka.

Tanka, meaning "short song", is a traditional form of Japanese poetry. It is a short verse of 31 syllables, containing five syllabic units (5-7-5-7-7 syllables).

Tanka is written down as a sequence of letters, ordinarily presented on paper to be read. The impression of a tanka depends more or less on how the reader perceives and interprets it. Thus it can be said that a tanka is finalized as a literary work by the reader. Reflecting this idea, we created a new method of reading that can enhance the reader's imagination. If one of the Chinese characters runs from a user's palm unto the table surface it changes into a moving animation. The character for fire starts to burn, the character for beauty changes to the form of an insect and moves away quickly.

Unlike a flat surface such as paper, a person's palm has volume and texture. When a scrolling tanka is projected onto the bumpy surface of the palm, a tactile sensation is evoked, giving a tangible presence to the image, which in reality has no material substantiality.

By giving a tangible presence to the tanka, we intend to stimulate the imagination of the reader and hope to go deeper into his or her mind.

*Yoko Ishii (JP), born in 1979, completed an MA at the Graduate School of Information Systems, University of Electro-Communications and subsequently joined NT*

**Pollstream – Nuage Vert**  
Goldene Nica Hybrid Art

**HEHE (Heiko Hansen & Helen Evans) / DE / FR**  
<http://hehe.org.free.fr/hehe/pollstream/index.html>

*Pollstream* is a collection of ideas, forms and images that explore man-made clouds. HEHE's fascination with these clouds stems from their physical properties: their perpetual movement and their undefined form, but also for their potential as a carrier of political ideas. Across a number of projects (both realized and unrealized), clouds are used as a visual metaphor to aestheticize emissions and chemical toxins. From 2002 to 2008, *Pollstream* has been developed in collaboration with a multitude of partners from the fields of laser physics, computer science, electronic engineering, an air-quality monitoring organization, environmental activists, etc.

At the end of February 2008, the main objective of the project was completed, with the installation *Nuage Vert* in Helsinki. The realization of this project, after five years of negotiations, mediation and public discussion, underlines the idea of making art on a citywide scale, engaging the city hall, the energy industry and the city's inhabitants, precisely at the moment of cultural change.

*Nuage Vert, 2008* is an environmental artwork realized in Helsinki, which illuminates the vapor emitted by an energy power plant and responds to local energy consumption.

*Champs d'Ozone, 2007* is a chromatic cloud work, commissioned by the Centre Pompidou, Paris, for the exhibition "Airs de Paris". Installed in the sixth floor of the center, a synthetic cloud floats in the Paris skies, reacting to toxin measurements from local air monitoring stations.

*Toy Emissions (My friends all drive Porsches), 2007* is a video performance, with a miniature radio-controlled Porsche Cayenne, coloring the air of New York City.

*Smoking Lamp, 2006* is a lamp that reacts to cigarette smoke, which coincided with the pan-European ban on smoking in public places.

A smoker's room has been set up in the OK – PLEASE DO SMOKE!!!

*Helen Evans (UK) and Heiko Hansen (DE) trained in industrial design, theater design and mechanical engineering, both completed an MA in computer related design at the Royal College of Art in 1999. Since 2000, Helen and Heiko have been living and working in Paris as artists.*

### **Call<-> Response**

Honorary Mention Hybrid Art

**tEnt (Hiroya Tanaka and Macoto Cuhara /JP**  
[www.tent-info.com](http://www.tent-info.com)

*Call<->Response* is a cross-species experiment, in which birds and computer teach one another a "vocal" language. It is intended to be a contribution to the development of Artificial Intelligence.

A variety of different chirping sounds of birds (theoretically possible types of birds in general, including extinct ones and those that have never existed) are simulated using a syrinx program that was developed with physical-modelling software.

Every time the computer detects a response from wild birds to its "call", the software executes an evolutionary learning program, through which it gradually modifies and refines its own chirping sounds. By repeating this process, a peculiar kind of "conversation" beyond human language takes place, with both computers and birds affecting each other's behaviour.

The experiment was designed to observe mutual transfigurations caused by “vocal” communication between elements of different kinds in sets of various combinations.

A variation of the further development of communication between the computers is shown in OK along with a documentation of the initial encounter between birds and computer.

*The artists' unit tEnt (JP) was started in 2003 by Hiroya Tanaka and Macoto Cuhara. Tanaka is mainly involved in software development, Cuhara mainly in hardware development. Through trial-and-error, they create unique environmental devices spanning the “digital and physical” worlds. They believe in an “arts and crafts” style for the 21st century. They also cover public art, robotics and mechanics, furniture and interiors. They are now supported by the International Media Research Foundation, Japan.*

### **The Replenishing Body**

Honorary Mention Interactive Art

#### **Ross Phillips/SHOWstudio/UK**

[www.showstudio.com/project/thereplenishingbody](http://www.showstudio.com/project/thereplenishingbody)

*The Replenishing Body* consists of a grid of squares (5x5) which can each record a one-second loop of film. Participants can create and orchestrate a giant composite moving creature, or simply a collage of moving snapshots by recording a close-up section of their body part. The grid starts empty at the beginning of the installation and becomes a constantly changing col-laborative artwork. Grids were periodically uploaded to a gallery, which can be viewed on <http://www.showstudio.com/project/thereplenishingbody>.

At the close of the project, these final artworks were judged by Nick Knight, who selected the three best video portraits from the whole Replenishing Body project. We also invited various fashion celebrities to come to the studio and create more considered portraits.

*Ross Phillips (UK) completed a BA in time-based media at UWE Bristol. Since joining SHOWstudio in 2003, Phillips has been working on online and location-based installations. Forthcoming work includes two projects in the 4th Seoul International Media Art Biennale and an exhibition opening at the Science Museum in spring 2007.*

### **W A V E (Dalay)**

Honorary Mention Hybrid Art

#### **Alexander Ponomarev /RU**

*Wave* is a 12-meter tunnel filled with water; its wave-like movements are caused by the artist ironically breathing heavily on a big screen. Tibetan prayer flags in the background work as exotic amplifiers of the agitated space. During a trip to Tibet, Alexander Ponomarev drove a car from Kathmandu to Lhasa through several great passes in the Himalayas. On this difficult journey he visited Tibetan monasteries in the mountains and filmed their facades from low perspectives. Following an age-old tradition these facades were hung with prayer flags that flapped in the wind. To Ponomarev these seemed like sensors turned toward eternity; they symbolize a view of the world looking down from the heights of the Himalayas. These symbolic sensors accumulate waves from the World Ocean of Eternity, making them visible.

This reminds us that wave-like movements, whether they are cosmic vibrations of wind, sea or earth, are reflected in each person. They resonate with our feelings of love and hope, and they can turn any of us into a free person. Water as the main material element conveys a sense of calm; the heavy breathing and the wave movements also calm, in a sense, the (politically) agitated space.

*Alexander Ponomarev (RU), born in 1957, graduated from art school in 1973 and from the Nautical Engineering College in 1979. He lives and works in Moscow.*