



Barbara Siegel

derelictedATMOSPHERES

A lot of people are so obsessed by the past, they die of it. This is the attitude of the poet who never finds the lost heaven, and it is really the situation of artists who work for a reason that nobody can quite grasp. Except that they might want to reconstruct something of the past. It is that the past for certain has such a hold and such a beauty.

Louise Bourgeois

derelictedATMOSPHERES awakes longings for things past. Impressions of ancient French chateaux offer access to another world full of secrets and arouse the perhaps long-forgotten joy of discovery from the days of ones early childhood.

The visitor to this installation space enters a free-standing cylinder in which he/she is surrounded by a 360° projection of chateaux, some of which are deserted. In the middle of the installation space is a rostrum, the purpose of which is not only to reach the same height as the photographs but also embodies a symbolic height that is meant to transport the visitor away from reality and into other worlds.

The project is an attempt to unify photography and film in the 360° perspective. Through animated images, the panorama comes alive. A door slams shut; the flames in a fireplace flare up; a flock of raven flies past. In addition, the impression is intensified by authentic sounds like the whooshing of the wind and the chirping of crickets that are integrated into the electronic soundscape.

Through the external perspective of the photographer, the chateaux undergo recontextualization. Intercultural boundaries become blurred and ultimately abolished altogether.

Translated from German by Mel Greenwald





derelictedATMOSPHERES („verlassene Atmosphären“) weckt Sehnsüchte nach Vergangenen. Impressionen alter französischer Villen bieten Zugang zu einer anderen, geheimnisvollen Welt und wecken die – vielleicht bereits vergessene – Entdeckerlust aus frühen Kindheitstagen.

Der Zuseher betritt einen im Raum stehenden Zylinder, wo ihn eine 360-Grad- Projektion der zum Teil verlassenen Villen umgibt. In der Mitte des Raumes befindet sich ein Podest, das nicht nur dazu dient, dieselbe Höhe wie die der Fotografien zu erreichen, sondern auch eine sinnbildliche Höhe verkörpert, die den Zuseher weg von der Realität und hinein in andere Welten führen soll.

Das Projekt setzt sich mit der Vereinigung von Fotografie und Film in der 360-Grad-Perspektive auseinander. Mittels animierter Bilder beginnt das Panorama zu leben. Eine Tür fällt zu, ein Kaminfeuer flackert auf, ein Rabenschwarm zieht vorbei. Zusätzlich wird die Wahrnehmung verstärkt durch authentische Geräusche, wie das Rauschen des Windes und das Zirpen der Grillen, die in eine elektronische Klangkulisse integriert sind.

Durch die außenstehende Perspektive der Fotografin widerfährt den Villen eine Rekontextualisierung. Interkulturelle Grenzen verschwimmen und werden aufgehoben.

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THE BANKSTATEMENTGENERATOR

[F]original—Authenticity as Consensual Hallucination

The centerpiece of this one-woman show (Version 1.0 at [plug.in] Basel followed by Version 2.0 at Ars Electronica 2005) is the BANKSTATEMENTGENERATOR that visitors can use to produce individually customized bank statements. In doing so, they are free to determine the amount and type of deposits and credits as well as the degree of design abstraction of the resulting document, an [F]original that manifests itself as an array of pixels on the monitor screen.

On the basis of two forerunner projects (*[V]ote-auction.com*, 2000, and *Injunction Generator*, 2001), UBERMORGEN.COM has developed the concept of the “[F]original” from which the BANKSTATEMENTGENERATOR is derived. UBERMORGEN.COM refers to all legal complaints, temporary injunctions and court verdicts that are generated in conjunction with these procedures as “[F]originals”—a combination of “forge” and “original.” On one hand, the interweaving of fact and fiction expressed by this neologism refers to a significantly expanded concept of materiality that, for UBERMORGEN.COM, also encompasses international law, democracy and global communication (input-feedback loops); on the other hand, with its strategy of consciously (affirmatively) producing [F]originals (for example, court orders handed down by users themselves by means of *Injunction Generator* (<http://www.ipnic.org>), UBERMORGEN.COM is thematizing the growing proliferation of [F]originals in everyday life. [F]originals purport to be something (e.g. an authentic article) but, upon closer examination, prove to be nothing more than a consensual hallucination (to cite William Gibson’s famous definition of cyberspace in his 1984 science fiction novel *Neuromancer*). The designation [F]original can be applied to any “original” document that, in the narrow sense of the term, is not an original at all—for example, one that is produced by machine and without a validating signature:

**Merely pixels on screen,
Just ink upon paper
(UBERMORGEN.COM)**

Thus, UBERMORGEN.COM suggests that these documents produced mechanically or by software could also take on a much different appearance. A bank statement that consists of a certain number of dots (pixels or specks of ink) could just as easily assume the form of a work of art, or could even be depicted in a more financially flattering or optimized way (i.e. upwardly or downwardly adjusted bank balance) through “re-arrangement” of the dots. Thus, according to UBERMORGEN.COM, not only is the relation between the “real” account balance and its representation an arbitrary one, but the account balance itself is also virtual.

The BANKSTATEMENTGENERATOR online
<http://www.ipnic.org/BANKSTATEMENTGENERATOR>
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