

All Inclusive

An evening journey up Linz's Pöstlingberg Mountain beneath the stars and amidst waves of light and sound

The tourism industry traffics in hyped-up illusions and worlds of make-believe: pictures and descriptions designed to stimulate our wanderlust, to entice us into setting off on journeys to faraway places. Here, even run-of-the-mill locales suddenly morph into purportedly impressive destinations charged with emotions, replete with moods and attractive images, settings for activities galore. Put together as a package deal, these combined offers seduce those in search of new and different domains.

Just such a tempting trip will kick off *A New Cultural Economy*, the 2008 Ars Electronica Festival. This *All Inclusive* event invites festivalgoers to take an excursion up Pöstlingberg, one of Linz's most beloved daytrip destinations and tourist attraction par excellence. At an altitude of 539 meters, we'll be offering a full evening program in which a spectacular view of Linz is just the start. The featured attractions are rather of an artistic nature: elements specifically related to their physical settings on Pöstlingberg, or that were conceived especially for these locations. In addition to the panorama terrace, a charming grotto railway that makes its way through a nostalgic, fairy-tale world and a handsome Rose Garden are the other stops along our *All Inclusive* way.

On this trip, artists will be doing double duty, serving as both tour guides and experts in the staging of illusions. As advertised, our itinerary has it all: fascinating locations, interesting activities, intense experiences. Real venues and real settings as well as excursions to virtual and imaginary destinations are all parts of this *All Inclusive* package. Experiences for the ears and eyes, stimulated electronically and naturally. Here, briefly described, a few highlights of our itinerary.

■ SoUNdSET

Domenico Sciajno (IT) and TeZ (IT/NL)

SoUNdSET, the work of Italian artists Domenico Sciajno and TeZ aka Maurizio Martinucci, is a sound performance that was conceived especially for this location: the Pöstlingberg terrace, the perfect spot for panoramic cityscape viewing. This piece works with the natural sunset and features audience interaction. As the sun begins to go down (at 7:38 PM on September 4, 2008), visitors can take a seat on the viewing terrace, focus their attention on the diminishing natural sunlight and simultaneously influence via directional loudspeakers the live soundscape being generated in relation to it. As the natural light increasingly gives way to the darkness of night, the more these acoustic experiences are transformed.

<http://www.sciajno.net>
www.tez.it / www.optofonica.com





Jan-Peter E.R. Sonntag "sonArc::ion—prologue", Tesla im Podewilschen Palais, Berlin 2005, ©jan-peter e.r. sonntag

■ **sonArc::ema – RADIAL2**
 Jan-Peter E.R. Sonntag (DE) and N-solab (DE)

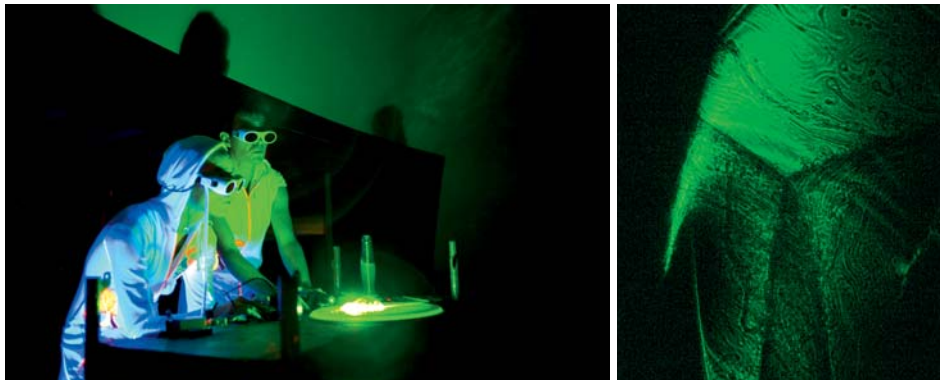
The *All Inclusive* outing with Jan-Peter E.R. Sonntag and his N-solab confronts us with coded or uncoded electromagnetic waves and modeled high-voltage plasmas. The sonArcs, open high-tension direct-current light arcs as well as high-frequency, high-tension plasmas based on the inventions of Duddel and Tesla, constitute a multi-codable, multi-sensual interface. The result is the first purely electric/electronic setting.

The first part of the performance for three video projections and a two-channel conventional sound system is a digital extension of "Studie2" by Stockhausen and the attempt to thus translate the idea of serialism from the early days of electronic synthetic music into the space of digital images and sounds.

In the second part of the performance, data will be transformed into pure electricity. In a complex laboratory setting, four sonArcs will produce sound without mass, and light and ozone will model electromagnetic fields that are controlled via bioelectric systems like an aquarium full of white-headed knife fish that navigate as if by radar but can also be manipulated as "antennas" by installation visitors.

<http://www.sonarc-ion.de>

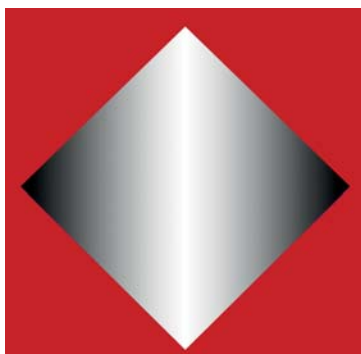
N-solab / sonArc::ema – Team: Jens Bakenhus (Hardware Development), Christfried Hübner (Live-Camera-Operating), Thomas Plöntzke (Software Development, Video), Susanne Quehenberger (Biotechnical Assistance), Jan-Peter E.R. Sonntag (Concept, Composition, Hardware), Henry Westphal (Hardware Development), Thomas Zäpf (Costume Design)



■ **Ten Thousand Peacock Feathers in Foaming Acid**
 Evelina Domnitch (BY) and Dmitry Gelfand (RU/US)

In *10000 Peacock Feathers in Foaming Acid*, Domnitch and Gelfand use laser light to scan the surfaces of nucleating and dissipating soap bubble clusters. Unlike ordinary light, a laser's hyper-focused beam is capable of crawling through the micro and nano structures within a bubble's skin. When aimed at specific angles, this penetrating light generates a live, large-scale projection of normally invisible ionic streams as well as mind-boggling phenomena of non-linear optics recently discovered at the Lebedev Physics Institute (Moscow). Without the use of a microscope or any other magnifying devices, the laser itself permits the tremendous leap in scale. The title of the work stems from the Chinese expression, "the ten thousand things", signifying the varifold of cosmic phenomena. Though it may become as thin as a single molecule, all "the ten thousand things" are refracted through the sensitive skin of a soap bubble.

Sonication Software: Bas van Koolwijk
<http://portablepalace.com/>



■ **PV868**
 TeZ (IT/NL)

PV868 is an experimental creation and performance that aims to produce an audiovisual feed/stimulus that would allow a peculiar effect of moving visual patterns to emerge directly in the brain of the viewer/listener. This stimulus will be generated in real-time by a combination of flickering video, in the form of abstract lights and color gradients, coupled with synchronized synthetic sounds (binaural beats) distributed in a surround quadrophonic system. These elements will always be recombined in different ways

by means of "ad-hoc" created generative software. Finally this can be considered as "re-generative creation" for the brain. This investigation was inspired by the reading of John Geiger's *Chapel of Extreme Experience* and W. G. Walter's *The Living Brain*.

<http://www.tez.it>, <http://www.optofonica.com>



■ **Raster-Noton (DE)**

Olaf Bender (DE), Frank Bretschneider (DE), Franz Pomassl (AT)

Raster-noton. archiv für ton und nichtton is meant to be a platform—a network covering the overlapping border areas of pop, art and science. It emerged from the fusion of the two labels *rastermusic* and *noton* (in 1999) and realizes music projects, publications and installation works. The common idea behind all releases is an experimental approach—an amalgamation of sound, art and design. *Raster-noton* is run by Olaf Bender and Carsten Nicolai.

<http://www.raster-noton.net>

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■ Georgie Gold aka Patrik Huber (AT) and Djini Godez (AT)



Patrik Huber's character is named Georgie Gold, connoisseur par excellence of worlds of illusion. With black humor, he enwraps the audience in his worldly wisdom and end-of-the-world scenarios he presents during a ride through the fairy-tale world of the underground grotto and its completely over-the-top décor. Light and sound impressions accompany the approximately 10-minute ride. Immediately afterwards, Djini Godez accompanies travelers to a subterranean scale model of Linz's Main Square and immerses them in fairy-tale worlds with a distinct resemblance to our own day and age.

<http://www.servus.at/georgiegold/>

All Inclusive—the metaphor successfully branded by the marketing strategists of the tourism sector signals satisfaction of virtually all the post-modern traveler's needs: cost-effectiveness ("I pay a lump sum up front and then everything's free"), organization ("I don't have to do any planning. The whole program is pre-arranged for me") and, last but not least, security ("I know what to expect. Nothing can go wrong").

But this isn't confined to tourism any more; many forms of the *All Inclusive* concept have found their way into the realm of art and culture too. Nevertheless, is art suited to being bundled together into mass-market packages? Isn't the idea of risk-taking the driving force behind creating and experiencing art? Festivalgoers attending the *All Inclusive* opening event on Pöstlingberg have to consent to going along on a journey

- that's not mapped out for them prior to departure,
- for which the only fare due is payable in the form of patient attention
- and whose "tour guides" are as changeable as the wind.

You're in for an artistic *All Inclusive* deal for the eyes and ears, but anyone who thinks it'll be served up in easily-digestible bite-sized bits definitely has another think coming.

Text: Manuela Pfaffenberger

With special thanks to Karl Schmidinger (sound design Grottenbahn / Märchenwald).

With the friendly support of Messe Linz Management GmbH, Magistrat Linz, LIVA, Linz AG, "La Famiglia di Palermo" and the following Pöstlingberg restaurateurs: Anton Gallistl / Pöstlingberg Schlössl, Christian Muck / Kirchenwirt, Alexander Krenmayr / Café Saphire und Kurt Schöllhammer / Gasthaus Freiseder.