25 years of ars electronica

A Survey as Memory Theater

Electronic Media in Art and Science

Art in the Context of Software and Complex Machines

... perform _ or else - from discipline to performance (3M)

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Quality Assurance and Additional Observations: Attila Kosa
Translation (English version): Aileen Derieg

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The original PowerPoint file is available for study purposes (revisions).
Placement on the Internet, print-outs and distribution in paper form (4x A0 oder A1) are desired.

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The occasion: 25 years of working as a systems analyst in Linz &
25 years of attending "ars electronica" (... a journey through time) & 25 years of the Stadtwerkstatt & 25 years of Atelier Wels

On the method: The structure of the verb study serves as the starting arrangement.
The first content placement was made with the help of material from "take over"
(this edition of the ars electronica can be read as a kind of preliminary balance).
The language material used was taken from publications on "ars electronica", notes
(on the symposium lectures) and relevant literature.
CT: method of "grounded theory".
The study "Designing Gestures" on ars electronica 2003 was carried out in parallel.

Members of the staff of ars electronica, AEC or ORF had no influence on the selection and arrangement.

Questions about completeness:
Due to the limitations of the available surface, it is not possible to provide a complete detailed presentation of all the participating artists, scientists and developers (about 3100 persons are listed). All the participants were compared with the AEC/ars database.
The choice/placement is thus to be regarded as the result of the selection/perception of the author.
The study is intended to provide a wide-ranging survey, but it cannot substitute for reading the catalogues.

In some cases, key works (or concepts) are cited, which were not shown in Linz, but are described in detail in catalogues.

The poster can also be used as an index with the page numbers.
The search engine at www.aec.at is useful for further research, since many catalogue texts are available as pdf files in the AEC database.

Literature that was important in structuring this study:
All the catalogues on the "ars electronica" and the "Prix ars electronica"
Medien der Vernunft (Medien als Memory von Tätigkeitsprozessen) / Matthias Vogel (MV)
Synchronospe (in: look at me – Video – 25 Jahre Videoästhetik) / Petra Wenzel
Der bewegte Betrachter – Theorien der interaktiven Medienkunst / Anette Hünnekens (AH)
Digitaler Schein – Ästhetik der elektronischen Medien / Ed. Florian Rötzer
Maschinen, Medien, Performances / Ed. Martin Lawkeye (ML)
perform or else – from discipline to performance / Jon McKenzie (JM)
Kunst als Medientheorie / Hans Ulrich Reck (UR)
Various articles by: Monika Fleischmann (MF) / Peter Weibel (PW) / Dieter Mersch (DM) /
Fred Forest (FF) / Paul Virilio (PV) / Heinrich Klotz (HK) / Frank Hoper (FF) / Christa Sommerer (CS)
PERFORMANCE-ART Kontext (poster study) / G. Dirmoser (DG), B. Nieslony
Verben im Kontext (poster study) / Denken (ein semantisches Netz) / G. Dirmoser, B. Nieslony
Studie Stadtwerkstatt-TV (on the ars electronica TV-projects and others) / G. Dirmoser
Designing Gestures (poster study on ars electronica 2003) / G. Dirmoser
Institutions affiliated with ArchiMedia & ars electronica / G. Dirmoser
Additional specialized literature is listed radially in the area of the content sectors

Questions of little use:
What does all of this have to do with art?
Old /vs/ new (electronic) media
"take over" of electronic media art (take over /vs/ self-disbandment)

other poster studies:
http://www.servus.at/kontext/ARS/weitere_Studien/

http://www.servus.at/kontext/ausstellungskunst/art_in_context.htm

Literature:
Wie gehWORT – Neue Wohnkezeppte auf dem Prüfstand / Symposium 2003
LifeTool, Computer Aided Communication
Die Individualität der Medien – Eine Geschichte der Wissenschaften vom Menschen /
Stefan Rieger
Technologien für People With Handicaps
1994/KH&2
CARITEC exhibition

Text collection from Willi Mayrwöger:
Computer-Didaktik in der Sonderpädagogik /
R. Bonfranchi
Behinderte Kinder am Computer / M. Meyer
Elektronische Kommunikationshilfen für nichtsprechende Schulerinnen ... / A. Lingen
Computer- und Informationstechnologie –
Geistigbehinderten-pädagogische Perspektiven
Hg. Wolfgang Lamers
Augmentative und alternative Communication /
David Beukelmann, Pat Mirenda

Literature:
Block, Störmme und (k)ein Körper – Der Einsatz der elektronischen Medien im Theater und in interaktiven Installationen / Ed. Martin Lawkeye (ML)
Maschinen, Medien, Performances – Theater an der Schnittstelle zu digitalen Medien /
Martina Leeker (Ed.)
Liveness / Philip Auslander
Computers as Theatre / Brenda Laurel
Spielfiguren in virtuellen Welten / Natascha Adamowsky
Für eine Ästhetik des Spiels / Ruth Sonderegger
Künstliche Spiele / Ed. Georg Hartwagner,
Stefan Iglhaut, Florian Rötzer
Intermedialität – Das System Peter Greenaway
Yvonne Spielmann
Art_server: stargate to netculture / Margarete Jahrmann & OK (Ed.)
Nybble-Engine / M. Jahrmann, M. Moswitzer
Der bewegte Betrachter – Theorien der interaktiven Medienkunst / Annette Hünnekens
Ästhetik der Interaktivierung / Ed. J. Früchtl et al.
Die Zeitgenössische Dramatik und die neuen Medien (essay) / Patrice Pavis
Unexpected Obstacles – The work of Perry Hoberman 1982-1997
Mark von Raden / Energized Gaming Culture
(197/P102)

Literature:
Cyber Society – Mythos und Realität der Informationsgesellschaft / Achim Bühl
Tausend Welten – Die Auflösung der Gesellschaft im digitalen Zeitalter / Uwe Jean Heuser
The Society of Text – Hypertext, Hypermedia, and the Social Construction of Information / Edward Barrett
Medien-Theologie – Das Werk Vilém Flussers /
Elizabeth Nesselat
Kultur – über alle? gegen alle? für alle?
M. Wagner, H. Fabris, I. Moth u.a.
cyber-moderne – medienevolution, globale netzwerke und die künste der kommunikation / Manfred Faßler

Literature (2) :
Kunst als Sendung – Von der Telegrafie zum Internet / Dieter Daniels
(Interferenzen 1) (on radio art)
TRANSIT #2 (on radio art)
Art Telecommunication / Heidi Grundmann
Radiokultur von morgen / Ed. Johanna Dorer, Alexander Godulla
Apparitional Aesthetics (1995/P15) /
Roy Ascott /
performative installation / Ed. Angelika Nollert

Literature :
Maschinen, Medien, Performances – Theater an der Schnittstelle zu digitalen Medien / Martina Leeker (Ed.)
Performen or else – from discipline to performance
Jon McKenzie
Multimodal Discourse – The modes and media of contemporary communication / Gunther Kress & Theo van Leeuwen
Alles jetzt! – Die Medialisierung / Gerhard Johann Lischka
Cyber_Reader – Critical writings for the digital era / Ed. by Neil Spiller

Literature:
Future cinema !! / Jeffrey Shaw, Peter Weibel Ed.
Kunst und Video / Bettina Gruber, Maria Vedder
Videokunst / Gerda Lampalzer
Videokunst in Deutschland 1963 – 1982
Video Kunst / Ursula Frohne, Peter Weibel /
Performance, feministische Kunst
Video – 20 Jahre später – Eine Zwischenbilanz
Kunstforum Bd. 77/78
Objekt : Video / G. Hattinger, P. Assmann
Computerkulturtage Linz – ORF Videonale
Fotographie 10: Unterpunkt – Videoinstallationen in der Wiener U-Bahn
We June Paik – Fluxus – Video / Wulf Herzogenrath
Illuminated / Martin Arnold
catalogue: Walter Pamminger

Literature (2) :
Gary Hill / Selected Works
Intermedialität – Das System Peter Greenaway
Yvonne Spielmann
Anquieturanimation / F. Massad, A.G. Yeste
Look at me – VIDEO – 25 Jahre Videoästhetik
(important references to timeline)
Simulation und Wirklichkeit – Design . Film .
Architektur . Naturwissenschaften . Ökologie .
Ökonomie . Psychologie / Angela Schönberger
Videokunst / Lydia Haustein
Fernseh-Design / Gunther Rambow et al.
Christian Mikunda
Die Spiele des Realen und des Virtuellen
(article) / Edmond Couchot
Stuff it – the video essay in the digital age /
Ed. By Ursula Biemann

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Block, Störmme und (k)ein Körper – Der Einsatz der elektronischen Medien im Theater und in interaktiven Installationen / Mona Sarkis
Janness / Philip Auslander
Rasender Stillstand / Paul Virilio
Geschwindigkeit und Politik / Paul Virilio
Fluchtgeschwindigkeit / Paul Virilio
Revolutionäre Geschwindigkeit / Paul Virilio
Der negative Horizont – Bewegung, Geschwindigkeit, Beschleunigung / Paul Virilio
Die Sehmaschine / Paul Virilio
Der reine Krieg / Paul Virilio & Sylvère Lotringer
Die Beschleunigung der Bilder in der Chronokratie / Paul Virilio
Das Tempo-Virus / Peter Borscheid
Dauer-Simultaneität-Echtzeit / Kunstforum 151

Literature:
Sounddokumentes – Über elektronische und digitale Musik / Ed. Marcus S. Kleiner, A. Szepanski
Resonanzen – Journal für Musikphilosophie /
Ed. Bernd Schulz
sound – acoustic art / Bernhard Leitner
Cybernetics of Cybernetics / Heinz von Foerster
Der Anfang von etwas / Wenn alles hat seinen Namen / Heinz von Foerster
Noise Gate / Gravanje Starkenburg
Zur Kunst formalen Denkens / R. E. Burkard,
J. Mühlhölzl, Paul Virilio & Sylvère Lotringer
sonic graphics – seeing sound / Matt Woolman
Sonic Boom / Douglas Kahn
Klanglunst / Akademie der Künste – Berlin
der lesende Leib / OK Linz
Norbert Wiener

music theory / semiotics
electroacoustics
perception theory of
architecture
techno-culture discourse
electroacoustic theory /
system theory / system discourse
self-organization theory
symbol theories of knowledge
formal sciences
complexity theory

dance theory
body research
dromology
magazine on video cassettes
theater studies

music theater view

performance view (II)

26 dance view

speed view

see also: view of handicaps
see also: transport view
see also: view of performativity

25 acoustic "view"

view of music

cybernetic view

25 systemic view

formal view

26 temporal view

view of the score

script view

movement view / dynamic

27 process view

view of the act

simulation view

28 pragmatistic view

role view

radio view

30 therapeutic view

view of handicaps

see also: body view, education view etc.
see also: psychopathological view

31 view of metamorphosis

mythical view

mythological view

magical view

transformation view

trash view

28 performativity as view

performance view (I)

Note: this study can also be read as a supplement to the performance study – in keeping with Jon McKenzie's efforts on else – from discipline to performance

29 socio-logical view

societal view

anthropological view /
ethnological view

theological view

ritual view

culture of laughter view

carnival view

32 playful view

gaming view

competitive view

view of interactivity

30 behavior view

01 culture-theoretical view

view (vocs)

31 orality view

theater view II

rhetoric view

linguistic view

see also: radio view

view of staging

theater studies view

32 theater view / opera view

presentation view

liveness view

see also: music theater view

Why has this field not been mined at Ars Electronica? Production framework conditions at Bruckenhaus? Costs of one-off events?

view of action

situation view (Linz)

01 contextual view

view of animation

27 filmic view

film, video, TV (I)

29 TV view II

1970s

1986/87/88/...

1984

1994

1989

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1979-82

1980s

1990s

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1960/70s

1979

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1977

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art as physical sensation

art as real-time event

art as energy flow
art as act

art as action
art as performance
art as broadcast

art as social issue
art as transmission

art as therapy

art as articulation
art as transformation

art as scene
art as game
art as interaction

art as location factor
art as culture

Literature:
Kursbuch Medienkultur – Die maßgeblichen Theorien von Brecht bis Baudrillard
Kursbuch Neue Medien – Trends in Wirtschaft Politik, Wissenschaft und Kultur / S. Bollmann
Kursbuch Internet – Anschlüsse an Wirtschaft u. Politik, Wissenschaft und Kultur / Bollmann
Der DatenDandy – Über Medien, New Age, Technokultur / Agentur BLUVET
Collective Intelligence – mankind´s emerging world in cyberspace / Pierre Lévy
Visuelle Kultur – körper räume medien /
Ed. Peter Weibel/Lorenz, Helge Mooshammer
Das Medium ist Massage / Marshall McLuhan, Quentin Fiore

Literature:
Block, Störmme und (k)ein Körper – Der Einsatz der elektronischen Medien im Theater und in interaktiven Installationen / Mona Sarkis
sonic graphics – seeing sound / Matt Woolman
Speech, music, sound / Theo van Leeuwen
Medien/Stimmen / Hg. Cornelia Epping-Jäger, Erika Linz
Zwische Kaucken und Offenbarung – Zur Kultur- und Mediengeschichte der Stimme /
Ed. F. Kittler, Th. Macho, Sigrid Weigel
Transformationen der Techno-Ästhetik (essay in: Digitaler Schein) / Peter Weibel
Arnim Niedermeier

cultural anthropology
structuralism (discourse)
myth discourse
deconstructivism
theories of memory
alchemy, hermetics
esoteric debates / New Age discourse
psychology
performative theories
ethnology
analytical philosophy
linguistic philosophy
rhetoric / topic
linguistics
structuralism
speech act theory
pragmatics/interactions and
conversation analysis
sociolinguistics
linguistic performance theory
literature studies
literature discourse
linguistic turn (discourse)

cultural sciences
cultural philosophy
cultural anthropology
media cultural theory
cultural studies (discourse)
culture theory
context theory
neo-situationisms discourse
postmodernism discourse

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(197/P102)

performative theories from
cultural studies
performance discourse
performance studies
speech-act theory
language game theory/praxeology
feminist theories (a. Butler)
pragmatism
symbolic pragmatism
pragmatic-hermeneutical turn
role theory (T. Sarbin)
media theory
(literature studies)
media discourse
media studies
media anthropology
communication theory

(AH) performance
mediatized performance (ML)

(historical) anthropology
ethnology
theology / New Age discourse
ethnography
performance studies ethnography
cultural anthropology
media anthropology
sociology and performance
sociological discourse
exoticism discourse
tribalism debate
(tribal culture)
structuralism discourse
(game rules of art)

(Baudrillard) All our machines are screens, we ourselves have become screens, and people's relationships with one another have become those of screens.

(David Rokeby) Those who create interactive environments assume social responsibility

(1997/P51)
Social Web, Multi-User-Dungeons (MUDs), Cafés, Chats, Station Rose) (2000/X253)

virtual communities

2004

digital communities
socio-cultural applications of the Internet

community art

Art Com Electronic Network ACEN (1986) (1989/X130)
electronic community
(electronic Bulletin Board)

BBS Bulletin Board

Cyber society – Myth and Reality of the Information Society (book)

There is no world view of art, no social structure or system of values that could do without art (DM)

Social Software
(2004)

Station Rose in the Social Web (1997/A426)
Holography and Society (Vivo Kusahara)

Concerns of music are tendencies to excessive behavior (Dhamada Gales)

(PW) Intelligent environments, intelligent problems, the intelligent technology evolution show that we are always technologically without knowing it (1994/P.xx)

(PW) The so-called handicapped person is only a special case, who makes the general human condition of being handicapped visible (1994/P.xx)

(Baudrillard) The virtual human, motionless before his computer, makes love via the screen and lectures through teleconferencing, he absorbs both motorically and cerebrally handicapped .....

Elizabeth Newsat
Kultur – über alle? gegen alle? für alle?
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cyber-moderne – medienevolution, globale netzwerke und die künste der kommunikation / Manfred Faßler

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Ökonomie . Psychologie / Angela Schönberger
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Resonanzen – Journal für Musikphilosophie /
Ed. Bernd Schulz
sound – acoustic art / Bernhard Leitner
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Der Anfang von etwas / Wenn alles hat seinen Namen / Heinz von Foerster
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sonic graphics – seeing sound / Matt Woolman
Sonic Boom / Douglas Kahn
Klanglunst / Akademie der Künste – Berlin
der lesende Leib / OK Linz
Norbert Wiener

1945 Artificial Life (2)
1946 Paulsen
1947 Journey through the virtual nature of the trance (2002/P100) (United Game Artists)
(Tetsuya Mizuguchi) (based on Kandinsky)
1948 Technology and the irrational (1999/II-X232)
Timothy Leary (LSD-Guru)
(David Shaff)
(1999/II-X124)
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Literature:
The production of space / Henri Lefebvre
Surroundings – Essays an Space and Science / Ed. by Peter Weibel
Raum / Texte zur Kunst Heft 47 - 2002
CTRL Space – Rhetorics of Surveillance from Bentham to Big Brother / Ed. by Th.Y. Levin ...
Netzstadt / Franz Oswald, Peter Baccini
Meta City Data Town / MVRDV
Five Minutes City / Winy Maas
The Regionmaker / MVRDV
Gehry Digitale / Bruce Lindsey
Eisenman digitale / Luca Galofaro
Hyper Architecture / Luigi Prestinenza Prglisi
Digital Odyssey / Carmelo Baglivo, Luca Galofaro
Information Architecture / Gerhard Schmitt
Induction Design / Makoto Sei Watanabe
Bits and spaces / Ed. by Maia Engeli

Literature (2):
Architektur in Bewegung – Entwerfen am Computer / ARCH+ 128
InFormation – Faltung in der Architektur / ARCH+ 131
Fassaden / ARCH+ 108
Architektur des Ereignisses / ARCH+ 119-120
Medienarchitektur / ARCH+ 149/150
Diagram Diaries / Peter Eisenman
Hybrid Space – new forms in digital architecture Peter Zellner
Vom Verschwinden der Ferne - Telekommunikation und Kunst / Edith Decker, Peter Weibel
außen räume – innen räume – Der Wandel des Raumbegriffs im Zeitalter der elektronischen Medien / Ed. Heidemarie Seblatnig

Literature:
CODE – und andere Gesetze des Cyberspace / Lawrence Lessig
Decodierund:Recodierung / Ed. Toni Kleinlechner
Exploring the Invisible – art, science and the spiritual / Lynn Gamwell
Internet-Dateiformate / Tim Kientzle
Krise der Linearität / Vilém Flusser
Topic Maps / Richard Widhalm, Thomas Mück
Die Unwahrscheinlichkeit des Ästhetischen - und die semiotische Konzeption der Kunst / Max Bense
Zeichen und Design – Semiotische Ästhetik / Max Bense

Literature:
Der reine Krieg / Paul Virilio & Sylvére Lotringer
Die Sehmaschine / Paul Virilio
Information.Macht.Krieg / Ed. Stocker, Schöpf
iconoclash – beyond the image wars in science, religion and art / Ed. Bruno Latour, P. Weibel
Von der Bürokratie zur Telekratie – Rumänien im Fernsehen / Ed. Peter Weibel
Archimedia – Institut for arts and technology – Projekte 95/97 / Ed. Möller, Knipp, Lachmayer
Tacho 3,4 / Ed. Peter Keicher
Lab 95,97,02 Jahrbuch für Künste und Apparate
Zentrum für Kunst und Medientechnologie Karlsruhe / Ed. Heinrich Klotz 1992
The Kitchen NY turns twenty
Mediale Hamburg 1993
Mediamatic – Doors of Perception 1

Literature (2):
CTRL Space – Rhetorics of Surveillance from Bentham to Big Brother / Ed. by Th.Y. Levin ...
Information und Apokalypse – Die Strategie der Täuschung / Paul Virilio

Literature:
alt.culture – an a-to-z guide to the ´90s-underground, online, and over-the-counter / Steven Daly, Nathaniel Wice
Music vs motion – FLIPS 5
Tekknologic, Tekknowledge, Tekgnosis / QRT
Pop Sounds – Klangtexturen in der Pop- und Rockmusik / Ed. Th. Phleps, Ralf von Appen
IdN international designers network 2003/10/2 flights of fancy
IdN international designers network 2003/9/4 designer toys
Alles jetzt! – Die Mediatisierung / Gerhard Johann Lischka
Kulissen des Glücks – Streifzüge durch die Eventkultur / Gerhard Schulze

Literatur (2):
Die Welt als T-Shirt – Zur Ästhetik und Geschichte der Medien / Beat Wyss
Kultur – über alle? gegen alle? für alle? M. Wagner, H. Fabris, I. Mörth u.a.
Rituale der Medienkommunikation – Gänge durch den Medienalltag / H. Poss, C.-D. Rath
Station Rose – cyberspace is our land

Literature:
City of Bits - Leben in der Stadt des 21. Jahrhunderts / William J. Mitchell
Die Telepolis – Urbanität im digitalen Zeitalter Florian Rötzer
Metropolen des Weltmarkts – Die neue Rolle der global Cities / Sakia Sassen
Klare Sicht am Info-Highway – Geschäfte via Internet & Co. / H. R. Hansen
Das Regime des Image – Zwischen mimetischem Display und Corporate Branding / Ed. Gerhard Lischka, Peter Weibel
Pictorial Metaphor in Advertising / Charles Forceville
Art – computer faszination – Hersteller und Dienstleister

Prize-Winners in the Music Section - **Computer Music**
1987: Peter Gabriel, Jean-Claude Risset, Marc Andre Dalbavie, Richard Teitelbaum
1988: Denis Smalley, Barbara Zawadzka, Trevor Wishart
1988 Honorary Mention (all sections) : Paul Codsi, John Fekner, Enrique Fontanilles, Rainer Ganahl, Franz W. Kluge, Jerzy Kular & Isabelle Foucher, Larry Malone, Achim Stößer, Tamas Walicky, Hiromi Watanabe
Jeff Brice, Jeremy Gardiner, Irene Hohenbüchler, Stefan Holtel, Johann Jascha, Laszlo Kiss, George Legrady, Massimo Ontani, Norbert Speicher, Roman Tomaschitz, Mark Wilson, Thomas Wittmer
Javier Alvarez, Martin Fischer, Mathias Fischer-Diskau, Udo Hanten, Adelhart Roidinger, Alejandro Vinao, Mia Zabelka
1989: Kaija Saariaho, Francois Bayle, Alejandro Vinao, Tisma Vojin, Michael McNabb, Haimo Wisser, Viola Kramer, W. Mitterer, Wolfgang Heiniger, Gerald Trimmel, D. Teruggi
1990: Karlheinz Stockhausen, Jonathan Harvey, Ake Parmerud, Zorah Mari Bauer
1991: no competition
1992: Alejandro Vinao, Francis Dhomont, Wolfgang Mitterer, Kristi Allik, Phillip K. Bimstein, László Dubrovay, David E. Jones, Elsa Justel, Catalina Peralta-Caceres, Michael Rosas Cobian, Stéphan Roy, Wayne Siegel, Denis Smalley, Peter M. Vaughan
1993: Bernard Parmegiani, Javier Alvarez, Jonty Harrison, David Chesworth, Francis Dhomont, Roberto Doati, Pscal Gaigne, Jens Hedman & Erik Mikael Karlsson, J. Lejeune, Andrew Lewis, Cort Lippe, Adrian Moore, R. Normandeau, M. Rosas-Cobian, Kaja Saariaho
1994: Ludger Brümmer, Ake Parmerud, Jonathan Impett, Patrick Ascione, Jean-Francois Cavro, Akemi Ishijima, Paul Koonce, Mesias Maiguashca, Juliet Kiri Palmer, Michel Redolfi, Michael Vaughan, Alejandro Vinao, Frances White
1995: Trevor Wishart, Flo Menezes, Gilles Gobeil, Javier Alvarez, Patrick Ascione, Ron Averill, Christian Calon, Agostino Di Scipio, Stephan Dunkelman, Rolf Enström, Elizabeth Hoffman, Erik Mikael Karlsson, Cort Lippe, Jack Tamul
1996: Robert Normandeau, James Dashow, R. Renouard Larvière, F. Boschetto, C. Brown, Kui Dong, Jonty Harrison, Matt Heckert, Gordon Monahan, Gordon Monro, S. Montague, M. Redolfi, J. ter Veldhuis, Alejandro Vinao
1997: Matt Heckert, Maryanne Amacher, Jonty Harrison, Patrick Ascione, Christian Calon, Luigi Ceccarelli, Ambrose Field, Annie Gosfield, Joseph Hyde, Charles Kriel, Ake Parmerud, Laetitia Sonami, Mario Verandi, Mark Wingate, John Young,
1998: Peter Bosch & Simone Simons, Aquiles Pantaleao, Hans Tutschku, Natasha Barrett, Bret Battey, David Behrman, Luigi Ceccarelli, Ambrose Field, Joshua Fineberg, Joseph Hyde, Gordon Monahan, Adrian J. Moore, Magie Payne, Joran Rudi, Hildegard Westerkamp, G.H. Hovagimyan & Peter Sinclair
1999: Aphex Twin – Richard D. James, Mego: Christian Fennesz & Peter Rehberger, Ikue Mori, Stefan Betke, Paul DeMarinis, Rose Dodd & Stephen Connolly, John Duncan & Francisco López, Bernhard Günter, Richard Hawtin, Zbigniew Karkowski & Masami Akita, Andi Toma & Jan S. Werner, Terre Thaemlitz,Thomas McIntosh & Emmanuel Madan, Gaetan Collet & Noelle Collet & Claude Pailliot, Ralf L. Wehowsky
2000: Carsten Nicolai, Russell Haswell & Sean Booth & Rob Brown, Chris Watson, Maryanne Amacher, Dat Politics, Kevin Drumm, Mark Fell & Mat Steel, Ryoji Ikeda, Andrew Daniel & M.C. Schmidt, Kaffe Matthews, Martin Brandlmayr & Stefan Nemth & John Norman, Marcus Schmickler, Yasunao Tone, Uli Troyer, Erik Wiegand
2001: bLectum from bLechdom, Ryoji Ikeda, Markus Popp, Ted Apel, Aeron Bergman & Alejandra Salinas, Richard Chartier, Louis Dufort, Orm Finnendahl, John Hudak, kid606, J Lesser, Mille Plateaux, Pan sonic, Janek Schaefer, Tigerbeat6
2002: Yasunao Tone, Aeron Bergman & Alejandra Salinas, Curtis Roads, Anticon, Iancu Dumitrescu, Ana-Maria Avram, PXP, Goodiepal, Russell Haswell, Francisco Lopez, Raz Mesinai, Romulo Del Castillo & Joshua Kay, Marina Rosenfeld, Mika Taanila, Carl Michael Von Hausswolff, Stephan Wittwer
2003: Ami Yoshida & Sachiko M & Utah Kawasaki, Florian Hecker, Maja Solveig Kjelstrup Ratkje, Oren Ambarchi, Whitehouse, Kevin Drumm, Rudolf Eb.er, Phill Niblock, Yuko Nexus 6, Gert-Jan Prins, Rechenzentrum, Tujiko Noriko, Toshiya Tsunoda, Aaron Funk & Rachael Kozak, Mark Wastell & Toshimaru Nakamura & Taku Sugimoto & Tetuzi Akiyama

Prize Winners **Computer Graphics**
1987: Brian Reffin Smith, Jürgen Lit Fischer, Melissa White
1988: David Sherwin, Peter Kogler, Andy Kopra u. Anerkennungen s.l.
1989: Tamás Waliczky, Charles Csuri, Kenneth Snelson, Atsushi Satoh, William Latham, Micha Riss, Cliff Pickover, Pierce & Merrill, Richard Voss, Bayele & Mück, Wennberg & Pécheur, A. Pagowski, P. Reinartz, M. North
1990: Manfred Mohr, Charles A. Csuri, Bill Davison, Achim Stösser, Char Davies, Daniel Pirofsky, Andreas Henrich, Don P. Miller, A. Scott Howe, Yoshiyuki Abe, Mike North, Joseph Nechvatal, Sandra Filippucci, Stanislaw Sasak
1991: Bill Woodard, Yoshiyuki Abe, Arthur Schmidt, Victor Acevedo, John Adamczyk, Cornelia Halle & Cimdata-Arbeitsgruppe, John Hersey, Rüdiger Hirt, Dick Ibach, Sui Morita, Patrizia Pio, Robert Martin, Tiziana Stanzani, Brian T. Sullan, Mike Zender
1992: Andrew Witkin & Michael Kass, Stewart McSherry, Mark Wilson, Yoshiyuki Abe, Jószef Bullás & Zsolt Krajcsik, Valie Export, William Latham, David Sherwin
1993: Michael Tolson, Char Davies, Thomas Bayrle, Jean-Francois Colonna, Scott Draves, David Haxton, Mogens Jacobsen, Laurens Lapré, Jolanta Makowska, Constanze Ruhm, Miroslav Stuchlik & Radim Vrska, Roman Verostko
1994: M. Joaquin Grey, Keith Cottingham, John Kahrs, Linda Dement, Pascal Dombis, Mogens Jacobsen, Ronaldo Kiel, Don MacKay, Stewart McSherry, Gavin Miller & Ned Greene, Anne Gabriele Wagner & Adelhard Roidinger

Video Art
Videonale 1986: Klaus vom Bruch, Valie Export, Yoichiro Kawaguchi, Bernd Kracke, Ulrike Rosenbach, Jane Veeder, Henry Jesionka, Inge Graf + ZYX, Z. Rybczinski, Bruce Nauman, Douglas Davis, Peter Campus, Shigeko Kubota, Richard Serra, Ant Farm, David Hall, Dara Birnbaum, Vito Acconci, Douglas Davis, General Idea, Ingo Günter, Hans Weigand, Terry Fox, Douglas Hall, William Wegman, Bob Snyder, Friederike Pezhold, Shigeko Kubota, Marina Abramovic & Ulay, Bob Adrian X, Zelko Wiener, Maly Almy, Dan Reeves, Joan Logue, Marcel Odenbach, Klaus vom Bruch, Joan Jonas, Rupert Putz, Ed Emshwiller
(1987) Ilse Gassinger, Gudrun Bielz, Romana Scheffknecht, Karl Kowanz, Manfred Neuwirth, Rainer Ganahl, Chris Althaler, Anna Steiniger, Hans Weigand, Ruth Schnell, Robert Wölfl & Lydia Lindner, Ilse Gassinger, Helmut Stadlmann, Inge Graf + ZYX, Rupert Putz, Karl Kowanz, Egon Bunne, Ingo Günther, J.-F. Guiton, Dieter Kiessling, Axel Klepsch, Norbert Meissner, Bettina Gruber & Maria Vedder, Vidox, Alexander Hahn, Yello Dieter Meier, Claudio Prati, Lorenzo Bianda, Francesco Mariotti, Franziska Megert, René Pulfer, Eric Lanz, Marie José Bürki, Hanspeter Ammann, Alan McCluskey, Gert de Graaf, Albert Wulffers, Antonio Segade, Jose Ramon Da Cruz, Paul Rodriguez, Javier Vadillo, Xavier Vilaverde, Javier Colis, Antonio Cano & Pedro Garhel, Maurizio Bonora, Giorgio Cattani, Ciancarlo Cauteruccio, Theo Eshetu, Crudelity Stoffe, Sanja Ivekovic & Dalibor Martinis, Simon Robertshaw, Tina Keane, Catherine Elwes, Marion Urch, Mike Stubbs, Graham Young, Jeremy Welsh, Stephen Littman, Clive Gillman, John Goff
(1988) Nam June Paik, William Wegman, Peter Campus, Lynda Benglis, Juan Downey, Fitzgerald & Sanborn, Bill Viola, Davidson Gigliotti, Barbara Buckner, Dan Reeves, Woody Vasulka, Robert Ashley, Joan Jonas, Doug Hall, Steve Fagain, Skip Sweeney, Sherry Millner, Gary Hill, Bruce Nauman
(1989) Joan Brasil, Jason Gee & Brad Miller, Jill Scott, Tracey Moffatt, John Gillies, Peter Callas, D. Perry
(1994) Bill Viola, Tom Kalin, Shelly Silver, Mica-TV, Leslie Thornton & Ron Vawter, Eder Santos, Jasna Hribernik, Michel Auder, Gary Hill, Therese Svoboda, John Goff, Eric M. Freedman, Diane Nerwen & Les Leveque, Paper Tiger TV, Max Almy & Teri Yarbrow, Steina & Woody Wasulka, Anna Steiniger, Bob Snyder, Van McElwee, Shelly Silver, Herman Verkerk, Sreco Dragan, Betty Spackman & Anja Westerfrölke, Tony Oursler, Branda Miller, Francesc Torres, Nany Buchanan, Edin Velez, Bruce Yonemoto, Stefaan Decostere

25 spatial view
view of places
geographical view

perception theory of architecture
phenomenology of perception
location research
theory of urban locations
architectural theory / arch. discourse

ars : architecture software
The topic now seems to be covered by the Art University due to the DOM Institute. suggested cooperation: DOM, ArchitekturForum, AEC, ars => arsARCH +

view of clothing II
25 architectonic view
container view
view of interior architecture

1994 Intelligent Ambients

24 structural/structuring view
topological view
tectonic view
code view
view of mathematics
view of informatics

structuralism (discourse)
semiotics, semiotics criticism
symbol theories of knowledge
field theories
topological psychology
formal sciences
diagrammatics / mapping
chaos theory
fractal geometry
chromosome studies

2003 CODE
1992 Nano-Technology

24 view of the field
view of the in-between (space)
view of magnitude

view of exhibition organizers
curators' view
23 view of the organizing institution / manager's view

23 power-theoretical view
battle view

power theories
power discourse (with Foucault)
organizational theory
discourse of institutional criticism
cultural manager debate
(game rules of art)

1998 Infowar 1998

ars: Surveillance Techniques

celebration view
experience view
22 entertainment view
view of fashion / adornment

ars: wireless in public space
GPS, GSM and field book/PDA

22 view of pop culture
athletic aspects
view of public appearances
view of public space

media theory
pop theory / pop-theoret. discourse
High & Low discourse
technoculture discourse
cultural studies discourse
fashion discourse / retro discourses
hedonism debate
New Subjectivism debate
fun debate
ontology of the event
sociology (Bourdieu) (Mauss)
New Subjectivism
privatism debate

ars: techno culture
music, video and games culture

ars: who is behind the network
Symposium

1994 ars: digital design
Computer aided design has already had a significant impact on product design

21 economic view / production view
financing view / costs view / sponsors view
design view
view of the future

globalization discourse
liberalism discourse
economy as discourse (Foucault)
(game rules of art)

view of cities and regions
21 view of the (art) market
view of advertising

ars: a case for art history after 30 years
comprehensive symposium

art historical view
20 historical view
history of technology view

art history studies
cultural history studies
media history
psychology of the collection
philosophy/theory of collecting
memory discourse
memory theories
"end of history" discourse
history of philosophy
museum studies

Literature:
Euphorie digital? Aspekte der Wissensvermittlung in Kunst, Kultur und Technologie / Gemmerke
Expanded Museum – Kulturelle Erinnerung und virtuelle Realitäten / Annette Hünnekens
Museumsinformatik und Digitale Sammlung / Harald Krämer
Kunstgeschichte digital / Ed. Hubertus Kohle
Metamorphosen – Gedächtnismedien im Computerzeitalter / Ed. Götz-Lothar Darsow
Echtzeit – Text – Archiv – Simulation / Timo Skrandies
Archivprozesse – Die kommunikation der Aufbewahrung / Ed. H. Pompe, L. Scholz
Unternehmen Capricorn – Eine Expedition durch Museen / Ed. Christoph Steinbrenner
Optische Medien – Berliner Vorlesung 1999 / Friedrich Kittler
Beiträge zu Kunst und Medientheorie / Ed. Hans Belting, Ulrich Schulze
Medien-Welten Wirklichkeiten / Ed. Gianni Vattimo, Wolfgang Welsch
Re-play – Anfänge internationaler Medienkunst in Österreich / Ed. Sabine Breitwieser
Perspektiven der Medienkunst / Neue Medien - Neue Kriterien? / Das digitale Museum / Ed. H.P. Schwarz, J. Shaw
Suchbilder – Visuelle Kultur zw. Algoritmen und Archiven / Ed. Wolfgang Ernst, Ute Holl, et al.
Digging th Net – Materialien zu einer Gaschichte der Kunst im Netz (Beitrag) / H.D. Huber (DH)
Lebendige Eriinerung – expanded museum (essay) / Anette Ünnekens
Recording Technology History / Steve Schoenherr
Pioniere Interaktiver Kunst von 1970 bis heute Söke Dinkla

archive view
20 view of the collection
museum view
view of storage media

19 view of representation
view of the exhibition
presentation view

art theory
morphology
institutional criticism discourse
curators debate
material debate
philosophy of difference
rhizomatics

Literature:
Visualizing the Semantic Web / Vladimir Geroimenko, Chaomei Chen
The Media Pavilion – Art and Architecture in the Age of Cyberspace / Austria – Biennale di Venezia 1995 / Ed. Peter Weibel
Medien Kunst – Ausgabe 0 Juni 1991
The Art of the Exhibition (study) / G. Dirmoser

ars: electronics in the exhibition context
at least as symposium

Virtual Galleries / Electronic Galleries

1994 ars: digital city
Symposium: what holds the city together

19 material view / olfactory view (smell)
archeological view
view of gravity

electronic images (former PRIX category)
Computer Graphics (former PRIX)
2003
1979
1980/82

18 view of the picture
view of framing
view of projection

image theories
morphology
computer visualization studies
pictorial turn (discourse)
diagrammatic turn (discourse)
manifesto of tactilism

18 view of the art work
view of the installation
product view
object view
tactile haptic view
similarity and touch

Literature:
performative installation
Ähnlichkeit und Berührung / Georges Didi-Huberman
Ins Universum der technischen Bilder / Vilém Flusser
Für eine Philosophie der Fotografie / Vilém Flusser
Bilder Digital – Computerkünstler in Deutschland 1986 / Ed. Alex & Barbara Kempkens
Vom Tafelbild zum globalen Datenraum – neue Möglichkeiten der Bildproduktion und bild-gebender Verfahren / Ed. Peter Weibel Article by Monika Fleischmann !
iconoclash – beyond the image wars in science, religion and art / Ed. Bruno Latour, P. Weibel
Ordnungen der Sichtbarkeit – Fotografie in Wissenschaft, Kunst und Technologie / Ed. Peter Geimer
Sehmaschinen und Bilderwelten / Ed. Bodo von Dewitz, Werner Nekes
Zwischenbilder Zwischenräume – Kopigraphische u. elektrographische Arbeiten österreichischer Künstler / OÖ. Landesgalerie
Leonardo 2000 – Kunst im Zeitalter des Computers / H.W. Franke
Vom Readymade zum Cyberspace – Kunst/ Medien Interferenzen / Dieter Daniels
Intervalle 5 / Mimetische Differenzen. Der Spielraum der Medien zwischen Abbildung und Nachbildung
Medienwerke aus Österreich 1992-93 / vorgestellt von Peter Weibel
Das Bild als kommunikatives Medium / Klaus Sachs-Hombach (SH)
Oliver Grau

LifeScience-Symposium (1999/K14)
1993 1999 Symposium "Artificial Life" (1993/K105)

zoosystemic
cognition theory
evolution theory
natural science

view of nature
17 view of plants
view of cognition
artifical life view
17 view of animals

Literature:
Vampyroteuthis Infernalis / Vilém Flusser, Louis Bec
Earth Moves / Bernard Cache (diagrammatics)
Der Baum der Erkenntnis / Maturana, Varela
The Philosophy of Artificial Life / Margaret A. Boden
Artificial Life: An Overview / Chr. Langton (Ed.)

art as surroundings
art as spatial experience
art as field manifestation
art as program
art as mathematics
art as questioning
art as event
art as media event
art as celebration
art as location factor
art as point of reference
art as workplace
art as question of conservation
art as question of material
art as prejudice
art as hardware
art as natural wonder
art as creation

art as cognition tool

(PV) (1998) Following the acceleration of the history of so-called "classical" art, we are now confronted with the acceleration of the reality of so-called "contemporary" art and the emergence of topical art, which seems to aspire to resist the imminent breakthrough of a virtual art in the age of cyberculture. (cf. Take over)

technomorphology (1997/K18)

(1999/K236) a history of art involving DNA (G. Gessert)

(2003/K142) There is hope that a growing awareness of the art historical "affinity" between concept art and software art will lead to a greater acceptance of media art in the field of contemporary art. (Christiane Paul)

for a digital renaissance of Situationism (1996/K428) (H. Ranzenbacher) (1999/J161)

against an official contemporary art – for an art in keeping with the times (Fred Forest) (1995/K164)

New art theory necessary?

And what is art about it? (Beusch, Cassani) (1999/K417)

media theory as art theory

media theoreticians

Belting's major project of a "media history of art" (2001/K394)

(1999/K414) modern era of information

the blindness of art history studies

(1999/K418) breaking down boundaries between individual art genres

informatic art is outside the realm of the formal bourgeois concept of art (1997/K383) (Ranzenbacher)

In 1995 Hans Belting noted for the areas of video and installation: Art history, as the official chronical of meaningful activity, has not even become established here, we could say it has not yet started to work through activities that are meanwhile almost three decades old and have indisputably taken place in the art scene. (1996/K395) the same is true for interactive installations

Because of the enormous speed at which media art has developed and spread in recent years, it is urgently necessary to resume and extend these fundamental discourses about a contemporary media art theory. (Stocker) (2003/K13) The ARS has unfortunately contributed little to this over the years (DG)

It is obvious that visual art's appropriation of media art will no longer hold (2001/K20) (Stocker) ... art theories have yet to be written for this. (2001/K20) What is the point of this polarization ?(DG)

symposium preparation using net discussion (1996/K28)

(PW) The new image technologies have a significant influence on the area of the acquisition, storage, distribution and communication of knowledge.

navigation experiences (1995/K171)

spaces of knowledge (Agnes Hegedüs) (knowbotic research)

Publication of genom data (Lincoln Stein) (2000/F23)

EARTHSTATION control of the "Gaia" ecosystem (vision) (G. Mayer-Kress, Gideon May, Brad DeGraf, Gregory Kramer, Jenifer Bacon, Joe Takai, Tom Affinto, John Chachere) (1991/K147) (NEXT computer / spatial data organization)

informations superhighways (1994/K206)

Proj. center for media and knowledge cultures (2001/K398)

Collaborative Filtering

knowledge cultures

search engines that rank "paid" contents high in the search results

datamining

Riding the Net (2003/K225) (Sommerer)

knowledge on the net (1996/J15)

Designing a Database Cinema (Marsha Kinder)

Information is alienated experience (Jaron Lanier) (1995/K130)

Mindmusic (1990)

art as techno-science
art as research
art as method
art as discourse

Meme Symposium (R. Dawkins, F. Heylighen, J.S. Lateiner, A. Rosanne Stone, R. Born, H. Hrachovec, Jon Rose, Sadie Plant, D. Rushkoff, Rober Adrian X, P. Hoberman, T. Sherman, John L. Casti, H. Ranzenbacher, J. Engelberger, D. Back, Karin Spaink, VNS Matrix, S. Penny, M. Dery, K. Becker, G. Lovink, A. Lichtblau, Tjebbe van Tijen (1996/K06)(1999/J158)

specialized thesauruses

knowledge database for multimedia developers (ultrashock) (2001/P70)

new orders of knowledge

Myth of Information

1995

the artist as archivist

ars: knowledge society

arranging the order of knowledge

How to make art of databases (Anne Nigten)

Datenbanken

KünstlerInnen Datenbanken (Lioba Reddeker)

Index

bot = robot = spider

Bots & agents (2003/K225)

indexes supervised by specialists

The job of the artists of tomorrow is that of an intermediary, a catalyst between different fields of knowledge, models of thinking and society, solution strategies. (2001/K18)

crawlers

search engines

Metasearch

autonomous search strategies

Information as new "material"

information handling (1979/K07)

self-organization of data (knowbotic research) (1993/K249) (1995/K265) Simulation space "mosaic of mobile data sounds" a walk-in database (Christian Hübler, Alexander Tuchacek, Yvonne Wilhelm, Georg Fleischmann, Detlev Schwabe, Michael Hoch, Will Bauer, Tobias Pfeil, Rajele Jain, Udo Zyber)

The Enjoyable Internet Digester (Jaaanis Garancs) (1997/K93)

Data Jockey (1999/K418)

Search-Engine-Client u. 3D-Browser. Fundstellen organisieren sich (Anziehung und Abstoßung) (Tom Corby, Gavin Bailey) (2000/P44)

cyber-flood (1995/K116)

knowledge technologies

astonishing graphical effect (1979/K40)

(AH) A "Center for Art and Knowledge Technologies" could be newly created in this virtual way. (In 1999 P. Weibel announced a restructuring of the ZKM in this sense)

2002/2003 trained knowledge managers are available in Krems, Linz, Vienna, ... (popular theme in the 3rd round?)

discourse tracks of the Ars Electronica

Internet archives

informationarchitecture (Oliver Schürer) MAK design database 3D representation

portals

there is no medium of sense or meaning (DM)

mindmapping with networks (2000/P56)(Patrick Lichty)

Information Architecture (2001/K20)

knowledge bodies (Eugene Thacker) (1999/K399)

knowbots

image disc

CD ROM

laser disc

the image disc as medium for artists (1986/K318)

technoscience is the tragic phenomenon of a knowledge that has suddenly become cybernetic (PV) (1998)

poetic appropriation of program code (2003/K104) (F. Cramer) program code as artistic material

poetics and aesthetics of software code "style of writing" (Christiane Paul) (2003/K137)

code and material concept

Data transformation / Data collage (2003/K226)

Dataspace (1994/K146) (Florian Wenz)

Data-Jockey (2000/K350) pleasurable way of dealing with data/information

CM technology

DMS

Content Management

DVD

CDTV

CD-I

art as content

poetry of programming (2003)

MUDs

randomly colliding contents (1996/P92) (Trevor Blackwell)

Es gibt kein Medium des Sinns oder der Bedeutung (DM)

hypertext consciousness (2002/K271)

approaches of knowledge representation (1)

Dyn. search engines & spatial organization of knowledge (proximity = quality of results) (Stefan Huber, R. Ammer, B. Steffan) (2000/P54)

science fiction (Fakeshop) (1999/K321)

MOOs

palaces of contents (2001/K313)

Geschichten vor Ort nachvollziehen. augmented reality fiction (1999/P90) (S. Schemat, M. Joyce, B. Carstens, M. Felsmann, I. Bordoni, R.P. Dalò)

Memory Theater VR memory theater ! (Giulio Camillo) (Agnes Hegedüs) (1997) VR Panorama

building/space organization: mnemotechniques memory theater (Dirmoser, P. Matussek)

Note: (ML) What can be grasped discursively? ... Because of its transience and complexity, the performative transgresses the representational capacity of languages and signs.

(AH) fiction instead of reality

Infotainment (see left)

Verbarium: Text-zu-Form Editor: Nutzung der Zeichen-Ketten als genetischen Code (1999/P52) (Sommerer, Mignonneau)

(Olia Lialina) (1997/K394)

Das universelle Datenwerk (R. Kriesche) (2003/K148)

Media-spasm, senseless distraction and crash (2001)

modern science has increasingly become a TECHNO-science (PV) (1998)

shredder function for data VRML visualization of encryption (Peter Broadwell, Rob Myers) (1998/P76)

cyber-novels

Reputation Points valuation proposal (2001/K203)

(PW) Klassische Kunst und Medienkunst teilen sich einen gemeinsamen semantischen Raum

(William Gibson) (1990/II-K225)

interactive poetry (2000/P96) (Orit Kruglanski)

science fiction in praxis: film, video, comics, music (1982/K167)

Criteria: Best Netzine: (Hotwired, Mediamatic, Tightrope, t0 Public Netbase) (1995/P46) Netbase (K. Becker) (1995/P60) Hotwired (1995/P76)

Info-Stories (Rasa Smite, Raitis Smits) (1997/K364)

Most information on the Internet deals with context, not with content. (1997/P18) (Joichi Ito)

Takeover III (symposium) content development and skin design ... (2001/F08)

interactive story-telling (Josephine Anstey, Dave Pape) (1998/K211)

auditive poetry (see left)

the fate of reason in the global network (Timothy Druckrey) (1995/K139)(1999/J305)

content issues /vs/ tool fixation

lack of content (technology fetishism)

Myth of Information

1995

interactive story (1998/P96) (Lisa Prah)

surrealist writing game / growth of a story (Sharon Denning) (2000/P32)

poetry-writing program POE (Franz Josef Czernin, Ferdinand Schmatz) (1990/K-I-136)

Cyberpoetry (1997/P92) (Z. Komninos-Kostant)

art as life energy
art as challenge
art as image

(Myron Krueger) (1969) computer-controlled environment (1970) interaction with video projection (1971) using sensor floors (1972) start of the Videoplace project (NICA 1990!) (1990/P169)

the stifling insight that technology without "content" might not be sellable (1996/P24)

information architecture (2) (DH) reactive works: revealing content through clicking/scrolling (David Blair, Oliver Frommel, Vera Frenkel, Doug Aitkens, Dean Kuipers)

(AH) rejecting all narrative discovering stories oneself (Bill Seaman)

interactive poetic garden (1998/P98) MIT (D. Small, T. White)

very free contextualization (2000/P96) (Joey Anuff)

non-linear narrative (AH)

text synthesis (1989/K106)

computer-generated literature (1998/K116)

digital poetry

cyberslang

(1998/K264) Time´s up (Tim Boykett) "pseudoscientists" : (Staalplaat, Negativland, Muzictoerist, Barbed, People like us, N.A, Baginsky, Gordon Monahan, Leo Schatzl, Rosa von Suess, Karthik Swaminathan, Yuri, Triclops International, Insight Instruments, Prema Murthy, John Duncan, Nuoc mam dirndl, Gelatin) artist as researcher

elegant retreat to art-immanent positions (2001/K20)

computers as "authors" of cybernetic art works (1979/K30)

most prize-winners last year did not intend to be artists (1996/P50) (WEB)

World Wide Web Sites (former PRIX)

science fiction workshop (1982/K08/K167)

Div. obscene contents (1996/P110) (Lisa Hutton)

Ottos Mops (trotzt) L. John, B. Quosdorf) (1997/P144) zu Jandl

term hypertext 1974 from Ted Nelson (1990/II-K253)

Hypertext

interactive novels

text-software / art related (2003/K229)

cybernetic methods in literature (Klaus Ramm) (1980/K78)

established visual artists, who also realized web works (Julia Scher, Jenny Holzer, Antonio Muntadas, David Blair, ...)

a new hacker / artist generation (1996/P23)

E-zine

In the beginning was the command line (Neal Stephenson) (2000/P24)

distributed authorship (1983) (1989/K104)

new narrative structures in computer games

(1965 – Ted Nelson) non-sequential reading and writing

hypertext programs on the PC since 1986

Heiko Idensen, Matthias Krohn

from the onomotopoeic poem to radiophone poetry (1980/K76)

literature in image and sound symposium (1980/K75)

hypertext fiction (S. Moulthrop) (1196/P112)

HyperCard HyperTalk Toolbook

art as presence
art as shock

recording music preferences – profile cluster as MusicMap (2003/P71) (M. Breidenbrücker, F. Miller, M. Stiksel)

media design groups: MESO & Involving Systems (Steffan Ammon, Martin Bott, Sebastian Gregor, Michael Höpfel, Joreg, Karl Kliem, Sebastian Oschatz, Max Wolf) (2003/F12)

the job of the artists of tomorrow is that of an intermediary, a catalyst between different fields of knowledge, models of thinking and society, solution strategies (2001/K18)

although they don't earn money on the net, their work gets out to people (1996/P45)

HyperCard stacks (Judy Malloy) (1989/K133) (Lynn Hershman) (1989/K238)

Digital Diary (Natacha Merrit) (2000/262) porno-diary

(Kazuhiko Hachiya) (1997/K260) Mega Diary – a global, open diary project (1997/P126)

"sculptor" of information (FF)

The job description or justification "artist" is no longer interesting; it is as unnecessary as the positions it is supposed to defend. (2001/K19) (Stocker)

From the beginning, the media industry was greatly interested in effective support on the part of art, because even with thousands of trained computer scientists, by itself it is not capable of putting sophisticated and attractive products on the market. (B. Serexhe)

Storyspace (1995/K171)

Electronic Diary (1989/K235) (Lynn Hershman)

The Odyssey (1989/K133) interactive hypercard stack (Fortner Anderson, Henry See)

Gender Idendity – L G B T lesbian, gay, bisexuell, transgendered (Monika Treut) (2000/K202) pioneers: (Sandy Stone, Susan Stryker, Judith "Jack" Halberstam, Kate Bornstein, Jordy Jones, Jacob Hale, Pat Califia)

clones (Dieter Huber) digital body manipulations (2000/267)

Telepräsenzinstallation Das stellvertretende Cyborg-ICH (centre for metahuman exploration) (1998/K212)

(1996/K404) (Lutz Courchesne) interactive theater through 5 computers with HyperCard (see above)

(Ross Harley) (1993)

boundary betw. video game and literature (Natalie Bookchin) (2000/P42)

A.Witkin and M. Kass come from the field of science. Nevertheless, their graphics have a new, resounding aesthetic. (Milan Knizak) (1992/P14)

(AH) (Huhtamo) system developers, who regard themselves as artists, because they see a creative act in the invention and arrangement of "code": Myron Krueger, Vivid Group (Mandala System) – system art

Electro Magnetic Poetry (1996/P108) (Maria Winslow)

there is no genius of the artist (J. Heemskerk, D. Paesmans) (1997/P96) (JODI)

Lingua Franca (language of intercourse) (2003/K12)

meanings flowing into one another (W. Seaman) (1995/P106)

art as edification
art as breaking taboos

Three basic electronic palettes: television, computer graphics, video conference (1995/P43)

VRML, 2D, text or voxel avatars (1997/K177)

Habbo identity (2001/K205)

Gene_Mixing and Loops of the Self (Birgit Richard) (1999/K267)

Double: identical with the self (Birgit Richard) (1999/K271) Duplication and hope of immortality (1999/K272)

communication artists (FF)

writing software oneself or working closely together with a programmer (Myron Krueger, Harold Cohen, David Rokeby) (2003/K121)

artist/programmer (1979/K22)

Books on demand

the visual artist as programmer (H. Huitric, Monique Nahas) (1986/KII-143)

Blogging Live journal

Krypton – Aurora Elettronica The Metamorphosis of Light (1986/K19)

Bi-Gender Show (2000/F13)

identity and mask in virtual reality (Blanchard et al.) (1990/II-K191)

male identity "brotherhood" (Woody Vasulka) (1994/II-K87)

the artist as system integrator (1986/KII-296)

artist/technician

application research /vs/ background research

copyright and intellectual property

(DG) elusive job description (2001/K19)

(2000/K398) Letters of BIT (Kenji Komoto)

light theater (1980/K23)

Lightstick (writes images moving) (Bill Bell) (1982/K69)

Gender Bender (1997/F38) testing the specifics of gender (G. P. Garvey)

gender-hacking playing with identity (1996/K185)

faked identities – disinformation as disguise (2003/P68) (LAN)

(James McCartney) (2003/F11) Composer; author of the object oriented synthesis language "SuperColider"

(AH) collective instead of author

light show of the 60s

light technology

light organ (1979/K19)

Light Ballet (1980/K23)

installation for ballet. interaction with light (C. Möller) (1995/P132)

effective light-mobile (1979/K25)

transgender transformation (2000/K113)

Forget concepts like gender and race. In cyberspace you are what you want to be. (S. Zizek) (1995/K127)

ars: digital identities

Symposium

this development is carried by people who locate their identity in between artist, engineer, social worker and experience designer (2001/K20)

Coder, Hacker, Open Sourcer, Circuit Bender (2001/K20)

permanent self-exhibition (Jennifer Ringley)

WEB-CAM

author director editor designer producer programmer artist

light robots (1980/K94) contolling reflective images

computer-controlled neon installation (1986/K331)

laser in concert (E. Schoener) (1979/K50)

art as apparition

laser light drawings (1980/K113)

music in color: Sonoscope (A. Vitkine) Audioskop (M. P. Kage) (1979/K19/K61)

light sculptures (1979/K09)

Flight Case (Rudolf Macher) (1992/K151)

issues of identity on the Internet

KaspaH´s Home (Catherine de Courten) (1995/P88)

Homepages and e-mail are taken for granted as components of an artist biography (1996/J53)

Stop Motion Studies – studies in the subway (D. Crawford) (2003/P40)

patchwork biographies (2001/K113)

In 1960 T.H. Maiman first succeeded in producing an active laser. Artistic use of laser technology started in 1965.

1979-80

designing radiography and light graphics (1954) (H.W.Franke) (1979/K54)

video world and fractal subject (Jean Baudrillard) (1988/K88)

virtual identity and avatars (Barbara Becker)

visual music (Waltraut Cooper) light/color piano (1988/K194)

Colourspace (1989/K256) (Judith Ryser)

high tech and psychodelics (1993/P77) (George Barber)

artist as avatar (T. Feuerstein)

objects with a double identity (Ishii, Orth, Gorbet) (1997/K204)

substitute objects used to control projections

(AH) Krueger discovered that users quickly identify with a figure in a game, if it reacts to instructions in real time. It is not the realistic representation that is crucial for aesthetic pleasure, but rather the identification with the controlled behavior.

Bots as verbal "personalities" as long as something is happening on the stage - a videostream flows (2001/K207) (Axel Heide, P. Pocock, G. Stehle)

Crack-Intros (2001/K207)

see also: view of artistic production

laser light in an interactive performance (1993/K261) (P. Böhm)

laser beam oscillograms (1980/112)

art as school of life
art as framework of communication

telepresence installation: the second player is present as a crossed laser beam (Lozano-Hemmer, Will Bauer) (1995/P128)

visual music Immateriaux II (K. Obermair, R. Spour) (1992/K246)

Light Music in the Soviet Union (Roberta Reeder, Claass Cordes) (1992/II-K225)

light-kinetic works

(Rainer Jessl)

electronic play of color (1979/K34)

pictures that dissolve into a color when touched (2000/P90) (J. Campbell)

(ML) aesthetic effects of linking theater with electronic-digital media

An exception to this would be MIT's MediaMOO where each character has a "character name" and a "real name." (1997/K174) (Victoria Vesna)

game figures in virtual worlds (2)

MUDs

net.flag (Mark Napier) (2002/K362)

from identity to difference (AH)

recognition for the quality of self-representation (Station Rose) (1995/P68)

cancellation of identity (AH)

identity and artificiality (Catherine Ikam) (2000/K401)

Laser Art

laser technology

Laserdisk

making music online (Koji Ito) (1998/P48)

discharge into gases neon sculptures (A. Sina) (1980/K110) virtual volumn

Carson Jeffries, Otto Piene, Joel Stein, C.F. Reuterwärd, Iannis Xenakis, Paul Ears .... used laser technology for multimedia performances (FP)

stereoscopy (PV)

cyberneti aesthetics (1973) (H.W. Franke) (1979/K54)

electrooptics (PV)

machine aesthetic (1996/P170) (Marc Caro, Jean-Pierre Jeunet)

art as transmission

artistic use of the Internet

(1997/K390) (N. Math, Andrea Sodomka, M. Breindl)

audio data streams

RealAudio

Broadband

Voice over IP (2002/K167)

ADSL

broadband internet in the cities 2002

Voice Mail (2002/K178)

from NET:ART to NET.RADIO (1998/K75) (Josephine Bosma)

Real Audio Servers´ Network

holography and laser lab (1986/K324) (Horst Baumann, Dan Schweitzer, Dieter Jung)

(FP) nighttime laser shows: Rockne Krebs, Dani Karavan, Horst H. Baumann

artistic holography (Harriet Casdin-Silver) (1980/K100)

plastic light (F. Förster) (1994/P116)

rational aesthetics (1955) (H.W. Franke) (1979/K54)

optimization principle of aesthetics (1965) (H.W. Franke) (1979/K54)

computer aesthetics

aesthetics of disappearance (P. Virilio) (1994/K71)

the aesthetics of programming (1992/K183)

aesthetics of the nets (1995/K166)(Forest)

aesthetics of the interface (ML) (David Rokeby)

(1989/K110)

mailboxes

eMail mail art

Flash-Art

web games

PostPet e-mail pets (1998/P36) (Kazuhiko Hachiya)

Flash (Jonathan Gay) (2002/P26) role of the program for the development

domain concepts (P. Garrin, A. Troeger) (1998/P44)

Net.radio OZOne (1999/K397)

Net.broadcaster (1998/K92)

live radio via Internet (2002/K165)

TNC Network (1999/K394)

Turbulence (Helen Thorington) (1997/K422)

holography – the cubism of our day

holography art

(FP) The hologram was invented in 1948 by Denis Gabor . In 1961 Yuri N. Denisyuk produced a monochrome white-light hologram.

holographic stereogram (Shunsuke Mitamura) (1990/K-I-120)

retro-gaming style (2001/K205)

apparitional aesthetics (Roy Ascott) (1995/P15) (below)

visual aesthetics

numeric aesthetics material aesthetics semiotic aesthetics semantic aesthetics (Max Bense)

(AH) It is noticable that although the artists named (Ascott, Boissier, Couchot, Forest, Krueger, Shaw and Weibel) apply the means of computer science, they still frequently start from an idea of the "picture" from traditional aesthetics (... interaction with the synthetic image)

Privacy

first Java applets (1996/P44)

net technology

news aggregators

browser art (2003/K225) (S. Biggs, Opera software, A. Deck, F. Hwang, Haruka Kikuchi, Myron Turner, Sintron, I/O/D, P. Luining)

Net projects already in a crisis after only a few years? (2000)

hologram collages

atmospheric effect

artificial ghosts

(1984/K345)

Holodeck – interaction with computer-generated holograms (Joseph Michael) (1998/P92)

holography and society (on four aspects of artistic holography) (Vito Orazem)

newsgroups

newsgroups mobilized via cell phone (Neeraj Jhanji) (2001/F36)

Web-ness

Art Com Electronic Network ACEN (1986) (1989/K129) electronic publications

Mosaic could be the "killer app" (1994/K212)

Web Stalker (I/O/D) (1998/P46)

window pane experiments: synchronized animation (Ichiro Aikawa) (2000/P40)

artists working exclusively in the medium of the Internet (DH): (Joachim Blank, Holger Friese, Alexej Shulgin, Philipp Pocock, Dirk Paesmans, Joan H. von Jodi

holographic art (A. Tambellini) (1980/K111) (Harriet Casdin-Silver) (1982/K73)

holography (M. Lauk & Bodo Dorra) (1989/J45)

holographic video (holograms rendered in real time) real-time holography

visual effects (see: PRIX)

rotography - light diodes (Otto Frühling) (1980/K94/K114)

Golan Levin (2001/K387) possibilities of expressive computer art

aesthetics of the static (PW)

(2002/K389) digital aesthetics in South Africa (M. Neustetter)

Symposium: electronic means of visual design (1980/K93)

(1979) Usenet

mailinglists

listserv

netiquette

net excellence

browser

artist as browser developer

gopher

hypermedia projects (PooL-Processing) (Idensen, Krohn)

net installation (Sabine Seymour) (1998/K113)

(AH) 1968 interactive light-sound spectacles (American Pulsa Group)

Deep Blue (R. Adrian X, Sam Auinger) (1996/K251)

rotating mirror (Piotr Kowalski) (1980/104) (1982/K93)

rotating display (David Moises) (2002/K420)

see also: energetic view

Xchange started as mailing list network (1998/K78,K89)

mailing list for software art (Alex McLean) (2003/F13)

net vision

XML

XHTML

playing around with the HTML metastructure (Kensuke Sembo, Yae Akaiwa) (2000/F44)

Music playes Images x Images play Music (1997) (Toshio Iwai, Ryuichi Sakamoto) (1999/J29) (1999/J428)

Internet user-controlled large-scale light installation: result documented on the web as image (2000/P74) (Raffael Lozano-Hemmer)

virtual shadows (the secret life of things) (2002/K411) Tool´s Life (Motoshi Chikamori, Kyoko Kunoh)

abstract computer realism (1994/P56) (S. McSherry)

aesthetics of digital grammars (2003/K127)

Blogosphere (2003/K70) amateur journalism

web magazine (2003/F38)

hyperlink URL

HTML 1.x

1994

weblogs (2002,2004)

collective weblogs (2004)

WWW Internet

the role of the WWW for art projects

(1969) ARPANET (1979) Usenet (1990/T) WWW developed at CERN (1989/90 Tim Berners-Lee) (1993/T) only a few WWW servers (1994/T) already over 10,000 WWW servers (1994/T) first artistic works in WWW (DH) (1995/T) first literature on net.art (DH) (96/97/T) the most artistic works so far (2000/T) sharp decrease in PRIX entries

a protocol is a system for maintaining organization and control in networks (A. Galloway, Eugene Thacker) (2003/K62)

destruction of web sites on HTML basis (Kensuke Sembo, Yae Akaiwa) (2000/P46)

Hacking Millenium Park (TNC network) (1998/K107)

Hacking

fire film (Manfred Laumer) (2000/P178)

cf. Stadtwerkstatt/Servus project : Generali building as display and light sculpture

(1999/P177) collaborative electroacoustic work – in complete darkness (John Duncan, Francisco López)

relational aesthetics (2003/K142)

kinetic light sculpture (C. Möller, R. Kramm) (1994/P132)

aesthetics of digital images

transfer protocols (2003/K12) TCP-IP, FTP, HTTP, DNS

Internet 2

1995 PRIX erstmals 1995: World Wide Web Sites (1997 renamed: .NET)

(PV) Following the telescope and the microscope, now we have video photography. It represents the third stage of illumination.

(1999/P175) nylon threads in laser light (Paul DeMarinis)

(Harold Edgerton) stroboscopy high-speed photography (1982/K82)

on the whole, the concept of aesthetics is not very helpful (modifications do not really add anything either) (DG)

Telnet (remote login)

RIP, NTP, NNTP, NFS

2001 Net vision (PRIX) 2001 Net excellence (PRIX)

netculture

Welcome to the Wired World (ars 1995)

(1999/F24/P64) (Lynn Hershman) VRML multi-user sculpture

(1996/P102) DigiCrime on the dangers of the net (Kevin McCurley)

video images as light images (O. Piene)

exhibitions: "Kunst-Licht-Kunst" (1966) (Popper) (Eindhoven) "Lumière et Mouvement" (1967) (Paris)

optical computer architecture three-dimensional storage (R. R. Birge) (1997/K85)

(AH) Myron Krueger stresses that not only does a new aesthetics emerge with the invention of systems, which first leads to a new aesthetic theory in its description, but also a new art form outside the realm of traditional forms.

(AH) developing the aesthetic possibilities of a technology

(AH) techno-aesthetics versus classical aesthetics (Rooted in the sign?)

(AH) Weibel shows that the means for realizing depictions have basically been left out of aesthetic theory. ausgeklammert wurden

(DG) We should leave the aesthetics concept in the realm of perception/aisthesis and transform, for example, to performative and atmospheric considerations.

The Aesthetics of Code (Ed Burton) (2003/F38)

(UR) The unkind and unfortunately inevitable discussion of "digital kitsch" or "computer kitsch" still remains a reprehensible trivialization, if it does not see art as dynamic, as action, potential, and method of connection.

(Franke) rational aesthetics

(1982) mailbox and conference system (Adrian X) (1989/K145)

Welcome to the wired world (1995/K)

(Andreas Broeckmann) (1999/J438)

VRML

running into the limitations of VRML

(1998/II-K222) Datenautobahn (promoted by Al Gore)

light and sound sculpture (Christian Möller) (1998/P80)

(1998/P151) investigation of experimental light and sound effects (Y. Breuleux, A. Thibault)

(1997/K303) (Motoshi Chikamori) projected computer shadows

(1998/II-K263) (Critical Art Ensemble) Like power, resistance must withdraw from the streets. Cyberspace must first be realized as a location and instrument of resistance.

(2000/P58) RMF – rich music format: use of (P. Mühlfriedel, G. Markeffsky, L. Schaumann)

VOIP Voice-over-IP (Internet-telephony)

(1998/II-K257) How can we transform this communication nightmare (Internet) into a conventional, dead, controllable mass medium? The main trick was to substitute information for communication.

At the Center (MIT), light, environment, is the all-encompassing topic. (O. Piene)

Net Art / net.art

Crisis 2000: decrease of submissions from 500 to 250 (2000/P18)

net-meeting (2002/K178)

Internet meets TV (2001/K192)

RealVideo

Wireless-LAN projects (2004) wireless experts (2001/K192)

public display Wilder Efeu (Stadtwerkstatt) (F. Xaver, Chris Mutter)

mobile Internet (2001/K201)

e-hub

diving into electronic global networks (Ascott) (1989/K103)

1989 Network of Systems

CUSeeMe

Webcasting and digital broadcasting

Clickscape 98 (Stadtwerkstatt) (1998/K183) pixel graphics on building, controllable light sculpture (Lehner, Seidl, Ritter, Estl)

Laterna Magica (L. Filatov, J. Eckl) (1997/K308)

11 light view II

Digital Zapatismo (1998/K56) (R. Dominguez)

(Kaucyila Brooke) (2000/K271)

Grrrl e-zines

Feedback via IRC channel (1997/K388)

Project Teledesic – Internet for the whole world via satellite

formation of surreal net research (2000/P48) etoy toywar huge stockmarket losses

(A. Garton) foreigners and stateless persons (1997/K385)

Metadesign reunites art and politics: it enables art to have a political impact. Metadesigners work with cultural context. (Gene Youngblood) (1986/K238)

political satire (Andy Deck) (1998/P42)

girl culture

Einladung zur Beteiligung an einem Netzkunstprojekt per FAX (1989/K106): EARN, DITNET, I.P.Sharp

chat environments

IRC

chatroom

polyethnical media and cultural diversity (2002/K278) (Tremetzberger, Baratsits)

feminist strategies of young artists: Nine Budde, Snergurtuschka, Lina Hoshino, Cue P Doll, ...) (2001/K113)

girlie network

view of networks (II)

Net Criticism (1995) ZK Proceedings 1995

GMUC Graphical MultiUser Conversations (1997/K176)

Cabaret Voltaire shows technology violently (1986/K07) (1999/J366)

The "culture-meter" or the art of multicultural mixing (1993/K393) (W. Hilbert)

countering the dominance of English on the Internet (2002/K145) (French funding)

methods of feminist practice (net art: Kathy Rae Huffman, Faith Wilding, Cornelia Sollfrank, Victoria Vesna, ...) (2001/K113)

women's networks

10 Internet view

Internet-driven digital culture & lifestyle (2001/K192) (2001/K200)

"Net Symposium" as communication form (1999/K38)

morphology and syntax of the "slasher" (Carbaret Voltaire) (1986/K98)

East/West dialogue beginning 1988 (1989/J16)

increased involvement of the Japanese

media winds from Asia (Keigo Yamamoto) (1994/K215) (1999/J286)

suck my code (1996/K35)

VNS-Matrix (cyber-feministische Gruppe) (1996/K35)

(1997/F46) (Marita Liulia) Ambitious Bitch – western feminism at the turn of the millennium

cyberfeminism (1992) (political strategy, artistic methods) (Sadie Plant, VNS Matrix) (1996/K180) (Nova Delahunty)

net access for African women (2002/K194)

09

user input/user participation as criterion for web applications (1995/P40) D. de Kerckhove)

new maps of hyperspace issues of the psyche (Terence McKenna) (1990/II-K277)

Mind Machines (Rudolf Kapllner) (1990/II-K323) on the aesthetics of pleasant states (Ernst Graf) (1990/II-K336)

psycho-active electroacoustics (Zelko Wiener) (1990/II-K339) Mindmusic (1990/II-K343)

Tokyo scene (2001/K86) (Tomohiro Okada)

increased involvement of the French

(1997/F06) (R. Sifuentes)

ff-female takeover (2001/K111)

ars: cyberfeminism

Women, art & technology

cyborg surrealism (1997/K63)

(AH) from the dictate of subjectivity to the separate world of apparatuses (Weibel)

Cyperspace signalizes adventure, imagination, new territory (1992/P07)

the "virtual realities" of Timothy Leary (LSD guru) (David Sheff) (1990/II-K239) Homepage (1996/P114)

virtual reality in the dark (Willem de Ridder) magician, performer (1990/II-K309,K311)

Telematic Dreaming – virtual contacts and touching (Paul Sermon)

Die neuen Techno-Reinrassigen (Harwood, Mongrel) (1999/K326) Mischlinge in der Techno-Kultur

Horizontal Radio: telematic radio network project (1995/K358) Migration – higher level theme

the group VNS Matrix uses low-end technologies for their work (1996/K188)

Authors on the topic: Zoe Sofia, Carol Stakenas, Martha Burkle Boneccchi, Simone Osthoff, Jashree K. Odin, Patricia Bentson, Judy Malloy, Patric D. Prince, Margaret Morse, Sheila Pinkel, Anna Couey, Kathy Brew, Christa Schneebauer, Barbara Becker (L), Faith Wilding (L), Melita Zajc (L), Donna Haraway, Verena Kuni (L), Nancy Buchanan, Ushi Reiter, Mona Singer, Silke Bellanger, Dagmar Fink, Andrea zur Nieden, Cornelia Sollfrank (1996), Helene von Oldenburg, Marina Grzinic, Eva Ursprung, Claudia Reiche, Adele Eisenstein, Sadie Plant, Marie-Luise Angerer (L), Karin Spaink, Birgit Richard (L), Monika Treut (L)

practices for supporting emotional interaction (triggered by coded objects) (H. Ishii) (2001/K258)

video, installation and psychological space (1994/K158)

cyberspace as name for a psychotic space (Peter Weibel) (1990/II-K30)

the recipient creates information (1995/K34)

Arge Zimbabwe

(Station Rose) (Elisa Rose, Gary Danner) (1989/K124) research camp in Cairo "Hollywood of the Arabic world"

the socially compatible network variation (Public Voice) (1995/K200) (R. Alton-Scheidl)

Sherry Turkle, Sadie Plant, Donna Haraway, Sandy Stone, Zoe Sofouilis (1996/K184)

Affective Computing (2003/K260)

database with models of conflict avoidance (D.A. Plewe) (1999)

(M. Minsky) the future convergence of science, art and psychology (1990/II-K97)

the 90s as the era of the brain (1990/P08)

In der Vergangenheit hatten die meisten Sportarten mehr Zuschauer als Mitspieler; jetzt können wir uns Sportarten vorstellen, wo es mehr Mitspieler als Zuschauer gibt (R. Malina) (1995/P30)

(AH) limitation of the observer's self-recognition due to technology (in closed-circuit-Installationen) ... the compulsion to adapt to the laws of the interface

(2004) Digital Communities involves bridging the geographical, but also the gendered "Digital Divide"

2002 Unplugged (2) Art as Scene of Global Conflicts

Artists on the topic: Steina Vasulka, Joan Jonas, Dara Birnbaum (OK), Valy Export, Margarete Jahrmann, Sonya Rapoport, Lynn Hershman, Nancy Paterson, Pauline Oliveros, Rebecca Allen, Donna J. Cox, Agnes Hegedüs, Judith Barry, Jennifer Hall, Brenda Laurel, Monika Fleischmann, Char Davies, Cecile Le Prado, Pamela Z, Nell Tenhaaf, Valerie Soe, Kathy Rae Huffman, Diane Fenster, Leslie Ross, Dawn Stoppiello, Christa Sommerer, Sabine Zimmermann, Marita Liulia

Mobile Feelings (2003/K258) (Sommerer, Mignonneau)

Mobile feelings telephones: mini-bio-sensors and controllers for measuing heartbeat (blood pressure and pulse), und Puls), skin conductivity, perspiration and smell of the user (2003/K261)

(Stahl Stenslie) tel-emotion society (2000/K213)

1991 out of control (3)

a shirt's lonely journey through hell: (J. Laederbach) Unnatural bodies (Jim Whiting) (1991/K73)

rotating loudspeaker arm that interacts with visitors and can get out of control (2001/P115) (E. van der Heide, M. de Nijs)

1987 art in the network (Kunsthalle Hamburg) (image commentary by by recipients on PC)

(AH) These works thus demand a new behavior from the exhibition visitor, tearing him out of mere "contemplative observation".

Who is unplugged (Symposion) (2002/F08)

1996 1.Cybercafé Afrikas (Oumou Sy) (2002/K92)

Wiring Africa (unplugged Symposion) (2002/F09)

Tonga Online (2002/P60)

cyber and online demonstrations (2001/K18)

"registering" and "depicting" the viewer (AH)

reacting to viewers through sensors (1989/K170)

The aim of the Electronic Frontier Foundation is to protect virtual communities from physical interference by government authorities. (John Perry Barlow) (1995/K132)

Artistic Aggression (unplugged Symposion) (2002/F08)

globalization of campaigns (2000/K379)

Local Conflicts – Global Media (unplugged Symposion) (2002/F09)

Global Conflicts – Local Networks (unplugged Symposion) (2002/F11)

XXERO – collaborative MOO-based environment (2001/K313) (Ushi Reiter, Florence Ormezzo, Tamiko Thiel, Marlena Corcoran, Valentina Djordjevic, Aileen Derieg)

(Akitsugu Maebayashi) perceiving other people in a darkened room through a VR heartbeat – on concepts of proximity (1998/P90)

mood management (2001/K236) (C. Mikunda)

central role of the observer (1992)

(AH) For Shaw it is especially interesting that the non-active viewer also has an opportunity to experience the art work as it is seen with the eyes of another, so that this manifestation attains the character of a performance.

Deep Media (comprehensively including the context of the user)

from the technically "moving image" to the "moving viewer" (AH)

political net projects

redemocraticization of the Internets (Yury Gitman) (2003/P28)

technodemocracy (1998/K129)

notes from the underground (Melissa Gould) (1991/K177)

electric ladyland

Sadie Plant: Cyberfeminism is nothing other than the recognition that the days of patriarchy are counted (1996/K182) (1999/J315)

user, player, participant, recipient, visitor, viewer, reader, observer

(AH) The implied intentionality expressed in the active intervention completely suppresses the form of disinterested viewing, it is even contrary to it. (Klotz)

(1998/II-K297) cyberdemocracy

globality (AH)

emotional turn (Dieter Daniels) cf. atmospheric studies

guitar amplifier as emotional amplifier (1984/K250)

(Toshihiro Anzai, Tamio Kihara) (1997/K259) ... you can paint with it and "make" music at the same time

catalyst for self-discovery (AH)

the future of democracy and the four basic principles of computer communication (1994/K206) (Howard Rheingold)

special net art

(AH) revealing the viewer to himself as a voyeur (Lynn Hershman)

intermedia persona performance (Susanne Widl, Valie Export, Patricia Jünger) Mißbrauchte Frauen (1988/K135)

playing with people's desires

psychophysical interface (Werner Cee, Horst Prehn) (1993/P114)

self-perception instead of perception of the work

controlling facial muscles ("Huge Harry" = voice synthesis machine) (1997/K110/P134) emotional program

hands-on interactivity (AH) new type of sensibility

(ML) With interactive installations, there are no longer viewers, but only actors.

many-to-many medium (1994/K207) radically decentralized

In order to be truly contemporary, artists must see themselves as nodes in a technologically determined environment - and thus assume a highly political responsibility. (Stocker) (1996/J53)

Code-Katzen Betababies Cyberschlampen (1996/K182, K189) media activists

political and activist software: cease-and-desist-ware, illicit SW, software resistance, useful activist SW (2003/K229)

Cyborg Manifesto (Donna Haraway) (1997/K46) (Goodeve)

qualifying use of emotion (L. Larcher, Rich.Art) (1993/K227) virtual emotions (S. Schemat) (1993/K230)

Pain Station (V. Morawe, T. Reiff) (2002/F047/P102) PEU = pain execution unit

(MF) an experience of attention and interaction oriented to the human being (mixed reality architecture)

Touch-Screen (1989/K235) (Lynn Hershman)

get in touch (Resitor Sensor) (1996/K418) (Thecla Schiphorst)

proximity and manipulation (AH)

art&politics (R. Adrian X, R. Braun, R. Woelfl) (1996/K248) Führer Museum stolen art

CODE = LAW (symposium contributions) (2003/F06) (Cindy A. Cohn, J. Grimmelmann) (2003/K26)

e-government

identity and artificiality illusion of an emotional encounter (Catherine Ikam) (2000/K401)

affectiveCinema (Jan Torpus, Michel Durieux) (transmediale) control through bio-feedback via GSR sensor (Galvanic Skin Response)

interface design

participation (1989/K75) (2001/K244) (R. Lozano-Hemmer)

cyberlaw (2001/K192, K212) Open-Law

regulation and cybercrime

Cyberrechte

see also: historical view view of rhetoric view of action

(Machiko Kusahara) (1997/K219) motion-capture cannot convey emotions

touching and transforming a face (Jim Campbell) (2000/F35)

(AH) With the development of the microprocessor, in particular, we have opened up vast physical, sensory, emotional, mental and conceptual possibilities.

GSR

(AH) putting the viewer into the role of collaborator

participation and interaction (AH)

teleparticipation (1995/K178)

agression, flesh, lust, craziness, blood frenzy and fantasy (Linda Dement) (1994/P46)

BUMP – telematic installation Linz – Budapest !!(1999/K421) (2001/P87) tactile interface – pressure generate counter-pressure (physical interface)

Humphrey (AEC) combination of VR and force-feedback technologies (2003/K433) mechatronic set-up (flying over Linz) (H. Ranzenbacher)

no interface apparatuses at all (2001/K246) (R. Lozano-Hemmer)

participative projects

word-of-mouth

(AH) based on the phenomena of stimulation, exchange and playing, the concept of art achieves a new meaning

(2004) "Digital Communities" the new category acknowledges the political potential of digital and networked systems

media law

holographic stereogram (Shunsuke Mitamura) (1990/K-I-120)

force-feedback device re-introduction of gravity (Douglas Edric Stanley) (2000/P100)

force-feedback device with elastic screen (Hiroo Iwata) (1999/K351)

force-feedback technologies

force-feedback mouse (resistance increases with every selection) (Orit Kruglanski) (2000/F33)

the view of things (Slavoj Zizek) (1992/K113)

compulsory guidance system for recipients (Automatic Radio) (1993/K245) (R.A.M.S. attack)

talking to a neuro baby (emotional reactions) (Naoko Tosa) (1993/K353) (intentional lies) (2000/F33) unarticulated communication bodies don't lie (2000/P102)

Digital Instinct (electrolobby Panel) (2001/F16)

haptic force-feedback joysticks (Rebecca Allen) (1999/K357)

see also: object view similarity and touch

see above: therapeutic view

psychical view

psychoanalytical view / psychophysical view

observer view

10 recipient view

view of the mood

manifesto of tactilism emotional turn existentialism (primacy of action) psychoanalysis / repulsion theory Lacanism discourse queer theory gender studies psychological theories of performance psychology / psychology of action

Global String (Atau Tanaka, K. Toeplitz) (2002/F045/P108)

see also: view of the atmosphere

psychological space (Kathy Rae Huffman)

media theory (literature studies) media discourse media studies media anthropology communication theory information theory net discourse / cyber-discourse simulation discourse nomadology discourse

09 emotional view

Literature: Vom Tafelbild zum globalen Datenraum / Ed. Peter Weibel; Log.buch – Materialien zu log.in – netz | kunst | werke / Matthias Klos, Mathias Neidhart; WebFictions – Zerstreute Anwesenheiten in elektronischen Netzen / M. Faßler, Z. Wiener ...; net.art – Materialien zur Netzkunst / Tilman Baumgärtel; net.art 2.0 – Neue Materialien zur Netzkunst / Tilman Baumgärtel; net_condition – art and global media / Ed. Peter Weibel, Timothy Druckrey; net_condition Kunst/Politik im Online-Universum Peter Weibel (Steir. Herbst)

Literature (2): Medien – Systeme – Netze; Elemente einer Theorie der Cyber-Netzwerke / Stefan Weber; on line – Kunst im Netz / Projekt: G. Stocker 93; Intertwinedness – reflecting the structure of the net – Überlegungen zur Netzkultur / Margarete Jahrmann, Christa Schneebauer; Net Criticism - ZK Proceedings 1995; Total digital – Die Welt zwischen 0 und 1 – oder Die Zukunft der Kommunikation / Negroponte; Telepolis – Die Zeitschrift für Netzkultur; Lob der Oberflächlichkeit – Für eine Phänomenologie der Medien / Vilém Flusser; Netzwerke / Manfred Faßler

Literature: Der bewegte Betrachter – Theorien der interaktiven Medienkunst / Annette Hünnekens; Die Individualität der Medien – Eine Geschichte der Wissenschaften vom Menschen / Stefan Rieger; Bildbeschreibung als Verbindung von visuellem und sprachlichem Raum / Jörg. R. J. Schirra; Im Netz der Systeme / Merve; Information und Kommunikation in Geschichte und Gegenwart / Margarete Rehm; Kursbuch Neue Medien – Trends in Wirtschaft Politik, Wissenschaft und Kultur / S. Bollmann; Die Wüste Internet / Clifford Stoll; Kursbuch Internet – Anschlüsse an Wirtschaft u. Politik, Wissenschaft und Kultur / Bollmann; Internet Lesebuch / Ed. Marion Fuglèwic

Literature (2): Elektronische Nächte – Die Welt der Mailboxen und Computernetze / Dieter Grönling; 24 Stunden im 21. Jahrhundert - Onlinesein Zu Besuch in der Neuesten Welt / Peter Glaser; Der Flusser-Reader zu Kommunikation, Medien und Design; Kommunikologie / Vilém Flusser; Kunst als Sendung – Von der Telegrafie zum Internet / Dieter Daniels; Digitales Österreich – Informationhighway: Initiativen, Projekte, Entwicklungen 1995 / P. A. Bruck, Andrea Mulrenin (cf. ars 1995); Österreich Online ´96 (cf. ars 1995); Klare Sicht am Info-Highway – Geschäfte via Internet & Co. / H. R. Hansen

Literature: Ulrike Rosenbach / Videkunst, Foto, Aktion / Performance, feministische Kunst; CODE – und andere Gesetze des Cyberspace / Lawrence Lessig; Women, Art, and Technology / Ed. Judy Malloy; The spezialization of technology: from elsewhere to cyberfeminism and back – institutional modes of the cyberworld / Ed. Marina Crzinic, Adele Eisenstein; Data Body Sex Machine - Technoscience und Sciencefiction aus feministischer Sicht / Ed. Karin Giselbrecht, Michaela Hafner; Feminismus und Medien / Ed. G. J. Lischka; Vectorial Elevation – Relational Architecture No.4 Rafael Lozano-Hemmer; Zeitschrift für Kulturaustausch 1995/4 / Neue Medien und internationale Kulturbeziehungen

Literature: (2) Politische Theorien des Cyberspace (article) / Horst Bredekamp (in: Kritik des Sehens); Techno-Kolonialismus / Oliver Marchart; Mehr Licht / Paul Virilio, F. Kittler, et al.

color view

12 aesthetic view

visual view / light view I

(AH) aesthetics of communication (FF)

(AH) an aesthetic of the object still dominates over an aesthetic of the sign ...

digital aesthetics (PW)

techno-aesthetics (AH)

the AEC Center as prototype of a new power location of digital culture (1996/J39)

Trusted Computing (Fred von Lohmann) (2003/K49)

net violence (autoaggressive potentials)

electronic viruses

violence in computer games (Arndt Röttgers) (2001)

identity on the net (Joichi Ito) (2002/K254)

view of hybridity (II)

13 identity view

see also: cultural theory view
see also: view of the organizing institution

Fictitious Portraits (Keith Cottingham) (1994/P38)

the catalytic effect of new media (1996/K61)

media (martial) art (Jutta Zaremba) (2001)

forming presences (DM)

No Man´s Land robot installation / implanted and emergent behavior (the parasites, the untamed, the inverted scavengers, ...) (L.-P. Demers, Bill Vorn) (1996/K262/P126) s.o.

the self constructed by the brain (P. Smith Churchland) (1997/K70)

virtual computer camera floats around Gondry frozen in the air (1996/P174) (M. Gondry, P. Buffin)

(TXTD.sign) (1997/K265) (Ranzenb.) IPzentrum: interpretation of earthquakes as elementary form of expression (cf. E.P.I.Zentrum by B. Nieslony)

psychical energy life energy mental energy (1986/K299)

Charles Proteus Steinmetz and the magic of electricity (Franz Pichler) (1992/K218)

Critique (Patrice Pavis) (1999): Despite the apparent victory of computer specialists over directors and of the machine function over the aesthetic object, what is repressed of the body and human presence, of the voice and the text suddenly returns.

raw and informed energy (Mark Ries) (1994/K224)

radioactive rays (Gudrun Bielz) (1996/K424)

Tesla machines (Günther Held) (1992/K142) (Henry Jesionka) (1992/K209) SOLAR-Projekt (1998/K179)

thresholds of control destruction art and terminal culture (Kristine Stiles) (1991/K29) (1999/J124)

Radical Disruption of a Gyroscopic Device with Heterodyne Mutation (Krüppelschlag) (1991/K211) (Just Merrit et al.)

photovoltaics (1986/K297)

the visualization of the energetic body (1986/K285)

an unsettling thing (Paul de Marinis) (1991/K191)

energy potentials are tapped from the Internet and the local movement of the viewers (2002/P104) (M. Saup)

1991 out of control (2)

accident – remote-controlled car jumps (Leo Schatzl) (1991/K215)

pyrotechnical installation based on the spirit of the industrial feeling (Erik Hobijn) (1991/K107) fire as the medium of possession ; the "Dante Organ"

holographic stereogram (Shunsuke Mitamura) (1990/K-I-120)

physical dramaturgy (through bodies)

Video:Violence Richard Kern Retrospektive (political violence, personal violence) (1991/K261) Erotic Violence (1991/K278)

documented violence (Kathy Rae Huffman)

parasites – transforming motion or temp. difference into electrical energy (Frank Fietzek) (2001/P104)

automatized explosions (Roman Signer) (1991/K81)

(1997/K306) squashing teddy (U. Winters, C. Ebner)

violence in film (R. Kern) (1991/K281)

Performance Reichian convulsive breathing exercise (John Duncan) (1991/K277)

militarization of science and and its culture of death (since the late 80s) (PV) (1998) post-scientific extremism technological adventuring

self-sacrifice D.S.I. (1991/K108)

(ML) "energetic" bodies acting through waves and atmospheres are generated with the help of electronic media and the performatization of theater

raw gaming energy

Centerbeam (Gyorgy Kepes) combination of energy transference and transformation systems (1980/K98)

(Steve Mann) (1997/K223) Personal security devices: 2 radar units, video cameras, microphone, infrared system and a host of sensors

lab people, who go to the most extreme ethical boundary (PV) (1998)

(Masami Akita, Z. Karkowski) = (Mazk) Extreme Computer-Electronica (1999/K382)

forms of brutism (PW) (Einstürzende Neubauten, Throbbing Gristle) (1987/K12)

Schmarotzer – Parasites drawing energy from the body of their carriers (2001/F34) (Frank Fietzek)

NYC Gedankenbilder (Russet Lederman) (1999/P82)

research at the service of the advertising and film industry

decribing planes of an expanding hypersphere (Glenn Branca) (1984/K207) growth structures, fluid motion, ...

The Gods of Thunder (1987/K133) (Rhys Chatham)

art and war (2002/K284) (Azza El-Hassan)

cf. view of the field

Global Conflicts – Local Networks (I. Ramonet, Lori Wallach, Joichi Ito, Alex Galloway, D. de Kerckhove, R. Wischenbart) (2002/F11)

Muntadas thus showed that the TV broadcasts that commercialized spiritual wellbeing, marketed personal feelings and paved the way for holy war, originated in cozy private spaces. The control of politics, religion and communication is in the same hands. As a dynamic Internet archive, the "File Room" project enables web access to information about the history of censorship. (1995/K172) (Antonio Muntadas) (1995/K285/P70)

ethics of business and the advertising industry

(Glenn Branca) (1984) (1989/J126) musical energy turning pillars of air into acoustic steamrollers

Entropy Machine (M. Jacobsen) (1995/P122)

2002 Unplugged (3)

art as the scene of global conflicts (Peter Fend) (2002/K319)

collective memory (1998/P52) (S. Meiselas, A. Cornyn, S. Johnson)

(Cabaret Voltaire) (1986) (1989/J133) brutal confrontation

the seismic form (Jean Baudrillard) (1991/K07)

Local Conflicts – Global Media (Danny Schechter, Jennifer Sibanda, Winters Negbenebor, P. Quéau, D. der Kerckhove) (2002/F09)

Operated by Art Hanru Hou, Peter Fend, M. Napier, Azza El´Hassen, T. Sherman) (2002/F10)

artists, teachers, designers, curators, journalists, performers, musicians, ... as henchmen of the media industry (B. Serexhe)

(Iba Ndiaye Djiadji) (2002/K77) artistic aggression and globalization

Who is unplugged? (G. Stocker, Aminata Traoré, Saskia Sassen, Jeremy Rifkin) (2002/F08)

cultural composting (Amy Alexander) (1997/P82)

(John Duncan) In Tokyo the broadcasts from the pirate radio that he built and operated triggered tighter legal restrictions in the media ether. (1991/K300)

Zensur

the Internet stands as "voice and memory" in opposition to censorship (1995/K173)

research in service to the weapons industry

art against violence (Uri Dotan) (2002/K263)

Artistic Aggression (Iba Ndiaye Djiadji, Oumou Sy, Jay Rutledge, Davis O. Nejo, M. Neustetter, The Trinity Session, Andreas Hirsch) (2002/F08)

Wiring Africa (2002/F08) (M. Jensen, Michel Mavros, Birama Diallo, K. Goddard, D. Muntanga, Lisa Goldman-Carney)

There are the known horror scenarios of the electronic globetrotter, otaku or data dandy who holes up, lonely but in a teleorgiastic mood, in his media center, which is connected to the rest of the world via networks. At the same time, the environment does not interest him at all (Rötzer) (1994/K108)

Censoratorium catalogue of trigger words (Rupert Huber) (1998/K236)

Bio Art (1)

rear-view mirror to reality (1996/K326) Just Merrit's laboratory of the past as a machine against forgetting (J. Domsich) (1997/K364)

artists have always wanted to create "monsters" (2000) (Joe Davis)

(Graham Harwood) (1998/K156)

Internet contents (A. Rosanne Stone) (1999/J312)

(AH) a net museum collects opinions and views, things and testimonials of home as environment of life

ethics in cyberspace computer ethics

McDonald – collected criticism (1996/P98) (n.n.)

hacker ethics (1998/K17)

view of memory
see also: political view / historical view

see also: social view

view of friendship and love

view of concern

12 ethical view

monument view / memorial view

aesthetics as art theory aesthetic discourse art theory / morphology theory of perception sublimeness debate aura debate repulsion theory communication aesthetics

Symposium "Cyberfeminismus" 1998 documenta X

fem networks

Ambitious Bitch (Marita Liulia) (1997/P148)

The Hiroshima Project (Akke Wagenaar) (1995/K318) (Michael Hoch, Mathias Melchor, Masahiro Miwa)

questioning ideas involving normality (Harwood) (1996/P140)

The project "Survivors of the Shoah Visual History" makes use of the technological breakthrough of data storage: 10000 hours of filmed memories can be digitally archived (1996/K236)

FACES mailinglist (women working in the field of media) (Valentina Djordjevic, Kathy Rae Huffman, Diana McCarthy)

gender issues (in MOOs & MUDs)

bad girls versus the astronaut christ (Hari Kunzru) (1999/J168) (1997/K100)

(Sandy Stone)

intercultural view

view of worldviews

legal view

political view

11 feminist view

Black Culture theory cultural criticism feminist studies / feminist theory gender studies anthropologie of gender cultural history studies postmodern views postcolonial theory media law cyberlaw

political discourse repoliticization discourse postcolonialist discourse exoticism discourse race discourse regionalism debate minorities debate Eurocentrism debate critical discourse

Literature: Design goes virtual – Entwürfe zur Ästhetik in der Informationsgesellschaft / Peter Zec; Digitaler Schein – Ästhetik der elektronischen Medien / Ed. Florian Rötzer; Ästhetik des Immateriellen ? Zum Verhältnis von Kunst und Neuen Technologien – Teil I / Kunstforum Bd. 97 – 1988 Florian Rötzer; Ästhetik des Immateriellen ? Das Verhältnis von Kunst und Neuen Technologien – Teil II / Kunstforum Bd. 98 – 1989 Florian Rötzer; Das neue Bild der Welt – Wissenschaft und Ästhetik – Chaos-, Gehirn-, Systemforschung, Robotik, KI, VR – 1993 / Kunstforum Bd. 124; Kybernetische Ästhetik – Phänomen Kunst / H.W. Franke

Literature: (2) Ästhetische Information und Kunst / Herbert W. Franke; Aesthetica – Einführung in die neue Aesthetik / Max Bense; Die Unwahrscheinlichkeit des Ästhetischen - und die semiotische Konzeption der Kunst / Max Bense; Handbook of Visual Analysis / Carey Jewitt, Theo van Leeuwen; Der entfesselte Blick - symposium workshop exhibition / Ed. Gerhard Johann Lischka; Bilder in Bewegung – Traditionen digitaler Ästhetik / Ed. Kai-Uwe Hemken; Mehr Licht / Ed. VVS Saarbrücken

Literature: Perform or Else – From Discipline to Performance Jon McKenzie; Destruktionskunst / Justin Hoffmann; Choreografie der Gewalt / Kunstforum Bd. 153

17 view of art studies

view of art history

Against idiocy in electronic art (against the imitation of existing idiocies) (Friederike Pezold) (1990/K-I-126)

The more "art" we try to pack into cyberspace, the less probable it will be that it will show any aesthetic qualities. (1995/P16) (R. Ascott) ! The aesthetics of the manifesting ! (cf. Mersch & Co)

Cf. (art) historical view view of the philosophy of art

Why should art and philosophy intervene in the dynamics of visualization? Because actuation can sometimes lead to realization, because heterogenesis can degenerate into alienation, because the development of a new velocity can turn into mere acceleration, because virtualization often blocks topicality... (P. Levy) (1995/K97)

(DM) separation between aesthetic and discursive media

cyber-philosophers (Agentur Bilwet) (1990/II-K91)

praise for the parasites (F. Rötzer on M. Serres) (1993/K92) computer viruses

Bazon Brock (1999/J376)

"Home of the Brain" mental edifice of the four media scholars Flusser, Virilio, Minsky, Weizenbaum (Monika Fleischmann) (Wolfgang Strauss)

proposal for a really "new physics" (Nick Herbert) (1990/II-K39) (1999/J101)

philosophical database (Mike Hentz, Minus Delta T) (1984/K132) (1999/J358)

According to Forian Cramer, the focus on a purely perceptual aesthetics of art is clearly a continuation of Romantic philosophy and the privileging of aisthesis (perception) over poeisis (construction). (2003/K140)

philosopher-artists

philosophical and artistic orientation of the Ars through P. Weibel (1996/J38) (Leopoldseder)

1988 philosophies of new technologies

Philosophical round table (1988): Peter Gente, Hannes Böhringer, Vilém Flusser, Peter Weibel, Jean Baudrillard, Friedrich Kittler, Heinz von Foerster (1988/K83) (1989/J169) For Linz the first concrete contact with philosophical proponents of postmodernism and constructivism

(HK) superficial philosophy of hope

polycontexturality (on: Gotthard Günther) multivalent logic (Peter Weibel) (1990/II-K23)

(B. Mitterauer) architectonics (1990)

media philosophy (a transitional manifestation?)

postmodern philosophy

Herbert Hrachovec cognitive behavior patterns (see above) (1996/K34)

The emphasis on the central function of code and the algorithm level symbolizes concentration on a "firm core" that is often believed to have disappeared in the postmodern world. (Erkki Huhtamo) (2003/K127) NeoStrukturalism, NeoSemiotics (DG)

(Leo Findeisen) (2003/K73)

17 media philosophy view

art theory philosophy analytical philosophy epistemology postmodernism discourse nomadology discourse deconstructivism discourse performance studies performance theory

(DM) Art without media would be as much a contradicto in adjecto as a language without language. It makes use of media, seeking to address, as a kind of exaggeration of the boundary, as its paradoxical figuration, a withdrawal, a gap or chronic insufficiency....

A philosophical experiment on the way to digital consciousness (Gerd Döben-Henisch) (1995/K227)

MIC Media Integration and Communication System Lab (at ATR): integrating art as a new method of interpersonal communication in the research process (workplace: Christa Sommerer, Laurent Mignonneau) (1996/J122)

Literature: Philosophien der neuen Technologien / Merve; Im Netz der Systeme / Merve; Geist, Hirn und Wissenschaft / John R. Searle; The Renaissance Computer – Knowledge technology in the first age of print Ed. by Neil Rhodes, Jonathan Sawday; Ins Universum der technischen Bilder / Vilém Flusser; Medienphilosophie – Beiträge zur Klärung eines Begriffs / Ed. Münker, Roesler, Sandbothe; Kunst als Medientheorie / Hans Ulrich Reck; Objekte / Ranulph Glanville; Medien-Welten Wirklichkeiten / Ed. Gianni Vattimo, Wolfgang Welsch; Unter Verdacht – Eine Phänomenologie der Medien / Boris Groys; Texte zur Medientheorie / Reclam / Ed. Günter Helmes, Werner Köster; Kursbuch Medienkultur – Die maßgeblichen Theorien von Brecht bis Baudrillard; Cyber_Reader – Critical writings for the digital era / Ed. by Neil Spiller; Medien der Vernunft / Matthias Vogel; Kunst und Medium / Dieter Mersch (DM); Telematic Embrace / Roy Ascott; Am Nerv der Zeit / G. Johann Lischka (CD)

purely optical, immersive image strategies /vs/ mixed reality

the impossibility of seeing oneself without distortions (P.Weibel, Bob O´Kane) (1992/K110)

Focus (T. Walicky) (1998/P104)

touching with the eyes

Zerseher (Joachim Sauter, Dirk Lüsebrink)

retina scanner

(1992/K25) projecting images directly onto the retina with laser

material mirror

wooden mirror (Daniel Rozin)

visual effects (2)

Semantic Web (Marc Canter) (2003/K60)

camera pan through all objects (BUF) (2002/P117)

camera parameters as basis for virtual shapes (1997/P118) (D. Lüsebrink, J. Sauter)

ars: semantic web & collective intelligence

(1998/II-K297) ridiculous and terribly funny neo-Jungian ideas of "collective intelligence" (T. Druckrey)

(ML) problematizing digital technology as a realization of an "intellectual world view" (C. Hegemann)

natural science /vs/ humanities (cf. courses offered in Linz)

discourse view

knowledge management

16 impact/effect view

electronic mirror (C. Möller) (1994/II-K75)

eye tracking

tracking set-ups (1)

Multimind

decentralized intelligence (1979/K14)

MARS : Media, Arts, Research & Science (GMD Sankt Augustin near Bonn / M. Fleischmann)

interplay of art and science (Christa Sommerer) (1996/J120)

from the poetry of programming to research as an art form (2003/K250) (Mignonneau, Sommerer)

the scientific claim reaches a high point in 1992 (1999/J73)

Collective Intelligence (1995/K95) (2003/K93) (Pierre Lévy)

collective intelligence (CI) mediated by technology

cooperating memes: on the way to the global brain? (1996/K53)

art of technoscience

A comparison with the "third culture" of the merging/reconciliation of natural sciences and humanities would be inadequate (2001/K18)

Very Nervous System (perception installation) (David Rokeby) ! (1991/P130)

stereoscopic vision without glasses (Futurelab) (2003/F49)

virtual reality for collective cognitive processing (Derrick de Kerckhove) (1990/II-K171)

The WWW as a SuperBrain (J. Bollen) (1996/K34)

(F.E. Rakuschan)

artist as catalyst between fields of knowledge

science art (2)

visual computer art (1979/K16)

exchanged visual perspectives! (Kazuhiko Hachiya) (1996/P138)

Media art as background research or application research? (Ruth Schnell) (2002/K00)

research as art form (2003)

research lab as machine

(UR) In Ulm the call for a scientific art was en vogue from the late 1950s until far into the 1970s

(AH) theory of perception in artificial realities

video installation (Steina Vasulka) (1990/K-I-124)

perceiving perspectives (Mulder, Lüsebrink, G. May) (1994/II-K68)

(DM) The aisthetic media especially include those that relate to perception: the systems of optics and acoustics, the arts, image-forming procedures of all kinds, ... etc. They are all grounded in the sensory, whereas discursive media refer to structures, orders, discrete categorizations and caesura ...

Virtual Worlds: The Emperor's New Bodies (Peter Weibel) (1990/II-K09)

televirtual environments

performative explorations

Neurale Netzwerke (1994/P32) (M. J. Grey)

AAAI 92: AI Based Arts Exhibition (1993/K181)

agent

see: view of sensor technology

teleperception (Virilio)

sensor techniques

see: sensor view

(AH) cognitively oriented installations

(ML) drafting and performatively testing a "technical history of humanity" (ML) Institution for Media Performance Research

Perception is a process in formation. (Ecke Bonk) (1995/K48)

remote-controlled sensory systems (AH)

Sensor that feels its way through the space (H. Haagsma)

(AH) from objectivity to viewer relativity

talking to a neuro baby (emotional reaktionen) (left) (Naoko Tosa) (1993/K353)

nonlinear tools

fuzzy logic

Neural Networks (1993/23) (1995/P108) (Michael Tolson)

a purely static representation (in AI) is not powerful enough (1990/II-K55)

perception view

analytical view

16 epistemological view

AI view

1996 Meme

Richard Dawkin mind viruses (1996/K40)

AI (2003/K224) (H. cohen, J. Petrow, G. Papp, T. Spiller, Lyle Zapato)

(R. Trappl) med. cybernetics (1990/II) (G. Dorfer) neural networks (1990/II) (P. Smolensky) connectio. SW (1990/II) (R. Cummins) connectionism (1990/II) (G. Schwarz) learning processes (1990/II-K107) (M. Veitl) med. cybernetics (1990/II-K51) (B. Mitterauer) architectonics (1990/II) (M. Minsky) Mentopolis (1990/II-K97)

Connectionist SW

connectivism (1990)

AARON al AI-based program (Harald Cohen) (2003/K122) (never at the ars?)

(D. Rokeby) Our user interfaces are also a kind of belief system, because they hold and affirm our assumptions about the essence of things and reality.

The construction of experience. Interface as content (David Rokeby) (left)

(Tamara Munzner) differential topology (1995/P164) mapping specialist

in search of the order behind it (2003/K140) Is software art more successful, if one "can see" the algorithms behind the development of visual/acoustic phenomena?

connectionist improvement of AI systems (AH)

virtual brain

(Steve Mann) (1999/J420) (1997/K144/K217)

the 90s as the era of the brain (1990/P08)

1990

3 AI creatures (Joseph Bates) MIT (1997/P112)

Computer – from calculating tool to mankind's creative partner? (1979/K29)

machines, whether "hard" or "soft", are the codification of problem solutions (1996/K204)

analytical philosophy epistemology cognition sciences cognition theories artistic research constructivism similarity theories discourse analysis

Decision-Support-System (Daniela Alina Plewe) (1998/K140)

(HK) one should push forward in the direction of AI as far as possible

AI works

myth of AI (Robert Trappl) "AI-Laboratory" (1986/K338)

AI robots (Luc Steels) (1995/K308)

expert system

techno-positivists (1996/K162)

(AH) artificial intelligence creature: Artificial Reality and Artificial Life

Software as "diagrammatic" ordering material

artistic skills of the computer (1979/K30)

cybernetic research: connection of mind and machine (the anti group) (1990/K-I-112)

(Baudrillard) Yet those intelligent machines are only artificial in the most limited sense, because they merely break down linguistic, gendered, scientific processes into simplest, digitalized moments, ...

Literature: Die Wissenschaft vom Künstlichen / H. A. Simon; Erkenntnis Maschinen Verstehen / Terry Winograd Fernando Flores; Encyclopedia of artificial intelligence / C. Shapiro; Künstliche Intelligenz – Repräsentation von Wissen und natürlichsprachlichen Systemen; Kognitive Psychologie – Eine Einführung / J. R. Anderson; Kognitionswissenschaft – Kognitionstechnik / Francisco J. Varela; KI – Überblick und Grundlagen / K. Böhling u.a.; Künstliche Intelligenz / Patrick Henry Winston; KI – von den Grenzen der Denkmaschine und dem Wert der Intuition / H.L. & S.E. Dreyfus; Probleme der KI / Oswald Wiener; Expertensysteme – Nicht nur für Informatiker Peter Schnupp, Ute Leibraandt; Expertensystem-Praktikum / P. Schnupp, C.T. Nguyen Huu; Problemlösungsmethoden in Expertensystemen / Frank Puppe; Mentopolis / Marvin Minsky; Mind Children / Hans Moravec; Assoziation / Gerhard Strube; 5th generation computer systems / T.Moto-oka; Gödel, Escher, Bach / Douglas R. Hofstadter; Metamagicum / Douglas R. Hofstadter; Einsicht ins Ich / Douglas R. Hofstadter; Dynamische semantische Netze / Stephan Mehl; Hypermediabasiertes Knowledge Engineering für verteilte wissensbasierte Systeme / Frank Maurer; Endophysik – Die Welt des inneren Beobachters Otto E. Rösler; Making Art of Databases / V2_Publishing

Art is increasingly less suitable as a source for visual design, because it has less and less influence on the language of the dominant media and has long since become an archive of everyday codes. (UR)

Visually Deconstructing Code (Ben Fry) (2003/K197)

visual poetry and scientific jokes (Jared Tarbell, Lola Brine) (2003/P60)

The Secret Lives of Numbers (Golan Levin) (2003/K240)

walk-in knowledge spaces

remote-controlled robot as GraffitiWriter (The Institute for Applied Autonomy) (2000/F36/P78)

The Active Text Project (Jason E. Lewis, Alex Weyers) (2000/F35/P98) typography

Varioklischographen (ars intermedia) (1979/K44)

(A.Mohsen Daneshgar) diagrammatic design for CocaCola (derived from lettering) (2002/F12)

CAVE did not develop from video games or flight simulators, but its origins are found instead in scientific visualization and the demands of the SIGGRAPH 92 Showcase (Daniel J. Sandin) (1996/J85) (CAVE development 1991) CAVE was conceived as a tool for scientific visualization (2001/K299)

satellite images as picture basis (Mario Sasso, Nicola Sani) (1990/P81)

AI and interactive art (J. Bates) (1993/K181)

Patti Maes (1994/P128) AI dissertation

Landsat satellites: system of reflecting mirrors (Tom Van Sant) (1982/K42)

traditional genres of applied visual rhetoric (typography, graphics, posters, book design, print media) among others, with the goal of persuasion

Body mapping: PET Positron Emmisions Tomography (1997/K16) MRT Magnetic Resonance Tomography (fMRT)

typographical bodies (1993/P30) (Thomas Bayrle)

(2003/K97) (Pierre Lévy) mapping the position of the collective intelligence of a community

VR: 3D Diagrams as user interface (D.A. Plewe) (1999)

Map of the market (M. Wattenberg, Joon Yu) (1999/P54)

technical history of writing (DISS project Thomas Maier)

VR for the visualization of large medical databases (1995/K194) body mapping

(Tom Wolfe) (1997/K219) "Brain Imaging" 3D electroencephalography MRS Magnet Resonance Spectroscopy

diagrammatic interface for games and music programs (MEGO)

knowledge representation (2)

listening station for Radiotopia (2002/K428)

Information: C.F. von Weizsäcker also defines it as an "amount of form" (Ecke Bonk) (1995/K42)

dynamic typographical sculpture out of web sites (B. Fry) (2001/K290)

typographical positioning system (Casey Reas, Golan Levin) (2000/K387)

experimental typography (Fuse – Neville Brody)

(2003/P76) (Shinya Yamamoto)

Alphabet Zoo (Peter Cho) (2000/F42)

Mapping Toolkit (M. Bielicky, B. Lintermann) (2000/P88)

ars on digital typography

at least as a symposium

abstract typography

ars: MAPPING in the age of digital media

(Elisabeth Schedlberger - CODE)

diagrammatic typography (Walter Pamminger)

students who want to design web sites choose departments of design rather than art (2001/K34)

Typodesign (Ecke Bonk) (1995/K42)

(Lia) re:move cover design (2003/P46)

Talmud Project – typographical research (David Small, Tom White) (2000/K403)

2002 World Maps – Change the Map

development of a configural image language (Peter Zec)

pole shift with conventional projection (2003 OK) (MEGO)

diagrammatic interface for music computer – UPIC the drawings are interpreted as pressure curves, dynamic envelope curves, scores ... (Iannis Xenakis) (1990/I-K69,K72) (1992/II-K44)

Text and tectonics, set-up and order, shape and arrangement. Form and format, formula and formation. Schema and pattern. Constructing and (a) building. (Ecke Bonk) (1995/K46)

(schoenerwissen) (2002/P56)

data visualization (2002/P23)

Multibind-Deadlock-Coma (1996/K226)

(1995/K250) Markus Huemer

(1993/P45) (Constanze Ruhm) letter objects

the project Maps implements cartography in the dispositive of telematic media as a network (1989/K108) (Mathias Fuchs)

maps to walk through

Hyperbolic tree (R. Rao) (1999/P50)

Navigation

Mapping

Re-Mapping Our Mental Model (R. Buckminster Fuller) (2002/K17)

view of visualization

(Scott Brave, Andy Dahley) (1997/K278) life is more than the survival of the genes

being in electronic space (1994/K158)

GIS systems

linking concepts - spherical surface (B. Fry) (2001/K291)

dynamic mapping

typography and view of illustration (2001/K21)

15 typographical view

view of text design

view of graphical design

diagrammatic view II

cartographical view

rhetoric / topic structuralism diagrammatics mapping discourse diagrammatic turn structuralism (discourse) literature discourse deconstructivism memory theories

(PV) Presentation is effecting the manifestation of a thing.

(1998/II-K174) In Sommerer's installations death is employed as a necessary tabula rasa

information mapping (C5) (1999/K395)

Graph. programming (Lia) (2003/P49)

electronic mapping

Legible City (J. Shaw, Dirk Groeneveld) (1989/K209)

mapping conflict zones – water divides (Peter Fend) (2002/K271)

(PV) New era of videoscopy: ... lighting is no longer done electrically, but is instead an indirect electronic illumination.

"Terminal act" (PV) (1998) cybernetic euthanasia

information visualization (B. Fry) (2001/K159)

diagrammatic film (L. Houplan) (2003/P158)

mapping cyberspace (2001/K38)

Manhattan Timeformations (Brian McGrath, Mark Watkins) (2001/F36/P48)

DTP

desk top publishing

Mapping Time (Ross Cooper, Jussi Ängeslevä) (2003/F41/P100)

web design

imagine objects that stage or dramatize "existential moments" - such as a conflict (Fiona Raby) (2003/K276)

surviving robots

(PW) If we consider the influential aesthetics of the past two centuries, then it is evident that they are constructed on an ontology of the picture, on a static concept of existence

Data transformation / Visualization (2003/K226)

body mapping (1999/K309)

Where there should have been design, there was a huge hole in the web in 1995 (2001/K214)

the medium hides itself in the process of its mediatization (DM) (unfortunately not the case with many works)

The Gulf War brought the myth of the artificial from academic discussion into the world of the hyperreal. (1996/P36)

(Stahl Stenslie) aesthetic terminal-existentialism in Life Art (2000/K213)

Apparitional Aesthetics: The quality of coming-into-being, of apparition, is replacing the quality of representation, of appearance, which has for so long characterized western art. (1995/P19) (R. Ascott)!!

spatial representation of information (1999/P44) (F. Matsumoto, S. Matsukawa)

The designer is increasingly becoming an information designer, i.e. an expert for "intelligent" visualization systems and techniques (Zec)

Japanese illustrators (2001/K21) Japanese understanding of typography (2001/K199)

media should be almost "transparent" (ancillary invisibility)

virtual realities

(AH) being in two worlds at the same time

(ML) Theater for internalizing a "digitized" existence (D. de Kerckhove)

A virtual reality is principally real to the extent that it depends on a complex physical apparatus. Image space, on the other hand, is virtual. (SH)

making gene maps (1999/K121)

"Form Art" Competition (Alexei Shulgin) (1997/K393)

Internet-Metric (T. Feuerstein) (2002/K380)

development of complex communication spaces: mixed-reality architecture (MF)

every bit has its own aura (1994/K165)

existing means being scanned (1994/K163) (Carole Ann Klonarides)

(AH) images becoming visible

invading living spaces via web camera

the telephone already represents an instrument of telepresence (1995/K92)

Telepresence is an amalgam of three technologies: robotics, telecommunications, and virtual rality (OG)

allowing art to die with dignity (an expiration date is built in due to HW/SW requirements)

bringing something into view in the interaction (1999/P68) (Perry Hoberman) (above) 3 versions of a furnished room

Reality TV

(Resitor Sensor: pressure, touch, force) (1996/K418) (Thecla Schiphorst) Telepresence now (exhibition 1991) (OG)

(Richard Kriesche) (Stadtwerkstatt)

telepresence

telepresence (2)

Traces – Telepresence in CAVE / networked CAVEs / physical models in real time (Simon Penny)

hardly any traces remain from many technologies

ultrasound interface for gestures GAMS: Gesture and Media System (PoMo CoMo) (1992/K229)

gestural system (2) Electric Field Sensor

the hand as "disturbance factor"

thermometer, instruments to measure sound, pressure, movement, form (1989/K204) (Jeffrey Shaw) light barriers (1989/K207)

warmth sensor (1989/K218) (Regina Cornwell)

telepresence installation (centre for metahuman exploration) (1998/K211)

describing the world as an interface problem (1992/K12) (PW)

tele-existence (1993/P90) (Scott S. Fisher)

Space Balance (Christian Möller) (1992/K155)

visual sensors that register movements in space

Vision System (2) (optic tracking)

affectiveCinema (Jan Torpus, Michel Durieux) (transmediale) control through bio-feedback via GSR-Sensor (Galvanic Skin Response) (left)

forming experiences of being How does an interface form the experience of being? (David Rokeby)

GSR (2)

AI robots (Luc Steels) touch sensor, infrared sensor (recognizing obstacles) (1995/K308)

light traces sensor (pursuit of bathing caps) movement analysis (1996/K315)

Rotting Apple (Franz Xaver)

apparitional aesthetics (Roy Ascott) (1995/P15)

Pixelspaces – DAMPF Sensory Environments – Immaterial Interfaces (2003/F14)

Sensory Environments (2)

Pixelspaces – DAMPF (2) Sensory Environments – Immaterial Interfaces (2003/F14)

(AH) process instead of being

eco-installation measurement points (Makrolab) (1998)

infrared sensor

criteria: most useful sensor (1995/P47)

gestures of an interactive robotic installation (spy camera, infrared sensors / (2001/F34/P108) reaction to visitors) (Kenneth Rinaldo) (2)

14 existential view

view of the apparitional

view of sensor technology

existentialism (primacy of acting) existential philosophy subjectivism debate performative theories from cultural studies performativity discourse

In an artificial ambient, the computer becomes almost invisible ... It supports sensor technology and artificial senses. (PW) (1994/K07)

Symbiotic exchange of hoarded energy (C. Ebener, F. Fietzek, U. Winters) (1999/K317/P72) Goldhamster

holographic stereogram (Shunsuke Mitamura) (1990/K-I-120)

fight against the slavery of gravity (Joe Davis) (1982/K42)

virus vending machine (1999/P84) (Eric Paulos)

energetic view

13 intensity view

view of dramatization

achievement view

view of destruction

communication aesthetics sociology (Bourdieu) identity discourse performativity theories postmodern views

Literature: Technologische Kultur – Eine Studie über die künstlerische Auseinandersetzung mit neuen Technologien / Hochgerner, Molnar, Pilz et al.; Ästhetik des Erscheines / Martin Seel; Was sich zeigt – Materialität, Präsenz, Ereignis / Dieter Mersch; Sphären der Kunst / Richard Kriesche

Literature: LEONARDO (journal); Computer Graphics and Art (journal); Art @ Science / Christa Sommerer & Laurent Mignonneau (Ed.); information arts – intersections of art, science, and technology / Stephen Wilson; Jenseits von Kunst / Peter Weibel; Diskurs der Systeme (zB.) / Feuerstein et al.; Kunst, Wissenschaft, Kommunikation / Richard Kriesche (Ed.); Kunst und Wissenschaft / 1986! Kunstf. Bd. 85; Dialog und Infiltration – Wissenschaftliche Strategien in der Kunst / Kunstforum Bd.144; Forschungen / Udo Wid

Prize-Winners **Net Categories**

1995: Robin Hanson, Konrad Becker, Pattie Maes & Max Metral, Station Rose, Antonio Muntadas, Ed Stastny, Stephanie Cunningham, Andrew Anker, Scott B. Gregory, Charles Henrich, Klaus J. Rusch, Bonnie Mitchell, David Chaum, Catherine de Courten, Christoph J. Mutter
1996: etoy, Ed Stastny, Manuel Schilcher, Trevor Blackwell, Mark Pesce, Masaki Fujihata, Mc Spotlight, Ron Newman, Kevin McCurley, Andruid Kerne, Joey Anuff, Maria Winslow, Lisa Hutton, Stuart Moulthrop, Timothy Leary
1997: Project Taos, Gordon Selley & Rycharde Hawkes & Jane Prophet, Rolf Schmidt, Amy Alexander, Bruce Damer, Ryoichiro Debuchi, Hermann-Josef Hack, Omar Khan, Zervos Komninos-Kostant, Steve Mann, Joan Heemskerk & Dirk Paesmans, Markus Schulthess, Alexei Shulgin, Mark von Rahden
1998: knowbotic research, E-LAB, Kazuhiko Hachiya, Bruce Damer, Andy Deck, Paul Garrin & Andreas Troeger, Matthew Fuller & Collin Green & Simon Pope, Koji Ito, Thomax Kaulmann, Susan Meiselas & Alison Cornyn & Sue Johnson, Lothar Bongartz & Burak Kozan, James Stevens, Andreas Trottmann, Wendy Vissar, Michael G. Wagner & Shane Carroll
1999: Linus Torvalds (Linux), Jean-Marc Philippe, Willy Henshall & Matt Moller, David P. Anderson, Joanna Berzowska, CAAD ETH-Zürich, Help B92 Coalition, Eric Loyer, Daniel J. Lundgren, Fumio Matsumoto & Shoei Matsukawa, Mark Napier, Nick Philip, Ramana Rao, Crista Sommerer & Laurent Mignonneau, Martin Wattenberg & Joon Yu
2000: Neal Stephenson, Sharon Denning, Telezone-Team, Ichiro Aikawa, Natalie Bookchin, Tom Corby & Gavin Bailey, Kensuke Sembo & Yae Akaiwa, Reinhold Grether, Jie Geng, Ursula Hentschläger & Zelko Wiener, Stefan Huber & Ralph Ammer & Birte Steffan, Patrick Lichty, Peter Mühlfriedel & Gundula Markeffsky & Leonard Schaumann, Kazushi Mukaiyama
2001 net vision: Team cHmAn, Neeraj Jhanji, Yuji Naka, Gino Esposto & Michael Burkhardt & Paco Manzanares, Ranjit Bhatnagar, Frank Lantz, Peter Lee, Eric Zimmerman,
2001 net excellence: Joshua Davis, Chris McGrail & Dorian Moore & Dan Sayers, Brian McGrath & Mark Watkins, Alison Cornyn & Sue Johnson, Laurence Desarzens & Raoul Cannemeijer, Bradley Grosh, Philip Kaplan, Netbaby World, Barbara Neumayr, Frederick Noronha & Paratha Pratim Sarkar, Toke Nygaard & Michael Schmidt & Per Jorgen Jorgensen, Tarun Tejpal, Mark Tribe & Alex Galloway, ultrashock.com, Voltaire, walker art center, Steve Whitehouse
2002: Radical Software Group – rhizome.org, Michael Aschauer & Josef Deinhofer & Maia Gusberti & Nik Thönen, Sven Halling & Ivar Gaitan & Johan Rahm, Jonathan Gay, Alexandra Jugovic & Florian Schmitt, Harper Reed, Josh On, Alexandra Jugovic & Florian Schmitt, schoenerwissen – Anne Pascual & Marcus Hauer, Sabine Bitter & Thomas Schneider & Helmut Weber, Kenneth Tin-Kin Hung, Francis Lam, Elan Lee
2003: Yuri Gitman & Carlos J. Gomez de Llarena, Sulake Labs Oy, David Crawford, Golan Levin, Lia, James Tindall, Antoni Abad, Christophe Bruno, Amit Pitaru & James Paterson, Agathe Jacquillat & Tomi Vollauschek, Jared Tarbell & Lola Brine, Axel Heide & Philip Pocock & Gregor Stehle, Han Hoogerbrugge, LAN, Michael Breidenbrücker & Felix Miller & Martin Stiksel, Frederic Durieu & Kristine Maiden & Jean-Jacques Birgs, E. Maria Haas & Luzius A. Bernhard, Shinya Yamamoto, sourgeforge

Legend

nn view — These views are intended to demarcate content/analytical perspectives and delineate zones of content. Placement within these zones follows the principle: spatial proximity = proximity of content. The outer ring is generally more abstract than the inner area. These could also be called achaeological fields in Foucault's sense.

Literature — The literature cited is available in Linz (from the authors of the study). Ars Electronica catalogues are only listed here, where special thematic issues are concerned. *Literature that is not directly available is marked separately.*

discourses advanced studies method complexes theory complex research directions discipline — The archaeology follows the axis: discursive practice => knowledge => science. Relevant discourse, research directions (knowledge fields) and method complexes are listed here in this sense. Discipline: as set of methods (of a scholarly discipline). *This categorization approach is especially suitable for Ars topics, because different fields of science (and of knowlege) are used systematically.*

(1979/Knnn) — Source information: time period, source, page. Sources: K = catalogue, P = Prix catalogue, F = program folder, J = anniversary issues, T = timeline/milestones (context of the Ars). *The catalogue from 1979 was only available in the Internet version. The page numbers therefore refer to the PDF version.*

(Les Levine) (Stadtwerkstatt) — Artists, who are quoted but may not have taken part in the Ars. *Note: theoreticians are not highlighted in color. (L): spoke in Linz.* Artists, groups, persons who took part in the respective Ars Electronica. Artists' first names are written out.

1979 **1989** **1996** — Main Phases in Time
1979 – 1988 **Initiation/definition phase** (Leopoldseder, Franke, Bognermayr, et al.) 1982 Stadlmayr, Leopoldseder / 1984 Hattinger, Schöpf; 1986-88 Hattinger with Weibel as consultent or co-program organizer; 1986 with Patsch; 1987 build-up of the PRIX (to most important international prize); Leopoldseder calls 1986-89 the phase of re-conception
1989 – 1995 **Intensification phase / more scholarly orientation** (Weibel) / turn after 10 yrs. Ars Electronica / "art blessing" (Kunstforum); 1989-91 with Hattinger, 1989 catalogue Kunstforum with Lischka; 1992-95 with Gsöllpointner, Schöpf / 1992 with Vasicek
1996 – 2004 **Consolidation phase / Completion** (Stocker, Schöpf) no experiments with curatorial personnel

Specialist curators: see the relevant catalogues. *The color coding in each sector makes it immediately visible who formulated or explored which emphases.*

Within the possibilities of the cluster representation, this study addresses views/issues of art history studies with the indication of time periods.

direction — **Canonized art directions** (trends, movements) *Vergleiche auch: Performance-Richtungen*

field / approach — **Field of design, technical approach** (e.g. VR, immersive media, ...) *The technical view was purposely not depicted as a separate sector.*

ars : .... — **Title proposals** for future Ars Electronica events

Literature:
3DELUXE / Projects – Interior and graphic design / Ed. Robert Klanten
COOL – Kap. Die Kälte der Schaltkreise / Ulf Poschardt
analog und digital / Otl Aicher
Atmosphäre / Gernot Böhme
Die Welt der Atmosphären / G. Dirmoser
Dieter Mersch
Transmediale.02 – Aktuelle Positionen der Medienkunst / Andreas Broeckmann, Susanne Jaschko

01 atmospheres view

see also: view of the field

context-aware theories
contextualism discourse
theories of meta-communication
aesthetic discourse
body theory / body philosophy
phenomenology of perception

(AH) ... especially in computer-controlled works, attention is shifted to an "aesthetics of the atmosphere", a world of perception, in which the viewer is mentally and physically immersed (Lischka, Weibel)

the hallucinatory space of electronics (P. Weibel) (1989/J23)

atmosphere/aura of media art works

Ambient

virtual immersion with its aura of quiet (2002/K297) (P. Quéau)

electronic atmospheres

atmospheric projections

What can media contribute to arranging the atmosphere of places?

complete immersion (1989/P90)

immersive installations as atmospheric approach

(1998/K91) (Erik Davis) What is so potentially immersive about the auditive? ... The term "atmosphere" describes this aspect very well: the sound generates an atmosphere, almost like incense. Sounds and smells are carriers of vectors of mood and affect, which change the qualitative organization of a space .... (cf. Flow & Radio)

mood management (see below)

sunlight, artificial light & robots to control reflections (Paul K. Hoenich) (1980/K115)

underwater real-time musical instrument (1996/P154) (M. Redolfi, Martinez)

Cloud of Sound in the Danube area

ambientRoom: using light, shadows, background noises, air currents (1997/K203)

analog /vs/ digital

analog: atmospheric, field-oriented
digital: discrete, coded, diagrammatic

Ambient Media: the use of spatial situations like noises, light, air currents and water movements as background interfaces (Ishii) (1997/K202)

generated atmospheres (2003/P50) (James Tindall)

cast media: radio as invisible sculpture (1989/K290) (Hank Bull)

atmospheric arrangements TV set projection / multi user environment (CH Expo 2002) (MEGO, Involving System)

(Maelstrom South Pole) immersion in color (1988/K104) light shafts, ocean of light, color spaces (Wonder, H. Goebbels, Müller)

a space in which media and moods are constantly changing (2001/K78) (Sponge/FoAM)

fluid environment

atmosphere of a steel factory (Fadi Dorninger) (2000/K311) (1998/K276) Ridin´ a train (1999/K387) (Radian)

atmospheric "wallpapers"

flowing changing images on water walls (Andrea Zapp, Paul Sermon) (2000/F36/P106)

atmospheric sounds

(AH) we need permeable dissipative codes

Messa di Voce (Tmema) – thinking about the meaning and impact of verbal sounds/acts and the immersive atmosphere of our language (Golan Levin, Zachary Lieberman) (2003/K320)

Liquid Cities (immersing, floating, ...) (Michel Redolfi) (1996/K310)

Liquid Meditation "diving in" (1997/K328) CAVE (Margaret H. Watson)

aural architecture (Maryanne Amacher) (1997/K310)

Music Creatures (Marc Downie) (2003/K402) sound atmosphere as habitat

(AH) Huhtamo: new way of dealing with images (VR and cyberspace practices): dive in, submerge, travel... (cf. atmospheres study (DG))

image and sound terrarium (Stadtwerkstatt) (1984/K385) media terrarium

vibrating aura - glowing atmosphere (T. Shannon, J. Hassell) (1988/K113)

ambient display (H. Ishii) (2001/K255)

conjoined realities (Hiroo Iwata)(1996/P142)

Public space immersion (M. Naimark)

hybridity of media, arts and networks

virtual mental space (M. Fleischmann, W. Strauss)

tele-immersion (1997/K168)

(ML) Immersion, as diving in completely into digital worlds (yet the interface must not be marked as the boundary between human and machine)

(ML) immersion can lead to a lack of differentiation between human and machine

hybrid computers

(AH) It is better to speak of an "art of hybridation", which is not to be confused With "collage", "mixture" or "Patchwork"

absence and transparency (M. Kusch) (1994/II-K78)

VR work (Maria Roussos, Hisham Bizri) (1998/K222)

immersive media
immersive interaction (2002)

(Hiroo Iwata) (1997/K263) immersives spatial display – complete all-around perspective

Masaki Fujihata (1996/P120)

hybrid spaces (1997/K199)

Charlotte (Char) Davies (1995)
VR work osmosis

immersive media

Immersion (eintauchen, einbetten)

auto-navigation system with AR (AEC) (CAM perspective overlaid with route)

VRML and JAVA (MARS development)

superimposed 2-player games (2002/P96) (Ryota Kuwabuko)

new kind of virtual art (1979/K03)

immersive installation 360-degree dome (K. Sims)

Der Versuch die Leiblichkeit zurück zu erobern

GMD Digital Media Lab / ETH Zürich

augmented reality: AR facilities

self-organization of data (knowbotik research) (1993/K249) simulation space "mosaic of mobile data sounds" walk-in database (see right)

1990 virtuality

immersive architecture

fusioned representations

interlocking two realities (1999/J94)
Magic Book (Kato)

(Adrian David Cheok (2002/F12), Prof. Hirokazu Kato, Bruce Thomas, Christopher Lindinger)

VR art (?) virtual art

Agnes Hegedüs
Jeffrey Shaw
Michael Naimark

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playing real scenes into a virtual environment

(AH) Paul Sermon (student of Ascott) explored the intimacy of virtual tactile experiences (1993/P126)

virtuality in software

research focus
But no art term yet?

mixed-reality applications (2003/K328)
performances transferred to avatars

The Hidden World of Noise and Voice (2002/K408) (Futurelab, G. Levin, Z. Lieberman, C. Lindinger, D. Offenhuber, M. Breidenbrücker, G. Stocker, R. Abt, R. Praxmarer, S. Mittelböck)

trademark of the festival: openness (1989/J14)

(AH) Weibel characterized this form of art as so-called "post-ontological art", as an art of "virtuality", of "variability" and of "viability".

VR virtual reality

VR (Morgan Russell) (1990/II-K215) (1999/J242)

telepresence and co-presence (1997/K199)

Lack of a further development in the CAVE. Packing it away in favor of cheaper video game systems? (2000/P67) CAVE crisis ?

VR facilities

AEC department: Virtual Reality (1997/K12)

Pixelspaces (add. offers) Behind the Scenes (CAVE) CAVE goes PC (2001/F10)

CAVE variations

(Horst Hörtner)

(1999/F30) (Simon Penny) project for networked CAVEs: transmission of body traces

Pixelspaces (additional offers) CAVE versus game engines (2001/F10) vergl. (2000/P67)

Literature:
Strategien des Scheins – Kunst Computer Medien / Ed. Florian Rötzer, Peter Weibel
Kunst als Medientheorie / Hans Ulrich Reck
Media-made – Wie kommen wir uns nahe? Hg. Gerhard J. Lischka, Thomas Feuerstein
Offene Systeme I – Beiträge zur Zeitstruktur von Information, Entropie und Evolution / Ed. Ulrich von Weizsäcker
Medien Archiv / Agentur Bilwelt
Medien / Texte zur Kunst 1998-8-Heft32
Hybridkultur – Medien Netze Künste / Ed. Irmela Schneider, Christian W. Thomsen
The cyberspace handbook / Jason Whittaker
Täuschung, Ähnlichkeit und Immersion (article) / Jörg R. J. Schirra
Virtual Art - From Illusion To Immersion / Oliver Grau (Virtuelle Kunst in Geschichte und Gegenwart: Visuelle Strategien)
Virtual Reality Technology / Grigore Burdea

view of eros

view of hybridity (I)

02 view of limitlessness

chaos view

view of virtuality / immersion

Strategies of art are more and more frequently and lastingly diffused in other areas of society. Art dissolves like minerals in liquid. (2001/K19) Self-dissolution ! (DG)

(AH) What is problematic about today's VR systems is that the participant has to be completely "wired" with data helmet and data glove.

data helmet & data glove

see also: view of the field

exploring virtual worlds with head-mounted displays (1990/II-K138)

(Warren Robinett) (1990/II-K119) (Ivan E, Sutherland) (1990/II-K123)

(Monika Fleischmann, Ulrike Gabriel)

questioning legal claims in WEB galleries (2000/P62) (0100101110101101.ORG)

digital illusion (A. Trottmann) (1998/P58)

semi-spherical projection (Luc Courchesne) (2002/P92)

dynamics and openness of interactive, cybernetic processes (2003/K13)

re-engineering (re-using) commercial systems (2003/P83)

(1991/P30) VR was practically not represented in entries in recent years

cyberstalking (spying out data)

domain-grabbing

see also: simulation view

(AH) freedoms calculated by the artist

surreal incubation, cultural viruses, impact management (etoy) (2000/K360)

mailbomb hacker

Coder, Hacker, Open Sourcer, Circuit Bender (2001/K20)

Cybersquatting (squatting on the Internet)

using devices and systems contrary to their market definition (2001/K20)

information and entropy (1995/K09)

cybotage

computer chaos club

the open art work (game rules of art) intertextuality

view of **openness**

(AH) from autonomy to co-variance (2)

free scalability (AH)

1991 out of control

System dysfunctionality: denial of service, virus – security (2003/K229)

WEB-Shredder (M. Napier) (1999/P46)

(AH) transition from closed to open systems

(AH) The concept of the "closed art work", according to Klotz, is also fundamentally called into question by the aspect of interactivity.

chaos cube (M. Klein) (1994/II-K71)

largest open source SW development web site (2003/P079) OSDN

hidden microphones (Sabotage – R. Jelinek) (1994/II-K38)

the dominance of mechanization (zu Giedion) (Paul DeMarinis, Laetitia Sonami) (1991/K51)

(2002/K396) Kingdom of Piracy: Whiteg Wenig, Mukul Patel, Manu Luksch, Rhizome.org, 0100101110101101, Joy Chatterjee, doubleNegatives, p,RT, Eastwood – RTSG, Diane Ludin, Dragan Espenschied, Alvar Freude, F. Stalder, Agnese Trocchi, Olia Lialina, A. Tang, Ilya Eric Lee, exonemo, J.J. King

(2002/K394) Kingdom of Piracy (A. Medosch, Shu Lea Cheang, Yukiko Shikata)

LAMP (Linux, Apache, MySQL, Python/Perl/php)

Public access TV und Radio (Stadtwerkstatt, Radio FRO)

roomware

room elements like walls, doors and furniture are integrated in information and communication technology

panel-like screens, tables with integrated screens (InteracTable)

Free Software movement (2003/K29)

free software project (2000/K351)

open law

account

System dysfunctionality: denial of service (2003/K229)

Service

Piazza Virtuale – Service Area (1994/K234) TV broadcasts in the context of service

open source

Linux developments

(Linus Torvalds) (1999/P24)

service projects on the Internet (Manuel Schilcher) (Keith Goddard) (Stadtwerkstatt Linz) (public netbase t0) (1995/K293) (the thing) (1995/K313) (Lioba Reddeker)

the net as open channel

distance loan - distance exchange (Hans Kropshofer, Karl Heinz Maier) (1998/K116) loan and exchange – an interdiscourse

border rescue escape routes (H. Schmutzhard) (2002/K378)

Kontextsystem (Service-Plattformen): Bionic-Mailboxen (padeluun, rena tangens), The Thing, De Digital Stad Amsterdam, Internationale Stadt Berlin, Public Netbase t0, V2, CCC, adaweb, stadtimweb, turbulence, Servus (Satdtwerkstatt)

Mailboxen

Xchange (E-LAB) (1998/P34)

DIVE: Free Software, online collaboration, piracy (2003/F38)

2002 unplugged

Austrian Culture Service (1995/K290)

E-zine (2001/K213)

Das Télécentre Communautaire Polyvalent in Timbuktu (2002/K177) (Birama Diallo)

view of new technologies

Joko Project (service) (Lisa Goldman-Carney) (2002/K186)

Literature:
ExMachina / Eine Geschichte des Roboters von 1950 bis heute
Puppen Körper Automaten – Phantasmen der Moderne / Ed. Pia Müller-Tamm, Kath. Sykora
Computers – Eine illustrierte Geschichte / Christian Wurster
Multimodal Discourse – The modes and media of contemporary communication / Gunther Kress & Theo van Leeuwen
Optische Medien – Berliner Vorlesung 1999 / Friedrich Kittler
Technikkultur – Inszenierte Technik – transformierte Wahrnehmung / Ästhetik & Kommunikation Heft 75 – 1990
Kunst im Kontext Neuer Technologien - Paramour / K. Gsöllpointner, U. Hentschläger
Arch+ 167 / Off-Architekture 2
Reflexionen zu Kunst und neue Medien - UNITn
LEONARDO – Journal of the international society for the arts sciences and technology

performance theory
cognition theory
dialogical approaches
postmodern view
robotics
informatics / electronics
AI research / AI discourse
connectionism
cyberdiscourse / cybertheory
net discourse
technoscience and cyberculture
techno-discourse

view of PC/computer/video technology

03 service view / project view

(AH) Computer: on influence on media forms and art forms

Container Projects:
(1986) Container-City "Ponton" practical demonstration of free and creative arrangement of information *(cf. development of Servus)* (1989/J135)

"net system art" as "permanent conference" (after Beuys) (1995/K65)

electronic neighborhood (Nick West / YORB) (1995/K196)

Is the "digital city" a medium or a forum? (1995/K183)

NET categories: 1) best "self-servers", 2) best public "watchdog" service, 3) best public information service (1995/P45)

Internationale Stadt (Berlin) the ideal city on the Internet (1995/K254) digital clubs

programs make the works of different authors appear very similar (1992/P12) creative lethargy

1970er

Pioneers of electronic art / separate world of apparatuses (1992/II-K) (Vasulka, Dunn) video instruments

Video/Audio Technology Timeline according to Vasulka
(196x/T) Video Feed Back (Skip Sweeney)
(1962/T) Hybrid Graphic Animation Computer
(1964/T) Audio synthesizer (Don Buchla)
(1968/T) Chrominance Synthesizer (E. Siegel)
(1968/T) Modula Audio Synthesizer (R. Moog)
(1968/T) x y z Driver/Sequencer (Bill Hearn)
(1968/T) Hybrid digital/analog audio synthesizer (Pulsa Group, P. Kindelman)
(1969/T) sal-mar construction (S. Martirano)
(1969/T) Sony CV Portapak
(1970/T) Direct Video Synthesizer (S. Beck)
(1970/T) Electronic Video Synthesizer) (E. Siegel)
(1970/T) Colorizer, Camera Scan Processor
(1971/T) Paik/Ab Synthesizer Scan Modulator
(1971/T) Video Synthesizer (G. Brown)
(1971/T) IP – Image Processor (D. Sandin) =>
(1972/T) Dual Colorizer – analog (E. Siegel)
(1972/T) Scan Processor Prototype (Rutt, Etra)
(1973/T) Videola Installation (D. Hallock)
(1973/T) Multikeyer (G. Brown)
(1973/T) RUTT/ETRA Scan Processor (Rutt, Etra)
(1973/T) Video Outliner (S. Beck)
(1974/T) Hybrid audio/video Installation (Behrman, Diamond, Watts)
(1974/T) Digital Video Weaver (S. Beck)
(1976/T) Digital Frame Buffer (D. Jones)
(1976/T) Spatial and Intensity Digitizer (D. McArthur)
(1976/T) Digital Image Generator (McArthur, J. Schier)
(197x/T) Le Movicolor Colorizer (M. Dupouy)
(1979/T) ++++ ars electronica ++++ (1992/K96)

RISC

Reduced Instruction Set Computing (1996/K221)

demo applications: *indications of what could be done if one had more time/money*

technological innovation

"Art" or rather invention ? (AH)

We are on our one out in cyberspace, we have to re-invent the world and ourselves, bottom up. (1995/P16) (R. Ascott)

Computer and Internet as guiding technology of current changes (2001/K17)

betting on important issues of science and technology (1995/P54) (Robin Hanson)

creativity /vs/ art ?

art of fragmentary approaches

techno-art as anti-art (PW)

art (does not equal) creativity & economy

blind for art history

what works, is already obsolete (PV)

new media = new art ?

concept of "new" media

Literature:
Telenoia – Kritik der virtuellen Bilder / Ed. Elisabeth von Samsonow, Eric Alliez
Ereignis und Aura – Untersuchungen zu einer Ästhetik des Performativen / Dieter Mersch
on Vilém Flusser, Paul Virilio, Heinz von Foerster ... cf. various sectors
Ars Electronica – Facing the Future / Ed. by Timothy Druckrey

dialogical approaches
operating system discourse
(game rules of art)

view of intention

view of ideas

04 view of innovation

view of art criticism / valuation

methods view

Innovation & Take over

digital avant-garde (2004)

creativity "breaking out (2001/K12) (out of the art scene)

existing software manipulations (2003/K227)

plagiarism (2003/K228)

technical-pragmatic (calculable) avant-garde *(and artistic innovation?)* (Idensen, Krohn)

issues of complexity (1992/K57) (G. Kampis)

(PV) permanently reachable house slavery

dependency on the film and advertising industry

dependency on super computer or computer cluster

01 contextual view

view of the framework

lab atmosphere

dense, charged atmosphere

sound atmosphere (Jim Denley, Rick Rue) (1989/K318)

the Ars Electronica in the context of other media projects (AH):

The idea of Ars Electronica is based on a more generally conceived concept of the Viennese Künstlerhaus: An exhibition entitled "Ars ex Machina" was intended to illustrate the special situation arising from the use of electronically controllable machines in the creative field. (The exhibition never took place.) (1996/J56) (Franke)

1968 The machine as seen at the end of the mechanical age – the horrors of technification (NY) (Pontus Hulten)
1968 Some more Beginnings – Experiments in Art and Technology (NY) (Gruppe E.A.T.)
1969 Cybernetic Serendipity – The computer and the arts (ICA London) (Jasia Reichardt) (08.1968 ?) (John Whitney, Keneth C. Knowlton, A. Michael Noll, Nam June Paik, James Seawright, E. Ihnatowicz, C. Csuri)
1970 Software, Information, Technology. It´s New Meaning for Art (NY) (Jack Burnham) // 1970 Kunstverein München
1970 Interactive Sound and Visual Systems (College of Atrs, Columbus, Ohio) (Charles Csuri)
1979 ars electronica (Linz)
1983 Electra - Electricity and Electronics in the Art of 20th Century (exhibition Paris) (Frank Popper) (Tom de Witt, Sonja Sheridan, Nelson Max, Roy Ascott)
1984 Kunst und Technik (exhibition Bonn)
1985 Les Immatériaux (Ausstellung Paris) (J.F. Lyotard) *(innovative major exhibition on virtuality, new technologies and the revolution of electronic communication)*
1986 42nd Biennale Venedig
1986 Les Machines sentimentales (Villeneuve-les-Avignon)
1987 Imaginaire et Technologies (Bagneux)
1987 Les Mécaniciens de l´Imaginaire (La Villette)
1987 Kunst im Netzwerk (Kunsthalle Hamburg) (image commentaries by recipients on PC)
1989 Maschinen-Menschen (Kunsthalle Berlin / Peter Funken & Lucie Schauer)
1989 Wonderland of Science Art – Invitation to Interactive Art (Japan) (Itsuo Sakane)
1993 Machine Culture – exhibition of interactive media art (Anaheim)
1999 Puppen Körper Automaten – Phantasmen der Moderne (Düsseldorf / Katharina Sykora, Pia Müller-Tamm)

1965: M. Noll & B. Julesz organize the first US exhibition of comp. graphics (Howard Wise Gallery)

"context-based art" returns in the 90s in net alternatives (1995/K62)

(AH) from the object-oriented to the context-oriented phase (see: context study)

(AH) Von Autonomie zu Kovarianz

intelligent environments that can act autonomously (PW) (1994/K07)

context-controlled event world (AH)

synthetic scenography

(AH) from text to context

looking at the context of other posts in a defined grid (Ed Stastny) (1996/P86)

Doors of Perception conference in Amsterdam (1997/K153)

Die Ästhetik des Internet – Kontext als Medium (1997/P16) (Joichi Ito)

environment-encompassing art works and interactive art events (1989/K166) (Stephen Wilson)

machine-human (Lucie Schauer) bachelor machines (Szeemann) (was announced as machine exhibition) machine age (Pontus Hulten)

electronic art

(DM) With all the success attributed to technical media - the simulative force of digitalization, the invention of virtual, completely unknown, even unimaginable spaces, the speed of implementation and processing, allowing extraordinary journeys to the unreal - it is always also important to keep in mind their barriers, their boundaries. Even more: it is the boundaries that first make it possible to probe the specific potencies and achievements of media.

(HK) On ZKM (Zentrum für Kunst und Medientechnologie): it is important for me to stress that the traditional arts are also included, because the friction surfaces of the future will be in allowing the old art genres to collide with the new. One cannot focus only on new technologies and media aesthetics, because the old genres change in the course of confrontation too. die alten Gattungen verändern.

SETI 100,000s of computers in search of extraterrestrial intelligence (1999/P32)(David P. Anderson)

(AH) The essence of electronic art (Weibel): ... it propels the development of electronic art from the object-oriented to the context- and viewer-oriented phase, becoming a "motor of the transformation from modernism to postmodernism, in other words the transition from closed to open systems, from decision-defined and complete systems to indefinite and incomplete systems, from the world of the necessity to a world of viewer-controlled variables, from the mono-perspective to multiple perspectives, from the monopoly to pluralism, from hegemony to plurality, from text to context, from locality to non-locality, from proximity to telematics, from identity to difference, from totality to particularity, from objectivity to viewer-relativity, from autonomy to co-variance, from the dictate of subjectivity to the separate world of the apparatuses." (1992/K11)

(HK) The old arts will never become anachronistic, but instead we simply have a broader spectrum of media transmissions.

(HK) I do not focus on media technology in the sense of a replacement of what was art yesterday

(AH) Weibel names a total of 21 features or criteria that are characteristic for this new art, whereby interactivity appears to be a reflection on new properties of media, such as simultaneity, ubiquity, globality, mapping, freely scalable, infinity, immateriality, semioticization, acceleration, temporalization, dislocation and the suspension of identity and the body.

Software as hidden force in the background (2003/K139) cf. code interest in image studies

compare with Roy Ascott's "Apparitional Aesthetics"

(HK) The history of art over the past 180 years has proven, in any case, that the spectrum of media has been expanded without any medium becoming obsolete.
Media art will never be limited to the artistic use of technical media It is always also aesthetic investigation, critical analysis and social critique of our world view indexed by science and technology (Stocker) (2003/K13)

how art is always looked for in the wrong place (2001/K34) (Joline Blais, Jon Ippolito)

conceptual weaknesses

net art as concept art (Bettina Lockemann 2004)

concept art

operating system view (art field)

circumstances view

02 conceptual view

view of absense

(Weibel) The festival was not up-to-date and outside the art system. (1999/J71)

picking up, reinforcing and even setting trends (1999/J73)

(2002/P16) With its results, the Prix once again demonstrates the complete emancipation of cyberart from traditional art. Elaborated independent concepts ... (C. Schöpf)

CODE-Kritik

conceptual-systemic art (1) (AH)

Collective Creativity (CODE symposium) (2003/F11)

view of manifestos

(1998/II-K306) Cyberspace Manifesto *(Alvin Toffeler)*

2001 take over

Take-over as theme (2001) (how does the system of "fine art" react ...)

Software & Art I / II (CODE symposium) (2003/F12/F13)

media art as software concept (2001/K20)

media design groups (MESO, Involving Systems)

issues of interdisciplinarity

robot ecosystem (L.-P. Demers, B. Vorn) (1996/P126)

(2003/K226) conceptual software

(1997/K262) posthuman life forms (S. Stenslie, Knut Mork, K.A. Oygard)

Chico MacMurtrie & Rick Sayre (1991/P127) "tumbling man"

collaborative research lab for art and science (Oron Catts, Stuart Bunt) (2001/K136) center for artistic investigations

see also: simulation view

absense as virtuality

(DM) No medium is capable of re-forming or translating another without loss or coercion ...
(DG) a "take over" is meaningless in this sense too

loudspeaker arm as pursuer (2001/F34/P114) (Edwin van der Heide) (Marnix de Nijs)

(AH) from the dictate of subjectivity to the separate world of apparatuses

the evolution of functional robo-ecologies (Mark W. Tilden) ! (1993/K195)

robots+avatars (1999/P76) (K-Team)

view of art genres

stereographic real time applications for CAVE and ImmersaDesk (1999/J100)

It is not an achievement to transfer traditional artistic patterns and behavior schemata to media art; the challenge is to invent new ones. (G. Stocker) (1999/J68)

with "software" Burnham established a connection between computer technology and concept art (2003/K125) (Erkki Huhtamo)

(2000/K362) LEONARDO

phenomena art

(AH) (Itsuo Sakane)

RoboCup (2000/F37/P108)

international expert conference "Industrial Robots" at theKepler UNI (1982/K267) (1989/J35)

robot performance

Kunstzeugwelten (Ulrike Gabriel) (1993/K350)

Homo Cyber Sapiens (1995/K28)

Citycluster – VR networking application (F. Fischnaller) (2003/K429)

If you don´t think this is art ... (2001/K60) (C. Ebner, U. Winters)

technological art

high tech /vs/ low tech (2)

Is the pleasure in high-tech experiment already declining? (1999/J95)

robots in the spotlight !! (N. A. Baginsky) (1991/K221)

on the aesthetics of automatons (Werner Vollerts) (1991/K221)

art in the apparatus stadium (T. Feuerstein, K. Strickner) (1993/K302)

three versions of a virtually furnished room: only comprehensible in the interaction with the real furniture (Perry Hoberman) (1999/F25)

institutional critique (2003/K228)

integration of art, science and technology (at MIT) (Otto Piene) (1980/K96)

high technology art high-tech art

technology fetishism (lack of content)

(Leo Schatzl)

1991/93

robotics / automation

(helpful spirits)

"juke_bots" interactive robot sound installation (transmediale) (Gommel, Haitz, Zappe)

Joshua Davis (2001/P42)

The Thing Rhizom.org

(ML) affinity of media and machines

we are human beings (D. Dennett) (1997/K181)

ars technologica

(Kittler) With respect to the "structure of norms" the ... artists (who promise radio art in radio or computer art on the computer) have always come too late. standardized interface

technoscience art techno-scientific art

robotics conference at AEC

(AH) mechanic-kinetic works Jean Tinguely (1955) "Meta-Matic-Roboter" (AH) Nam June Paik (1964) "Robot K-456"

Alexander R. Galloway

Granular-Synthesis (1995/K376)(1998) (Ulf Langheinrich, Kurt Hentschläger)

machine art

(1997/K1121) beyond the machines (Max More)

(PW) on the origin of techno-art in the industrial revolution

Festival for Art and Technology (1989/J13)

science art

robot body parts (Stelarc)

(1997/K296) Cyborg Detector (Berger,Futterer,Stone)

the universal robot (Hans Moravec) (1991/K13)

nano-robots (1999/K28)

Robert Adrian X (1999/346)

John Sanborn (1986/K121)

Kraftwerk

Christiane Paul (2003/K136)

interplay (1989/K81)

Unnatural bodies (Jim Whiting) (1991/K73)

(Dan) Daniel J. Sandin (1996/J84) (2001/K299)

Rakuschan M. Moswitzer M. Jahrmann (2003) (1999/K400)

Cabaret Voltaire

Ron Hays (1982/K198)

first presentation of the TI home computer in Europe (1979/K43)

ars: intelligent machines

new possibilities of automation

electro-mechanic instruments (Maywa Denki) (2003/F39)

robot interaction *(1986) (R. Kriesche) (1989/K141)*

symposium "Robots, Animation and Artificial Creatures" (1993/K171) (R. A. Brooks)

Cyborg = cybernetic-organism (AH)

cyborg art

Jack Burnham 1968

Van Gogh TV Ponton European Media Art Lab Stadtwerkstatt TV

Mark W. Tilden (1993/K195)

Otto Piene (1999/J352)

Jim Whiting (1991/K73)

MESO Involving Systems

etoy

SRL Contained Time´s Up

synaesthaesia is one of the leitmotifs of media art (H. Ranzenbacher) (2003/K342)

the art of machine "tinkerers"

Are machines on the rise again? aspired image: "comprehensible" complex manifestations

clear board

multifunctionality of the universal computer

pneumatic exoskeleton ! (Marcel li Antunez Roca) (2003/F43)

The Robot SPA 12 (1979/K27) (1989/J102)

anthropomorphisation

Sulake Labs Oy (2003/P34)

Masaki Fujihata (2001/K74, K320,P120)

Bernhard Leitner (1982/K160)

drawing tool with expressive parameters (Joanna Berzowska) (1999/P34)

Interactive Talking Robots (1989/K174)

Giaco Schiesser (2003/K371)

Joichi Ito (2002/K252)

Golan Levin (2001/K387) (2002/P98) (2003/P42) (2000/K305/P82)

Matt Heckert (1996/P210) (1997/P200/K311)

Just Merrit (1999/J403)

Harry de Wit

(1970/T) foundin of Xerox Palo Alto Research Center
(1972/T) *HP 35 pocket calculator*
(1976/T) *CRAY-1 super calculator*
(1977/T) *Apple sells the first completely assembled personal computer (color graphics)*
(1977/T) *Commodore PET*
(1979/T) *LISA development*
(1979/T) ++++ ars electronica ++++
(1980/T) *Apple III*
(1980/T) *Commodore VC 20*
(1980/T) *Commodore C 64*
(1982/T) *Compaq founded*
(1982/T) *SUN network computing on TCP/IP basis*
(1983/T) *Atari home computer 1200 XL*
(1983/T) MS Windows development announced
(1984/T) *Apple presents the Macintosh computer in an advertisement*
(1984/T) *IBM PC AT*
(1984/T) UNIX and SGI 3D Chip on the rise
(1985/T) Atari 520 ST
(1985/T) Commodore AMIGA 1000
(1985/T) *CD-Rom as new storage medium*
(1986/T) Atari 1040 ST (Aladin as Mac emulator)
(1987/T) *Sun market leader for workstations*
(1987/T) Mac II
(1987/T) CGA graphic screen as PC standard
(1990/T) Windows 3.0 danger for MAC for the first time
(1990/T) *Apple offers the first program for image processing (video context)*
(1991/T) PowerBook
(1993/T) SGI and Nintendo develop Graphic-Engine
(1995/T) SUN – Java: Standard for the Internet
(1996/T) SGI Visual Workstation O2 and Superc. Onyx
(19nn/T) IP networks for computer collectives
(1997/T) economical workstation on NT-basis
(2001/T) SGI Workstation 230

(1993/T) Pentium processor

1980s personal computer
1990s affordable workstation

machine view - robots

view of multifunctionality

03 interdisciplinarity view

synaesthetic view

cf.: view of objects

you can't teach an old machine new tricks (T. Sherman) (1997/K196)

sculptor as machine builder / ars metallica

(1999/P74) Soundcreatures sound communication – robots (Kouichirou Eto)

Nanotechnology: self-reproducing microscopic robots (1992/K71)

Like the analog techniques of photo and film, media art goes through several phases: the material, corporeal, machinic phase ... (AH)

Mechatronic Show (Marcel li Antunez Roca) (2003/K322/P118) exoskeleton

mechatronic

robots

Pierre Lévy (1995/K91) (1999/K411)

Hiroshi Ishii (1997/K198) (2001/K254) (2003/F12)

John Maeda (2003/K170) (2000/K385)

Team cHmAn (2001/P28)

Alain Escalle (1999/P145)

Ken Goldberg (1996/K297)

Stelarc (1999/J411) (1997/K149)

Florian Rötzer (1994/K108) (1995/K28)

Kathy Rae Huffman (1991/K261) (1994/K156)

Dennis Muren (1994/P67)

David Rokeby (1993/P122) (1997/K258) (2002/F043)

Manuel DeLanda (1994/K168) (1999/J319)

David Dunn (1992/II-K21)

Dan Graham (1992/K136)

digital technology also enables new developments in apparative art (control techniques)

Roger F. Malina Itsuo Sakane (1999/F08)

Agentur Bilwet (1999/224) Geert Lovink (1995/K180) (1999/J152)

Timothy Druckrey (1998/II-K290)

Steina & Woody Vasulka (1992/K81)

Char Davies

Cristopher G. Langton

apparative art (1973) (1979/K54)

Dialogue with the knowbotic South (1994/K243/ (1996/P144) (knowbotic research)

H.W. Franke

Bruno Latour

Frank Popper

John Lasseter (1996/P164) (2000/P124)

Scott deLahunta (2003/K302,K311)

pioneers of electronics Robert Moog, Carlos (1980/K07) (1984/K161)

(Frans Evers) (1988/K268) the 3rd synaesthetic wave in modern art

multimedia versus synaesthetic interaction concepts (Mixed Reality) (M. Fleischmann) principle of redundancy

(AH) machine art forms of apparatuses

(1993/T *Machine Culture – exhibition of interactive media art Anaheim*

Friedrich Kittler (1995/K79) (1999/J173) (2003/K15)

G. J. Lischka (1986/K13)

Peter Eisenman (1994/K38,K11) Cedric Price (1994/K30) Bernard Cache

Donna Haraway (1997/K46)

Daniel Charles

Martina Leeker

Marshall McLuhan

Paul Virilio (1994/K94) (1995/K24) (2002/K238) (1994/K234)

robot lady (Cardea) MIT 2004

Heinz von Foerster

Brenda Laurel (1990/II-K259) (1991)

Hans Moravec (1991/K13) (1999/J116)

Ulrike Rosenbach

Marie-Luise Angerer (2000/K166)

system house artist (prisoner in a golden cage) (1989/J24)

(AH) synaesthetic interaction (Weibel) (1988/K27) (between different elements of design)

Abraham A. Moles

Mixed Reality: (MF) the interface as input/output instrument is not a multimedia instrument, but one of action for the synaesthetic transformation of the perception of media space.

Michel Serres (2003/K349) (1984/K386)

Fred Forest (1995/K164)

Louis Bec

Jean Baudrillard (1991/K07)

Saskia Sassen (1995/K186) (2002/F08/K25)

Gene Youngblood (1984/K119)

high tech /vs/ low tech (1)

Roy Ascott (1989,90-95)

Paul Sermon (91,93,97,99) (1993/P126)

Vilém Flusser (1999/J202)

Marvin Minsky (1990)

Jeffrey Shaw (1990/P187)

Sybille Krämer

Key Grip (Justin Manor) (2003/K330)

software as tool or art content ?

valuation in the PRIX

synaesthesia (1988/K12) NeoBaroque ?

Jury INTERACTION: A. Adriaansens, R. Ascott, B. Blau, H. Branscomb, F. Brody, Coco Conn, S.S. Fisher, M. Fujihata, Ulrike Gabriel, V. Giacci, Christophe Héry, P. Higgins, P. Hoberman, J. H. Horn, Hiroshi Ishii, Machiko Kusahara, Masuyama, R. F. Malina, J. Markoff, T. Moriyama, Monique Mulder, M. Naimark, J. D. Paradiso, C. Paul, B. Robertson, F. Rötzer, J. Sauter, H-P. Schwarz, P. Sermon, Y. Shikata, J. Snoddy, S. Stenslie Christa Sommerer, S. Stenslie, G. Stocker

Gordon Pask

Peter Weibel

Derrick de Kerckhove (1999/234) (2002/K271)

Gilles Deleuze (1994)

Heinrich Klotz

Knowbotic Research (1993/P101) (1998/P28) (1996/P144) (1993/K249) (1999/J391)

Myron Krueger (1990/P169) (1999/K423)

Nam June Paik

Bill Viola

Matt Mullican (1994/P158)

Karl Sims (1991/P79) (1990) (1992/P51) (1993) (1999/J390)

(Virilio) There are no more surfaces. The interface is the new form of the surface. Thanks to electronics, tele-control, teleperception, videasts and architects meet on this interface.

Which interfaces determine the overlapping of real and virtual space (MF)

interface ars

planned but never realized or partially realized in 1997

1997

influential thinkers

Christa Sommerer & Laurent Mignonneau (1999/P93) (1999/J393)

Lynn Hershmann (1995/P121) (1989,93,99)

Pixelspaces – DAMPF (2) Sensory Environments – Immaterial Interfaces (2003/F14) (deLahunta, J. Manor, J. Dießl, S. Oschatz, A. Cheok, H. Kato, H. Hörtner)

Interface-Prof. Art UNI (Christa Sommerer)

Indian interfaces designs (R. Makkuni) (2002/F044/P86)

bicycle as interface (Shaw, Nancy Paterson, time´s up)(R. Makkuni) (2002/P88)

performative interfaces (see above)

hybrid system exclusively for artistic purposes (ars intermedia) (1979/K44)

interface development

interface design

organization of the user's scope of action (2001/K294) (G. Bonsiepe)

(HK) the computer per se is not an integrative force

computer as paintbrush

art as procedure / art as method (Giaco Schiesser) (right) (2003/K372)

shift of ideas and methods ... "intermedia", "multimedia" disciplines (1988/K63)

"The next Idea" (PRIX category for age 19 to 27 / 2004)

the paradigm of interactive imagination (Brenda Laurel) (1990/II-K262)

Jury ANIMATION: M. Bielicky, L. Carpenter, O. Cauwet, H. Chida, Larry Cuba, M. Dippé, J. Duesing, P. Eason, Valie Export, Lisa Fisher, Hans Hardtke, R. Herken, C. Héry, J.H. Horn, R. John, M. Koss, P. Kogler, R. Legato, G. J. Lischka, Mickey McGovern, A.J. Mitchel, M. Mullican, Lucy Petrovich, P. Quéau, Barbara Robertson, Sally N. Rosenthal, B. Sabiston, R. Sayre, Rita Street, M. Tolson, C. Volckman, M. Wahrman, Chris Wedge, P. Weibel B. Buxton, S. Maschwitz

Note: the selection reflects the opinion of G. Dirmoser (analysis of diverse specialized literature)

Jury NET: D. Blair, B. Blau, A. Broeckmann, E. Burton, J. Davis, Tanja Diezmann, Oliver Frommel, R. Gehorsam, Claudia Giannetti, Solveig Godeluck, Lisa Goldman, Derrick de Kerckhove, Machiko Kusahara, Joichi Ito, F. Manola, J. Markoff, D. McCullagh, C. Reas, S. Rogers, Demetria Royals, M. Russell, Y. Shikata, John F. Simon, Karin Spaink, Marleen Stikker, M. Takemura, D. Traub, Pete Barr-Watson, Tina Cassani, Bruno Beusch, Casey Reas

(AH) The convergence and combination of the most various techniques are crucial for the formation of the new art form. (Popper)

on the interface of pre-arranged dialogue structure (AH)

Types of interfaces: breath sensor, brainwave sensor, data glove, bicycle, joystick, camera shots, plants, camera, scanner

1994: Computers and Games interactive exhibition of prize-winning student works (precursor of the Prix) (1994/II-K137)

absolute milestones: WWW, VRML, game engine, net broadband

Jury MUSIC: C. Amirkhanian, S. Arnold, Sam Auinger, J-B. Barriere, L-G. Bodin, N. Bouhalassa, L. Brümmer, K. Eshun, A. Greie, R. Friedl, J. Harrison, T. Herrington, N. Humon, W. Jauk, Kaffe Matthew, A.Mongeau, B. Neill, R. Normandeau, Bob Ostertag, Z. Parkins, J. O´Rourke, M. Schmickler, Andrea Sodomka, Laetitia Sonami, I. Stoianova, P. Rehberg, R. Rimbaud, T. Wishart, D. Toop, W. Vollert, B. Blectum, F. Hecker, C. Watson

user interface

The Computer: Handtool or Thinktool ? (OG)

dealing with digital techniques (ML)

1979

intelligible tool (1979/K44)

Why did cooperation with the Kepler UNI only take place in the first years through symposia?

Restart 1996 with AEC

The dynamic of the TAKEOVER does not come from the places where art is trained, practiced, conveyed. (2001/K17)

Ars electronica –Event für ein Fachpublikum?

system-analytical development of aesthetic-generative basic programs (H.W. Franke) (1980/K95)

Jury CYBERGEN.: S. Amann, T. Auer, Etoy e04, N. Filz, F. Hecker, H. Hörtner, G. Hupfer, M. Nürnberger, M. Pieper, R. Pöcksteiner, M. Riebe, S. Sagmeister, Hans Wu, B. Lippe, M. Pieper, miss monochrom

interface view

interfaces view

procedure view

05 tool view / instruments

functional view

see also: view of interactivity

computer art systems of the "Centre Pompidou" (1979/K42)

synthetiseurs (1979/K45)

(HK) We must be careful not to misjudge the tool character of the computer.

means view media are means (DM)

(J. Kirchgeorg) (1997/P146)

future learning (Prof. Max Mühlhäuser) telecooperation, project "Knowledge Net – Future Learning" (1996/J109)

Digital Hollywood (most important school for digital media design in Japan (Tomoyuki Sugiyama) (2001/K89)

Art & Tech ArchiMedia

What is the state of media art, since its development and public attention derives from the same dynamics as the New Economy? (2001/K17)

The idea of the digital revolution is experiencing its first real crisis. cultural identity crisis (2001/K17) What does that mean for ars and AEC ?

net vision

Digital Revolution (1999/K17)

(Simon Penny) series of research projects loosely assembled under the term "Bottom-Up Robot Technology" ... now challenge the top-down approach (1996/K194)

(Simon Penny) While robots then covered the calculated path, the environment was newly measured, the data entered in the plan, which was then altered as necessary. This method was called the top-down paradigm. In practice these robots were very slow: a cockroach was better able to cross the street than the most powerful computer! (1996/K194) AI as abbreviation for Artificial Insects Rodney Brooks contradicted the notion that a cockroach "made a map". (platonic ideal)

development environment for virtual reality (Eric Gullichsen, Patrice Gelband) (1990/II-K302,K305)

1996 MEME (2)

businesses (in Japan) have learned nothing from the ideas and visions (of artists) (2001/K90)

the festival ... as site of valuation (2002/P012)

tinkering

CAD CAM CIM

Computer Aided Design
Computer Aided Manufacturing
Computer Integrated Manufacturing

"Block Jam" instrument made of combinations of blocks (H. Newton-Dunn, H. Nakano, J. Gibson, R. Kuwakubo) (2003/K417/P116) (Sony)

(PW) Tool culture has entered into a new phase, into the separate world of the world of apparatuses. (1994/K24)

resources view view of instruments

see also: view of transformation techniques view

the paradigm of virtual reality introduced scientific acceptance with the theme of the "interface" (1992/K20) (PW)

coaching the arts (unplugged symposium) (2002/F10)

distance learning community (2001/F36) (Joshua Davis)

lecture series (1982/K260) communication technologies – new media in education, business and administration

Operations-simulation (1995/K192)

(Webster Lewin) on Bill Barminski (1995/P126)

infotainment edutainement (2001/K295)

Multimedia (1989/J20)

ASF, AVI, MP3, MPEG, Quicktime, RealAudio, RealVideo, SWF, WMV/WMA

multimedia SW

Infotrainer (AEC)

electronic classroom (1999/J104)

networked learning (2003/K211)

view of networks

cyberspace university (Frank Ogden) (1995/K102)

net view

online projects that can also be used in the teaching context (2002/P24) (Gusberti, Aschauer, Thönen, Deinhofer)

media as site of educating (DM)

participative and explorative learning facilities (2001/K229) (P. Higgins)

art in education is research (P. Pocock)

education opportunities at the Art UNI (15-year wait for relevant professorships)

education in Vienna MK Weibel, Roy Ascott (1986/K312) (Franz Xaver Mittermair) (Ruth Schnell)

webucation

CBT WBT

New media all emerge through re-mediatization, i.e. through the translation, rearrangement, reshaping of other media, ... at the level of content as well as form (Ludwig Jäger)

media guerilla (Nur Schrec) (1995/K281)

ars: computerized world of work

the topic was "covered" in Linz with Work&Culture in 1998 symposium

On this, see the detail study: Has Ars Electronica really been able to liberate itself from the classical media? (DG) No ! self-dissolution (in take over) – dissolving into the "old" media *cf. the ZKM study: future cinema*

artistic tool
artistic tool – audiovisual
artistic tool – narrative
artistic tool – useless (2003/K224)

virtual office (for Chiat / Day, Inc.) (J. Singh, J. Chung) (1994/K214)

(Roy Ascott) (1995/P20) computer as tool /vs/ digital environment

adaptive techno-selectives (2002/K62)

Multi Mega Book in the CAVE (F. Fischnaller, Y. M. Singh) (1997/K316)

06 education view
view of educators (in teaching)

view of instruction

electronic resurrection of Bauhaus

training view

Open X: temporary open-plan atelier walk-in network (1997/K384)

VR flipchart (2002/K342)

mass customized production (1994/K116)

AEC: Future Lab – the best equipped "lab/atelier" in Austria (1997/K12)

Takeover I (symposium) on the change of paradigms, new roles, working models and the creativity burst (2001/F08)

skyscrapers and streets from text and images (1997/K322) (F. Sparacino, A. Pentland, G. Davenport, M. Hlavac, M.. Obelnicki)

life on the net (1994/K205)

networked structures for new forms of collaborative work (Mixed Realities) (MF)

tele-homework (1994/K114)

home-production

coaching the arts (H.-P. Schwarz, Gunalan Nadarajan, A.Moore, Marie-Luise Angerer, G. Funk, R. Kannonier) (2002/F11)

rear-view mirror to reality: (1996/K337) (Just Merrit) Heros of Industrial Culture (Throbbing Cristle, SRL) Projects by: (Hermann Atzlinger, Tina Auer, Sam Auinger, Nicolas Anatol Baginsky, Todd Blair, Tim Boykett, Denise Carusso, Tatjana Didenko, John Duncan, Chip Flynn, L.A. Gladsjo, Brett Goldstone, Matt Heckert, Rudolf Heidebrecht, Erik Hobijn, Kathy Huffmann, Laura Kikauka, David Moises, Gordon Monahan, Mathias Moses, Marc 9, Linda Nilsson, Fritz Ostermeier, Martin Reiter, Herbert Schager, Leo Schatzl, Manuel Schilcher, Franz Selbst, Suzanne Stephanac, Gordon W, Doris Weichselbaumer, Jim Whiting, Kathrin Wilkes, Liz Young, Erwin Zeppezauer, Berthold Zettelmeier, Alex Zuljevic

changed framework conditions artistic work

Exploring Collective Autorship (M. Shamiyeh) (2002/K336)

platform for online music collaboration Jamming Software (Willy Henshall, Matt Moller) (1999/P30)

Presentation of important studios: Padua, Paris, Marseilles, Stockholm, Utrecht, Munich, Berlin, Budapest and Warsaw (1989/J55)

(Bayle, Risset, Barrière, Parmegiani, Bodin, Ungvary, Zwedberg, Parmerud, Grimsson, Nsaveld, Vink, Kayn, Hashagen, Riedl, Blacher, Szigeti, Pongracz, Rudnik)

(2001/K375) (Ole Lütjens) Collaborative Web Tools

entries without video tape were unfortunately not considered (1996/P57)

body language and lying (Naoko Tosa) (2000/F33)

KHM at ars electronica (2002/K334) (A. de Campo, J. Lindenmaier, M. Erdbacher, J. Garancs, Dagmar Keller, M. Wittwer, Anja Kempe, Yun-Chui Kim, Viola Klein, T. Kubli, S. Mann, Ko Kubota, Anke Limprecht, Agnes Meyer-Brandis, Aurelia Mihai, Naujokaite Neringa, M. Neuenhofer, Susanne Schönberg, Cathrin Vahl, Olaf Vahl Jochen Viehoff

Masters theses from Zurich: (Marc Lee, S. Leuthold, Mario Pukathofer, Niki Schawalder, Annina Rüst, F.O.K.) (M. Hampel, F. Eggmann, M. Rheiner, G. Huber, I. Sterzinger, Anne-Lea Werlen, Carmen Weisskopf, Doma Smoljo, R. Wigger, Mascha Leummens, Annia Rüst, T. Cmomiotto, N. Schawalder, Christine Szababo, Valentina Vuksic, Susan Wintsch, Milica Tomic, Hildegard Spielhofer, Gabriela Gerber, L. Bardill, J. Köppl, Felix S. Huber, F. Wüst, Cornelia Heusser, T. Karrer

gestures of calligraphy (head-hand) (Roman Verostko) (2003/K162) (1993)

Cyclops – gestures of perception (2002/K413)

Meatspace avatars in the world of work (2001/K408) (Satdtwerkstatt)

Clearboard – double projection work table (speaking and drawing together through a glass wall) (using gaze awareness, acting by showing) (Minoru Kobayashi) (2001/K260)

(1996/P25) the realization of artistic ideas can often only be accomplished with considerable technological effort

Gesture is an important point for every ongoing medium, and software is capable of conveying and interpreting gesture. (2003/K182) Golan Levin's software AVES consists of programs that amplify hand movements by transforming the derived data into images and sounds. An application assigns a sound to the structure of each gesture.

Architexture (interaction) (May, Modler, Saup) (1994/II-K64)

contributions from UNI Stuttgart and TU Vienna to the AEC elevator (2003/K406) (Karin Reisinger, Margit Thieme, A. Mäule, V. Gebhard, Emilie Hagen & Minka Ludwig)

the art work as communication framework (1995/K63)

communication design (increasingly located in the field of the visual today)

(Adrian X) (1989/K146) "Kunst-Funk" was the attempt to experience what radio could have been, if it had not become a centralized mass media

Telecenter (2004)

CSCW Computer-Supported Cooperative Work (1997/K199)

models of networked collaboration (1996/K408) (Nobuya Suzuki)

hands-on interactivity

facial space CAVE (2002/K347) (G. Deutsch)

picking up gestures of deaf-mutes

drawing gestures (S.S. Snibbe) (1996/P130)

controlling interactive video images through marionette wires (Douglas Edric Stanley) (2000/F34)

lifestyle (e.g. of gaming communities)

telepresence and co-presence (1997/K199)

jointly used work area (1997/K199)

Roidinger (since 1982 Computer Art Studio ACROASIS)

Art Com Electronic Network ACEN (1986) (1989/K133)

Digital Mudra (Sonya Rapoport)

gestural control of video processing (Justin Manor) (2003/P110)

virtual marionettes (W. Hilbert) (1997/K304) marionette cross interface

ars: data dandy

symposium: a life from the Internet

spread-spectrum wireless network devices for wireless nodes in Africa (2002/K146)

Remote Viewing - Installation (K. Becker) (1997/K389)

working world as theme: Linzer Stahlsinfonie (Klaus Schulze) (1980)

Dictionary of Primal Behaviour (Urtica (FRY)) (2003/F31)

gestural control of music

on the mechanism of human facial expression as a medium for interactive art ("Huge Harry" = voice synthesis machine) (1997/K110)

gestures of an interactive robotic installation (2001/P108) (spy camera, infrared sensors / reaction to visitors) (Kenneth Rinaldo)

(1989/K110) (1989/K146)

amateur radio / CB

Non Host Radio CB radio modem (Nur Schrec) (1995/K281)

ICT information and communication technologies

05 view of artistic production

view of the working world

VR Chart (Flipchart AEC)

beyond the office of the future (Randal Walser) (1990/II-K209)

Mudra multimedia application *(Georgsdorf)* (formerly – delta T)

(1988) "Very Nervous System" ! (D. Rokeby) gestural control

deploying shadows of users (Scott Snibbe) (2003/F40/P122)

sign language jokes (Bettina Henkel) (2002/K433)

gestural control of applications

one-way navigation (K. Tin-Kin Hung) (2002/P62)

telecommunications lab (1986/K341) art-Btx

VOIP Voice-over-IP

Art & Working World (central theme in Linz)

Future Office Projekt (AEC) (2001/F27) telematic everyday life in the office

vision-based gesture recognition

Body Brush (Y. Hay, H. Ip, A. Tang Chi-Chung) (2002/F047)

Gestische Steuerung von Multimedia-Installationen

(CAVE) Uzume – reacting dynamic environment (Petra Gemeinböck, R. Blach, N. Kirisits (2003/K426)

Motion Picture (Emily Weil) (1999/K355)

from the graphical to the touchable user interface (2001/K254) (H. Ishii) (user gestures)

BTX Minitel

1985 Minitel at Les Immatériaux

video-text systems

net art / net.art

Internet, WWW, ... see :Internet view

telematic sculpture (R. Kriesche)

registering gestures through ultrasound interface GAMS: Gesture and Media System (PoMo CoMo) (1992/K226)

gestural system *Electric Field Sensor*

hand as "disruptive factor"

text rain (Camille Utterback) (2000/K389)

character design (2001/K199)

robot gestures (mutual explanation) (2001/K268)

live combination of radio and telephone (1989/K287)

autonomous characters capable of expression (The Synthetic Character Group) (2002/P110)

(AH) communicating through a set of digitalized hand gestures (Agnes Hegedüs) (1995/K248)

Unnatural bodies (Jim Whiting) (1991/K73) s.l.

knocking gestures on glass (2001/K262) (J. Paradiso)

videoconferencing

1980

picture telephone, Slow Scan

touchscreen installation (Anna Anders, K. Gasteiger) (1999/K345)

Bump (2001/F31) wooden bridge as tactile interface ! (association. creation)

enhanced gestures / obsolete desires (Stelarc) (1992/K233)

the gestures of destruction or of misuse (1999/J87)

Frequency Hopping (R. Brem, T. Ligthart) (1998/K189)

(A. Tambellini) (1980/K111)

telephone music

library of gesture icons (Stelarc) (1997/K149)

mimetic/gestural codes (John Gerrard) (2003/K408) Ekman's *Facial Action Code*

transfer protocols (2003/K12)

Transworld Telefone Concert (1986/K265) (Stattwerkstatt)

electronic transfer media

text exchange, image exchange

telegraph

FAX, Telefax

(UR) What is crucial today involves gestures, their space and their time, no longer expression.

communication theory
pedagogy / art pedagogy
design theory
theater theory
body theory
body philosophy / body sociology

view of designing gestures

06 gestural view

habitual view

see also: design view

see also: view of orality

Note: separated from body view

transfroming bodily gestures into a 3D painting in real time (Young Hay, Horace Ip, A. Tang Chi-Chung) (2002/P112)

city links with sounds (Maryanne Amacher) (1989/K248)

backbone

total data work (Roy Ascott) (1989/K100) connectivity, transformation and transendence

bandwidth

communication art

1982 communication art

handling gestures new cell phone concepts (Crispin Jones) (2003/K412)

virtual travel journal (WWW projects)

open wireless movement (2003/P32)

HiperLAN

WLAN

Wireless LAN

(free) access to wireless networks (NY, airports, MQ, Lentos, ...)

Wireless-LAN projects (2003,2004)

recording movement gestures using "curlybot" (H. Ishii) (2001/K257)

(AH) Ersatz journeys of remembering, forgetting and reconstructing.

journey as destination (M. Schilcher) (1996/P90)

traffic (Mark Ries) (1994/K224)

wireless, mobile and ubiquitous (2003/P16)

intelligent traffic systems (1994/K168)

ship & train / journey&dream (Maelstromsüdpol) (1988/K104) (Wonder, H. Goebbels, Müller)

images from earth observation satellites (D. Offenhuber) (1998/K173)

Looking at Jeffrey Shaw's works, Popper suspects a new art genre and describes its reception form as a journey (AH)

films in AEC elevator Elevated Space (T. Leonard) (2003/K405)

Centerbeam (Gyorgy Kepes) 61 m lange structure transporting air pressure, gas, water, steam, neon, argon, sound, electricity and "media" (1980/K98)

piggyback art

traveling through, traversing

Internet/data network view

media theory
(literature studies)
media discourse
media studies
media anthropology
communication theory
information theory
net discourse / cyber-discourse
simulation discourse
nomadology discourse

view of transportation networks (I)

07 view of communication

view of telecommunications

transport view / view of travelling

(1980/K26) objects taken along in the Space Shuttle

Digital media and communication

symposium: The Orbital Age (1986/K219)

satellite communication (1980/K29) satellite technology in ORF and 3SAT context

The Satellite Art Project (1986/KII-291) signals run through a 90.000 km loop (Text: Gene Youngblood)

art as atmosphere

art as release
art as concept
art as software concept

art as service
art as open source
art as techno-science

art as method
art as quality claim
art as complexity
art as innovation

art as procedure
art as tool experience
art as public cultural production

art as education
art as practice field
art as ideal

art as media criticism
art as media analysis
art as media art
art as communication
art as transmission
art as media event
art as communication framework

art as energy
art as impertinence
art as creation

art as everyday life

instrument developer as tool designer (music compiler, ...)

as soon as it works, it is obsolete (1994/P06)

media primarily involve enabling structures (DM)

normative power of software monopolies (2003/K12)

Tool /vs/ Medium

current technology perfect usability (1980/K47)

virtual workbank (W. Krüger) (1994/P122)

art as procedure / art as method (Giaco Schiesser) (2003/K372)

Symphonies for Dot Matrix Printers !! (a multitude of obsolete office machines) (1999/K381/P183) (The User)

chessboard interface controls scenes (Norbert Artner) (1988/K171) video chess installation (1989/K88)

teachers at media colleges

atelier computer (1979/K44) (ars intermedia)

influence of MIDI on art project et al.

MIDI

(Prof. Machiko Kusahara)

interface as variable projection (Audiopad)! (James Patten, Ben Recht) (2003/K414)

Media Survival Kit (1996 Prix)

(2002/P146) (Yasuhiro Yoshiura) fantastic young talent

(2001/K367) (A. Hirsch) Media Literacy

new technology and design creativity (A. R. M. Eshaq) (2001/K47)

(1999/F26) (Sommerer, Mignonneau) train window as interface

various media colleges present themselves during the Ars:
2001 take over campus: Visuelle Mediengestaltung Vienna
2002 Kunsthochschule für Medien Cologne
2003 HS für Gestaltung und Kunst Zürich

these cooperations are mirrored in the symposium

The construction of experience. Interface as content. (David Rokeby)

Interfaces as rigidified perception framework (D. Rokeby)

youth as users of excellence (2001/K396)

standardization of interaction design – set off by training courses (2002/P70)

the high art of conveying science (Science Education Team) (1999/K332) (2000/K274)

Literature studies examine, among other things, how much techniques and media influence or even determine the contents of the arts. (D. Daniels)

cybergeneration
U19 freestyle computing

U19 Cybergeneration (PRIX)

In its expansion to "image studies", it will first become possible to examine how art is not only influenced by the media, but how art works also supply an analysis of the potential and the impacts of media at the same time. (DD)

the dynamic of the TAKEOVER does not come from art's places of education, practice and communication (2001/K17) (see left)

open source (see left)

hacktivism (see left)

obstinacy of the medium (Giaco Schiesser) (2003/K371)

(AH) Artists are even more interested in parallels to "media structures of organization" than in the tradition of art production.

Hot Wired Online Publishing (1996/K393)

collaborative development of architecture projects PHASE(x)3 (1999/P36) ETH Zürich

AEC: Techniklabstages Ambiente des Lernraumes (1996/J114)

AEC department: training/education (1997/K12)

Takeover (symposium) The Undertakings of Art – Who will survive? (2001/F09)

Forms whose definition is oriented more to scientific-technical disciplines, to interface development and information architecture, or to net culture and lifestyle of gaming communities, than to the isms of the art discourse (2001/K20)

appropriation of media art by fine art

TV-critical projects

(DH) New media generally emerge from non-artistic situations. Artistic applications are derived special uses.

modern primitives (Andrea Juno) (above) modfied bodies (1990/II-K234)

Sexy tech (2001/K407) (Christine Goestl)

Cybersex with data suit and all the appliances for stimulation and stimulating body surfaces already looks like nostalgic mechanics for tele-intimacy, a kind of chivalrous romanticism (1994/K109)

NEXT SEX Symposium (2000/F09) (Marie Luise Angerer, Nobuya Unno, J. Reich, Xin Mao, C. Djerassi, Natacha Merritt, S. Messina, J. Davis, Katie Egan, Marta de Menezes, Oron Catts, Ionat Zurr, G. Ben-Ary, Monika Treut, K. Behrends, Joanne Finkelstein, Bruce Bagemihl, Veena Gowda, R. Thornhill, Allucquère Rosanne Stone, C.T. Palmer

pixelporno (2000/K357)

virtual living spaces

Brave New Porn (Sergio Messina) (2000/F28)

electronic costumes (Sachiko Kobayashi) (2001/K91)

(Rosa von Suess, B. Loibner) (2001/K404)

WBT on the Silk Road (Jie Geng) (2000/P50)

digital media art

canonization of media art (2001/K20)

new isms of the media (art) discourse (DG)

It is obvious that the appropriation of media art by fine art is no longer acceptable. (2001/K20) (Stocker) *What is the point of this polarization?(DG)*

intermedia connections

intermedia art

(ars intermedia) (1979/K44)

Terminal-Sex (Stahl Stenslie) (2000/K202)

body art

Porno (John Duncan) (1991/K119) (1991/K276)

next sex

2000 Cybersex

(Flatz) demontage (1991/K129)

body sections The "visible human project" projects on image material (Christian Möller)

sex noises various introductions (Aaron Funk, Rachael Kozak) (2003/P198)

media critique from: Heiko Idensen, Matthias Krohn, Florian Rötzer, Heinrich Klotz, Derrick de Kerckhove, Andrian X et al.

(see right)

telepresence

virtual environments, personal simulation and telepresence (Scott S. Fisher) (1990/II-K147) (1999/J107) (1993/P90)

electronic art (1989/J11)

the sex industrie online

telephone sex as safe sex (Melita Zajc) (1995/K68) (1999/J292)

on virtual sex and the loss of desire (S. Zizek)(1995/K122)

(R. Baker) (2000/K37)

porn-o-mat (2000/K287)

Stages Elements Humans (Gina Czarnecki) (1999/K329)

digital body worlds

tele-symbiosis (1993/P90)

Thinking the Sexual (M.L. Angerer) (2000/K166)

mini-computer in fabric

televirtual environments (s. above)

(AH) electronic extension of the human body

from Slow-Scan-TV to picture telephone

(Baudrillard) All kinds of protheses can contribute to giving man pleasure, but he cannot invent any that feel pleasure for him.

Symposium "The Desire for Immortality - Cloning, Cryonics and Cosmetics" (1993/K157) (Klaus Madzia, G.J. Lischka, Reimara Rössler, M. Wabl)

figures generated for films

Unnatural bodies (Jim Whiting) (1991/K73) s.l.

cell phone as necklace

gene-technical interventions

Telerobotik

Teleroboter (1997)

remote presence (1993/P91)

eye-tracking

(see right)

slow scan

slow-scan robot (Ascott) (1989/K109)

TV Bra, TV Cello, TV Bed ... (Charlotte Moorman) (1982/K59) „Sky Kiss" Concert for TV-Cello : PAL version (ORF) (Charlotte Moorman, Nam June Paik) (1982/K65)

gene manipulation set (A. Popper, K. Stockhammer) (1993/K240)

the feedback loop: interactive systems cannot be imagined without feedback

earring for monitoring blood pressure

MP3-player on upper arm

everyday electronics

robot prothesis (1996/K34)

robot body parts (Stelarc)

extended hands (Stelarc)

(Joachim Sauter, Dirk Lüsebrink)

repeal of the body (AH)

electronic media digital media

(ML) Interfaces of biofeedback for interactive performances (Horst Prehn)

(ML) the viewer as author in neuro-digital feedback

entertainment electronics

Bodysuit – multisensory environment (Mork, Pendry, Stale Stenslie) (1996/P149)

(AH) prosthetic forms of attaching the body to the virtual

re-designing the body obsolete bodies hybrid man-machine systems (Stelarc) (1992/K233)

body halves – search for physical/emotional completion (2002/P133) (Peter McDonald)

Wet Computing (1999/K29) Bioinfornatik

view into the inside of the body (Stelarc)

the world's first full body tele-tactile communication system cyberSM (1993) (Stahl Stenslie) CyberSEX (2000/K213)

(1997/K299) (Eva Wohlgemuth) 3D whole body - BodyScan

cell phone culture

wetware (2000/K19)

bioelectronics (R. R. Birge) (1997/K83)

Boneware (1997/K131)

pacemaker system (Stelarc) (1997/K152)

Brain-TV (1980) (R. Kriesche) (1989/K135)

biofeedback programs (1979/K30)

audio-skirts (Benoit Maubrey & die Audio Gruppe) (1991/P145)

WIRED

hand controlled through EMG signals (Stelarc) (1997/K149)

organism & chips

technology is changing from a prothesis part and product ensemble into a comprehensive, artificially intelligent environment linking everything together (PW) (1994/K08)

(AH) neuro-muscular interface for directly controlling a synthesizer (Biomuse)

Aorta (Jeanette Yanikian) medical devices as sound transmitters: rushing of blood, pounding heart, breathing, digestion (1989/J143)

feeling of touch & control of action (Stelarc) (1997/K153)

Eye-Tracking
Touchscreen
Eyephones
Data Glove
Head Mouted Display

audio-uniform concerts (1986/K277) audio-clothing (Benoit Maubrey, HansPeter Kuhn)

on sounding bodies and speaking clothes (Rolf Langebartels) (1986/K276)

technology as extended body (PW)

body extensions

subversion view / media-critical view

07 view of media

view of electronic media

TV view (see above)

(AH) seeing machines, TV helmets, radio vests, Handgeräte und andere Extensionen des Leibes

(AH) media art as new genre (relative to the traditional arts)

(Mark Federman) (2003/F11)

Note: electronic media are naturally treated in every sector

Brainball – winning through relaxation (2001/F33/P111) Brain Bar (2001/F37) (Smart Studio)

the modulated human (1979/K29)

1979

brain/computer interface (Peter Fromherz) (1999/J166) (1997/K158)

brainwave scanner

computer technology on the brain (1979/K30)

3D computer-tomograms (1995/K191)

Body Surfacing interactions – 3D-patterns triggered by physical actions (1989/K215) (Myron W. Krueger)

Sex i(n) motion (Science Education Team) (2000/K274)

telemotorics (1995/K178)

head-mounted display (Warren Robinett) (1990/II-K119) (Ivan E. Sutherland) (1990/II-K123)

(AH) seeing machines, TV helmets, radio vests, hand devices and other extensions of the body (2)

clothing that makes noises visible (2000/F34) (2000/P104) (Tomoko Ueyama)

data glove

data helmet

data suit

Data glove, data suit, data glasses, database – they all suggest the existence of a new world, the data world. Dataism instead of Dadaism. (Peter Weibel) (1990/II-K32)

data glasses

codes are part of every transmission medium (2003/K15)

telematic interaction

telecommunication over 24 hours (Robert Adrian X) helping to develop the use of telecommunication technologies (1982/K145) *Slow-Scan-Television, Telefaksimile, I.P.-Sharp-Computer-Timesharing-Netzwerk* (W. Cooper, L. Ortner, O. Mittmannsgruber, N. Hinterberger, C. Kaltenbacher, Karl-Heinz-Klopf, Markus Geiger, Heimo Zobernig, ... et al.)

medicine and art (1979/K29)

medical cybernetics (H. Trappl) (1990)

cybermedicine

tele-surgery (1995) (1997/K292)

tele-surgery, VR and the new world order in medicine (R.M. Satava) (1995/K187) Telepresence Surgery System remote operation

Neurohacking (1994/K109)

operation simulators (1995/K192)

Stereotaktisches Computergerät (1979/K57)

(AH)new sensibilization: body and medium

(AH) evoking a "new sensibilization of man in terms of being conditioned by the body

The Visible Human Project (1996/P182) (John Clyne)

brain stimulation device (1979/K57)

Cyborg Bodies

(AH) interactive works presuppose physical exploration ... actions of discovery

Wearable Computer

Customized Footwear (2003/K285) configurator SW

significance of telecommunications (1982/K35)

telephone booth calls with survey (1993/P104) (Stephen Wilson)

tele-diagnosis (1997/K292) (J. Canny, E. Paulos)

experiencing corporeality (microphones on the body) electroacousitc performance (Syntviolin) (Mia Zabelka, Peter A. Ecker) (1988/K153)

physical view – achievement (see also view of achievement)

08 body view

view of sexuality

view of medicine

the sensomotoric aspect is very important in installations

(Steve Mann) (1997/K221) supportive infrastructure in the clothes

parametricized objects (2003/K288)

(Steve Mann) (1997/K227) WearCam WearComp

view of clothing

09 everyday view

see also: view of fashion
see also: view of adornment

(Stahl Stenslie) Bodytainment (2000/K216)

installation with two interactive bodies (F. Fischnaller) (1995/P116)

telecomputing (1989/K128)

fax and telephone art

It is not a matter of making art within the given communication channels, but of grasping the communication channels as the possibility of an art form. (1988) (1989/K278)

tactility of the interface

multi-sensory information processing

art as Life-Art (2000/K211)

LifeScience focal point (2000/K19)

(AH) McLuhan's thesis: technologies are projections and continuations of mental and physical properties of the human being (cf. diagrammatic classifications too (DG))

cybernetic hedonism (1994/K199)

(1997/F23) Net Sauna (J. Hopkins, T. Mäkelä, T. Penttilä, Liisa Vähäkylä)

telecommunication events (1982/K63) (Charlotte Moorman, Nam June Paik) (Elizabeth Goldring, Edward le Poulin) (Aldo Tambellini, Sarah Dickinson) (Horst H. Baumann)

Criticism (R. Adrian X) (1989/K147) Since the communication networks do not allow the creation of real products ... telematic simulations of products emerge ... "I'll show you mine, if you show me yours".

journey through the body / physical violence within the human body / pumping violence in the arteries (Jeanette Yanikian) (1987/K138)

Today it is not even a matter of having a body, but of being connected to one's body. (Baudrillard)

Fictitious Portraits (Keith Cottingham) (1994/P38)

listeners should rearrange their furniture at home: a remote-directed dance of solitude (1989/K288)

The deciding technologies are those that disappear. They interweave with everyday life. (1994/K169)

(Van Gogh TV) picture telephone network (1990/I-K166)

communication network (1989/K72)

Ethernet (2002/K355)

ISDN

WAN, LAN

SMS project (2002/F12) (V. von Borries)

digital technology is difficult to conjoin with our peripheral senses (1997/K138) (M. Weiser)

(ML) David Rokeby describes interfaces as generators of experiences, because they overlay the organic interfaces of the biological body like spectacles.

reincorporating the sensory functions (Agnes Hegedüs) ZKM SW (Gideon May) (1992/K101)

Meatspace (fleshly space) better: corporeal space (1995/K133)

ISDN, ATM, Frame Relay, DSL (2002/K137)

video conference projects (80s) (Kit Galloway, Sherrie Rabinowitz)

electronic architecture is communication (1994/K156)

biocybernetics – a biologically controlled interactive interface (1994/K195) (D. Warner, J. Sale, T. Anderson, J. Johanson)

1997 flesh factor

physiologically oriented interface design (1994/K196)

artificial placenta (Nobuya Unno) (2000/K70) incubation system

artificial molecules (2000/250) (J. Davis, Katie Egan)

artificial life (Siehe: Verhalten)

table and bench as interface (H. Maat, R. Miltenburg) (1994/II-K58)

tele-copier

SMS-Kids (2001/K18)

answering machine (1989/K331) (Lucas Cejpek)

Creators of Life (symposium) genetic technology methods as artistic tools (2001/F08)

art womb (Oron Catts, Ionat Zurr, Guy Ben-Ary) (2000/255)

force-feedback

(Warren Robinett) (1990/II-K119)

synthetic life

artificial life – simulations SW

Poly-World (Larry Yaeger) (1993/K122) building artificial creatures (Pattie Maes) (1993/K184)

(2002/K420) Animation in the Refrigerator (Ernst Spiessberger)

(J. Domsich) (1997/K364) polemics for establishing human ordinariness ; (Time´s up)

(AH) For the new technology arising from the combining of computers and telecommunicative systems, Simon Nora coined the term "telematics" in 1978.

aesthetics of communication (movement 1968: Fred Forest, Mario Costa)

experience-oriented design of cyberspace (Randal Walser) (1990/II-K202)

physical issues in CAVE environments (Simon Penny) (1999/P86)

Animates

microscopic automatons (inhabiting our body) pacemaker measuring devices dosage devices

The Three Faces of Life (1993/K12) (John L. Casti) Remake-Remodel (Domsich)

Operated by Art (unplugged Symposion) art as field work of ecological thinking, art at its boundaries (2002/F10)

(AH) communicative interaction (Weibel) (between persons)

(PW) all technology is teletechnology

telematic networking

telematics as term (1978) (Simon Nora)

1999 life science

Ethernet was orig. radio-based (UNI Hawai) (2002/K355)

Simulator SW/HW

(ML) tying the virtual world of computers to the sustainability of the human physis again (de Kerckhove)

(D. Rokeby) ... adapting the technique of interfaces to simultaneous layers of physical communication

The Virtual Body (C. Richards) (1994/P134) Die entfremdete Hand

Ubiquitous Computing (left) Pervasive Computing (left) Ambient Computing (left)

Design Noir – the secret life electronic objects (Fiona Raby) (2003/K273)

GPS-Tracking (2001/K74) image traces (Masaki Fujihata) cf. 1996

track-the-tracker (2003/K379) (Annina Rüst)

(PV) since 1962 (Telestar satellite) there is a total over-exposure of "see it now"

Simulator: flight training for battle helicopters (change of blood chemistry)

the "clean" world of computers (removed from material, garbage and corporeality)

(MF) "seeing with the sense of balance" is what we call navigating through virtual scenarios on the *Virtual Balance*, a weight-sensitive platform

Enriching daily life with digital information: when utility objects /goods begin to communicate.

Virtual Frame (Kunsthalle)

UMTS

Ubiquitous Computing
Pervasive Computing
Ambient Computing

1994 intelligent ambients (3)

using devices contrary to market definition

GPS trace Exodus (Bielicky) (1995/K214)

role of GPS availability for art projects (among others)

(2004) Digital Communities takes into consideration the most current developments in the area of mobile communication and wireless networks

(D. Rokeby) The explosion of interest in interactivity may be part of a search for asylums for safe interaction: for clean, sterile, non-physical spaces, in which we can satisfy our natural human desire to delve into things outside ourselves.

Balance System

balance recognition (seeing with the body)

(D. Rokeby) Real experience has a fundamental integrity that virtual experience does not have.

computer diat (1980/K08)

kitchen utensils liberated from their everyday existence (Rania Ho) (2000/F34/P92)

virtual department stores (above)

satellite art

GPS

connection of spatially distant projects

satellite ear bridge (1989/K277)

GSM GPRS

transport support through portability

electronic fox hunt (Fabrikanten)

Maschinen, die keinen Körper besitzen, können die Welt niemals in derselben Weise begreifen wie wir (1996/K198)

(MF) Which function and meaning do bodies and senses have in real space in comparison with virtual space? *(mixed reality)*

microprocess-controlled household appliances (1980/K07)

tele-shopping (above)

role of GSM availability for art and other projects

Can you see me now? (Blast Theory, Mixed Reality Lab) GPS/PDA (2003/F38/P88)

newsgroups mobilized through mobile phones (Neeraj Jhanji) (2001/F36)

turn to mobility (2000/P09)

"Telepistemological" implications: Presence and Distance (OG)

(D. Rokeby) Only through desensitization was it possible for me to activate the spatial illusion that the VR system conveys ... Returning to "real" space, the inner ear did not immediately return to work: a wave of sea sickness ....

1994 intelligent ambients (2)

How intelligent does your bed have to be, before you are afraid to go to sleep at night? (Rich Gold) ! (1994/K187) Who will program the default settings for the intelligent house? Mom? Dad? The kids? (1994/K190)

Bluetooth

portable systems

the intelligent postman (GPS-Tracking) (M. Bielicky) (1994/II-K82)

keyboards strapped to the hands (Michel Waisvisz) (1987/K144)

Which "images" are capable of physically including the viewer (as with VR technology)?

intelligent products (1994/K167)

Artsat 1991 (Graz) (R. Kriesche)

2000-2004

field computer, CE computer, handheld, Walkphone, Personal Digital Assistants

PDA

mobile art in daily life (Sommerer) (2003/K261)

the human body as musical instrument (1987/K143) contact microphone (Harry de Wit)

(AH) the transition from the real material environment to the virtual interactive environment

bridges to everyday life (1979/K03)

Meteosat (weather data control *"A Little Night Music" (1988) (R. Kriesche) (1989/K139)*

mobile computing

media bus (Ponton) (1989/K117)

WAP

sound-body performances Aorta (Jeanette Yanikian) (1987/K138) (1989/J143) Konstrument (Harry de Wit) (1989/J143) Touch Monkeys (Michel Waisvisz) (1987/K144) (1989/J59)

(ML) this mixture of *technical mediality as performance* and corporeal *Performance* defines what is special about the connection of theater and media

(ML) Theater as one of the last resources and bastions of physical reality

basic electronic supply

Communication Grill Chang-Tei" (2003/K204) (K. Sueda, Koji Ishii)

freely movable display for 3D viewing "golden calf" (Jeffrey Shaw) (1994/II-K84)

WAP WML I-mode (2001/K87) (Kanae Ushiro, Takashi Morimoto)

Japan developed a technological standard with i-mode "services"; Europe with WAP (2001/K201)

I-mode cell phone (2001/K200)

transferred heart rhythms (1989/K302) (W. Temmel)

(D. Rokeby) Consciousness lagging behind the body: *programming that reacts to the smallest movements under 1/10 sec...* In fact, the system seemed to react at the same moment as I decided to move. ... At this point we experience the system and its reactions in the same way as we experience our body. The interactive system is integrated in our proprioceptive system.

Electronic Cafe (1986/KII-299) (1994/K160)

TV-Diner Monitor Cafeteria Automatische Bar (1991/K227)

Net Sauna (Tapio Mäkelä) (1997/K391)

queer theory / gender studies
sexuality discourse / AIDS debate
body theory / body philosophy
body sociology
dance theory / new body theories
phenomenology of perception
repulsion theory
bioenergetic therapy

view of portability

08 body view / gustative view

view of cleanliness

see also: economic view

view of agriculture

view of commodity world

supply view

09 everyday view

sociology
cultural studies
new subjectivism
privatism debate
life philosophy

Prize-Winners: **Interactive Art**
1990: Myron Krueger, Norman T. White, Jeffrey Shaw, Jill Scott, Benjamin Britton, Chico McMurtrie, Waltraut Cooper, Richard Greene, Peter D´Agostino, Kristi Allik & Robert Mulder, Tamás Waliczky, Kyoko Abe, Ruth Schnell, Michael Rodemer, Stuart Bender & Angelo Funicelli
1991: Paul Sermon, Chico McMurtrie & Rick Sayre, David Rokeby, David Eagle, Nola Farman, Ale Guzzetti, Peter Krieg, Mark Madel, Benoit Maubrey & die Audio Gruppe, Christine Meierhofer, Stephen Wilson, Jim Pallas, Don Ritter, Mona Sarkis, Robert Mulder & Kristi Allik
1992: Monika Fleischmann & Wolfgang Strauss, Joachim Sauter & Dirk Lüsebrink, William Seaman, Kristi Allik & Robert Mulder, Rajinder Chand, Luc Courchesne, Robert McFadden, Rebecca Fuson, Troy Innocent, Beverly Reiser & Hans Reiser, Henry W. See, Simone Simons & Peter Bosch, Martin Spanjaard
1993: Knowbotic Research – Christian Hübler, Alexander Tuchacek, Yvonne Wilhelm, Georg Fleischmann, Michael Hoch, Detlev Schwabe, Rajele Jain, Will Bauer; Stephen Wilson, Jill Scott, Joseph Bates, Werner Cee & Horst Prehn, Agnes Hegedüs, Lynn Hershman, Catherine IKAM, David Rokeby, Kevin Ruston, Paul S. Sermon, Gerfried Stocker & Horst Hörtner, Van Gogh TV, Akke Wagenaar, Peter Weibel, Mia Zabelka & G. Stocker & Andres Bosshard
1994: Christa Sommerer & Laurent Mignonneau, Loren Carpenter, Transit, Max Almy & Teri Yarbrow, Edward Elliott, Friedrich Förster, Michael Girard & Susan Amkraut, Richard Kriesche, Wolfgang Krüger, Brenda Laurel & Rachel Strickland, George Legrady, Patti Maes, Christian Möller, C.M. & Rüdiger Kramm, Catherine Richards
1995: Tim Berners-Lee, Michael Saup, William Seaman, Michael Tolson, Maurice Benayoun, Peter d´Agostino, Franz Fischnaller, Peter Grucza, Lynn Hershman, Morgens Jacobsen, M. Kosugi & Y. Ando, Webster Lewin, Lozano-Hemmer & Will Bauer, Jon McCormack, Christian Möller, Kirk A. Woolford
1996: Masaki Fujihata, Louis-Philippe Demers & Bill Vorn, Scott Sona Snibbe, Ken Feingold, Elisabeth Goldring, Kazuhiko Hachiya, Harwood, Hiroo Iwata, knowbotic research, Ronen Mintz & Jason Ditmars & Brian Duggan, Knut Mork & Kate Pendry & Stale Stenslie, Nobuya Suzuki, Erwin Redl, Michel Redolfi & Luc Martinez, Silver
1997: Toshio Iwai & Ryuichi Sakamoto, Dirk Lüsebrink & Joachim Sauter, Paul Garrin & David Rokeby, Hachiya Kazuhiko, Toshihiro Anzai & Tamio Kihara, knowbotic research, Arthur Elsenaar & „Huge Harry" & Remko Scha, Mark Madel, Jon Berge, Stefan Zeyen, Bill Barminski & Webster Lewin & Jerry Hesketh, Ludwig John & Bertram Quosdorf, Jutta Kirchgeorg, Marita Liulia, Die Veteranen
1998: Maurice Benayoun & Jean-Baptiste Barriere, Peter Broadwell & Rob Myers, Christian Möller, Jim Campell, Christoph Ebener & Uli Winters, Rafael Lozano-Hemmer & Will Bauer, Akitsugu Maebayashi, Joseph Michael, Iain Mott & Marc Raszewski & Jim Sosnin, Lisa Prah, David Small & Tom White, Scot Sona Snibbe, Rachel Strickland, Tamás Walicky, Stephen Wilson
1999: Lynn Hershman, Luc Courchesne, Perry Hoberman, Joachim Blank & Karl Heinz Jeron, Christoph Ebener & Frank Fietzek & Uli Winters, Kouichirou Eto, F.A.B.R.I.CATORS, Beate Garmer, Bill Keays & Ron MacNeil, Russet Lederman, Eric Paulos, Simon Penny, Daniel Rozin, Stefan Schemat & Michael Joyce & Hiroki Maekawa & Dominica Freyer & Burki Carstens & Mike Felsmann & Isabella Bordoni & Roberto Paci Dalò, Christa Sommerer & Laurent Mignonneau
2000: Raffael Lozano-Hemmer, Institute for Applied Autonomy, Golan Levin, Julien Alma & Laurent Hart, Michael Bielicky & Bernd Linterman, Jim Campbell, Rania Ho, Istvan Kantor, Orit Kruglanski, Jason E. Lewis & Alex Weyers, Douglas Edric Stanley, Naoko Tosa, Tomoko Ueyama, Andrea Zapp & Paul Sermon, Hiroaki Kitano
2001: association.creation, Carsten Nicolai & Marko Peljhan, Haruki Nishijima, Paul DeMarinis, Magali Desbazeille & Siegfried Canto, Gerhard Eckel, Frank Fietzek, Hiroo Iwata, Kenneth Rinaldo, Thomas Broom, Keiko Takahashi & Shinji Sasada & Koichi Nishi, Edwin Van der Heide & Marnix de Nijs, Adrian Ward, Herwig Weiser & Albert Bleckmann
2002: David Rokeby, Rafael Lozano-Hemmer, Ranjit Makkuni, Autorenwerkstatt MEET – Bodo Lensh & Doris Villa & Peter Serocka & Petr Zubek & Gudrun Teich & u.a. , Luc Courchesne, Crispin Jones, Ryota Kuwakubo, Golan Lewin & Scott Gibbons & Greg Shakar & Yasmin Sohrawardy & Joris Gruber & Erich Semlak & Gunther Schmidl & Jörg Lehner, Tetsuya Mizuguchi, Volker Morawe & Tilman Reiff, Michael Saup, Yasuhiro Suzuki, Atau Tanaka & Kasper Toeplitz, the Synthetic Character Group, Young Hay & Horace Ip & Alex Tang Chi-Chung
2003: Mixed Reality Lab – Matt Adams & Ju Row Farr & Nick Tandavanitj & u.a. , Margarete Jahrmann & Max Moswitzer, Maywa Denki & Ross Cooper & Jussi Ängeslevä, dECOi, Sibylle Hauert & Daniel Reichmuth & Volker Böhm, Haruo Ishii, George Legrady, Justin Manor, Agnes Meyer-Brandis, Iori Nakai, Henri Newton-Dunn & Hiroaki Nakano & James Gibson & Ryota Kuwakubo, Marcel.li Antúnez Roca, Marie Sester, Scott Snibbe

U19 Prize-Winners:
1998: Michael Mossburger & Florian Nehonsky & Valerian Wurzer, Leonhard Huber, Stephan Mitterndorfer, Martin Ankerl, Philipp Gühring & Raimund Schumacher & Andreas Stürmer & Thomas Stummer, Gottfried Haider, Verena Holzknecht, HS Mittersill, Helmut Klinger, Alexander Kvasnicka, Doris Mätzler & Jürgen Bereuter, Kathrin Meralla & Paul Swoboda, Thomas Oberhofer, Paul Pak, Thomas Pintaric & Christoph Sprenger & Alexander Koschier, Peter Plessas, Markus Strahlhofer, VS Veriensgasse
1999: Raimund Schumacher & Jürgen Oman, Alexander Fischl & Gregor Koschicek, Phil E. Haindl, Franz Berger, Sebastian Endt, Simon Gassner, Alexander Kvasnicka, Stefanie Mitter, Takuya Nimmerrichter, Simon Oberhammer, Benedikt Schalk, Markus Strahlhofer, Patrick Toifl, stefan Trischler, Armin Weihbold
2000: Verena Riedl & Michaela Hermann, Gerhard Schwoiger, Erich Hanschitz, Marlene Maier, Lisa Hofstadler, Markus Zwickl, Lisa Ratzenböck, Sebastian Endt, Kevin Ku, Mario Meir-Huber, David Feiler, Gottfreid Haider, Lukas Fichtinger & Thomas Köckerbauer, Alexander Fischl, Lukas Pilat
2001: Martin Leonhartsberger, Johannes Schiehsl & Peter Strobl & Conrad Tambour, Markus Triska, Andrea Maria Gintner & Michaela Maria Plöchl, Jürgen Hoog, Marvin Jagadits & Michael Payer, Nicole Karner & Tanja Payerl, Marian Kogler, Thomas Lettner, Fabian Schlager, Martin Spazierer & Daniel Spreitzer, Philipp Strahl, Sonja Rosa Vrisk, René Weirather, Thomas Winkler
2002: Karola Hummer, Philipp Luftensteiner, Ulrich Reiterer & Jona Hoier & Markus Murschitz & Milo Tesselaar, Semen Aklan & Gülcan Ates & N. Brahimi & Flamur Kryezi & Franz Fiser & Asif M. Naseri & Jean Paul Nduwayezu & Ferda Özel & Ruwani Rosa & Reza Soltani & Sezer Üzum, BG XIX, Stephan Hamberger, Dominik Jais, Marian Kogler, Martin Kucera, Raphael Murr, Lucas Reeh, Iris & Silvia Schweinöster, René Weirather
2003: G. Sochurek, M. Leonhartsberger & S. Astrid Fugger, A.Ronacher & N. Mikschofsky, D. Dorn, G. Gruber, M. Fallmann, D. Hackl, T. Hainscho, HS Steinerkirchen, Alexandra Vogelreiter & Katharina Krummel & Anna Obermeier, HBLA for Artistic Design, F. Wengler & Christof Haidinger, Borg 3, T. Schererbauer & M. König & S. Schreiner

Literature:
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Laboratorium / Ed. By. Hans Ulrich Obrist & Barbara Vanderlinden
Interface – Design neu begreifen / Gui Bonsiepe
Interfaces – Medien- und kommunikations-theoretische Elemente einer Interfacetheorie Wulf R. Halbach
The art of human-computer interface design / Ed. by Brenda Laurel
Code_X – Multimediales Design / Mischa Schaub

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Design goes virtual – Entwürfe zur Ästhetik in der Informationsgesellschaft / Peter Zec
Formdiskurs 2, I/1997 / Design und Neue Medien
Maßlos informiert – Die Enteignung des Denkens / Karl Steinbuch

Literature:
Information und Kommunikation in Geschichte und Gegenwart / Margarete Rehm
Kursbuch Neue Medien – Trends in Wirtschaft Politik, Wissenschaft und Kultur / S. Bollmann
Der Flusser-Reader zu Kommunikation, Medien und Design
Kommunikologie / Vilém Flusser
Kunst als Sendung – Von der Telegrafie zum Internet / Dieter Daniels
Lob der Oberflächlichkeit – Für eine Phänomenologie der Medien / Vilém Flusser
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Das Medium ist die Botschaft / Marshall McLuhan
Virtual Frame – Kunsthalle Wien

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Grundzüge der Medien- und Kommunikations-geschichte / Jürgen Wilke
Beiträge zu Kunst und Medientheorie / Ed. Hans Belting, Ulrich Schulze
Alles jetzt! – Die Mediatisierung / Gerhard Johann Lischka
Vom Verschwinden der Ferne - Telekommunikation und Kunst / Edith Decker, Peter Weibel
Art Telecommunication / Heidi Grundmann
Kommunikation im 21.Jhd. – Allzeit zuhanden – Gemeinschaft u. Erkenntnis im Mobilzeitalter / Ed. Kristóf Nyiri
Windows and Mirrors – interaction design, digital art and the myth of transparency

Literature:
Der digitale Körper – digital flesh / Arthur Kroker
Die Eroberung des Körpers – Vom Übermenschen zum überzeitlichen Menschen / Paul Virilio
The Connected Body? / Ed. By Ric Allsopp & Scott deLahunta
future_bodies – zur visualisierung von körpern in science und fiction / Hg. Marie-Luise Angerer Kathrin Peters, Zoé Sofoulis
Puppen Körper Automaten – Phantasmen der Moderne / Pia Müller-Tamm, Katharina Sykora
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Die Zukunft des Körpers II / Kunstforum Bd. 133 04.1996 ! / Florian Rötzer

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