Sense the Invisible
Ars Electronica Center Features Works by the Japanese Artists' Collective h.o

(Linz, July 27, 2010) Eight interactive works by the Japanese artists' collective h.o will be on display in the Ars Electronica Center July 30 to September 12. This isn't a spatially discrete exhibit; the works are dispersed throughout the facility and thus constitute an invitation to take an entertaining journey of discovery through the Museum of the Future.

h.o

The h.o collective currently consists of 14 artists; the point man of this crew is Hideaki Ogawa (JP). The group's members bring expertise in a wide array of fields to their endeavors—sensor technology, interaction design, databank systems and hardware engineering, to name a few— whereby a constantly evolving lineup of personnel enables the collective to continuously open up new fields and see things in new and different ways. The group's interest was initially focused on aspects such as time and communication; the members created playful-poetic interactive installations (Memory of Media, Perfect Time) and dealt intensively with internet-based communications objects (SmallConnections). Recently, they've increasingly turned their attention to visions of the future and social phenomena (Colors, Cube). The results of h.o's collaboration with an ad agency include antitheses to modern advertizing standards (A New Cultural Advertising Project, Slogan Generator). In 2000, h.o received the Philip Morris Art Award for "Memory of Media." Hideaki and Emiko Ogawa have been Artists in Residence at Ars Electronica since 2007.

h.o: http://www.howeb.org/e/
Sense the Invisible: http://www.aec.at/center_exhibitions_area_de.php?id=147

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Kazamidori (2009)

The world *kazamidori* consists of *kaza* (wind), *mi* (observe) and *dori* (bird), and means weather vane. h.o's "Kazamidori" shows which way the wind's blowing online by evaluating user access to Ars Electronica's website. When, for instance, someone in Tokyo logs on to www.aec.at, the weather vane points to the east, and a visit by a media artist in New York causes "Kazamidori" to point west.

Perfect Time (2004)

"Perfect Time" focuses on time—its constant passage, its presence and fleetingness. A "wall" of trickling sand serves as a projection surface for colorful images. When the sand runs out, the picture vanishes. If you attempt to touch an image, it ceases to exist. "Perfect Time" transforms installation visitors into protagonists without whose active intervention the virtual world remains hidden from view.

Memory of Media (1999)

"Memory of Media" intertwines five narrative strands into a snapshot. Five video sequences relate five different leads-ins to one and the same moment, which is then frozen in time as an immutable image. "Memory of Media" is a representation of the incessant flow of time, and illustrates the uniqueness of thoroughly common, everyday moments by showing the infinite number of coincidences and combinations of determinants that lead up to every single one.

Slogan Generator (2008)

Thousands of users visit the Ars Electronica homepage each day. Many of them are arrive at this website after having input particular search terms or keywords. "Slogan Generator" interprets each individual term as the particular user's "personal catchphrase" and combines this with the official title "Museum of the Future." Superimposition of individual statements by consumers upon official or commercial messages coins interesting, personalized word creations that, in turn, "attest to" a very concrete interaction process. The Slogan Generator was produced by h.o and DENTSU.

BLUE (2008)

"BLUE" visualizes the flow speed, wave formation and water level of the Danube, and does so in real time. Plus, there are lots of water bubbles rising to surface of this virtual Danube— when you touch one, it bursts and releases information about the river and life on its banks.

Magic Moment (2008)

"Magic Moment" creates a bridge between the real shadows of installation visitors and the virtual shadows of FT and Manoi PF01, two humanoid robots. The interplay of the respective shadows thus represents the intersection of two worlds, reality and fiction. The upshot is the opportunity to interact with FT and Manoi.

Maru-san (2008)

"Maru-san" is an anonymous, helpful figure that "escorts" visitors on their way from one h.o installation to the next and explains the meaning of each one of these interactive works. But that's not all: Maru-san has expanded its purview and now mediates encounters with all the other interactive exhibitions throughout the new Ars Electronica Center.

h.o Video Archive

Colors (2005)
Web project; visualizes the emotions expressed in blogs throughout the world

SmallConnection (2004)
Communications media; aid for couples who communicate with each other via the internet

Cube / Niiza Koyomi Project (2004-2006)
Creative platform for multifaceted sensors; projects on the basis of this platform

A New Cultural Advertising Project (2008)

Study about new forms of advertizing shown at the 2008 Ars Electronica Festival; personal interests create new slogans.