

ELECTROHYPE 2002
MALMÖ 23 – 27 OKTOBER

C. Anders Wallén (S)

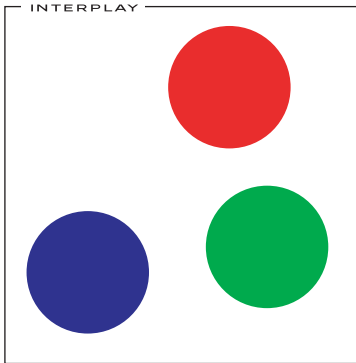
jour et nuit

When we peep into the room from a distance, the man is there. On the wall, projected, but nevertheless occupying the space, supervising it with his thoughts and his empty stare. When we enter the room to approach him, he leaves, indifferently. As long as we choose to stay in the empty room by the empty screen, he will not re-appear. However, when we finally leave, we catch a glimpse of him, re-entering, re-occupying the space that obviously belongs to him.

The interactive film installations of C. Anders Wallén builds upon a minimal use of classical dramatic features like authenticity, encounter, identification and subject formation. In earlier works like *2 laugh @* or *to dance 2*, Wallén worked explicitly with the staging of interactive situations, where laughter, movement and direct address reinforces the cinematographic experience into a dramatic encounter between the viewer and the screen.

In *jour et nuit* Wallén has simplified his means of expression in order to uncover the fundamentals of interaction and dialogue. A room, an actor, a screen and a spectator; the setting is enough to bring forward the presence/absence of The Other as a marker of a linguistic borderline.

www.vis.se/caw



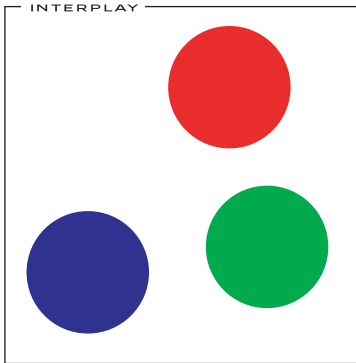
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Ellen Røed (N)

Feedback

You enter an empty space between two illuminated walls. Outlined against both of the walls, the shadow of your body appears. The shadow is filmed by a video camera and projected back onto the walls with a slight delay, as a kind of visual echo. Furthermore, every sound that is generated in the room will also be fed to the computer and presented as text or signs. Letters, with size and color depending on the volume of the sound, will also appear on the walls, thereby transforming it into a dynamic and manifold dungeon, where physical appearance and light phenomena are intertwined with their mimetic representations.

“Feedback” is, as the title suggests, is an installation that plays with our need to be seen and heard, but also with our notion of perspective and spatial dimensions. The interactivity of the space works on many levels and engages our senses, primarily stressing the fact that it is through feedback that depth is experienced, physically as well as existentially. As augmented space, “Feedback” echoes not only our movement and sounds, but also the Platonic shadows of knowledge formation, still so inherent in our perception of the world.



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Federico Muelas (ES)

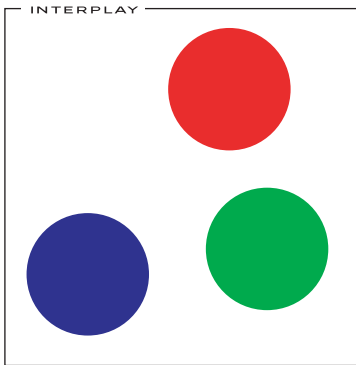
Dripping Sounds

He to whom Nature
Begins to reveal
Her open secret
Will feel an irresistible yearning
For her most worthy interpreter,
Art

(J.W. von Goethe)

The mystery of the senses is the field of investigation for Federico Muelas. Like a contemporary Goethe, his aim is the interpretation of phenomena, the revelation of these secrets. In a number of projects he has tried to establish correspondences between what might seem incompatible: What would be the sound of an apple's curve? Which tone would correspond to a meandering column of smoke?

In the project, *Dripping Sounds*, the idea of interpretation has grown into a synaesthetic theater, in which the image of ink dispersed in water is translated into a sonic experience of a similar kind. Faithful to the Enlightenment ideals, Muelas openly demonstrates the mediation: a water container, an ink dripping device, lighting and lenses for projection, a flushing system, photosensitive modules, a loudspeaker system. All of these together form the interpretation apparatus, which dissolves in front of us as soon as we 'crack the code,' and gain coherence. At that moment, the image of the ink and the generated sound form a spatial unit, a topography of experience through which we can move.



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Gisle Frøysland (No)

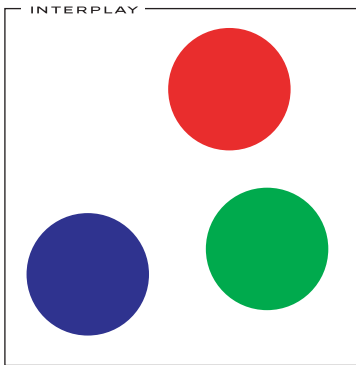
Easy Listening

“Easy Listening” is Gisle Frøysland’s way of playing around with our excessive belief in technology as a means of seamless interaction and smooth conduction of information.

In a café environment a number of microphones are monitoring the ongoing conversation. The captured sound is fed to a computer, continuously attempting to translate the spoken word into pure text. The result of the ongoing process is presented on computer screens around the café. As the digitalized translation is based upon perfectly spoken English, the computer will constantly misinterpret what is said, thereby creating a surreal sub-text from the conversations. Through his playful use of automatic transfiguration Frøysland points to the existence of a production of meaning beyond, or inside, the circumscriptions of technology.

Frøysland’s work is an inquiry into what he himself calls the “hype traps that the computer and media industry wants us to believe in”. In pieces like “Dodonews” and “the FaceBot”, he turns these traps into dialogic scenes, thereby revealing hidden power structures and presumptions. The dislocations of Frøysland form a media critique that questions not only the cybernetics of the net but also its utopian claim; neither browsing nor digital interpretation can free itself from contextual references.

www.220hex.org



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Helen Evans and Heiko Hansen (UK/DE)

Twilight

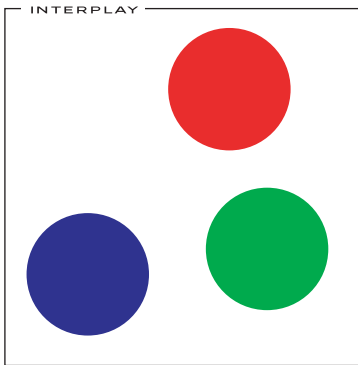
“Twilight is a modern mimesis, of the city, of electricity. It fills the force field of a room with a public act of play” (Patrick Lynch, *SexyMachinery*, issue 04, 2001).

When approaching the installation you encounter a soft grid of small green lights floating in space. In front of the grid, a child’s paper windmill catches your attention. A blow on the windmill, and the grid swells into a field of light, waxing, waning, receding and rolling over itself - accompanied by its unique rhythmic breathing. The installation consists of a suspended wire structure under tension. 256 LEDs, or light emitting diodes, are clipped to the structure, diffused by simple waxed paper drinking cups. The lights fade up and down in fluid movement depending upon the speed of the propella in front of the screen.

Twilight is at the same time urban and intimate, corresponding to the expectations of the electrified square as well as to the seduction of the twinkling sky. The immediacy of a breath, the blow on the windmill, is interpreted and translated into a formal, yet sensual gesture, in the form of a public display.

In their work, Evans & Hansen explore the notions of “tangible interfaces” and “augmented space”; environments in which physical objects become means of communication. As in the earlier installation *Pli-Replis-Deplis*, (2000) the artists aim is to establish a physical space of action and collaboration that generates qualitative changes of a subtle and poetic kind.

www.hehe.org



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John F. Simon, Jr (US)

Every Icon

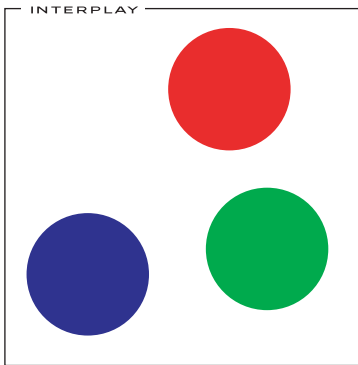
Color Panel v1.0

Can a machine produce every possible image? What are the limits of this kind of automation? Is it possible to practice image making by exploring all of image-space using computers rather than by recording from the world around us? What does it mean that one may discover visual imagery so detached from “nature”?

Like a contemporary Paul Klee, John F. Simon, Jr uses computer programming to create colorful patterns and images that move across wall-mounted LCD screens. As java applets, cgi-scripts or C programs, his software produces visual imagery for on-line web-sites and off-line objects. Based upon an informational aesthetics, these electronic openings in the wall offer a new kind of vista, a landscape in its own right, breaking loose from the circumscriptions of the “windows” and “desktop” metaphors.

Simon’s interest in the issues intrinsic to programming transforms his work into a pictorial computing or digital embroidery, adding the dimension of time, of unfolding. By combining the inconsistency of the digital medium with the modernist techniques of isolation and objectification, Simon stages a de-familiarizing effect that transforms the spontaneous processing of data into a dramatic course of events. So does the piece “Every Icon” progress by counting. Starting with the given of the typical 32x32 icon grid (the grid used for the design of the small pictures on a computer desktop, like the folder, the trash can etc), allowing any element of the grid to be either white or black, it shows every possible combination. Starting with an image where every element of the grid is white, proceeding towards its completely black counterpart, “Every Icon” takes several days to finish a single line and several million years to complete the first two lines. To complete the entire grid would take far longer than the life of the universe.

www.numeral.com



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Magnus Wassborg (SE)

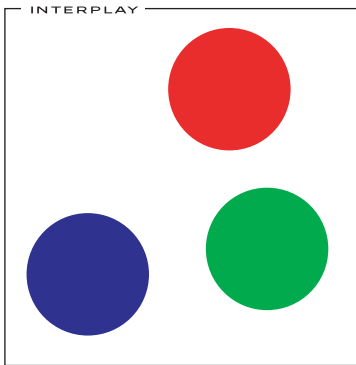
Dirtyhack

Exposed to a sound file (aif/house) over a period of time, the small, shaggy figures increase their hysterical movement, as their cries lose communicative character little by little, becoming more and more exaggerated, their little bodies jerking around spasmodically, behaving to an increasing extent abnormally, gradually fading away, degenerating from the inside out.

In front of the mother and child Furby's of Magnus Wassborg, Salvador Dalí's Paranoic-Critical Method is not far away; the hacker tactics of contemporary computer artists being an offset of surrealist experimenting, in which different forms of border-line phenomena play a central role. The Furby is a small computer programmed to be dependent upon daily input from its guardian, input that it stores and repeats. However, Wassborg's constant feeding of the mother Furby with an overload of stimuli causes the Furby to become stuck in an error position, in which it forwards error messages to the baby Furby through their internal IR sender/receiver. After a certain amount of time, both creatures show unpredictable signs; freakish, strange, and bizarre. However, salvation might be possible, at least partially: The baby Furby can be rebooted from any location in the world through the calling of a certain phone number.

"I was looking for the weakest point", says Magnus Wassborg, "the point where you could most easily hack in without being able to foresee the consequences". This micro-manifesto of Wassborg tells quite a lot about the poetic playing tactics that trigger the hacker inquiry into a cyber world based upon determination and causality.

www.wassborg.org



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Marek Walczak & Martin Wattenberg (US)

Apartment

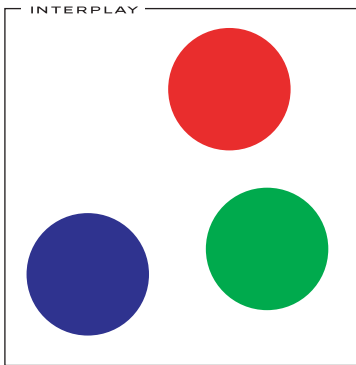
Apartment is a generative design tool, combining intuitive streams of thought with the organisation of private space.

On a table, serving as the projection surface, the viewer can generate an apartment plan through the typing of a text of his or her choice. Establishing an equivalence between language and space, Apartment relates the written word to a spatial configuration, which develops not only according to your requests or sudden impulses, but also according to an intermediary or semantic level of understanding. The typed text is translated into two-dimensional apartment blueprints, where the single words appear as inhabitants, re-interpreting the conventional domestic zoning. Rather than mere functional organisation, the apartments become containers of ideas and thoughts, traces of memories or cognitive diagrams.

The works of Walczak and Wattenberg combine the mapping of information and the visual explorations of culturally significant data with different forms of spatial applications for the web. In projects like “Adrift” (1997-2000) and “Wonder Walker” (2000) they explore art as a mechanism for social interaction, where the art work itself is merely a catalyst.

Walczak is an architect and digital artist specializing in 3-D on the Internet. Wattenberg is also a digital artist, but with a background in mathematics.

<http://turbulence.org/Works/apartment/>



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Oncotype, Subsilo, Dinsen, Christiansen (DK)

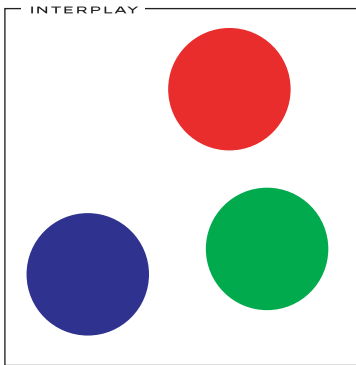
Rekyl

“Rekyl” is a video installation based on auditory interaction. It is composed of a computer, a projector and a microphone. A stream of dry, demographic statistics about the Danish population is projected on the wall of a room. In front of the projection, a microphone is placed, inviting people to comment on what they read. When someone uses the microphone, the utterance will cause the scrolling text to disrupt or crackle. In these fractures, short video clips of people telling odd stories about strange personal experiences will emerge.

The installation gives a multi-level narrative experience. It stages a situation where every attempt to reach the individual behind the official surface requires one’s own active engagement and participation. However, at every effort to respond or interact, the flow of information will be affected and dislocated, “rebounding” or “recoiling” back to a new, transformed expression. The audience will find itself in the communicative dilemma of simultaneous listening, reflecting and reacting.

Rekyl is created by Oncotype, Subsilo, Theis Barenkopf Dinesen and Anne Dorthe Christiansen

<http://www.oncotype.dk/noodlefilm.phtml>



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Paul Smith & Vicky Isley (UK)

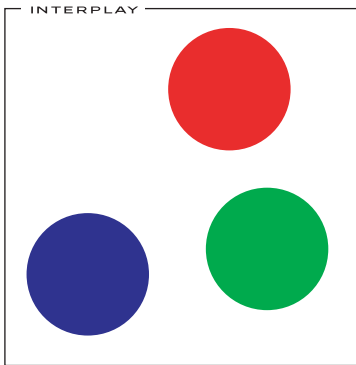
System 1.6

“A system is anything that talks to itself.” On a micro level, Paul Smith and Vicky Isley act as designers of digital eco-systems, autonomous artificial spheres, with a plethora of electronic species. In their System 1.6 they use items of thirteen different varieties, to create the right combination of hunters and prey, ensuring an audiovisual environment that would shift between moments of fractiousness and tranquility. When the digital species interact, they produce a dynamic audio landscape, reflecting the current mood of the space as such.

Under the title of “boredomresearch,” Smith’s and Isley’s investigation of the digital “biosphere” has grown into an interior theme park of computational life-forms. In visualizations like “sonic recoil,” “luv from,” and “springtail,” the digital micro world turns out to be both medium and tool - manifold and plastic, playful and dialogic.

The research of Smith and Isley is far from a bore. What they suggest is instead a play strategy in relation to computers, a sensual experiencing of potentials that develop over time. Furthermore, in their refusal to accept prefabricated images of computation, their work offers a critical perspective and a possibility to rethink virtual space outside the restrictions of rational organisation and simple representation.

www.boredomresearch.net



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Rikard Lundstedt (SE)

Sound Room

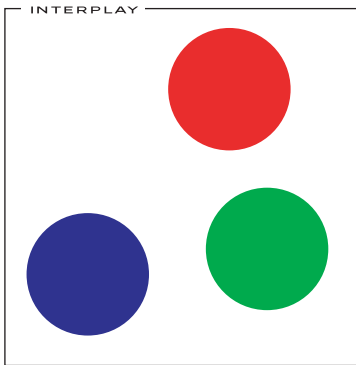
Entering “Sound Room” means entering a sonic space modelled upon the 3-D engine of the computer game Half-Life. Graphically, the space is staged as a minimalist landscape, inspired by early computer aesthetics; a basic darkness, reinforced by a white grid fading out towards a virtual horizon. However, when it comes to sounds, the space is dense, almost symphonic.

Throughout the grid, 36 different static tones are placed. Moving around implies travelling through a three-dimensional partiture, where the musical course of events is decided by the directions one takes. Rather than a linear composition, the piece develops as a sensual and uncanny audio-furnishing; a simultaneous exploration and installation of an alternative sound room.

The input device to navigate this enticing, but fatal, darkness is a conventional computer game joystick - yes, the movement is slow; no sudden or swift motion is allowed. But this creates a dramatic effect composed of expectation and tension, in which the geometrical emptiness transforms into a space of potential happening.

Lundstedt’s artistic background is in electronics, computers and sound. “The first version I exhibited,” writes Lundstedt, “was stripped of visual information. Consequently, the only way to orientate was by way of tones. Space does not have to be a physical three-dimensional room. We also use spatial expressions to describe emotional positions, i.e we can ‘feel’ low or high. In my opinion, this is also a kind of space.”

<http://space.interactiveinstitute.se/staff/rikard.lundstedt/>



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Thomas Broomé (SE)

Hellhunt

“A paranoid web spider searching for the Devil on the net”.

“Hellhunt” is an application based upon the use of so-called vision algorithms, a way of enabling computers to detect and distinguish geometrical configurations. The active algorithm in this piece traces down the diabolic symbol of the reversed pentagram on the Internet.

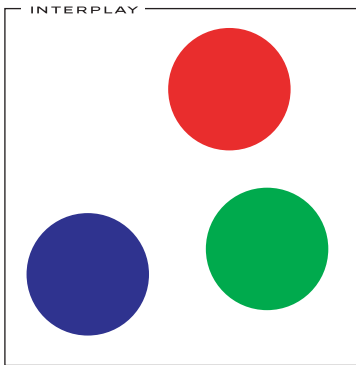
When the program hits an image that corresponds with the algorithm, it draws the lines of the hidden pentagram. Furthermore, it saves the address of the page and sends an e-mail to it, kindly demanding the removal of the harmful image.

In his literal tracking down of the axis of evil, Broomé puts forward a number of highly relevant questions. In “Hellhunt” he displays the mutual dependency between the individual freedom of expression, imagination and thought on the one hand, while on the other a cultural formation based upon patterns, symbols and common values. Broomé’s spider will probably strike against every constellation that converges with the diabolic or diverges from the accepted, yet at the same time it will reveal the complexity of visual communication, as well as the arbitrariness of moral statements.

(Programming: t.broome, f.petersson, o.bendt and s.smith)

Thomas Broomé has done several installations and art projects involving computer technology and interactive media. He has an MFA in Fine Art from Konstfack, Stockholm and a BA from Valand in Göteborg. Thomas is currently employed as an artist/researcher at the Interactive Institute, Stockholm. His recent work is focused on AI technology and biosensors.

www.lordslegacy.com/hellhunt



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Andrew C. Bulhak (AU)

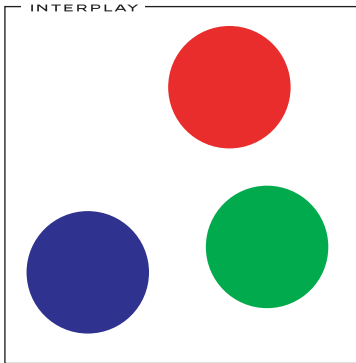
Postmodernism Generator

The Postmodernism Generator of Andrew C. Bulhak is a device that makes it possible to generate random, meaningless and yet realistic-looking text within defined genres. Through the use of Recursive Transition Networks (a kind of diagram which shows how a task, such as the construction of a text, may be performed), Bulhak has developed a system for evaluating scripts and generating formatted text, initially named the Dada Engine.

The original application of the Dada Engine was to generate travesties of papers on postmodernism, literary criticism, cultural theory and similar uses. According to Bulhak, these genres were rewarding because of their combination of complex jargon with a high degree of subjectivity.

The Postmodernism Generator gives rise to several interesting questions at issue. With the Alan Sokal hoax in fresh memory it is easy to see the work of Bulhak as part of the same crusade against pretentious pseudo-science of all sorts. However, part from generating phoney papers on post-modernism the Dada Engine of Bulhak puts the light on the limits of context-free linguistic communication as well as on the poetic dimensions beyond the meaningful: Language as a free-source code open to anybody with a creative ability of interpretation and reconfiguration.

<http://www.elsewhere.org/cgi-bin/postmodern/>
<http://dev.null.org/>



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Laura Beloff & Erich Berger (FI/AT)

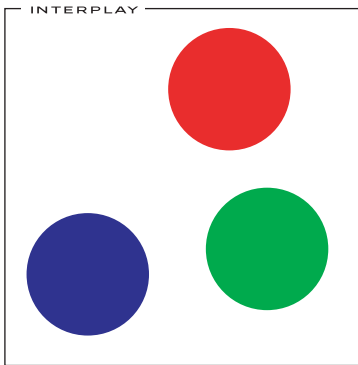
Spinne

Spiders spin webs. Spiders react upon the slightest change. Spiders trace down and catch hold of their prey. Spiders are everywhere.

The piece “spinne” (german; spider) is closely spun around the spider/web metaphor. It is a network based sculptural audio installation combining the virtual figuration with its physical representation. It consists of on the one hand four web-spiders that continuously search the web for certain pre-defined phrases or words, and on the other hand of four spider-like sculptures that receive and digest the prey through changing sounds. The slightest touch on the spider’s net -entering the website- is visible in shaking and vibrating installation.

The installation gives an open account for the entire course of events - computer, network connections and amplifiers, the spiders with their loudspeakers and audio subwoofer plastic bodies - contributes to the overall representation of a digital metabolism, on the one hand a physical encounter, on the other hand a comment on the natural metaphors conducting our understanding of communication technology.

<http://www.saunalahti.fi/~off/spinne/>



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Lisa Jevbratt (SE)

Out of the Ordinary

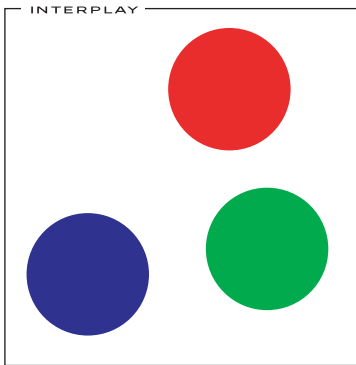
The distance between horror and fascination is sometimes very short. Lisa Jevbratt starts out with the computer as a war machine, a secret weapon with the potential to infiltrate and tear social activity to pieces, just to end up in a landscape of recognition and routine.

In her network art piece “Out of the Ordinary” she makes use of a surveillance tool for data networks that originates from a software used by the FBI, known by its nickname “Carnivore” or “meat-eater”. This network surveillance software measures and maps the communication between computers on a certain net. In her version, Jevbratt uses the software to estimate the likelihood for a data package being sent between two computers on the same network. through the measuring of package size and time interval, the software produce an image of the different levels of excitement and surprise within a communication system. This image is continuously generating small squares with different color values: The higher the probability is for a package to be sent from one computer to an other, the darker the square.

The aesthetics and functionality of “Out of the Ordinary” is closely related to other devices for measurement and mapping like radar, heart-rate monitors etc, all of which are means of planning, of foreseeing, of prediction; weapons in a fight with an unpredictable and horrifying future. The question is how surprising this future is. “It is interesting to see”, says Lisa Jevbratt, “how little of Internet communication that is out of the ordinary”.

Carnivore is created by RSG, an all-star collective of computer artists selected from cities around the world. (<http://rhizome.org/carnivore/>)

<http://dma.sjsu.edu/jevbratt/>



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Victor Vina (UK)

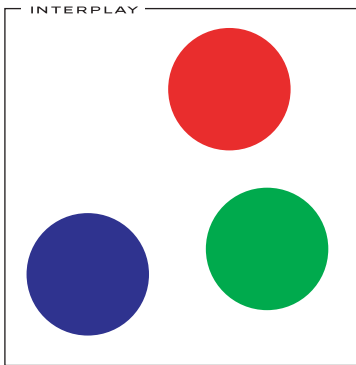
Flux

“Flux” is a browser. However, the manifest side of “Flux” consists of sixteen box-like modules, slightly glowing from inside. But, what at first seem to be a replica of a minimalist installation turns out to be more complex: The metal framed acrylic boxes contain back-lighted LCD screens and touch sensors. When touched and activated their solidity is replaced by a semi-permeability; the modules are not only spatial elements relating to our bodily experience, but the different windows registering the browsing of “Flux” and its monitoring search engines around the world. By extracting information from hidden web-sites, “Flux” renders private web inquiries into the palpable grid of the sixteen modules, each module corresponding to a category of inquiry. “Flux” browses searches; a peep-engine registering the roaming of the net.

“Flux” can be conceived of as a web diagram, synthesizing and transforming individual concerns, curiosities, desires and choices into hybrid and dynamic form. Current Internet technology organises information in different interdependent layers. “Flux” intercepts these vertical layers by interfacing them with a horizontal structure. This provides a filtering process through which a huge amount of information is mediated. By visualizing these real time data streams “Flux” monitors the different categories currently sought after on the Internet.

Originally trained as an industrial designer, Vina completed his studies in computer related design and currently holds a research position at the Interaction Design Institute Ivrea, Italy. During the last couple of years he has tried to find a way back to the tangible, creating objects and settings that integrate the virtual and the physical, exploring the spatial consequences of an on-line existence.

<http://www.dosislas.org/flux/>



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artificial paradises (UK)

Martin Howse, Kirsten Reynolds, Rupert Cole and Jonathan Kemp

ap02

What do computers devote themselves to in their spare time?

Software or code is often subjugated to the demands of functionality. The computer is seen as a black box which performs defined tasks and whose inner workings are hidden from view. artificial paradises (ap) inverts this notion and exposes code as environment and environment as code. On the one hand this implies the examination of the inherent physicality of code, its phenomenological landscape, its topography or its potential embodiment. On the other hand it means taking a serious look at how software is conditioned by environment, how it is affected by such parameters as physical and social conditions.

ap02 is an attempt at staging such an environmental coding. Within the self-created genre, that of the physical digital, ap02 presents a promiscuous model of data generation and self-display across hard-ware and soft-ware, where eight computers will form a “symphonic balletic environment system (as a body without organs).

Questioning the givens inherent in current technological modes, artificial paradises opposes the rational split of the computational body and returns the computer to its unlimited architectural and systematic potentiality. Founded by British data artist Martin Howse, the group explores new dimensions of open physical digital systems and system theory, proposing “the unlimited, the future and the true artistic use of technological structures”.

www.1010.co.uk

Performance at Rooseum October 25 kl 20.30, entre 30 kr