Ars Electronica 2009

OK | CYBERARTS 09
Prix Ars Electronica Exhibition
4.Sept. – 4.Oct. 2009

press information, 3.9.2009

The **OK Offenes Kulturhaus Oberösterreich**, produces and presents currents and trends in contemporary art. For many years the **CyberArts Prix Ars Electronica Exhibition** has been an important part of the ambitious program of changing group exhibitions and solo presentations. The OK's skills in media technology and know-how in the production of art projects is especially important in the installative implementation of computer art.

CyberArts 09 unites the best and most interesting entries in the Prix Ars Electronica, the international competition for computer art, comprising a survey show of digital art around the world. The OK presents the prize-winning projects and Honorary Mentions from the categories of Interactive Art, Digital Musics and Hybrid Art. The artists present their works on site, and most of them are present during the festival.

What is characteristic of this year's works is a strong interweaving of real space with digital space in the different categories: The distinction of classically aesthetic works by Lawrence Malstaf (BE) or a sliding door set up in public space by Osman Khan and Kim Beck (US), but also the focus on the publication of what is private on the World Wide Web via Twitter & Co by Jens Wunderling (DE) shows the broad scope and especially the topicality of discourses on interactivity in the category **Interactive Art**.
In **Digital Musics** Bill Fontana (US), an old master of sound art, was distinguished for his work with everyday sounds, such as the superimposing and processing of the familiar soundmark of Big Ben in London.
In the thoroughly heterogeneous category of **Hybrid Art**, the Golden Nica was awarded to a milestone in art with a bio-technical background, specifically the genetic crossing of human and plant by Eduardo Kac (US). At the same time, a Vision for America in the form of a New York Times Special Edition, which received a strong resonance in the media, and an engagement with the mythical, but also fatal characteristics of the sun in Australia by David Haines (UK) & Joyce Hinterding (AU) were also distinguished.

The works by Eduardo Kac and Shiho Fukuhara / Georg Tremmel are not only fascinating contributions to current debates on genetic engineering. They also demonstrate the challenges facing the art business with projects of so-called "bio-art": this applies to complex permit procedures as well as issues of authorship, copyright, the concept of art, and thus the concommitant gray areas in the realm of legal framework conditions.

The **Ars Electronica Animation Festival** (4. – 8.9.) is also part of this years program at the OK: Almost 40 hours of video program from experimental-abstract productions, sound visualisatins, short-Cuts and special effects all the way to classic narrative fimmaking

The **OK Night** on September 5 th starts at 8:00 p.m. with the **Electronic Theatre** in the open air Cinema outside the OK. The film screening features the best computer animations from this year's Prix Ars Electronica.
The concert and party night welcomes **dieb13** and **Skylla**, musicians associated with klingt.org from the Viennese impro scene to Linz. Media artist **Boris Kopeinig** (aka Boris / Dubsquare Records) plays a DJ set in between techno and dubstep. **Lenka Klimešová** (CZ) presents her project „Future Kiss", distinguished with an Honorary Mention in the category Interactive Art.

During Ars Electronica, the opening hours of the OK will be extended:
daily from **10:00 a.m. to 10.00 p.m.**

Guided tours: Fr/Sa/So 14.00 Uhr and on appointment +43.732.784178-243

Visitors of the OK I CyberArts 09 can also experience the OK I HÖHENRAUSCH exhibition.

Press information and **photos in print quaility** of all CyberArts 2009 installations
http://www.ok-centrum.at/presse/cyberarts_09/cyberarts_09.html

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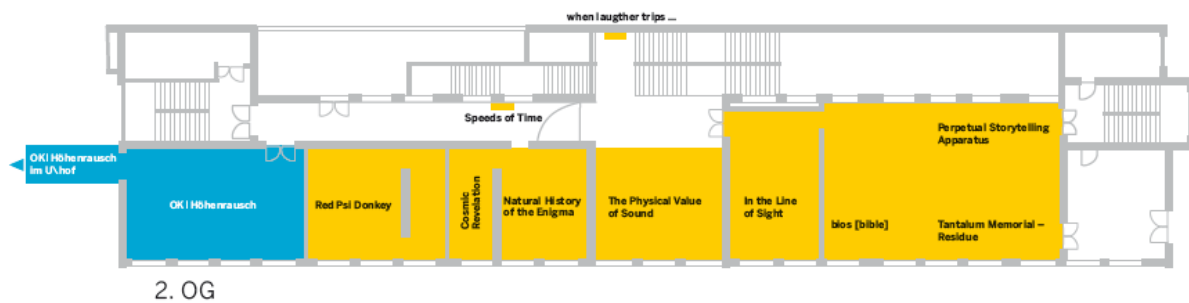
HONORARY MENTION INTERACTIVE ART
Perpetual Storytelling Apparatus
Julius von Bismarck, Benjamin Maus (DE)

The *Perpetual Storytelling Apparatus* is a method and device revealing the relations between inventions by crawling through millions of patents and their references. Patents are manifested thoughts or goals of the inventor. Similar to scientific papers they contain references to so-called prior art and to principles the invention is based on. The machine's echanism reproduces the patents and their relations in a neverending stream of semantically connected drawings. Surprising connections between seemingly unrelated objects and ideas emerge.
www.allesblinkt.com; www.juliusvonbismarck.com

HONORARY MENTION HYBRID ART
Tantalum Memorial - Residue
Graham Harwood, Richard Wright (UK), Matsuko Yokokoji (UK/JP)

Tantalum Memorial utilizes antique analogue electromagnetic Strowger telephony switches to produce a memorial to the four million people thought to have been killed in 10 years of "Coltan Wars" in the Congo. The metal tantalum, refi ned from coltan ore, is an essential component of mobile phones. The switches have been reanimated to track calls from Telephone Trottoire, a ‚social telephony' network also built by the artists in collaboration with the Congolese radio program Nostalgie Ya Mboka for the interantional Congolese diaspora. By creating a concrete presence for this intangible network of conversations, the work becomes a reminder of the social, geographical and fi nancial displacements of globalisation.
www.mediashed.org/TantalumMemorial

bios [bible]
robotlab (Matthias Gommel, Martina Haitz, Jan Zappe) (DE)

In computer technology the "basic input-output system" (bios) designates the module which basically coordinates the interchange between hardware and software. So it contains the indispensable code, the essential program writing, on which every further program can be established. Like a monk in the scriptorium an industrial robot draws calligraphic lines with high precision on rolls of paper and by this produces all the 66 books of the Bible within seven months. The installation emphasizes scripture as the fundamental function for religion and science – two cultural systemsthat are essential for societies today.
www.robotlab.de

HONORARY MENTION INTERACTIVE ART
In the Line of Sight
Daniel Sauter, Fabian Winkler (DE/US)

In the Line of Sight uses 100 computer-controlled tactical flashlights to project low-resolution video footage of suspicious human motion. Each flashlight shines a light spot on the wall. All the flashlights combined create a ten-by-ten matrix representation of the source footage, featured on a video monitor. Smith & Wesson, the brand of the flashlights chosen for this installation, is best known for its firearms. By walking between the light source and the projected images, the role of the visitors changes from observer to subject – with 100 flashlights pointed at them.
http://daniel-sauter.com; http://web.ics.purdue.edu/~fwinkler

HONORARY MENTION INTERACTIVE ART
The Physical Value of Sound
Yuri Suzuki (JP)

It could be said that the vinyl record, originally invented as Edison's gramophone, is the most modern and the finest media in the field of analog recording technology. Yuri Suzuki is suspicious of digital recording formats, as the digital data of sound is for him nothing more than a virtual copy of the existing original. Thus he is showing this series of interactive works with the five unique and creative ways of using vinyl records. It is an ironic, playful and positive way to enjoy the "true" physical value of sound.
www.yurisuzuki.com

AWARD OF DISTINCTION INTERACTIVE ART
when laughter trips at the threshold of the divine
Osman Khan, Kim Beck (US)

Sliding automatic doors open when approached by a viewer and close after they walk away – an experience that is ubiquitous in our daily lives. With equal nods to Minimalism's aesthetics and mega-consumerism's spectacle, *when laughter trips at the threshold of the divine* places a fully functioning automatic sliding door in the middle of a public park. The project offers the everyday as a folly for play, re-experience and reflection on neutered thresholds and the use of public space. www.osmankhan.com; www.idealcities.com

GOLDEN NICA HYBRID ART
Natural History of the Enigma
Eduardo Kac (US)
Scientific partners: Neil Olszewski, Department of Plant Biology and Neil Anderson, Department of Horticultural Science, University of Minnesota, St. Paul, MN

Developed between 2003 and 2008, *Natural History of the Enigma* is a biotechnological art project instigated by Eduardo Kac: The creation of a transgenic Petunia flower that expresses the artist's DNA sequenced from his blood by provoking red colour expression in the flower's vascular system. To perform this engineering feat, not just any old gene was chosen; selected was the one responsible for identifying foreign bodies. What should identify and reject the other is turned into a new kind of self thus unmasking genomic scientific research as an ideologically

charged cultural activity equal to art. The project includes a public sculpture, a print suite, photographs, seed packs, a video and other works.
www.ekac.org
Courtesy: Black Box Gallery, Linz and Weisman Art Museum, MN

GOLDEN NICA DIGITAL MUSICS
Speeds of Time
Bill Fontana (US)

Bill Fontana set the standards for dealing with sound and noise in media, and made listening itself a topic: For the most part, he takes everyday sounds and transfers them directly from their usual situations to other everyday situations. The object of his work *Speeds of Time, Versions 1 and 2*, is to deconstruct one of the most renowned acoustic icons in the world: the sound of Big Ben. Live sensors and microphones are mounted to generate a spatial-acoustic composition. A 12-hour multitrack recording, which can be realized as an eight-channel sound installation, makes it possible to fully recreate the real-time sense of this artwork.
http://resoundings.org

HONORARY MENTION HYBRID ART
Cosmic Revelation
Tim Otto Roth & KASCADE Experiment (DE)

Cosmic Revelation is a minimalist light-art project and a scientific experiment as well. In a field of 16 flashing mirror sculptures connected to the Kascade detector field at the Forschungszentrum [Research Center] Karlsruhe (Germany) the impact of high-energy cosmic rays on the earth can be experienced at first hand. Cosmic Revelation is presented directly in the detector field, but also like in the OK remotely. As a new kind of land art, the flashing field not only refers to the physical processes in matter, but also indicates the protecting and moderating qualities of the atmosphere as basic condition for the existence of a biosphere on earth.
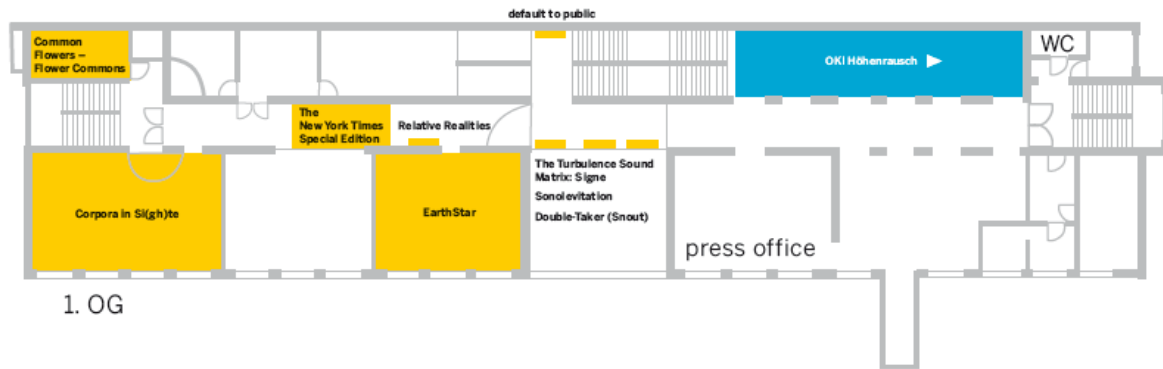www.imachination.net/cosmicrevelation

HONORARY MENTION INTERACTIVE ART
Red Psi Donkey
Jens Brand (DE)

A array of piezo-speakers is used to reproduce an ultrasonic signal. An „acoustic camera"–
a scientifi c tool for measuring sound – is used to visualize the wave pattern on a monitor. Strangely enough, the wave pattern looks like the shape of a red donkey. The shape disappears as soon as someone enters the „space of measurement", as any physical or acoustic presence transforms the fragile wave pattern. This way an inaudible sound produces an invisible image that only exists as long as no one is in the space. Based on Plato's Allegory of the Cave, the installation ironically highlights human shortcomings and provides evidence of the existence of what is absent. www.jensbrand.com
Produziert im Rahmen des Stipendiums der Stiftung Niedersachsens am Edith-Ruß-Haus für Medienkunst; unterstützt von gfai tech GmbH und deren „Akustischen Kamera" www.gfaitech.de; Weitere RPD-Programmierung: SukandarKartadinata

Common Flowers – Flower Commons | The New York Times Special Edition | Relative Realities | default to public | OKI Höhenrausch ▶ | WC
Corpora in Si(gh)te | EarthStar | The Turbulence Sound Matrix: Signe / Sonolevitation / Double-Taker (Snout) | press office

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HONORARY MENTION DIGITAL MUSIC
The Turbulence Sound Matrix: Signe
Steve Heimbecker (CA)

The Turbulence Sound Matrix: Signe is a complex amalgamation consisting of sound transmission and flow patterns from the environment, electro-acoustic music and sound installation. A 64-channel soundscape is broadcast into a gallery space via eight towers, each of which contains eight speakers. These create an almost spherical listening space in which visitors immerse themselves in a rich, continuously morphing audio composition constructed with the sounds of old typewriters, a grand piano, and wind-generated sine waves. This production processes Heimbecker's research findings on "wind space architecture" and carefully uses them to build a precise soundscape.
www3.sympatico.ca/qubeassm/TSM www3.sympatico.ca/qubeassm/Signe

HONORARY MENTION INTERACTIVE ART
Double-Taker (Snout)
Golan Levin with Lawrence Hayhurst, Steven Benders and Fannie White (US)

The interactive installation *Double-Taker (Snout)* deals in a whimsical manner with the themes of trans-species eye contact, gestural choreography, subjecthood and autonomous surveillance. The project consists of an 2.5 m industrial robot arm, resembling an enormous inchworm. Situated above a museum entrance and governed by a real-time machine-vision algorithm, Double-Taker (Snout) orients his supersized googly-eye towards passers-by, suggesting an intelligent awareness.
www.flong.com/projects/snout
Commissioned by Robot250, an initiative of the Carnegie Mellon University Robotics Institute. The project was enabled with support from the CMU Collaborative Machining Center, the Pittsburgh Center for the Arts (PCA), George Moving & Storage Inc. and the ABB Mechatronics and Robotic Automation Research Group, the Creative Capital Foundation, from the Berkman Faculty Development Fund at Carnegie Mellon University and from the Pennsylvania Council on the Arts.

HONORARY MENTION HYBRID ART
Sonolevitation
Evelina Domnitch (BY), Dmitry Gelfand (RU)

Evelina Domnitch's and Dmitry Gelfand's performance *Sonolevitation* takes the form of a physical experiment on stage: a specially created microgravity event in which slivers of gold are acoustically suspended and spun in different directions at varying speeds. The work enables the perception of sonic standing waves and frictionless motion. http://portablepalace.com

AWARD OF DISTINCTION INTERACTIVE ART
default to public
Jens Wunderling (DE)

Default to public deals with the discrepancy between people's feeling of privacy on the web and the physical world. It consists of an ongoing series of works linking the physical world to the online world in unexpected ways to create awareness for self-exposure. The objects and interventions Status Panel, Tweetleak, and Tweetscreen follow a simple yet powerful principle: information from the Twitter network (standing for information on the web) is displayed in another public environment, the documentation of this process is fed back into the digital public sphere and the authors of the information are notified that it has been "leaked".
www.defaulttopublic.net; www.sport4minus.de

AWARD OF DISTINCTION HYBRID ART
EarthStar
David Haines (UK), Joyce Hinterding (AU)

EarthStar emphasizes the sun's elemental and mythic qualities. Spectacular footage of the solar chromo-sphere merges with virtual aroma compositions that smell ozonic. Building a bridge between these two elements, the radio bursts emitted by the sun provide a real-time soundtrack. Based on research and experiments, this exploration of electromagnetic and vibrational energy of the sun offers an intense, poetically charged experience for all the senses.
www.sunvalleyresearch.net
The early development of this work was supported by IASKA (International Art Space Kellerberrin, WA) the C3 West Project and Sydney College of the Arts, Sydney University. The Artists are represented by Breenspace Sydney

HONORARY MENTION DIGITAL MUSIC
Relative Realities
Volkmar Klien, Thomas Grill (AT)

A pendulum swings through a space. A video screen, constituting its pendulum bob, carves its path through the exhibition space. It presents – from its ever changing position – a view of another world in the background. Although freely swaying through space it collides with objects; invisible, but audible. A computer traces the pendulum's position and – in a computer model – embeds it into a mathematical world where it collides and interacts with objects. This interaction between the pendulum and its mathematical surroundings provides the source for a three-dimensional soundscape. www.volkmarklien.com

AWARD OF DISTINCTION HYBRID ART
The New York Times Special Edition
Steve Lambert (US)

On November 12, 2008, one week after the election of Barack Obama, a special edition of The New York Times hit the streets. The end of the wars in Iraq and Afghanistan, a maximum wage, a new national public transit system and 14 more pages of "all the news we hope to print" were announced. The paper, dated nine months in the future, was a vision; a plan detailing the rewards of everyday people organizing together and pressuring, demanding a more just world. Next to the international strongly perceived project *The New York Times Special Edition*, there are two follow-up projects on display: „Die Zeit" and „International Herald Tribune".
http://nytimes-se.com, *member of Because We Want It*

HONORARY MENTION HYBRID ART
Corpora in Si(gh)te
Sota Ichikawa (JP), Max Rheiner (CH), Ákos Maróy (HU), Kaoru Kobata (JP), Satoru Higa (JP), Hajime Narukawa (JP) doubleNegatives Architecture

Corpora in Si(gh)te is an installation based on real-time processing of environmental data. A mesh network throughout the area of the OK is set up in order to collect temperature, brightness, loudness, humidity, wind direction and wind speed. This sensor network can be seen as the nervous system of the virtual structure. The data collected from these sources is processed by software and translated into autonomously acting nodes. These "super eyes" are the seeds for the virtual architecture of "Corpora" representing a cellular, distributed network of nodes. It reacts through real-time processing, is growing and subsiding like an organism and overgrows the OK. http://corpora.hu http://corpora.ycam.jp

HONORARY MENTION HYBRID ART
Common Flowers - Flower Commons
BCL / Shiho Fukuhara (JP), Georg Tremmel (AT)

The project is based on the fi rst commercially available genetically modifi ed fl ower, the blue "Moondust" GM carnation. Shiho Fukuhara and Georg Tremmel have used tactical plant-tissue culture to reverse-engineer genetically modifi ed blue carnations with an elegantly simple hack of the patented gene code. In *Common Flowers – Flower Commons* using simple DIY tissue culture methods the artists grow and "clone" plants from purchased genetically altered cut-fl owers. This project emphasizes the need to rethink "open source" culture in changing technologies. The Ars Electronica Center Biolab cloned and grew the blue carnations especially for the CyberArts exhibition. www.common-fl owers.org

HONORARY MENTION HYBRID ART
ReConstitution
Eric Gunther, Justin Manor, John Rothenberg (US)

The *ReConstitution* software, written by Sosolimited for the 2008 United States Presidential debates between John McCain and Barack Obama, deconstructs and reconstructs critical political/entertainment events. With a goal of exposing hidden themes and structures in the performances of the presidential candidates, Sosolimited's custom software and interfaces process live audiovisual feeds through algorithms to reveal in their live performances components such as word frequencies. http://sosolimited.com
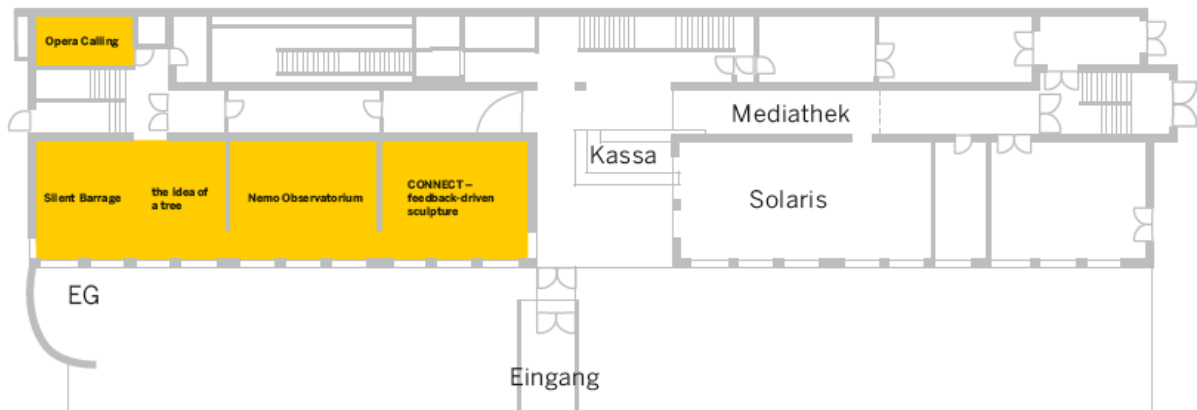
HONORARY MENTION INTERACTIVE ART
Opera Calling
!Mediengruppe Bitnik (CH), Sven König (DE)

Arias for All «Der Rosenkavalier» by Richard Strauss
Telephone Call - Sunday, 25th of March 2007, 16:28:52

From March 9th to May 26th 2007, audio bugs, hidden in the auditorium, transmitted the performances of the Zurich Opera to randomly selected telephone land-lines in the city of Zurich. In proper style of a home-delivery service, anyone that picked up their telephone, was able to listen to the on-going opera performances for as long as s/he wanted through a live connection with the audio bug signal. In total, over 90 hours of opera performances were retransmitted to 4363 households.
www.bitnik.org; www.opera-calling.com/description

HONORARY MENTION HYBRID ART
Silent Barrage
Philip Gamblen, Guy Ben-Ary, Peter Gee, Dr. Nathan Scott & Brett Murray in collaboration with Dr. Steve Potter Lab (Dr. Steve Potter, Douglas Swehla & Stephen Bobic) (AU/USA)

The intriguing neuroconstructivist installation *Silent Barrage* stages emergent behavior of real neuronal activity by transmitting neuron signals into a gallery space where they are three-dimensionally explored. The impressive interactive display proposes a feedback loop between audiences and these neuro-cultures as tracked visitor's movements are transmitted to the lab to stimulate the barrage as the typical mode of neuronal activity. The displayed drawings are notations of neuronal activity, which were recorded by robots on the poles of the installation.
www.symbiotica.uwa.edu.au/silentbarrage

HONORARY MENTION HYBRID ART
the idea of a tree
Thomas Traxler, Katharina Mischer (AT)

the idea of a tree translates the various sunshine conditions that occur during a day into a three-dimensional object. The length/height of the resulting object depends on the hours of sunlight during the day. The thickness of the layer and the color depends on the amount of solar energy. Each object represents one day at one spot where it was produced. The three dimensional images made during the festival stay together with a documentary video in the exhibition.
www.mischertraxler.com

GOLDEN NICA INTERACTIVE ART
Nemo Observatorium
Lawrence Malstaf (BE)

Styrofoam beads are blown around in a big transparent PVC cylinder by five strong fans. Take a seat in the eye of the storm! In the center – on the chair – it is calm and safe. Spectacular at first sight, this installation starts to mesmerize like a kind of meditation machine. One can follow the seemingly cyclical patterns, focus on the different layers of 3D pixels or listen to its waterfall sound.
www.fortlaan17.com/eng/artists/malstaf
Courtesy Galerie Fortlaan 17, Gent (BE)
Supported by: Vlaamse Gemeenschap, Vlaamse Gemeenschapscommissie, Norsk Kulturrad

HONORARY MENTION INTERACTIVE ART
CONNECT – feedback-driven sculpture
Andreas Muxel (AT)

CONNECT – feedback-driven sculpture by Andreas Muxel portrays complex mechanical acrobatics based on very simple local feedback-based rules. Carbon rods fitted with magnets swing seemingly aimlessly from a suspended grid of metal spheres, yet a carefully tuned frequency results in chaotic swinging, eventually snapping the magnet on the rod to an adjacent sphere. The consequent forces disengage one of the ends, continuing the aimless wandering of the carbon rods across the matrix.
www.andreasmuxel.com; http://connect.andreasmuxel.com