

openX

openX

is an attempt to present the methods of various artists specialized in working within networked systems. It is the installation of a temporary open-plan studio in which their current artistic activities are presented.

openX

is a "walk-in" network and hence an experiment in itself, designed to develop different forms of presentation for those fields of artistic activities which are manifest in a process marginal to the object or the event.

You will find detailed information and links to the openX projects at: <http://www.aec.at/fleshfactor>

Ausländer und Staatenlose

<http://www.toysatellite.com.au/agarton/auslander>

In 1914, Elena Garton fled St. Petersburg and a revolution that was to change her country forever. Throughout the 1930's and 40's, Elena wrote plays and short stories, many of which she completed when finally settling in Australia. Providing an insight into more than three decades of life on the road in war-torn Europe, Elena's work underpins the journey that is, *Ausländer und Staatenlose*, an interactive online opera by composer, performer and Internet artist, Andrew Garton.

Translated as "foreigners and stateless persons", *Ausländer und Staatenlose* explores cultural dislocation in the 20th Century. The opera intertwines the phenomenon of refugee culture and transmigration with that of the composer's own direct experiences and stories authored by Elena, his grandmother.

Ausländer is conceived in the tradition of such experimental works as Robert Wilson's play, *Black Rider*, the multimedia opera by Wilson and Philip Glass, *Einstein on the Beach*, and the radio-phonetic composition, *Radio Inferno*, by German composers Andreas Ammer and FM Einheit. *Ausländer und Staatenlose*, as a work-in-progress, will be launched at *Ars Electronica* along with mirror sites in Russia, the Czech Republic, the United Kingdom and Australia.

Andrew Garton

Ausländer und Staatenlose is being realized with generous support from the Centre for Animation and Interactive Media [Royal Melbourne Institute of Technology], Pegasus Networks, WiredAudio, SSEYO Pty Ltd, Creative Labs, *Ars Electronica*, Econnect, GreenNet and GlasNet.

Terminal Bar

<http://www.terminal.cz>

Terminal Bar sees itself as a living, dynamic system which is part of a larger, evolving cyber-culture in the Czech Republic, cultivated on such open systems as BBS, information databases, interactive VRML installations and in spaces dedicated to internet access, i.e. the concept of the cyberbar or electronic cafe. The Terminal Bar as a network presence has fashioned itself as an interface mechanism between the digital networks and live cultural events in Prague and the Czech Republic. We started our process of documentation with a web-based database of our films and books, which quickly extended to a larger database of related materials. The emphasis was not on creating an exhaustive database, but a well

thought-out relational database of interesting and unusual information, an open-ended resource for our own use. As the Terminal Bar began to be invited to different actions, festivals and conferences, we began to compile more varied types of data and take advantage of the multimedia capabilities available in digital data transfer to aid in our documentation projects. Our primary emphasis is on a practical and flexible means to store and transmit the content utilizing the advantages of intuitive web documents with the power of a relational database in creating an expanding interactive archive.

Bradley Kirkpatrick

Face Settings and Kunstradio

<http://www.thing.at/face/>

As I see it, work in the Internet is work in the global public space. But this public space is also the most lonely, intimate place, moving timelessly around the Earth ... that's what makes Internet work so immeasurable and exciting for me. I like it as a concept that can no longer be found and certainly not brought to a close.

In the project Face Settings, this mental concept may be a hybrid between a dining table and a computer display that, as a platform for communication and experience for women, describes their presence in the networks.

For KUNSTRADIO it implies developing surfaces in collaboration with sound artists, authors and visual artists, surfaces that are constantly redescribing their work in the global, public space.

Eva Wohlgemuth

Face Settings

http://www.thing.at/face

Internet allows a multifaceted existence — from various places in the world, I am able to work, play and interact with friends, lovers and colleagues. Face Settings offers possibilities to organize effective communication events-activities. For me, past networking and curatorial experience is useful for this life, and is a natural outgrowth of my art & design education. I strive to bring my knowledge of TV and media art production, museum practice and media theory to the Net workplace. I seek fresh responses, and expanded audiences for the Net projects I am involved in.

Kathy Rae Huffman

AntiLoop

and as I breathe in fresh air with every breath I take and therefore constantly breathe my whole life long;

how could it be that not everything possible can happen at any time except by my own intention;

[Loop is the function of a machine which simulates that anything can stay as it is]

"Darb-i Fetih", Rupert Huber

RealRadio

The difference to classical broadcasting lies in the globe-embracing range and the possibility of direct contact with the transmitter. Anyone with the technical possibilities of receiving RealAudio radio is also capable of transmitting. As opposed to classical radio, the Internet is not [yet] a one-way medium. One possibility is to offer a discussion on an IRC channel in addition to the transmission, so as to allow direct feedback. Another component is the fact that transmissions can be produced with a minimum of technological requirements due to the inferior quality of transmissions that is possible — Desktop Radio: with the aid of recording equipment and a home PC with audio facilities anyone can make radio. Anyone with access to the international data networks can operate as a transmitter/receiver.

Radio is broadcast through the net by means of streaming. The most popular form is probably RealAudio. The audio files are optimised with quality loss as the Internet's frequency range is insufficient for normal quality transmissions. This is the reason for the inferior quality that is nevertheless perfectly adequate for voice reproduction. Music has to be specially filtered so as to achieve an acceptable quality of sound.

Markus Seidl

Remote Viewing

<http://remote.to.or.at>

Spraying the walls through a real-time-interaction push-media application located on the WWW. Invited participants [and anybody with access to the password] can contribute to the show with text and image via the Internet and thus actively work with the environment from anywhere in the world. Slogans, images and other visual signals are transmitted and will be beamed into the exhibition. The basic display unit for the Remote Viewing installation consists of a PC with soundcard and 32MB RAM or more with a direct connection to the Internet. Using Netscape 3.0 or higher connected to one or more databeamer [VGA] 640x480 it projects the selfrefreshing screen/image. Remote Viewing uses a 24hour RealAudio Channel.

Konrad Becker

Last Entry: Bombay, 1st of July ...

<http://www.aec.at/residence/lastentry/index.html>

Last Entry: Bombay, 1st of July ... is a collaborative documentary about a person — about you or him or her ? Identity, sex and places are unknown and they will vary. Inspired by Virginia Woolf's Orlando, a figure travelling through time and space, this net story mirrors the virtual as a stage and residence by slipping into identities and virtual profiles in a networked community of realities and fictions. Driven only by the users' input, it forms a dynamic network of personal experiences, memories and interventions. As an unpredictable web of individual episodes, it reflects on 'digital storytelling' as a cross between anecdote and archetype, diary and legend.

Andrea Zapp

Conversation with Angels

<http://ampcom.kaapeli.fi>

Conversation with Angels is a multi-user VRML 2.0 world created by Ampcom [Andy Best & Merja Puustinen]. Using the latest possibilities for interactive communication on the Internet, Ampcom are creating a series of 3D spaces inhabited by robots, whose characters are based on actual real people and experiences. Visitors to the site can choose an avatar with which to enter the worlds, and via a text interface can chat with the robot personalities. There is a serial killer, a middle-aged single mother, a redneck survivalist, and a lesbian princess, amongst others, all types that the average net surfer doesn't bump into too often! By providing politically and socially provoking content, Ampcom aim to steer debate away from cyber hype and actually challenge real world prejudices. As visitors can also chat to each other, the hope is that a sense of community and place will build up, that it will become a part of life, in the same way that we now talk of MTV or soap operas.

Artistic design & creation: Ampcom [Andy Best & Merja Puustinen], Producer: Outi Rousu, Co-production: The Banff Centre for the Arts

Virtual Feedback

Virtual Feedback is a structure for spatial environments which are controlled from the Internet — thus, they exist simultaneously on two levels: in a real space and as a client in the computers of network users. Control of the spatial installation [for example, its video and audio projections] is by means of a program which automatically downloads and runs itself on the computers of network users. By means of a graphic user interface which displays the spatial environment as a wiring diagram, users can — if it is in their interest to do so — intervene in a course of events taking place at some real location and follow their interaction through quasi-real-time feedback [e.g. RealAudio live stream, live camera]. The intelligence in the spatial installation's control process thus develops exclusively within users' computers and depends upon users' readiness to make processing capability available as well as themselves to intervene in the course of events. In principle, users are also in a position to develop the system further. In other words, interaction is not restricted to a predetermined scheme; rather, it can also lead to a modification/expansion of the entire system. In this way, Virtual Feedback becomes a system of interactive environment tools that can be developed and used within a community of artists.

Norbert Math/Andrea Sodomka/ Martin Breindl

Net Sauna

<http://muu.autono.net/>

Net Sauna is a space for genuine dialogue. As a metaphor it is a culturally specific yet inclusive space that contrasts globalized constructions such as museums, theaters, and broadcast media. Body and politics intertwined are rescued from the mere field of rhetoric and brought into a small warm quiet place.

Four members of MUU Artist Association in Helsinki — John Hopkins, Tapio Mäkelä, Terhi Penttilä and Lsa Vähäkylä — have developed this communication-based net project.

Tapio Mäkelä

Remote C

<http://remote.aec.at>

Obliterate coherent presence with disturbances in space and time disguised as 'communication' to facilitate the extraction of vital energies.

Remote C is a collaborative project comprised of the individual works of several net.artists working remotely from various locations throughout Europe within the common frame of the WWW. While the participating artists don't constitute an "Art Group", this temporary grouping is an attempt to map out some of the possibilities offered through communications technologies for cultural production. The project is the result of an ongoing dialog that has grown up around the art works emerging in the context of communication technologies, with each of the artists pursuing very different modes of realization and representation, yet mutually respecting one another in their attempts to test the boundaries of art and technology.

Each of the projects within Remote C is realized over time with remote access to the Ars Electronica Center server while at the same time responding to the other works through links and various pages. The overall frame of Remote C is built up over time as the project becomes more complex and creates a Web-based environment that extends into realspace via radio, telephony, and a CD-ROM.

Diana McCarty/Andreas Broeckmann

Das Spiel

The aim is to create a very concentrated form of info-stream, where the data themselves are either not the most important thing or lose their previous sense, combining to become info-tainment.

Das Net.spiel Website consists of already existing data on the Net — sounds, texts, images, making it possible for users to create their own "info-stories". The information stream can be left without a particular location, as data can be found in different places, at the same time it becomes clear for each local community where those or other data come from.

AIZEJ TUR NEZIN KUR, ATNES TO NEZIN KO [saying of Latvian folk tale] Go anywhere, bring anything

First level

Next level

Next level

Next level

Next level

Next level

...

Rasa Smite & Raitis Smits

Form Art Competition

This is an international competition of Form Art, which is a new form of art, based on the Internet technology. This form of art was first proposed and developed by Alexei Shulgin [<http://www.c3/hyper3/form>].

This new art form implies a use of executable form elements such as buttons, checkboxes, text fields, text areas and select/option form elements primarily for the creation of graphics and

artistic interactive interfaces. The advantage of this language is that Form Art files are text files and are very small in size and therefore can be downloaded very fast. Also they are platform-independent.

The domain name [www.form.org or www.form.ru] will be set up.

The competition for Form Art works will be widely announced.

The winner will get a cash prize.

The competition will end up with an online competition of submitted Form Art works.

Alexei Shulgin

The Enjoyable Internet Digester

Entering the site, to the spectator is offered a blend futuristic web TV console and modern web search engine. It is the Interface of The Enjoyable Internet Digester — which allows the user to experience the range between the efficiency of up-to-date Information simplification [due to the acute Information overload] and entertainment. The user can choose from a wide range of approaches to "surfing" — from an entirely self-running kaleidoscopic "multi-media" show to entirely controlled, personalized preference hierarchy visualization. By entering any URL or just writing in any search word or phrase the user will launch an agent-software that will try to present the most desirable result. If the result is still not satisfactory the interface would offer either options to specify the target or make it possible to take shortcuts to alternative, associative actions. The performance of the device would be tuneable depending on the bandwidth availability or the user, too, would be able playfully to adjust the reduction of text information, for instance, to image patterns or spatial sound landscapes.

Jaanis Garancs

The Great Gatsby

The Great Gatsby is not a net version of the famous American novel, but a net interpretation of the Great American Dream, an attempt to identify the Great Net Dream and its main heroes. At the same time The Great Gatsby is a story exploring the possibilities of narrative web structures. The work consists of original graphics, pages, scripts and "found page" materials as well.

Olia Lialina

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context:

the speed of change of Internet technology and the question of inscription, conservation and distribution and selection of digital art on the net.

participants:

participants of Remote C

print run: 1000

Pit Schultz