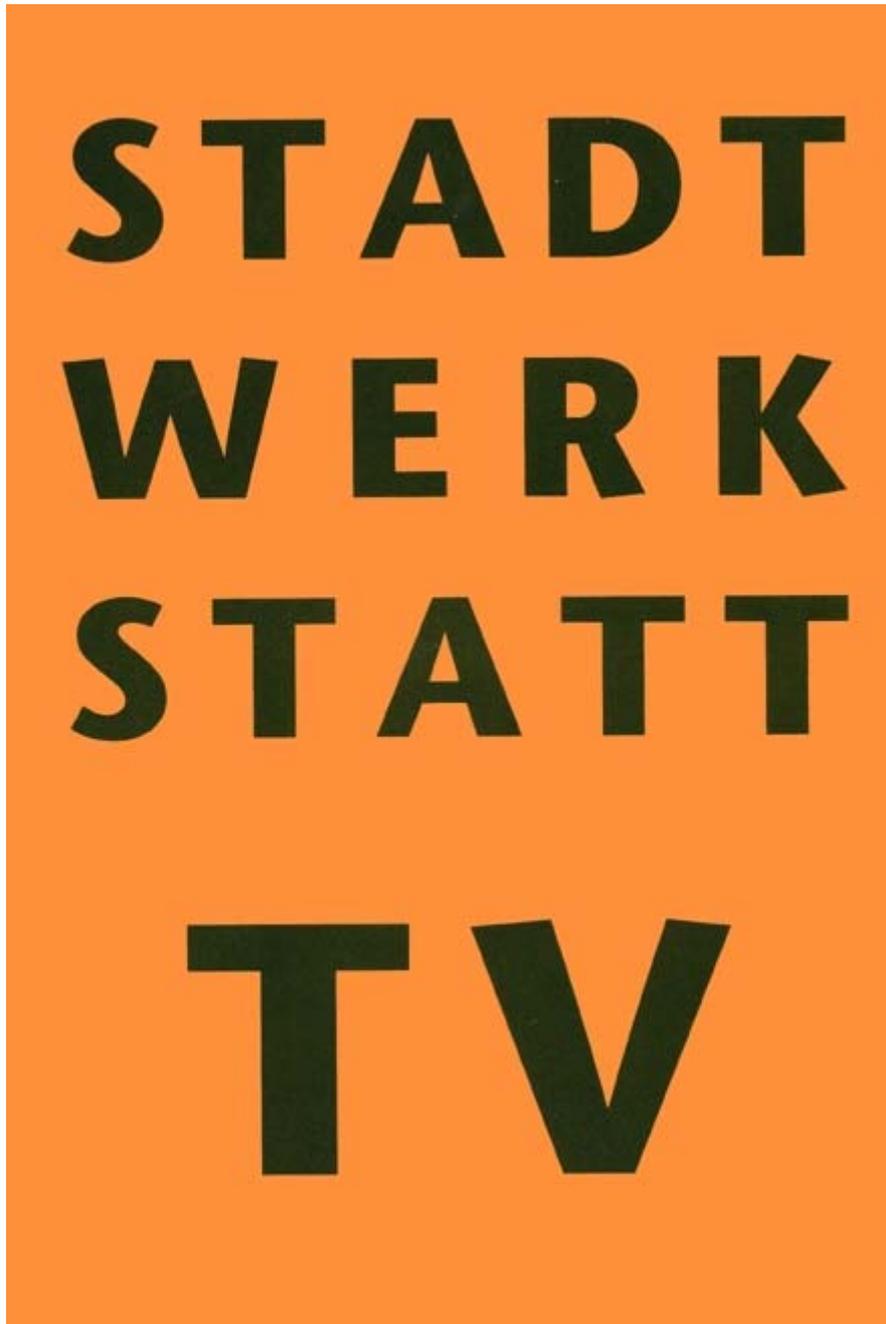


**In the Particle jungle of Probability
Stadtwerkstatt TV**



**Stadtwerkstatt-TV
Chronology of Works**

Stadtwerkstatt TV was founded to use television as a tool for art.

1986 — Started with the project "Nebenraum" (Adjoining Room) at the Austrian Film Festival in Wels.

1987 — First negotiations with media politicians and ORF (Austrian Radio and Television) for transmission time as an extended stage of Ars Electronica. Ultimately, the network has to be installed for the purpose itself: The project "Hauptplatz-TV-Konzert" (Main Square

Television Concert), an electronic non-amplified sound narrative with the underground car park construction site in the Main Square in Linz. Filmed by three cameras, mixed live and broadcast simultaneously on a large television set at the Trinity Column Monument.

— "Hotelevision": During the Austrian Film Festival, a daily 24-hour live TV program via the hotel TV installation in the Hotel Greif, in Wels. Hotel TV is at present the only legal private TV alternative in Austria.

1989 — "Automaten-TV": first realization of art TV in Austria via 3sat, in cooperation with Ars Electronica, LIVA and ORF.

Gambling hall as television studio.

1990 — Training camp during the video festival "Querspur" in Linz.

"Live in Buffalo / NY", a total of 12 hours' interactive TV on six successive days, 320,000 households were treated to art via cable TV.

1991 -"Niemand ist sich seiner sicher" (Nobody is Safe): live on 3sat and Channel 2 in the course of Ars Electronica, in line with the motto "Out of Control". Physical and material analysis of the phenomenon of controlled life.

1992 — "Im Teilchenschwungel der Wahrscheinlichkeit — Der Teufel steckt im Detail" (in the Particle jungle of Probability — The Devil is in the Nuts and Bolts): live on 3sat and Channel 2 in the course of Ars Electronica, in line with the motto "Endo and Nano". Thinking in possibilities.

In the Particle jungle of Probability Stadtwerkstatt TV

On the one hand:

Thinking in possibilities is under discussion. A life between reality and probability. Science applied in the subjunctive, thinking in possibilities — as does the normal mortal. Be it innovative space curvatures or a "6" in the lotto draw. Science and fiction. Right now Stadtwerkstatt TV is working on preparing the subjunctive in life and research for television and on presenting it just there.

Knowledge remains on the small-scale.

Pressing their noses against the glass, the audience is eagerly waiting.

A series of miniatures forms the structure of the broadcast, assembled visual grammologies which scoop in detail as created images and sounds from the surprises to be revealed: what is an orange doing in a glass of water? How does the mouse escape the hammer? What makes a minute long? Is the camera a part of what it observes? etc, etc.

On the other hand:

The kettle is now on special offer. But it is not a real one. The thick base plate is missing and the alloy isn't what it used to be either.

The connoisseur appreciates the detail. And the melancholy which set in at the thought of a lost industrial age.

Materiality as an expression of harmony in thinking. The individual is striving for this just as the masses are. What the intellectual finds in the kettle is for the general public the cuddly toy in the bedroom, the sky-blue or pink plush jacket.

It is necessary to characterize: sex on television or in the cinema without gold chains, with no rolex, without satin underwear, is inconceivable. An elevated conversation, a good book, an exciting record without quotation is pure meanness. Life and culture are at present in a state of the most sublime refinement.

Even representing the phenomenon on television would be as tedious as a sideshow at the Salzburg Alpine Zoo. What is interesting are the interfaces between the systems where one micro-world knocks into the other. Relations become visible: the special and the general in interaction, or the special and nothing. The collective solipsism.