OK | CYBER ARTS 10

Ars Electronica 2010
Prix Ars Electronica Exhibition
2.–11. September 2010
Tabakfabrik Linz
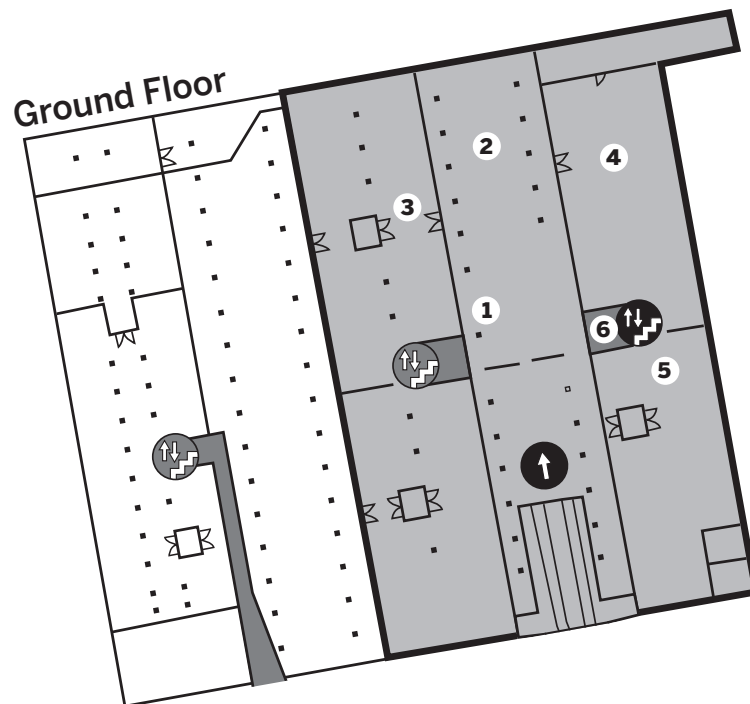
OK | CYBERARTS 2010 brings together the best and most intriguing entries in the Prix Ars Electronica, the international competition for computer art, to present a global showcase of digital art. More than 3,000 artists from 70 countries submitted works to this year's 24th Prix Ars Electronica. OK is showing the prize-winning projects and honorary mentions in the categories Interactive Art, Digital Musics & Sound Art and Hybrid Art.

The OK Center for Contemporary Art both produces and presents new currents and trends in contemporary art. The CYBERARTS Prix Ars Electronica exhibition has for years been a key feature in the center's ambitious slate of changing thematic exhibitions and solo shows. What makes this year's event particularly exciting is its setting in Peter Behrens's interesting building complex. This change of scene demonstrates that contemporary art can assert its power not only in classic exhibition spaces but also against the backdrop of high-quality architecture originally designated for a different purpose. OK, as a "center for contemporary art," has the requisite expertise in media technology along with wide-ranging experience and skills in the production of art projects enabling it to exhibit the works to best effect in this special ambience.

Together with the Ars Electronica Festival and all the other partners, OK is a guest this year at Linz's old tobacco factory. Two floors of the storage building, with a total of 2,700 square meters of space, have been set aside for OK's presentation.

OK Night on Saturday, September 4, will take place as always at OK.

Ground Floor

Ground Floor

❶ Jonathan SCHIPPER (US)
Measuring Angst
Honorary Mention Hybrid Art

We've lost touch with the single, significant life moment and spend most of our time absorbed in media instead. We've gotten used to being able to stop a video whenever we want to, jumping to a selected frame. We now have the means to rewind in order to better understand what has happened.
Schipper launches an attempt to create a sculpture that is able in a similar fashion to outwit death and time; after all, it's only in human life that turning back time poses such difficulties. The physical object, a bottle, breaks slowly, building up dramatic tension in the viewer. The object is completely subject to the linear power of mathematics and science.

❷ LAb[au] (BE)
Framework f5x5x5
Honorary Mention Interactive Art

In informatics the term *"framework"* refers to the underlying programming structure that controls the flow of data and the interfaces between the various program parts. The grid of this installation forms something similar to such a framework using 375 fixed and moving aluminum frames to generate an interactive and generative sculpture. Infrared sensors detect the presence of visitors and the direction of their movements and transpose them into rules for how the sculpture moves and lights up.

Realized with the financial support of: Commission Arts Numériques de la Communauté française de Belgique Arcadi

❸ Hee-Seon KIM (KR)
HOME
Honorary Mention Interactive Art

A view of a highrise facade: through a telescope the daily comings and goings in some of the apartments can be followed. If the viewer concentrates on one spot, it appears in close-up and he can observe and eavesdrop on the protagonists' everyday routine. The photo material comes from a database filled with articles, private stories and documentaries publicized in the mass media. *HOME* caricatures social voyeurism and our all-encompassing curiosity, in which the deeper connections between the fragmentary scenes lie alone in the eye of the beholder.

Programming: MaxMSP/Jitter; interface: Telescope with Arduino; project director: Hee-Seon Kim; assistant artist (programmer): Yunchul Kim; supported by Yeung-Nam University & Dae-gu Artfair

❹ Julius STAHL (DE)
FLAECHEN [Aus der Reihe RAUMGEFLECHTE]
Honorary Mention Digital Musics & Sound Art

Wire surfaces are activated via sinus tones and made to resonate. Projected shadows extend the action into the surrounding space. The tones activating the wires reverberate at extremely low frequencies. They are barely audible, but we can see them via vibration nodes and antinodes that run at intervals along the individual wires. The viewing angle thus partially determines the way in which the movements are perceived.

Supported by: Denkmalschmiede Hoefgen | Studios International, Interdisziplinäres Zentrum für Kunst und Medientechnologie (Scholarship).

❺ Stelarc (AU)
Ear on Arm
Golden Nica Hybrid Art

Stelarc has been exploring the human-machine relationship for over 30 years by means of radical experiments. The *Ear on Arm* project proposes an alternative anatomical architecture: an extra ear serves as an Internet organ for the body. Reimplanted with a microphone connected with a transmitter, the ear can access the Internet using any WLAN hotspot. This is thus an ear that can not only hear, but also transmit its own signals. In the words of the artist: "The prosthesis is seen not as a sign of lack, but as a symptom of excess." Stelarc transforms technology into something real, something corporeally tangible – something that at once repulses and captivates us.
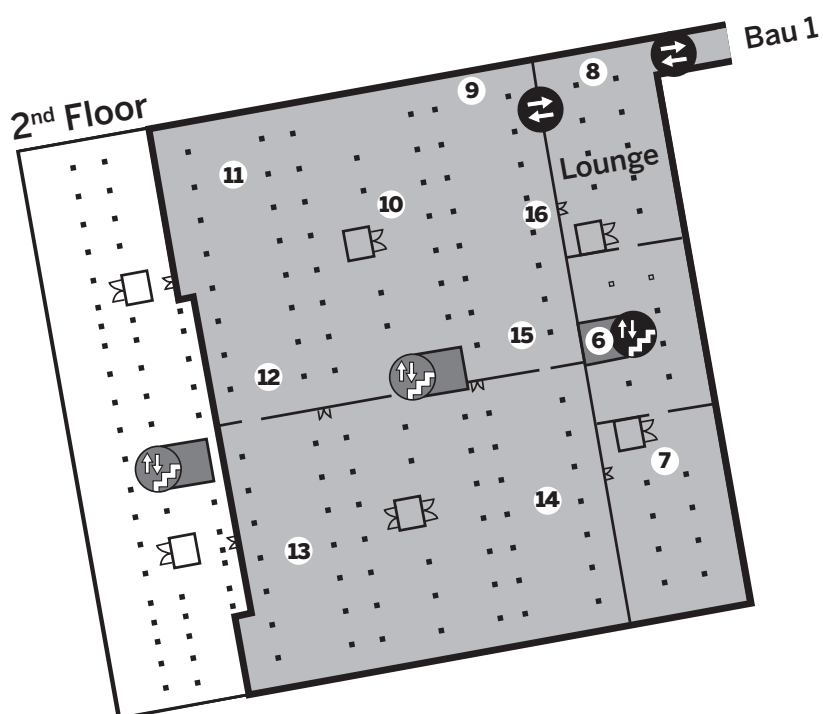
Courtesy: Scott Livesey Galleries

Stairway

❻ Martin BEDARD (CA)
Champs de Fouilles (Excavations)
Award of Distinction Digital Musics & Sound Art

Champs des Fouilles ("Excavations") investigates the interplay between electro-acoustic media and "sound culture," the one-of-a-kind acoustic heritage of a community or region.
Bédard created his composition for an orchestra of loudspeakers to mark the occasion of the 400th anniversary of the founding of Quebec. Field recordings (i.e. authentic sound material) from excavation sites were processed electronically. Bédard thus transcends the boundaries of a purely musical work to produce a social and community project that invites listeners to reflect on cultural identity and belonging.

❼ Félix Luque SÁNCHEZ (ES)

Chapter I: The Discovery

Honoration Mention Interactive Art

This installation looks at the role of technology in our collective unconscious, and how it influences our fears and desires. It plays on the widespread notion of technology as a source of destructive upheaval and as an unknown and unpredictable force in our lives. Instead of attempting to answer fundamental philosophical questions about the meaning of technological progress, the project instead reframes the issues using images from the pop culture genre of science fiction.

Software and electronics: Félix Luque Sánchez; design of dodecahedron: Damien Gernay; 3D videos: Iñigo Bilbao Chapter I: The Discovery is a co-production by the Francophone Community of Belgium and LABoral Centro de Arte y Creación Industrial. With the collaboration of iMAL

❽ ZIMOUN (CH)

216 prepared dc-motors / filler wire 1.0mm, 2009

Honorary Mention Digital Musics & Sound Art

An autodidact, Zimoun artistically explores simple, elegant systems, generating complex patterns of sound and motion and then examining these more closely. The emergence and dissolution of these patterns as well as the constant interplay between the "artificial" and the "organic" are at the center of his considerations. These sound sculptures seem deceptively straightforward in their construction, and yet they surround the viewer with complex sounds and images.

❾ Thomas THWAITES (UK)

The Toaster Project

Honorary Mention Hybrid Art

Surprised by the unbelievably low price of toasters, Thwaites set out to make one himself from scratch – beginning with mining the raw material in abandoned British mines, to processing it in his own four walls, all the way to fabricating the end product. An item that can be had for only a few euros at the store cost the artist some 1,500 euros and nine months of his time to make himself.
"At a moment in time when the effects of industry are no longer trivial in relation to the wider environment, the throwaway toasters of today seem unreasonable. The provenance and the fate of the things we buy is too important to ignore," notes Thomas Thwaites.

Thomas Thwaites, with help from Simon Greton (video, UK), A Young Kim (book design, Korea), Daniel Alexander (photography, UK), Jan Cilliers (mining advice, UK), Irene Gunston (smelting help, UK)

❿ DOCUMENTARIES (see the extra information sheet)

⓫ TheGreenEyl 2009 (Willy Sengewald (DE), Dominik Schumacher (DE), Gunnar Green (DE), Frédéric Eyl (FR)

Tischgeflüster — Whispering Table

Honorary Mention Interactive Art

A set of porcelain tableware in various shapes and sizes is scattered across a table. Upon approaching closer, the viewer hears the dishes quietly recounting personal stories touching on the significance of food and of dining rituals. The anecdotes are based on interviews and research, and are related by a narrator.
By changing the table arrangement, more and more stories can be brought to light. Thus, similarities and unique qualities of various eating ceremonies are discovered in a whimsical and entertaining manner.

Thanks to LeuchtenFactory.com

⓬ Allison KUDLA (US)

capacity for (urban eden, human error)

Honorary Mention Hybrid Art

Two apparently opposing systems – nature and technology – are at the center of Kudla's installation. A custom-made computer-controlled table serves as printer, printing algorithmically generated lines of gel that recall the street grid on a city map. Seeds and mosses sown in the transparent nutrient medium begin to germinate and grow, translating mathematical diagrams of urban and cell growth into plant life and hence linking the idea of a city with that of a growing organism. The patterns are based on the Eden model, which explores biological growth processes.

⑬ Zach Lieberman (US), James Powderly (US), Tony Quan (US), Evan Roth (US), Chris Sugrue (US) and Theo Watson (UK)
The EyeWriter
Golden Nica Interactive Art

The *EyeWriter* consists of tracking eyeglasses equipped with customized software, allowing people paralyzed by neuro-muscular disorders to draw or undertake other creative activities using their eyes alone.
The long-term goal of the *EyeWriter* initiative is to publicize the project around the world by means of exhibitions, workshops and demos, hoping to encourage local developments and to forge a global network of software developers, hardware hackers, urban projection artists and patients who can utilize materials available on site and open-source tools to improve the quality of life of seriously ill or injured persons.

⑭ Ryoichi KUROKAWA (JP)
rheo: 5 horizons
Golden Nica Digital Musics & Sound Art

The term *"rheo"* means river or stream; this work translates spatial and temporal transitions into audiovisual motion. A kind of landscape emerges "under observation," a space in which sound movement, position and the relationship between the self and sound can be rediscovered. Kurokawa masterfully combines the language of electro-acoustic music with the idiom of the art video: he approaches sound using the strategy of an architect, while applying musical parameters to creating a video.

Concept, direction, composition, programming by Ryoichi Kurokawa; produced by Cimatics; with the support of Canon Europe. http://www.cimatics.com; http://cpn.canon-europe.com

⑮ Daan VAN DEN BERG (NL) / Studio Daan
Merrick
Honorary Mention Hybrid Art

Merrick is van den Berg's answer to IKEA's "Hacking" series, which invites consumers to create new furniture pieces from parts available at the store. He instead hacks IKEA's computer server, infecting the files for the LAMPAN lamp with a digital version of the Elephantiasis virus – a disease triggered by parasitic threadworms that causes the victim's skin and the underlying tissues to thicken unnaturally. Since the virus provokes a different deformation each time, each of the lamps produced by a 3D printer is a unique piece.

⑯ Paul VANOUSE (US)
Ocular Revision
Award of Distinction Hybrid Art

Paul Vanouse uses a round gel electrophorese apparatus he developed himself to visualize strands of DNA. He is referring here to practices such as "gene mapping," which are problematic because maps are always simplifications, abstractions, instrumentalizations. Ocular Revision is a performative biotechnological art installation in the form of a live scientific experiment. In the context of the history of race policy, Vanouse reminds us that science is always embedded in the prevailing cultural value system and that its findings are used to preserve existing hierarchies. These results are capable of being manipulated to justify new forms of discrimination.

Supported by: Renew Media (Formerly Rockefeller Foundation) Fellowship; University at Buffalo, Buffalo, NY, USA

❶ Medialab-Prado (ES)
Interactivos?
Honorary Mention Intractive Art
4:3 (letterbox) PAL, Audio: stereo, 7:40 min

❷ Boris PETROVSKY (DE)
You&Me-isms / Part I
Honorary Mention Intractive Art
12850 x 720, 13,5 fps, Audio:stereo, 04:42 min.

❸ Matt JOHNSON (US/UK), Isabel LIZARDI (UK), Bibi NELSON (UK), Becky PILDITCH / Bare Conductive Ltd. (UK)
Bare Conductive
Honorary Mention Hybrid Art
1280x720, NTSC, audio:stereo, 03:50 min

❹ Daniel SCHULZE / bitsbeauty / UdK Berlin (DE)
for those who see
Honorary Mention Hybrid Art
HD 1280 x 720, 24 fps, Audio: stereo, 02:56 min

❺ UNITED VISUAL ARTISTS (UK)
Chorus
Award of Distinction Intractive Art
1 mal HD (1280x720) 30 fps und 4:3 PAL (mit Letterbox), Audio:stereo, 1:39 min

❻ Julijonas URBONAS (LT)
Talking Doors
Award of Distinction Intractive Art
HD 1280 x 720, NTSC, Audio: stereo, 03:58 min

❼ Chris O'SHEA (UK)
Hand from Above
Honorary Mention Intractive Art
4:3 PAL, Audio: stereo, 01:45 min

❽ Roman KIRSCHNER (AT/DE/BE)
Maelström
Honorary Mention Hybrid Art
640 x 360 NTSC (16:9), Audio:stereom, 05:01 min

❾ Tao G. VRHOVEC SAMBOLEC (SL/NL)
Virtual Mirror – Rain
Honorary Mention Hybrid Art
HD 1280 x 720, 25 fps, Audio: stereo, 03:03 min

❿ Lila CHITAYAT, Alon CHITAYAT, Tal CHALOSIN (IL)
TaxiLink
Honorary Mention Intractive Art
16:9 PAL, Audio: stereo, 03:06 min

⓫ Lucas BAMBOZZI (BR)
Mobile Crash
Honorary Mention Intractive Art
4:3 NTSC, Audio: stereo, 03:40 min

⓬ Julian OLIVER (NZ/DE), Danja VASILIEV (RU/DE)
Men In Grey
Award of Distinction Hybrid Art
848 x 480,16:9 PAL, Audio:stereo, 04:47 min

⓭ Fred ABELS, Mirjam LANGEMEIJER / Electric Cercus (NL)
Dirk, the homeless robot
Honorary Mention Hybrid Art
4:3 PAL, Audio: stereo, 04:23 min

⓮ Michelle TERAN (CA)
Buscando al Sr. Goodbar
Honorary Mention Intractive Art
16:9 PAL, Audio:stereo, 5:24 min

⓯ the Living (David BENJAMIN, Soo-In YANG (US))
Living Light
Honorary Mention Intractive Art
4:3 NTSC, Audio: ohne, 03:49 min

⓰ Jenova CHEN / Thatgamecompany, LLC (US)
Flower
Honorary Mention Intractive Art
1280 X 720, NTSC, Audio:stereo, 05:21 min

⓱ Jitsuro MASE, Tom NAGAE / Directions Inc. (JP)
i3DG
Honorary Mention Intractive Art
720 x 480, NTSC 4:3, Audio:stereo, 02:33 min

⑱ Bruce GILCHRIST, Jo Joelson,
Dugal McKinnon / London Fieldworks (UK)
Super Kingdom: Monarchy
Honorary Mention Hybrid Art
03:38 min

⑲ Sissel Tolaas (NO/IS)
FEAR 09/19
Honorary Mention Hybrid Art
PowerPoint, Video: 4:3 PAL, 05:52 min

⑳ André Décosterd , Michel Décosterd /
Cod.Act (CH)
Cycloïd-E
Award of Distinction Digital Musics & Sound Art
PAL 16:9, Audio: stereo, 03:52 min

㉑ Martin LÜBCKE & Olle CORNÉER (SE)
Harvest
Honorary Mention Digital Musics & Sound Art
HD 1280 x 720, PAL, Audio: stereo, 11:45 min

㉒ Jörg PIRINGER (AT)
abcdefghijklmnopqrstuvwxyz for iPhone
Honorary Mention Digital Musics & Sound Art
in HD, HDV und DV PAL vorhanden, Audio: stereo,
02:54 min

㉓ Louis-Philippe DEMERS (CA/SG),
Phillip SCHULZE (DE),
Armin PURKRABEK (AT/DE)
The Prayer Drums
Honorary Mention Digital Musics & Sound Art
1280 x 720 PAL, Audio:stereo, 02:50 min

㉔ Georg WECKWERTH (DE), Peter SZELY (AT)
TONSPUR für einen öffentlichen Raum
Honorary Mention Digital Musics & Sound Art
PAL 16:9, Audio: stereo, 04:31 min

㉕ Maja S. K. RATKJE, Torkil SANDSUND,
Geir HJETLAND, Bjørn KOLBrEK,
Wenche Wefring (NO)
Desibel
Honorary Mention Digital Musics & Sound Art
16:9 PAL, Audio:stereo, 03:15 min

㉖ Erich BERGER (AT/FI),
Peter VOTAVA (AT/DE) / TERMINALBEACH
Heart Chamber Orchestra
Honorary Mention Digital Musics & Sound Art
1280 x 720 PAL, Audio:stereo, 09:43 min

㉗ Hiroaki UMEDA (JP)
Adapting for Distortion
Honorary Mention Digital Musics & Sound Art
CD, 02:20 min

㉘ Herman KOLGEN (CA)
INJECT
Honorary Mention Digital Musics & Sound Art
HD 1280 x 720, NTSC, Audio: stereo, 02:53 min

㉙ Hanna HARTMAN (SE/DE)
**Glücklich auf dem Weg nach unten /
Happy Going South**
Honorary Mention Digital Musics & Sound Art
16:9 PAL, Audio:stereo, 07:09 min

㉚ Mark BAIN (US/NL)
BUG
Honorary Mention Digital Musics & Sound Art
Audio: stereo, 05 min

Exhibition design:
Christoph Weidinger, ANY:TIME Architekten
Michael Weingärtner

OK|NIGHT

Sat. September 4, 2010, OK Offenes Kulturhaus

18.30 **Triennale Linz 1 .0** Art in the Parking Garage
Opening: **Ella Raidel, Slam Video Maputo, 2010**

Media artist and filmmaker Ella Raidel addresses in her work issues of perception and the self-reflexive strategies of image production. In her latest pieces, she takes a peek behind the scenes of media productions, revealing the conditions that shape them.

Her "making of" film about music video production in Maputo, Mozambique, sheds light on the contemporary cultural practice of Afro-Pop as it straddles the realms of Gangsta Rap, Hip Hop, Poetry Slam and traditional music, revealing its economic and political dimensions. The music videos here take up and adapt a global visual language that has emerged in the tension-charged terrain between glamour and everyday African reality. Ella Raidel manages to create an unbiased closeness to her protagonists, who are aware of her camera and yet do not act out for its benefit. The persons portrayed never look directly into the lens, their gazes averted off into the distance instead, outside the frame. Scenes recorded almost in passing during production are hence placed on the same level as the videos themselves.
Ella Raidel, born in 1970 in Gmunden, lives and works in Linz and Berlin.

20. 30 **I'D LOVE TO CHANGE THE WORLD**
A film by Ralf Schmerberg

In 2006, 112 figures from 56 countries assembled in Berlin at what was probably the world's biggest round table to date, the "Table of Free Voices," to attempt to answer 100 key questions about our global world. Dropping Knowledge, a non-profit organization and initiator of the Table of Free Voices, archived in this project 112 filmed portraits presenting 11,200 answers from distinguished thinkers of our day. Seven award-winning cameramen additionally captured the event in pictures.

In the film *I'd Love to Change the World*, director Ralf Schmerberg opens up the archive and weaves together answers and images to create one big thought marathon. Global questions on economics, politics, ethics, war, the environment and culture were selected. Well-known personalities such as film director Wim Wenders, human rights activist Bianca Jagger, photographer Oliviero Toscani and many more provide their own very personal replies.
Ralf Schmerberg, born in 1965 in Kontal (DE), lives and works in Berlin.

22.00 **Electronic Theatre** OK roof / Summer Cinema
(weather permitting, otherwise at 22.30h in Moviemento 1)

Open Air Cinema on the roof featuring award-winning animated films and visual effects from the Prix Ars Electronica on the big screen.

23.00 **Concert & Party Night**
DJs Lena and IZC, OK media deck

DJ Lena was once a punk, rocker and Brit-Popper. A chameleon, so to speak. In 1999 she came upon a techno party by chance – the beginning of a passion for "4 to the floor." Now Lena has been spinning tunes for two years, earning kudos as one of Austria's most talented newcomer DJs at venues including Wiener Flex and Icke Micke. (Sebastian Schlachter/La Boum deluxe)

IZC (Dubsquare/Sub.FM) has been active internationally as DJ, musician and event organizer since the mid-1990s. His DJ/ live sets move back and forth between 2-Step/Dubstep and Techno, incorporating strains of Dub, Jungle and North/West-African music.
Together with Boris Kopeinig, IZC runs the record label Dubsquare Records. On the London radio station Sub.FM he hosts a weekly show by the same name.
http://dubsquare.net

exhibition design:
Christoph Weidinger, ANY:TIME Architekten
Michael Weingärtner

Opening hours for OK | CYBERARTS Tabakfabrik Linz:
September 2 – 6, 2010: 10.00 – 21.00h,
September 7 – 9, 2010: 16.00 – 22.00h,
Sat., September 11: 10.00 – 18.00h

OK | CYBERARTS Guided Tour:
September 3 - 6, at 11.00h and 15.30h,
or by appointment: +43.732.784178-243

OK | CYBERARTS PRESS TOUR:
September 3 – 5, at 14.00h

Concurrently with OK | CYBERARTS 2010, OK is showing jointly with LENTOS and
the Landesgalerie the TRIENNALE Linz 1.0, an exhibition of Austrian contemporary art, on
until September 26.

Press information: Maria Falkinger, +43.732.784178-203, m.falkinger@ok-centrum.at
Press photos for download: http://www.ok-centrum.at/presse/press1.html