

Ars Electronica Center and Kunstuni Linz present:

New Exhibition: TIME OUT .07

(Linz, May 23, 2017) The TIME OUT series of exhibitions at the Ars Electronica Center showcases works of media art by students enrolled in the Time-based and Interactive Media program at Linz Art University. "TIMEOUT .07 offers a representative cross-section of various modes of artistic expression in the form of interactive media art installations that have been developed by our students," stated program director Prof. Gerhard Funk. The range of works on display includes an autobiographical computer game, wax "icicles" formed by light bulbs, and a treatment of the work of photography pioneer Eadweard Muybridge. This seventh installment in the TIME OUT series opens today, May 23, 2017 at 6:30 PM in the Ars Electronica Center. Admission is free of charge.

TIME OUT .07 features nine projects:

Coming Home / Lisa Bickel (AT)

You open your apartment door, put down your bag, and turn on the light. At this point, the artist poses a series of questions: What do you hear when, after a long day, you come home and switch on the light? Which sounds do you perceive as pleasant? Which are annoying? And what impact does this have on the mood of the person returning home? The act of switching light bulbs on and off by museum visitors generates individual soundscapes reminiscent of home. Sounds you hear on a daily basis but often don't even notice engender a feeling of intimacy. Especially now, in a time when refugees worldwide are on the move, the emotional act of coming home to one's own four walls is endowed with a totally new significance.

V – E + F = 2 / Fabian Erblehner (AT)

Plastic first-aid blankets, 200 m of tape and three fans are the materials that went into this project. The cryptic title is an equation known as Euler's polyhedron formula, whereby, for any given polyhedron, the number of vertices (corners) minus the number of edges plus the number of faces equals two. This artistic work is just such a structure, a polyhedron consisting of multiple polygons. The components were used to construct a 2-meter sphere. Its repeated inflation and collapse give the impression of very irregular breathing. The plastic foil's rustling is amplified by sound pickups and played back in the installation space.

A Light-Driven Standstill / Katharina Gruber (AT)

The dynamic relationship between movement and standstill occupies the focal point of this video installation. The artist employs works of chronophotography by Eadweard Muybridge, a pioneer of this technique who used high-speed exposures to analyze sequences of movements. When these still photographs—that minimally differ from one another—are displayed in rapid-fire succession, the persistence of vision phenomenon creates the illusion of motion. This is the essence of motion pictures. In the installation, chronophotographs by

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Muybridge are superimposed at the correct linear spacing so that the entire sequence of movements is visible all at once. Using a beamer to project light onto the photographs creates an animation effect, whereby the movement is fluid and, at the same time, can be viewed statically.

How to Infiltrate a Group of Friends / Sarah Hiebl (AT)

This autobiographical computer game is meant as a means of dealing with lost friendships. There was no angry outburst, no argument, no triggering event—nevertheless, a group of friends went their separate ways. The game was an attempt to discover the grounds, and ended in acceptance. The artist's bachelor degree project is an autobiographical process of coming to terms with these events. It includes psychoanalytical aspects, and is structured like a detective game. Players have to make decisions—none of which are automatically deemed to be right or wrong. Sarah Hiebl is a game designer who's long been a stalwart of the indie scene and has many games to her credit. She designs and produces her games herself—from the story to the programming to the graphics. The sole exception: she collaborates with a musician on the sound design.

Greetings / Clemens Niel (AT)

Suspended from the ceiling is a series of almost identical, autonomous devices controlled by infrared motion sensors. The devices' function is to open and close greeting cards equipped with sound modules. When an installation visitor stands beneath one of the devices, its card opens and emits sounds, test remarks and greetings produced during the process of manufacturing the sound modules by the factory workers and the plant's machinery running in the background. Thus, tonal artifacts produced incidentally during the manufacturing process occupy the focal point of this artistic work; they actually should have been erased and were intended neither to be made public nor disseminated. Highlighting the vocalizations and background noise made in conjunction with the production process is meant to make installation visitors cognizant of people estranged from their work, and the great expenditure of labor that goes into these machines.

REFRAMING / Katharina Pichler (AT)

The artist employs reframing, a method used in psychotherapy, which attempts to put situations into another context in order to redefine—usually in positive terms—the meaning of something that happened. REFRAMING is also the title of the artist's interactive mirror object. On a visual level, the point is to get installation visitors to manipulate their own reflection and to experiment with perspectives. Beyond this, it also calls upon people to question their personal points of view and perceptions.

All of Us / Marlene Reischl (AT)

In this interactive installation, the artist confronts the aesthetics of scars. In addition to the visible external marks on a human being, scars also include enduring memories of injuries or experiences. The installation visitor's body is scanned. Their touching of their body with one of their hands triggers the playback of macro-videos of scars at that same location on the body. This offers a glimpse of physical details that are seldom displayed openly.

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A Drop of Wax / Domas Schwarz (AT)

Icicles and stalactites in caverns are aesthetically pleasing but fragile objects whose long and elaborate process of formation can be negated in seconds by an unforeseen event. This installation showcases the beauty of natural processes and the transience of the environmental states that we've naturally grown accustomed to, and constitutes a metaphor for the works created in this world by nature and humankind. Digital media and technologies make possible the development of seemingly natural structures that can be artificially reproduced over and over again. Wax "icicles" form around a light bulb, melt due to the heat released when the bulb is switched on, and form again after the bulb is turned off and cools down. This destruction, change of condition or transformation into a previous state or a new one give rise to new processing possibilities and, in the sense of a lifecycle, create an object that is incessantly regrowing.

Eyes to the Ground / Dominik Galleya (AT)

The X in the middle of the trampoline serves as a button to begin taking a tour through the artist's everyday life. Like clicking on a camera's shutter release, a bounce on the trampoline switches to the next photo. Basically, this is about what values can be ascribed to the square meter of ground beneath one's feet. It poses the question: What does the ground say about a particular location? The point of this work is to visualize how quickly we move about in our surroundings without even noticing the ground below us.

Ars Electronica Center: <http://www.aec.at/news/en/>
Kunstuni Linz / Department of Time-based Media:
<http://www.ufg.ac.at/Time-based-Media.1473+M52087573ab0.0.html>

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