

Deep Space LIVE

Making the Visible Visible

A Co-production of the Ars Electronica Center and Edition Lammerhuber

(Linz, July 1, 2010) Our perception of the world (or of what we distinguish as “reality”) is inseparably embedded in space and time. Any change of this perception makes us uneasy. Or is our entrée to undreamt-of freedom(s). Regardless of how any one of us ultimately experiences such an extraordinary situation, one thing’s for sure: it’s always exciting. “Making the Visible Visible” is a series of such exceptional situations being staged by the Ars Electronica Center and Edition Lammerhuber every Thursday from July 1 to August 19, 2010 at 8 PM. The venue is the Ars Electronica Center’s Deep Space. Here, the urban architectural elegance of Paris blends together with the aesthetics of the world’s largest bordello, the Musée du Louvre; here, the metamorphoses of an imperial palace are played out; here, the vagina and breasts of the mother of all art are displayed for all to see. In short: new facets of our world will be made visible here every Thursday as they’ve never been witnessed before.

Lois Lammerhuber

Lois Lammerhuber was born in 1952. His prodigious skills are self-taught. Since 1984, he’s been a key contributor to the lavishly illustrated magazine GEO, which has massively influenced his approach to photography. Lois Lammerhuber’s credits include 2,000 reportages and countless cover photos. He’s been honored with numerous prizes, and is a three-time winner of the Graphis Photo Award for the year’s best reportage. Lammerhuber has also been active for many years as the author of radio programs in Germany and Austria. In 1996, he founded his own publishing company, Edition Lammerhuber. His books have been recipients of many awards. Lois Lammerhuber is a member of the Art Directors Club in New York.

Deep Space LIVE

The Ars Electronica Center is hosting a Deep Space LIVE event every Thursday (except holidays) at 8 PM. Each presentation will feature ultra-high-definition imagery in 16x9-meter format and will be accompanied by expert commentary, entertaining stand-up repartee, and musical improvisation. Whether great works from the history of art, space travel, journeys of discovery in the Nanoworld, or a live concert is what you’ve come to behold, Deep Space LIVE stands for enlightening entertainment amidst breathtaking worlds of imagery.

Making the Visible Visible

Between Reality and Illusion

Being able to communicate everywhere at any time is the vision that our information- & communication-based society has dangled before our eyes. At ever-shorter intervals, new technologies and imaging procedures revolutionize the way we get informed about the world and get in touch with one another. “If one considers our reality as a form of conditioning in

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the absence of other experiences, then its dissolution and reconceptualization ushers us into a new and different reality,” stated mathematician Reinhard Merten. “Photographers, media artists and software engineers are the directors of this process of dissolution. They are ‘magicians of the image’ who can make the boundary between reality and illusion vanish in that they can merge the two and create something new. In the end, no one can say anymore ‘how realistic this illusion is’ or ‘how illusory this reality.’”

From digital trip to knowledge space

The one-of-a-kind venue for this dovetailing of reality and illusion is Deep Space, a windowless room providing approximately 300 m² of projection surface. Here, high-definition, walk-through worlds of imagery afford unforgettable visual experiences in places far away or long ago (or both). Naturally, as everyone knows: we’re in Linz. And nevertheless, in a matter of seconds we’re “traveling” to the Louvre in Paris or the Museum of Islamic Art in Doha. The technological possibilities of scaling from just a few square centimeters of pictorial content to diamond-sharp, 16x9-meter images open up completely new visual experiences for viewers. The commentary accompanying these worlds of imagery is provided by art historians and scientists—experts who make their discoveries where everything seems to be old hat to laymen. And this is precisely what opens up new insights. “Every idea, every concept is dependent upon its own particular coding: digital or analog,” Mertens explained. “The history and the success of the (natural) sciences are closely connected to digital coding through numbers and formulae. But is there also a coding via forms? A ‘pictorial algebra’? A ‘pattern language’?” Our realm of thoughts is closely related to—even dependent upon—images, icons and patterns. All of these are spatially structured. New technologies have revolutionized the depiction of these graphic codes. They’ve opened up the “knowledge space” to us ...

The Paris Match / Thursday, July 1, 2010 / 8 PM

with Dr. Jacqueline Thommes (art historian)

We seldom have the impression of the beautiful or the aesthetic. And when we do, then only because of conformity to the laws of harmony. Nothing about this has changed since the time of Leonardo, Ingres & Co. Even the fashion photographers of this day and age use the same formal vocabulary to appeal to us.

Darwin’s Palace / Thursday, July 8, 2010 / 8 PM

with Dr. Ernst Mikschi (head of the Department of Zoology at Vienna’s Museum of Natural History, curator of the museum’s Darwin exhibition)

The façade of Vienna’s Museum of Natural History is adorned by a yellowed portrait of Charles Darwin, whose theory of evolution undoubtedly influenced Ferdinand von Hochstetter, the man who was commissioned to conduct research, collect and exhibit at this institution when it opened in 1889. Darwin’s theory of natural selection was tantamount to a revolution when it was first put forth (and remains so to this day in many quarters). It

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fundamentally changed science. Anthropological research—the investigation of humankind’s origins—assumed increasing importance. With the help of science, nature’s secrets were to be finally unveiled. This photographic journey through Vienna’s foremost center for the propagation of scientific knowledge in the 19th century will be a wide-ranging excursion covering everything from the facility’s architecture to the exhibits inside (including hand-painted dinosaurs).

Planet Austria / Thursday, July 15, 2010 / 8 PM

with Prof. Dr. Werner E. Piller (University of Graz) & Dr. Günter Köck (XX)

A visually impressive showcase of excellence spotlighting research being done in Austria on the Alps, the environment, geology, water and the climate will feature approximately 30 lead projects selected from among the research programs currently running or recently completed under the aegis of the Austrian Academy of Sciences. The aim is to illustrate the breadth and depth of the scientific work being done in these areas and to consider their findings and implications together with audience members. The enthusiasm that these researchers bring to their endeavors is palpable in every single image.

Absolute Venus / Thursday, July 22, 2010 / 8 PM

with Dr. Anton Kern (art historian)

The Venus of Willendorf occupies an incomparable place in mankind’s cultural history, that of an icon marking the beginning of human creativity. Accordingly, this figure has assumed a unique place in the world of art in which the “fine arts” have been considered the true form of expression ever since the Enlightenment. Today, art is a cultural product, a creative act by human beings, the outcome of an imaginative sequence of steps culminating in an artwork. The person who fashioned the Venus 25,000 years ago didn’t entertain anything even remotely resembling such considerations.

Arabic Essence / Thursday, July 29, 2010 / 8 PM

with Dr. Barbara Karl (XXX) & Prof. Dr. Markus Ritter (XXX)

The Museum of Islamic Art in Doha, Qatar is a spectacular milestone in the history of architecture. We arrive by ship, leaving the hustle and bustle of the city behind us and setting course for I.M. Pei’s superb structure, its pastel colors shining forth amidst the reddish shimmering glow of the sun setting in the Persian Gulf. Here, the typical Western rigor of a museum facility is paired with an Islamic formal vocabulary. This center of Islamic art with its astounding beauty and diversity can now also be admired in Deep Space at the Ars Electronica Center.

Picasso’s Idols / Thursday, August 12, 2010 / 8 PM

with Erwin Melchart (XXX)

Musee du Quai Branly hosts art from four continents, providing a welcoming setting free from boundaries, barriers and walls, totally open, inviting and green. Amidst a veritable forest of trees, the structure resembles a broad footbridge enwrapped in an 18,000-m²

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garden. “This is a lively, animated place at which the spirits of our ancestors—those who discovered the *conditio humana* and conceived gods and religions—communicate with one another. This place is unique and remarkable. Lyrical and unsettling.” (Jean Nouvel in his declaration of intentions submitted in conjunction with the 1999 international architectural competition).

Magic Moments / Thursday, August 19, 2010 / 8 PM

with Dr. Jaqueline Thommes (XXX)

Most of us are probably familiar with the sight of what’s inside The Louvre—probably the most significant art collection of all times (seen, if not in person, then at least in the pictures published in media of all sorts). What undoubtedly very few of us are acquainted with is the view of the city of Paris from The Louvre. Inherent in this blend of exterior and interior spaces is a hint of exclusivity. Perspectives emerge in which a world-famous oil painting seems to play only a bit part. The Eiffel Tower and Arc de Triomphe are reflected in the giant glass façade and abolish boundaries. The crowds remain outside; inside the walls, there’s peace and quiet.

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