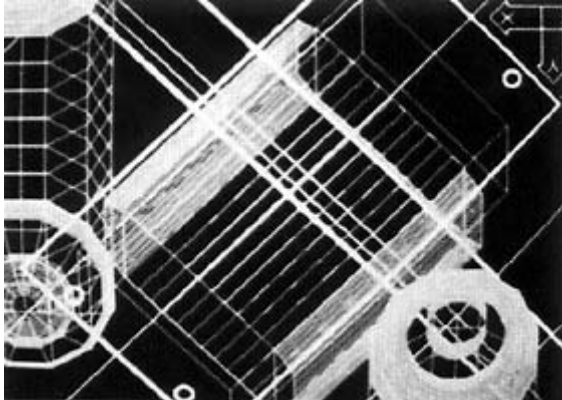


Flight Case Rudolf Macher

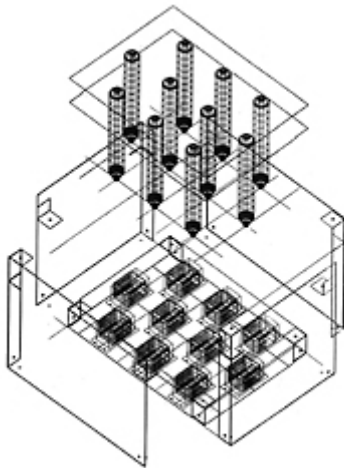


Approx. 1 m³ -steel case, laser cuts.

On the base (cannot be seen into): connection structure for 10 transformers. Sandwich interior base nickel plated, 10 conical bore holes (support points for the lamps). View of the plexi-plate with 10 round bore holes (shaft for inserting the lamps).

10 transformers.

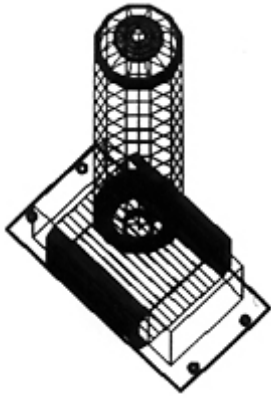
10 sodium vapour lamps each with 90 W., monochromatic yellow, light for the wavelength 589.0 and 589.6 nanometer bundled to the chandelier.



Tatra Air Facts

False Stars:

At first glance, quasars look like stars, their red shift indicates that they move away from the earth with enormous speed — the light we now receive from them embarked on its journey to earth some 15 billion light years ago. In order to still be perceptible at such tremendous distances (tremendous past), an enormous amount of energy must be radiated — and only the gravitational collapse of an entire galactic central region is able to achieve this.



The turning upside down of the universe becomes visible as a cosmic lighthouse. The reality effect results from the speed of the light emission. The phenomena change to avoid access, but if we follow them, one enters an order from which one can no longer escape. To challenge an immanence plan where the subject is necessarily established and dependent in its range, without it ever being able to appear there as proprietor, the Tatra physicist is a revelation specialist in the field of circulating causalities. It is not a question of making the invisible visible, but having seen how invisible the invisibility of the visible is.

Whoever teeters has it.



Projekt Tatrphysik

Public activities:

1988:

"Warum nicht sniefen, Rose Selavy"?

(TAPH II), Institut für Gegenwartskunst 1989: "white noise" — Anhang zur TAPH II, Voltgasse, Wien

1989

"white noice" — Anhang zur TAPH II, Voltgasse, Wien

1990:

"emissione radiofonica" Verdichtung von W.N.S., R.S.?, Institut für Gegenwartskunst

1990:

"FIXTATRA !", Tatrareise in die Slowakei

1991:

"3-D-sichern"-use fine edit (Epitaph zur Tatrphysik)

Oberbank Amstetten

1991:

"reserved" aus / als postmortaler Serie / K. (TAPHGUY)

Trabant, Wien

1992:

"there is nothing to be done" — Tatra in New York

1992:

"flightcase" Verdichtung von emissione radiofonica, ars electronica

es folgen:

*"sky": Die Süße der Schwerkraft (Tatrphysik I)

*"Yoyo -Spieler": Hypertonikum für Tatrphysiker(TAPH III)

Team: Kori Fee, Karl Laumer, Herwig Müller, Christoph

Rudolf Macher

Exhibitions:

Mai 1984: "Locus solus", Galerie Stauraum, Wien

Nov. 1985: Performance im U4

Juni 1986: "Organloser Körper", Schlußausstellung der Akademie der bildenden Künste, Wien

Nov. 1987: "Handling", im Rahmen von "Saukalt" gemeinsam mit Franco Kappl und Reinhold Kirchmayr, Wien

Mai 1988: "Warum nicht sniefen, Rose Selavy?" zur TAPH 11, Institut für Gegenwartskunst, Wien

Mai 1989: "Whitenoise", Museum des 21. Jhdts., Wien

Mai 1989: "Sentimentallica", Teil 1, Gruppenausstellung Wien

Nov. 1989: "Sentimentallica", Teil 2

Mai 1990: "Emissione Radiofonica", zur TAPH 11, Institut für Gegenwartskunst, Wien

Okt. 1990: Stipendium der Sussmann-Stiftung

Feb. 1991: "Winterlandschaft 1987 gemalt 1986", bei Martin Fritz, Wien

März 1991 — Bühnenbild für Tanzperformance von Isolde Schober, New York

März 1991: Covergestaltung für "The Aftertouch", Wien

Juni 1991: "3-D-sichern", Epitaph zur TAPH, Oberbank Amstetten

Okt. 1991: "reserved" aus / als postmortaler Serie / K. (TAPH GUY), Trabant, Wien

Okt. 1991: arte Fakt zu "underwatertalk" von Isis Production, 10-Jahres-Fest WUK

Dez. 1991: "Manix", Gruppenausstellung, Freihaus Wien

Feb. 1992: "There is nothing to be done", New York

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