

EVENTS,  
CONCERTS &  
PERFORMANCES

# The Big Concert Night 2017

A unique and extremely successful cooperative relationship is being carried on and reinvented. Ars Electronica's Big Concert Night in collaboration with the renowned Bruckner Orchestra Linz is a jewel of the festival. There is hardly another such opportunity to experience such an intensive encounter of instrumental music-making and digital sounds, and of the music of the past and present. This year, Markus Poschner, the new conductor of the Bruckner Orchestra, will add a new musical wrinkle to this encounter amidst the huge *Gleishalle* (Track Hall) of POSTCITY. Poschner is also a superb jazz pianist and has invited several other soloists working in this genre to join him on his Big Concert Night. Classical orchestral music—the *scherzo* and *adagio* from Bruckner's 8th Symphony—jazz, sound art and digital visualizations will be presented on multiple stages set up throughout the *Gleishalle*, among which the audience can experience the evening's tonal realms in peripatetic fashion. Next up are the prizewinners in the Prix Ars Electronica's Digital Musics & Sound Art category. The third part of the program is dedicated to the 30th anniversary of the ORF—the Austrian Broadcasting Company's—Ö1-Kunstradio.

## The Big Concert Night 2017 lineup:

- Bruckner Orchestra Linz (AT) conducted by Markus Poschner (DE)  
Soloists: Nguyễn Lê (FR/VN) (guitar), Hugo Siegmeth (DE) (reeds), Harald Scharf (DE) (bass), Bastian Jütte (DE) (drums), Markus Poschner (DE) (piano)  
Visuals: Cori Olan, Gil Delindro
- Digital Musics in Concert (Digital Musics & Sound Art winners Prix 2017): Cedrik Fermont (CD/BE/DE) and Dimitri della Faille (BE/CA) (Golden Nica), Lucas Abela (AU) (Award of Distinction), Marco Donnarumma (IT/DE) (Award of Distinction)
- Ö1 Radiokunst–Kunstradio, 30 years of radio art: Anna Friz (CA), Andres Bosshard (CH), Kristen Roos (CA)



Florian Voggeneder

Bruckner Orchestra Linz (AT)

## An Opening

Bremer Philharmoniker



Markus Poschner, Bremer Philharmoniker



Tom Mészic

At the center of the Big Concert Night in POSTCITY are the two middle movements of Anton Bruckner's 8th Symphony, the crux on which the entire performance hinges. This is right and wrong at the same time! Bruckner's music forms the foundation, the walls and perhaps the heavens too, in which audience members, situated in the middle of the *Gleishalle*, are free to move about. The listeners are in the center, in the arena, flanked on one side by Bruckner Orchestra Linz and on the other by a band of musicians including world-class guitarist Nguyễn Lê, Hugo Siegmeth (reeds), Harald Scharf (bass) and Bastian Jütte (drums). A symphonic space is to be configured about the audience, who will be able to shift locations, stay put and be receptive to sound arriving from all directions.

The interior of Bruckner's symphony will be opened up, commented on, reflected upon and thus made immediately accessible by those present. In this concert event, form and content are being renegotiated. This is the very nature of the Ars Electronica Festival, which, perennially on the leading edge, showcases the progress of visionary technologies, hosts a discussion, and considers them in a social context—the 2017 festival theme is Artificial Intelligence—The Other I. This is likewise the nature of this unique situation for auditory and visual experience in the *Gleishalle*, a railroad loading dock in a former postal service logistics facility, and, above all, of the setting and the dramaturgy that Markus Poschner and his

musicians have come up with. Poschner will lead his orchestra, but also segue to the band and have recourse to his piano's keys to improvise beyond, on and with Bruckner's sounds. But this is far more than commuting back and forth; these tonal strands are willingly drawn out of the symphony and keyed up in multiple perspectives. This is ultimately an endeavor at sensory experience in a space that differs from a conventional concert hall. Another space for another experiencing ego to thereby play an interesting variation on the festival theme.

Composer Hugo Wolf was overwhelmed by Bruckner's 8th Symphony. Following its premiere on December 18, 1892, in Vienna, he wrote: "This symphony is the creation of a giant and surpasses, in mental dimensions, in fertility and greatness, all of the master's other symphonies."

Markus Poschner, his band and the Bruckner Orchestra Linz are moving on into a new dimension. This concert marks the commencement of his tenure as chief conductor of the Bruckner Orchestra Linz. It certainly is to be understood as a declaration. An opening!

Guitar: Nguyễn Lê  
 Reeds: Hugo Siegmeth  
 Bass: Harald Scharf  
 Drums: Bastian Jütte  
 Bruckner Orchestra Linz  
 Conductor and piano: Markus Poschner  
 Visuals: Cori Olan

Text: Norbert Trawöger

# Digital Music in Concert

This year's Big Concert Night includes performances by the prize-winners of the 2017 Prix Ars Electronica's Digital Music & Sound Art category:

Cedrik Fermont (CD/BE/DE) and Dimitri della Faille (BE/CA) (Golden Nica), Lucas Abela (AU) (Award of Distinction), Marco Donnarumma (IT/DE) (Award of Distinction).

# PRIX

Marco Donnarumma (DE/IT)

## Corpus Nil

*Corpus Nil* is a music performance exploring hybrid forms of identity and musicianship. It does so through an intense and ritualistic interaction between an artificially intelligent musical instrument, a human body and sound. The space is completely dark. The player, whose body is partly naked and partly painted in black, performs a tense choreography that gradually morphs his body.

Two types of wearable biosensors transmit data from the performer's body to the software: microphones capture sounds from muscles and internal organs, and electrodes capture muscle voltages. Using particular audio-analysis algorithms, the instrument re-synthesizes the bodily sounds by orchestrating a network of digital oscillators. Further, the instrument learns the nuances of the performer's movement and thus chooses whether to activate particular oscillators, how to regulate volumes, glissandos and multi-channel diffusion,

and how to adjust feedback amounts within the network.

The player cannot control the instrument, but only learn how to affect it and be affected by it.

The piece discards conventional performer-instrument relationships—founded on the performer's full control of the instrument—in favor of an unstable corporeal engagement between the two. Through the rhythm of sound, vibration and light, the performer's body and the instrument mutate, physically and conceptually, into something "other"; an unfamiliar creature defying the common definition of the human.

Author, research, concept, music, choreography, light design, performance, programming: Marco Donnarumma  
Additional programming and research: Baptiste Caramiaux  
Stage production: Margherita Pevere  
Photography: Onuk and ZKM  
Supported by: EAVI, Goldsmiths, University of London  
Research funding: European Research Council



Marco Donnarumma performing *Corpus Nil*. Still from live performance. Courtesy of Onuk and ZKM Center for Art and Media, Karlsruhe

ONUK and ZKM



C-drik



Not Your World Music: Noise In South East Asia by Cedrik Fermont &amp; Dimitri della Failla

Cedrik Fermont (CD/BE/DE)

## In between

C-drik will present a live performance based on a selection of recordings essentially made at the Observatory Studio in Singapore as well as in his studio in Berlin. Cymbals, gongs, metallophones (gamelan), various metallic objects and voices have been selected and electronically processed to form the core of the track. The result is an introspective electroacoustic piece that blends drones and gentle percussions. In contrast to the noisy soundscapes of most parts of South Asia, which tend to become

a massive wall of sounds, the composition's minimalist approach plunges the listener into various meditative states (or let's hope so!).

The piece emphasizes the contrast between sounds of Southeast Asian instruments, which are usually made to be performed in a collective ensemble, and the isolationism of the listeners (and performer), an unusual concept in Southeast Asian societies, in which social and cultural activities are usually made or attended collectively.

Dimitri della Faille (BE/CA)

## Obosen Duterteador

This performance is an electroacoustic and video piece reflecting on the current political climate in the Philippines. It attempts to translate the current climate of demagoguery, terror and disdain for the democratic institutions of this Southeast Asian country into sound and visuals. It is based on field recordings, synthetic sounds and visuals and will receive its world premiere at the Big Concert Night.





## Lucas Abela (AU)

What has been described as “a trumpet player trapped in a two dimensional universe” is in fact the unique work of Lucas Abela, a maverick musician with an unhealthy obsession with sheets of broken glass. In his infamous show, which has astonished and bemused countless people in over 45 countries, Abela ecstatically purses his lips against panes of amplified glass while deftly employing various vocal techniques ranging from throat singing to raspberries, turning discarded shards into crude

musical instruments. The results are a wild array of cacophonous noise that is oddly controlled and strangely musical. The instruments’ simple, original and effective premise is a welcome respite from the technically complicated musical performances of modern times.

A unique act redefining the expression “don’t try this at home,” this show quite simply needs to be witnessed to be fully appreciated, let alone understood.

# Ö1 Radiokunst–Kunstradio

Celebrating 30 years of radio art!

In the course of Ars Electronica's Big Concert Night at POSTCITY, Ö1 Radiokunst–Kunstradio will celebrate its 30th anniversary with a two-hour live broadcast from 10.05 p.m. to 12 a.m. on September 10 as part of the Ö1 Kunstsonntag on Österreich 1, the cultural radio channel of the Austrian state broadcaster (ORF).

Ö1 Kunstradio was founded in 1987 by Heidi Grundmann as a weekly space for radio art, and in 1995 Kunstradio Online–kunstradio.at was founded by a group of artists. Ö1 Kunstradio and the Ars Electronica Festival can look back on a long history of conceiving and realizing innovative networked radio art projects such as Horizontal Radio in 1995, Rivers&Bridges in 1996, Sound Drifting in 1999 or Radiotopia in 2002. And already in 1989 the first

Long Night of Radio Art took place as part of the Ars Electronica Festival, which many others have followed over recent decades.

This year Ö1 Kunstradio together with the Anton Bruckner Private University and the Ars Electronica Festival is organizing the Sonic Saturday symposium "Different Places" on September 9, 2017. Some of the participants such as Andres Bosshard and Anna Friz will perform on site and on air, while Kristen Roos joins in for the Ars Electronica's big concert night on September 10, celebrating 30 years of radio art on Ö1 Kunstradio together with other artists and theorists. More information can be found online at <http://www.oe1.orf.at> and <http://www.kunstradio.at>.

Text: Elisabeth Zimmermann

Kristen Roos (CA)

## Anti-Wave

*Anti-Wave* examines the silent electromagnetic transmissions that are ubiquitous today. Roos receives these inaudible frequencies with devices that recognize them not as information but as something similar to the unwanted sounds that were heard in early radio reception.

In receiving and translating these frequencies into audible sounds, Kristen Roos is interested in the process of dissecting the wireless devices that embody our lives, and exposing the relationships between people and the objects that inhabit their daily rituals.



Radius-Electrosmog, Chicago, 2014



Anna Friz (CA)

## Radiation Day

This is the metamorphosis of Earth being: in the desert, around open-cast mines loom massively heaped and compacted slagheaps; evaporation ponds spread across the salt flats, and pipelines and power lines run alongside roads punctuated by truck transports and blowing dust. Copper, lithium, rare earths; mining the ingredients for wireless communication devices. Ancient geoglyphic inscriptions on the desert are dwarfed by deep industrial scars visible from satellites. But environments are also media, and bodies are recording devices. For days under the sun at high altitudes in northern Chile, we sought elemental media amidst the industrial continuum. A performance devised of infrastructural sounds, atmospheric signals and live electronics.

Video by Rodrigo Ríos Zunino

Supported by Canada Council for the Arts and the Arts Research Institute of the University of California Santa Cruz



Anna Friz

Andres Bosshard (CH)

## Ho, Hei, Oho (a factory of memory)

I will start my performance with the gentle rain of a thunderstorm, which was recorded during the setup of Bill Fonatana's piece *simultaneous resonances for zeitgleich*, *Im Grunde lächelt der Himmel* in Hall im Tirol 1995; I will perform a thunderstorm that was recorded during *real time* in Linz 1994, where Gerfried Stocker was playing Mia Zabelka's robot in Graz together with Waldemar Rogojsza, who died in 2009; I will play a thunderstorm that was

recorded on the rooftop of Radarama in Vrindaban 1997 together with Sam Auinger for the *Echo of the Moon* in Salzburg 1999 with Pauline Oliveros, who died in 2016; I will perform a thunderstorm recorded in Civitella d'Agliano 1994 together with Christof Carnelli, who died in 2013; I will play a 21-minute thunderstorm that will end with a trumpet signal of the sound pillars recorded in front of the Europa-huset at Åboulevarden 3, in Aarhus in 2017.



Daniela Zehnder

# 20 Etudes for Piano by Philip Glass

The *Twenty Etudes for Piano* were composed during the years from 1991 to 2012. Their final configuration into *Book 1* and *Book 2* was determined by the music itself in the course of its composition. Taken together, they suggest a real trajectory that includes

a broad range of music and technical ideas. In the end, the etudes are intended to be appreciated not only by the general listener, but especially by those who have the ability and patience to learn, play and perform the music themselves.

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Maki Namekawa (JP), Cori Olan (AT)

## 20 Etudes for 20 Etudes

**Twenty real-time parameter-driven visualizations for Philip Glass's *Twenty Etudes for Piano* performed by Maki Namekawa**

The visualizations can be considered as etudes themselves, exploring visual and time-based relationships between basic topics like pattern and form, symbol and language as well as time and space, motion and position. Most of the pieces work with real-time-generated CGI, with a strong and immediate response to the music based on a comprehensive analysis of the audio signal from two microphones close to the piano. Some are combinations of CGI with photography or video and two use only video but with variations in the playback

speed and the triggering of cue points controlled by the live music.

The visualizations, quite like the etudes themselves, have not been developed in their numerical sequence, but when we started to perform the complete etudes most visualizations were modified and some were completely remade to create a more intuitive flow.

The complete set of all twenty visualized etudes was premiered in February 2017 at National Sawdust, New York.

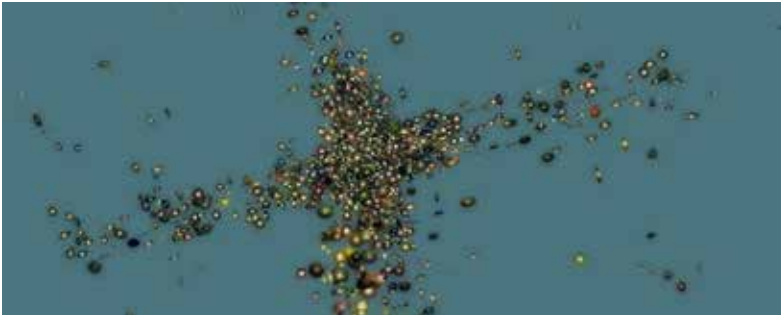




Cori Olan



Cori Olan



Cori Olan





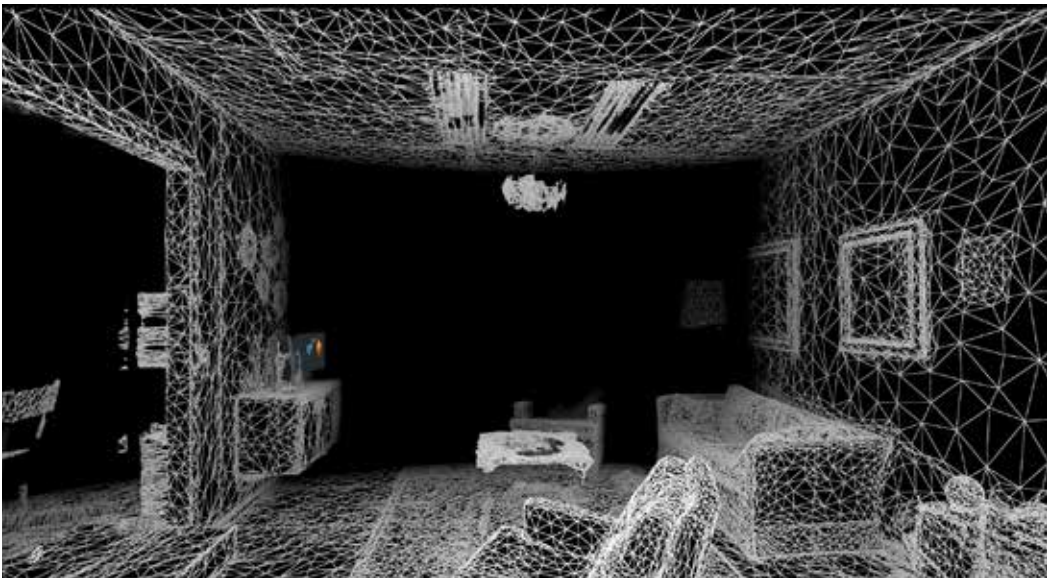
# THEATER AND DIGITAL MEDIA

# Theater and Digital Media— a platform event

Theater, for many an epitome of analog, strictly human-based art, has on the other hand always been a forerunner in the exploration of technologies for new forms of storytelling and stage performance. With digital and interactive media and the huge social and cultural impact of social media, a whole new chapter of overlapping interests between performance arts and media arts has been opened which goes far beyond video or projection mapping for the stage design. The latest hype of virtual and augmented reality has not only brought a new generation of gadgets for computer gamers but also caught the attention of people from the theater, and new artistic forms are being developed focusing on the narrative and performative potential of this medium.

This interest is reciprocal, because the technical-design challenges that come with the increasing

social dimension of new technologies (social robots, digital assistants, chatbots, autonomous machines and systems, machine learning and AI) could also benefit a great deal from the expertise of theater. An exciting number of ongoing initiatives are focusing on these potentials, and no longer only independent and experimental theater groups but also many of the big theaters and opera houses are involved in it. In collaboration with the European Theatre Convention (ETC), Ars Electronica is hosting a special program to deepen the reciprocal exchange of practical experience about the work on the intersection of digital media and theater. With the *European Theatre Lab: Drama goes digital*, the ETC has launched the first international think tank connecting theater makers, digital artists and experts from various cultural fields in search for a digital strategy for European theaters.



The Memories of Borderline, Kay Voges and CyberRäuber

## FESTIVAL PROGRAM RELATED

### TO THIS TOPIC:

#### Theater goes Virtual

- *The Memories of Borderline*, special project presentation by Kay Voges and CyberRäuber (Deep Space 8K, Ars Electronica Center)
- *Entropy*, Nomad.theatre, Thomas J. Jelinek, Jorge Sánchez-Chiong (POSTCITY)

#### Experiments in Storytelling and Social Interaction

- *ARTUR: Autonomous Robot Playspace*, Quantum Reboot and Playful Interactive Environments (Deep Space 8K, Ars Electronica Center)
- *Pacathon*, reinventing PAC-MAN by Ars Electronica Futurelab and Bandai Namco Entertainment Inc. (Deep Space 8K, Ars Electronica Center)
- *Everything*, David O'Reilly (Deep Space 8K, Ars Electronica Center)

#### VR projects

- *Bird Song Diamond*, Victoria Vesna, Charles Taylor, Takashi Ikegami, Hiroo Iwata, Reiji Suzuki (Deep Space 8K, Ars Electronica Center)
- *Out of Exile*, Nonny de la Peña and Emblematic Group (CyberArts 2017 - Prix Ars Electronica Exhibition, OK Center)
- *Pitoti Prometheus*, a 360 virtual narration by Frederick Baker and Marcel Karnapke (Deep Space 8K and VRLab, Ars Electronica Center)

#### Performance projects

- *Breaking The Wall*, interactive sound performance by Chris Bruckmayr, Didi Bruckmayr, Oliver Hödl, Fares Kayali, Uli Kühn, Ruth Mateus-Berr, Julia Soto Delgado, Thomas Wagensommerer (POSTCITY)
- *L'Enfant*, I-Chun Chen and He-Lin Luo (Mariendom, Linz Cathedral)
- *SINGULARITY*, Uwe Rieger and Carol Brown (POSTCITY)
- *A Flurrytale*, Narrator's Lowdown, dance performance (Deep Space 8K, Ars Electronica Center)

#### Concert Visualizations

- *Tracing Bruckner*, "The Other I" in Bruckner's 8th Symphony (POSTCITY)
- *20 Etudes for 20 Etudes, 20 Etudes for Piano* from Philip Glass performed by Maki Namekawa, visuals by Cori Olan (POSTCITY)
- *Interludium A*, Isang Yun performed by Maki Namekawa, visuals by Cori Olan (Deep Space 8K, Ars Electronica Center)

#### Audiovisual Performances in Deep Space 8K

- *Capillaries Capillaries*, Tadej Droljc
- *NOIZE Etudes*, SPECTRO DUO
- *ABYSMAL*, VOID

# European Theatre Lab: Drama goes digital

**Europe's first virtual think tank devoted to researching the theater of the future**

The digital shift has unleashed profound changes in the way that we create and share artistic content, including theatrical works. Augmented reality, virtual reality, interactive tools and new audio technology offer largely unexplored ways to create more immersive and compelling theater experiences to engage audiences with the unexpected. However, within the organizational and financial frameworks of European state theaters it is not easy to adapt to the new digital landscape of the twenty-first century. There is an urgent need for exchange and new ways of collaboration. Facing this challenge, the European Theatre Lab is Europe's first think tank devoted to researching a digital strategy for theater. In a mix of workshops, conferences and theatrical performances across Europe, the project is researching the effects of digitization on aesthetics, audience participation, communication and dissemination.

From 2016 to 2018, the European Theatre Lab offers a range of project activities, all conceived to have maximum impact on a wide target audience, to expand access to theater and increase artistic diversity. The project brings theater's dynamism and immediacy to new audiences and examines

new ways of performative expression through digital media. The activities include six open labs, two research conferences, three creative co-productions developed by seven European theaters, a final showcase, an EU-wide communications campaign, a virtual lab platform and two reports reflecting the results of the research process: one for theater-makers and one with recommendations for policy-makers.

The European Theatre Lab is a partnership between the EU-wide network European Theatre Convention (ETC) and seven European state repertory theaters: Théâtre de la Manufacture Nancy (France), Kote Marjnishvili State Theater Tbilisi (Georgia), Staatstheater Karlsruhe (Germany), Théâtre de Liège (Belgium), Teatrul National Craiova (Romania), Croatian National Theater in Zagreb (Croatia), Det Norske Teatret Oslo (Norway). They are accompanied by research centers, universities, digital experts and adjoint artists. The work is guided by an advisory board consisting of leading experts from the arts and technology, including Gerfried Stocker (Ars Electronica, Linz), Simon Mellor (Arts Council England, London), Prof. Peter Weibel (ZKM, Karlsruhe), Dick van Dijk (Waag Society, Amsterdam),



Christian Römer (Heinrich Böll Foundation), Dieter Schneider (ZDF/arte) and Marie Le Sourd (On the Move, Brussels).

The European Theatre Lab supports inspiring examples of the use of digital technology in the performing arts. It thereby helps European state theaters integrate new technology over the long-

term into artistic productions, outreach and international co-production models.

Text: Maren Dey

The "European Theatre Lab: Drama Goes Digital" project has been developed with the support of the Creative Europe program of the European Union.

<http://www.europeantheatrelab.eu>



Chris Ziegler



I-Chun Chen (TW), He-Lin Luo (TW)

# L'Enfant

There is always a child living inside our mind. Rousseau might have called the child Émile or Sophie. This child has eternally coexisted with us and always gazed back at our heart. How do we define growing up? Or have we never grown older? As time fleets past, humans are endlessly escaping from prison and simultaneously being discarnate. As a “discarnate man” we have left the self behind. According to McLuhan, a discarnate man is a human being who still processes his body in the physical world, but whose self or identity could be present in other phantom electronic place. We unconsciously discard the self in an invisible and unceasing phase of growing up.

We are destined to be born in a certain place with a certain skin color and to speak a certain language. Somehow we begin to abandon our own roots and turn to implant in other mainstream cultures. Childhood talk with one's mother is similar to talking to oneself. The native language with a pure mind is nowadays no longer precious. Will you still please listen to me while I share a story of childhood in my own language?

*L'Enfant* invites the audience to step into a concealed world constructed by artists. The performance involves techniques using a drone with a camera to detect and capture the scene and the audience reaction. The recorded image will be projected on the screen in an interactive approach through programming design.

尊彩藝術中心  
LIANG Gallery



I-Chun Chen

Project mentor: Mikael Fock  
Directors (digital artists): I-Chun Chen, He-Lin Luo  
Sound designer: Jin-Yao Lin  
Producer: Ruei Yen  
Technical director: Chia-Sheng Chu  
Stage Manager: Hong-Ting Xie  
Lighting designer: Shawn Lee  
Sound engineer: TP Chen

Advised by the Ministry of Culture of the Republic of China  
Presented by Quanta Art Foundation, QA Ring and  
Ars Electronica  
Associated with Liang Gallery  
Sponsored by Quanta Computer



CyberRäuber

CyberRäuber (DE), Schauspiel Dortmund (DE)

## The Memories of Borderline

*The Memories of Borderline* is a unique merger of theater and virtual reality. Schauspiel Dortmund and CyberRäuber have cooperated to create a new virtual, immersive and interactive space based on the stage and performance of the acclaimed play *Die Borderline Prozeßion*. While the three-hour play overwhelms its audience with a hail of simultaneous information, action, sound, text and performance, the VR scenery tells a story of memories and transience: from the moment one enters, the walls and textures show increasing traces of decomposition. In the background there is an atmospheric noise of music and texts, scenes that once might have taken place here. Scenes from *Die Borderline Prozeßion* are shown on the screens; life in all its facets in contrast to the transience of the virtual world.

As a work made for VR, *The Memories of Borderline* creates a new, hybrid form of art: a combination of visual art, media art, gaming and performance art. It

explores the potential of theater working with new technology, creating an innovative form of narration in theater: the user becomes their own narrator.

Schauspiel Dortmund, CyberRäuber (Marcel Karnapke and Björn Lengers)

Director: Kay Voges, Schauspiel Dortmund

Engineering, 360° camera: Björn Lengers, Marcel Karnapke

Video art, motion capture: Mario Simon

Director of photography, lighting design: Voxi Bärenklau

Stage design: Michael Sieberock-Serafimowitsch

Costume design: Mona Ulrich

Composition, music: Tommy Finke

Coding: Lucas Pleß

Authors: Kay Voges, Dirk Baumann, Alexander Kerlin

Actors: Paulina Alpen, Amelie Barth, Andreas Beck, Carl Bruchhäuser, Raafat Daboul, Ekkehard Freye, Frank Genser, Caroline Hanke, Christoph Jöde, Thomas Kaschel, Marlena Keil, Nils Kretschmer, Anja Kunzmann, Bettina Lieder, Eva Verena Müller, Lorenz Nolting, Uwe Rohbeck, Uwe Schmieder, Julia Schubert, Friederike Tiefenbacher, David Vormweg, Merle Wasmuth, Michael Wischniowski



NOMAD.theatre

Thomas J. Jelinek (SE/AT), Jorge Sánchez-Chiong (VE/AT)

# Entropy

## Landscape with traces of the H-theorem

*Entropy* is a fractal of a dynamically performing media installation of a “neuro-landscape” processing the current discourse on entropy, filtering the aspects of artificial intelligence for the occasion of the festival. The *Entropy* project is a transdisciplinary art and science project on the contemporary dynamics of collective and individual reality-construction under highly technological conditions, staging the current hysterical world-crisis scenario of decomposition, energy devaluation and disintegration. It is based on a rhizomatic network that generates pataphysical laboratories to describe and discuss the present time and world views as the turnover processes of our present society. *Backbone* is a series of experimental, collaborative laboratories where temporary communities of varied artists discuss and collaborate with scientists, activists

and experts on processes to develop methods and artworks in public. It has already been manifested in various forms of installations and performances, even as a full opera, performed in temporarily collaborative communities in art labs throughout Europe.

Florian Bogner (AT), Stefan Glasauer (DE), Max Hoffmann (US/AT), Margarete Jahrmann (AT), Marian Kaiser (DE), Florian Kmet (AT), Peter Koger (AT), Ulli Kühn (AT), Armin Medosch (AT), Gerald Nestler (AT), Pit Noack (DE), Hanada Al Refai (SY), MELA Marie Spaemann (AT), Lucie Strecker (DE), Christina Hartl-Prager (AT), Roman Harrer (AT), Louise Linsenbolz (AT), Thomas Wagensommerer (AT)

Production: NOMAD.theatre  
Co-production: MTTW-Musiktheatertage Wien, TQW-Tanzquartier Wien, Zentralwerk Dresden, WERK X

Support: ZhdK Zürich, IFK Kunst Univ. Linz, Ludwig-Maximilian University Munich, i.a., Ministry for Education, Arts and Culture (BMUKK), MA7 Stadt Wien Kultur

Chris Bruckmayr (AT), Didi Bruckmayr (AT), Oliver Hödl (AT), Fares Kayali (AT), Uli Kühn (AT), Ruth Mateus-Berr (AT), Julia Soto Delgado (AT), Thomas Wagensommerer (AT)

# Breaking The Wall

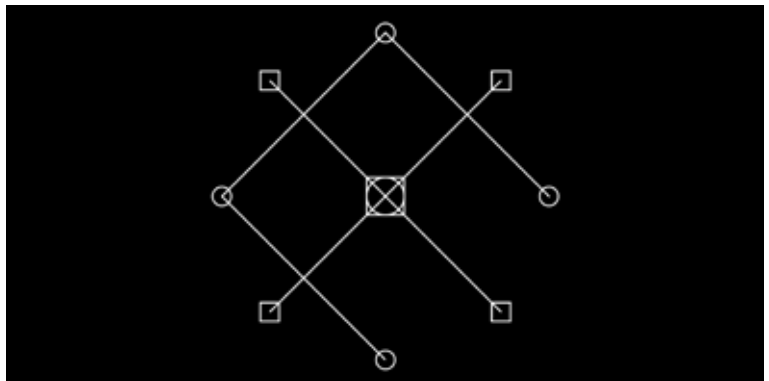
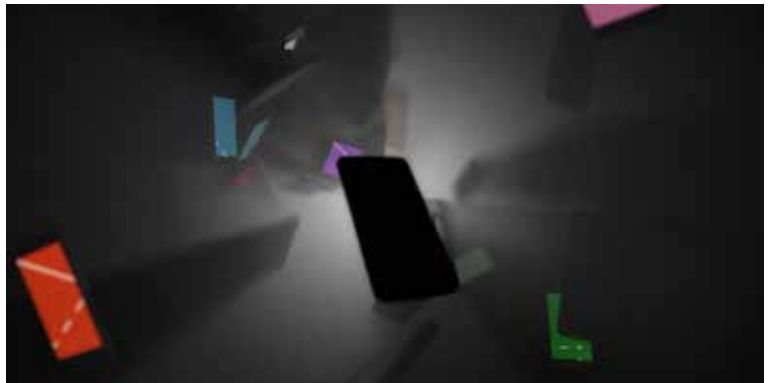
The collaboration of the performance artists null. head (Didi Bruckmayr, Chris Bruckmayr) and the team of *Breaking The Wall* (Fares Kayali, Oliver Hoedl, Uli Kuehn, Thomas Wagensommerer) focuses on the technological and dramaturgical connection of body, sound, light and room. Through this multi-sensory experience and provoked by an artistic counter-performance (Ruth Mateus-Berr, Julia Soto Delgado), the audience should be able to reflect on and question digital surveillance and technological authority as it may be part of technology-mediated audience participation. This kind of embodied and technological intervention creates an experimental situation where accepted customs, habits, and eeriness convene interchangingly.

Performers: Chris Bruckmayr, Didi Bruckmayr  
 Art direction: Fares Kayali, Oliver Hödl, Uli Kühn, Thomas Wagensommerer  
 Artistic counter-performance: Ruth Mateus-Berr, Julia Soto Delgado

Vienna University of Technology (TU Wien): Fares Kayali, Oliver Hödl, Peter Purgathofer, Geraldine Fitzpatrick, Alexander Filipp, Christoph Bartmann  
 University of Applied Arts Vienna (Die Angewandte): Ruth Mateus-Berr, Thomas Wagensommerer, Uli Kühn, Julia Soto Delgado, Anna Lerchbaumer  
 University of Music and Performing Arts Vienna (MDW): Johannes Kretz, Hande Sağlam  
 The Open University: Simon Holland

*Breaking The Wall* is funded by FWF PEEK

<http://www.piglab.org/breakingthewall>



# Ars Electronica Opening

Space and sound will transport you to distant spheres, so enjoy the trip as the 2017 Ars Electronica Opening takes its inimitable course. Amid the breathtaking setting of St. Mary's Cathedral, festivalvisitors' initial encounter is with *L'Enfant*, a four-part performance from Taiwan that uses sophisticated technology to deal with the subject of becoming an adult and dispatches a drone-mounted camera to capture the audience reactions to these developments. No less impressive is *cellF*, Guy Ben-Ary's neuronal synthesizer that enables musicians to perform with neurons. From New Zealand we have *Singularity*, skillfully blending data, dance, music and architecture into a spectacular

show for this year's Ars Electronica Opening. On the main stage an interactive sound performance entitled *Breaking the Wall*, under the direction of Oliver Hödl and Peter Purgathofer, invites attendees to get actively involved with state-of-the-art technology and some cutting-edge artists. *Étude*, a project by Vibert Thio and Duanger Du, compiles a live set from melodies specially created via app by former victims of the "Formosa Fun Coast-Explosion." Then, while still reeling from these unconventional sounds, the audience will be transported into unprecedented terpsichorean realms by *\_nybble\_* from Paris and Kyoka from the Raster-Noton label. Finally, patten, a Warp Records live act will conclude the night.

Quanta Art Foundation



*Étude*, Vibert Thio, Duanger Du

Alex Davies



*cellF*, Guy Ben-Ary

Mao Yamamoto



*Sempookin*, Ei Wada

Quentin Chevrier



*\_nybble\_*, Alex Augier

# Ars Electronica Nightline

Linz reclaims its slot at the epicenter of contemporary electronic music as international acts and performers convene for the Ars Electronica Nightline. Getting the party started is Kœnig, the drum and vocals soloist who garnered fame in the Austrian neo-Dada project *königleopold*, with its intoxicating performance just skirting the edge of insanity. Battle-ax, a native of Australia who has made a home for herself in Vienna, opens the Main Stage with a loud, droning sound performance whipped up with viola and electronics. Spectro Duo's live multimedia performance segues into the world of microsounds. Students in Linz Art University's Interface Cultures master's program once again confront various contexts of media art.

Next up is Nabihah Iqbal aka Throwing Shade (Ninja Tune), who will perform her eclectic mixture of contemporary electronic music, pop and Internet aesthetic. Her local Ninja Tune colleague, Dorian Concept, then steps up to do a melodic, beat-heavy set featuring material from his soon-to-be-released album. He will be followed by Darkstar, Englishmen known for their energetic live performances and an inimitable mix of techno sounds, minimalism, grime and left-field pop. Lorenzo Senni, who got his start as a drummer but whose latest album on the Warp label is 100 percent percussion-free, concludes these proceedings on the Main Stage with melodic, driving trance set-pieces.

The night owls among us will be happy to learn that, parallel to the Main Stage lineup, the Salon Stage will be featuring local Linzer live acts working in the experimental electronic music genre. Then, legendary Dutch DJ Marcelle / Another Nice Mess serves up one of her fabled obscure-sample-studded sets—just the stuff for people who need to keep on dancing.



Battle-ax

Susanna Hofer



Dorian Concept

Philippe Levy



Throwing Shade

Miya Shen



Quanta Art Foundation

Vibert Thio (TW), Duanger Du (TW)

# Étude

062720150832 484 15 44 % 18-29 ∞

These numbers represent an incident that shocked Taiwanese society—the Formosa Fun Coast explosion. The incident happened at 8.32 p.m. on June 27, 2015. Total injuries were 484 people, including 15 deaths, with 44 percent burns to their bodies. Most sadly, the victims were young people between the ages of 18 and 29. Many of the burns patients are still undergoing physical and psychological treatment.

## Healing through Art and Technology

Through this project the artists aim to bring back a colorful future to young victims through music, art and technology. The patients can compose their own melodies using the application created by digital artists. The application not only interacts with Kinect technology but also engages in the process of rehabilitation.

## Étude Showcase

Based on the users' composing record, digital artists extracted melody patterns and generated music from algorithms by using live coding techniques, known as algorithmic rave. Digital artists performed as improvisers, creating live music and a party interacting with the audience. The showcase acts as a platform that documents how these music therapy sessions changed methods of rehabilitation and fine art.

Project mentor: Ali Hossaini

Digital artist of original work: Hsin-Jen Wang (Aluan)

Performers of 2017: Shin-Chia Thio (Vibert Thio), I-Ang Du (Duanger Du)

Experiment executives: Bella Lee, Jonathan Wu

Experiment participant (burns victim): You Xuan Lin

Filming and editing: Mon Cher Ho, Jun Kai Lin

Advised by the Ministry of Culture of the Republic of China

Presented by Quanta Art Foundation, QA Ring and

Ars Electronica

Sponsored by Quanta Computer





Ei Wada (JP)

## Sempookin

The Tokyo-based artist and musician Ei Wada started the *Electronicos Fantasticos!* project, where he revives old domestic electronic devices and turns them into electronic musical instruments, in 2015. Among the various instruments the project has created is the *Sempookin* (literally, “electric fan harp”). This instrument was based on the wild idea: “what if the god of electric guitars, Jimi Hendrix, were to play the electric fan as an instrument?” A light source and a guitar strap are attached to the electric fan and the fan’s blades are replaced with original disks with holes in them. The instrument is played by rotating the fan, where the flashing light created by the blades is picked up by a photosensitive device. The resulting electric signal is turned into

sound and by calculation the holes in the disk create different scales. The player carries the *Sempookin* upside-down—the left hand controls the photosensitive device and the right hand controls the rotation of the fan. Switching the fan strength, high/medium/low, leads to transposition. The player will be swinging the neck! Once, the mass-produced electric fan was the key to post-war reconstruction in Japan. Now the player has created a deformed rock band by carrying the electric fan upside-down.

Ei Wada + Nicos Orchest-Lab

Technical Support: Rinichi Washimi, Yusuke Takei  
(Nicos Orchest-Lab)

Promoter: NPO Topping East



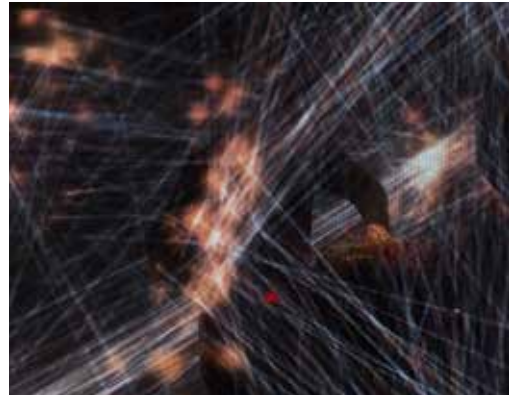
Mao Yamamoto

Alex Augier (FR)

## nybble

*nybble* is an audiovisual, formal and spatial performance in which the media fluctuate between minimal and organic digital aesthetics. Two poles on the same continuum. The aesthetic fluctuation is made by a generative visual where various forces impose both natural and geometric movements on a particle system. The modular synthesizer keeps the musician at the heart of the proposal and controls the musical fluctuation. The stage design allows the audiovisual medium to deploy in space via a specific structure composed with four transparent screens and four points of sound diffusion. It offers the public a quadraphonic and quadrascopic image for a total synaesthetic experience.

Co-production: Arcadi (Paris/FR), Stereolux (Nantes/FR)  
Support: La Muse en Circuit (Alfortville/FR)



Elena de la Puente



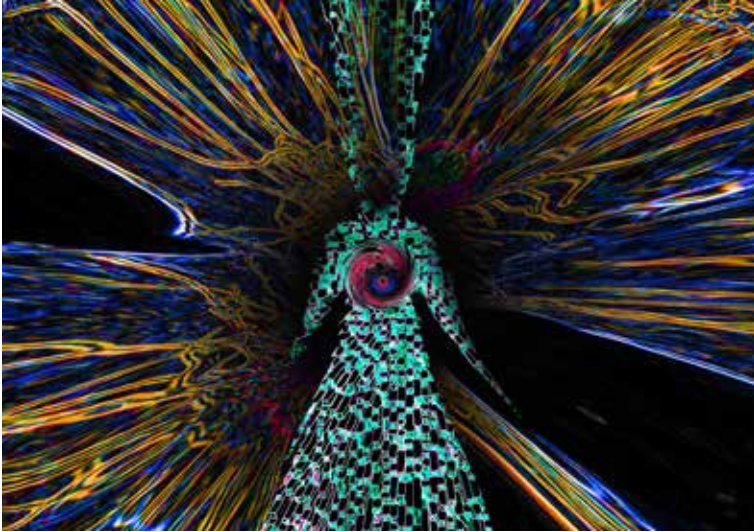
Faeghe Shahverdi

SPECTRO DUO (PL/IR)

## I.M. FREE

*I.M. FREE* is a program based on the free improvisation, using the non-harmonic music materials for its sound base. Noise produced by various sonic operations through the speakers mixes freely with saxophone sounds, transformed—rough and unleashed! The whole timbral layer of this performance is accompanied by video-glitch operations.

Spectro Duo is Martyna Kosecka (PL) and Idin Samimi Mofakham (IR)



Bhoomesh Tak (AT)

## Trans-reality

When a ray of white light enters a prism, it exits split into its constituent elements. Each resulting color's unique character is brought out and demonstrated through its interaction with the prism, thanks to the qualities of the light, as an active element, and those of the prism, as the passive element. The individual colors, though each distinct in its character, make up an essential part of the original condition. A parallel can be drawn to the notion of conscious identity, the notion of an "I". An individual being is what it is wholly onto itself, but when something as complex as consciousness appears then there is necessarily a system of interconnected characteristics that make up the "I". The performance explores this concept in practice. It uses a physical installation with a simple Platonic geometry to

act as a prism, into which passes the concept of an "I", which is then split into four parts—movement, sound, speech, and sight—to illustrate a closed circuit of connection between them. The movement is expressed through a dancer wearing VR goggles, whose task is to interpret the visual output of a visual artist, whose task is to interpret the words of a narrator, whose task is to interpret the sounds of a musician, who bases his improvisation on the movements of the dancer. A feedback loop thereby occurs, with the individual performer's output becoming their input, filtered through the others.

Performers: Jaskaran Singh Anand, Ben Olsen,  
Chris Bruckmayr, Bhoomesh Tak  
Backstage: Klaus Dieterstorfer, Stefan Fuchs,  
Dietmar Peter, Heinrich Klambauer

Joseph Herscher (NZ)

# Machine Dream

Machines are usually designed to achieve a task as efficiently as possible. One of the things that separates humans from machines is our ability to play. If life becomes all about efficiently achieving goals then it can become meaningless. Humans need to play!

So what happens when there is true artificial intelligence? Will machines play too?

The spiral falls sorting machine will take on a new role in this year: Joseph Herscher, the artist and Youtube personality from New York, will persuade the former package-slide machine to do a very human task:

Since it is not being used for a huge logistic system anymore, and has been left all by itself, this

big machine somehow got bored. So the spiral falls starts to play, only using objects that it “knows” from its past. Boxes, envelopes, poster tubes, gifts, toys, dolls or anything else that might once have been sent through it in a package.

The actions it undertakes seem very curious—although they run to a fixed schedule and have defined roles in the whole playing system. This might leave visitors asking: where is the neuronal control for that? Is the machine playing by itself? Maybe the spiral falls just represent something that is not visible at all: the formation of creativity and complex ideas that might consist of inspiration we get from different influences—also from machines that seem to do only what we tell them to.



Fletcher Lawrence



Fletcher Lawrence



Stijn Wuyts





FOCUS DIGITAL  
MUSICS &  
SOUND ART

Volkmar Klien (AT), Elisabeth Zimmermann (AT)

# Different Places

From broadcasting to transmitting to processing

## A symposium at Anton Bruckner Private University celebrating 30 years of Ö1 Kunstradio

As it did last year, on September 9 this year the Anton Bruckner Private University will join forces with the Ars Electronica Festival and Ö1 Kunstradio in organizing the Sonic Saturday symposium. On September 10, Kunstradio will also celebrate its 30th anniversary with a live broadcast as part of the Ö1 Kunstsonntag from Ars Electronica's Big Concert Night at POSTCITY.

Ö1 Kunstradio was founded in 1987 by the art critic, curator and journalist Heidi Grundmann as a weekly program on Österreich 1, the cultural channel of Austrian state radio, ORF. Conceived as a space for radio art, almost from its beginnings this weekly program became much more than just that: one of its main functions became that of serving as a point of access for artists to both the means of production and transmission of ORF and the international exchange and cooperation infrastructure of national public radio worldwide (mainly through the Ars Acustica group at the European Broadcasting Union—EBU).

In 1995 a group of artists created KUNSTRADIO ON LINE (<http://kunstradio.at>) as a means for announcing and archiving the weekly program as well as an another place for radio art. In 1996 KUNSTRADIO ON LINE began streaming not only

the projects scheduled for the weekly program slot but also the occasionally rather extensive, potentially even perpetual on-line elements of innovative networked radio-art projects, which soon started to be referred to as “on air—on line—on site”. From the early 90s, artists made use of Kunstradio's infrastructure to produce innovative, networked radio art projects, modeled—among others—on telecommunications projects from the turn of the 80s such as *The World in 24 Hours* conceived by Robert Adrian for Ars Electronica 82, Linz.

Kunstradio and the Ars Electronica Festival share a long common history. Building directly on *The World in 24 Hours*, the *Horizontal Radio* project, for example, realized at the Ars Electronica Festival 1995, aimed at extending the radio space from the strictly hierarchical to collaborative, process-based networks.

The last 30 years have seen fundamental changes in media technologies with repercussions that are tangible in all aspects of life. With the advent and later ubiquity of network technologies we now view the concepts and artistic projects by the pioneers in media art from a rather different perspective. Celebrating 30 years of Ö1 Kunstradio, in practice as well theory our symposium attempts



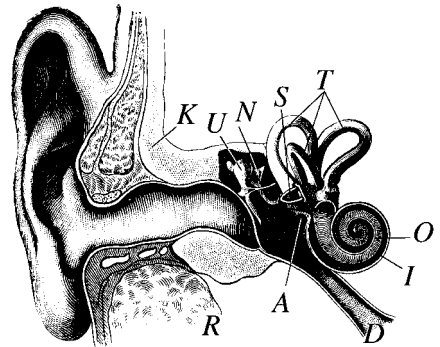


to get individual contemporary positions to resonate with some of the milestone projects of Kunstradio's longstanding history. How do these historic forms resonate in today's media, social and radio spaces? Which of these ideas—futuristic, dystopian or utopian—are still relevant to artistic or theoretical approaches today?

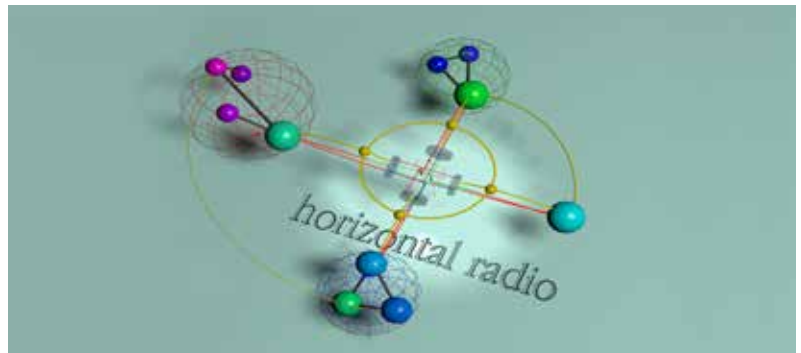
The symposium's participants are: Andreas Bosshard (CH), Sabine Breitsameter (DE), Seth Cluett (US), Anna Friz (CA), Daniel Gilfillan (US), Heidi Grundmann (AT), Nathalie Singer (DE) and Felix Stalder (CH).

The conference *Different Places* will be streamed live and documented by Usmaradio, the radio station of the University of San Marino. <http://www.usmaradio.org/>

Text: Elisabeth Zimmermann, Volkmar Klien



Robert Adrian



Gerfried Stocker

Horizontal Radio, a 24-hour, live multi-media telematic radio / network project that took place on 22 and 23 June, 1995, and involved over twenty radio stations world-wide plus the active participation from 24 network nodes around the world, Ars Electronica Festival 1995.

Werner Jauk (AT)

# What is music to an “An-other I”, to a hedonic bodily unisex life in post-digital culture

The modern avant-garde of electronics as well as early digital-cultures are both closely related to sixties women’s (liberation) arts. The New York media-art scene and the European/Austrian scene were dominated by female artists—it was a time that was interpreted as the possession of new territories by women as an emancipation strategy. Associated with the denying of gender dominance was the transgression of artistic disciplines. Although part of the gallery scenes these technological media arts were closely related to minimalist music, performance art and noise music. Many female artists were music- or sound-related performing media artists. There is some research on the gender aspects of these early days of media art; there is less interest in this cultural turn of “musicalization” within a multimodal understanding of media art in everyday life. Today, in a kind of self-affirmation, the music scenes occupy those early days, beginning to use popular digital culture technology to make music—but despite this restorative restarting of disciplinary work, the focus is on what music is to bodily life in a post-digital culture re-constructed by media arts.

There is a deeper biological reason why (post) digital culture is a culture for everybody, for every body—not distinguishing between sex differences or between cultural or even racial differences: it is generated by the basic bodily force that self-regulates the survival of the body, by arousal. Any explorative behavior is based on this homeostatic process; artistic behavior can also be seen as explorative (Berlyne 1971), as is its formalization. Analyzing this formalization provides knowledge about life. Media arts explore

these cultural processes within the extension of the body by media—media culture seems to be an auditory culture (Jauk 2009).

Music is primarily a hedonic bodily art—a sonic performative art. Despite the linguistic semiotic turn that dominates the symbolic level of interaction in literature, and also the iconic level in fine arts, music—often seen in this parallel scientific world—is fundamentally beyond semiotics. Music may be considered as the cultivation of emotional expression in arousal-motivated “intentional body-environment interaction” (Gibson 1982). Avoiding modern progress ideologies, it is a mediatization of bodily expression, which is amplified by media technologies; it is pop music cultivating this hedonic way of life, where any interaction with the environment is controlled by the amount of arousal of stimuli for the body to achieve an optimal level of excitement—evolutionary psychology explains this hedonic regulation as a homeostatic process within an interdependent adoption process of the body and the environment by media leading to survival. Media may be seen as “any extension of (wo-) men” (McLuhan 1964); music is the instrumentalization of emotional expression of the voice and behavior. Notation converts this analogous “sound gesture” into discrete codes in the frequency and time domain—this allows the *com-ponere* of codes for sounds by will, leading to the *Werk*, a kind of virtuality.

The immateriality of digital code, not having any kind of connection to the material world, transgresses the material body—the body has become “useless” (Baudrillard 1981)—in a first step to

electronic culture the extension led to the idea of robotics, digital culture postulated the idea of virtualities; it is post-digital culture that is about to take care of the interaction of the material body with environments generated by digital / immaterial information. The postulation of the extension of the body has still remained the same—but the focus is on the intention of body-environment/ virtuality interaction; i.e., the hedonic quality of this process. Not the body itself, but the mechanical body became useless; the hedonic body became a vital necessity. Owing to the immateriality of digital code, the “transgression of the mechanistic paradigm” gave rise to up the dominance of the hedonic body and consequently a hedonic culture (Jauk 2003). This is where music, formalizing auditory logic, becomes the model for bodily life in digital worlds. This is the role of music in media arts—despite making music with media. The latter has been the case since the use of the body itself, its extension by instruments and its coding by notation—leading to material “virtualities.”

As a result of this reduction to the bodily basis of life, its homeostatic self-regulation by hedonism, the cultural body loses importance—each body interacts with worlds / virtualities in the same way, by hedonic regulation—gender, cultural sex roles, often argued as being based on the material body, become useless. It was a culture of “suppressing regulation” of the needs of the body, used as a dominant instrument of power, generalizing this bodily domination in political hierarchies, forcing the body and its physical sex differences to live in a modern dichotomized world. Post-digital culture, organized

by the hedonic body, will be to live an individual life in interaction with virtualities, creating them in this way based on individual needs in various situations. Plural existences of realities will emerge and will be respected within a common frame of creating culture: the hedonic body.

The concept of the cyborg first manifested (Haraway 1991) the overcoming of the material differences between sex bodies by technological extensions, and in this way also the overcoming of gender differences. Digital culture does this by overcoming the material body itself—the “feasibility” of life, first generalized by the Frankfurt School from heart-transplants to modern cultural life and now from “ectogenesis” (already foreseen by Aldous Huxley) to post-digital cultural life—makes even the body’s sex functions obsolete.

“An-other I” becomes important—the basis of natural life is no longer to be banished from culture as its opposite. It is not to be cultivated and controlled by cognitive processes of thinking, but is respected as the basis of life. More: hedonism becomes culture. But how to live this displacement power of controlling survival? The arts may be seen as the extension of some kind of game to exercise basic survival behavior. They may be differentiated according to the sensory control of body-environment interaction “times” its mediatization—in this way mediatization tools as techniques, cultural techniques. Media as cultural techniques follows the theory of mediamorphosis, that developments in media technologies correlate with their playful exploration, leading to social and aesthetic changes, and the “actor-network theory” (Latour 2005)—

which assumes adaptation on both sides, (the interaction processes of) the body and the extending media—extensions of individual agents by instruments and media in institutions are considered as agents in themselves. They serve together in a “generalized symmetry” of a primarily non-hierarchical network, where agents themselves are not known, but become known through “punctualization”, as the entity of a network, when their relations are repeatedly “performed.”

Mediamorphosis postulates socio-aesthetic changes resulting from the invention of technology (Blaukopf 1989), by the availability of technologies (Jauk 2009), ANT (actor-network theory) the social network where media-technologies, their cultural, social, psychological availability as intuitive interacting “actants”, are part of cultural interactionism—even art and science. Media arts especially are actants as “mediators” of information transmission in this network, by creating “tokens”, symbols of (im)material occurrences.

The visual system serves to control the motion of the body interacting with the material environment; its basic apperception is given by the reflection of light on the surfaces of objects, to perceive their icon providing the meaning of the object, what it is. Language serves to communicate those perceived icons and to construct symbolic signs being negotiated by social interactions—new meanings based on material experiences may occur. Digital code will make it possible to construct existences outside of the experiences of the material world—the question remains: evolving from adaptation processes with material life, is human life able to create virtualities despite material experiences, to create immaterial existences.

It is music that leads us close to this immateriality—hedonically regulated interactions of the expressive

body by sound and behavior of emotion is coded by notation composing tension-relaxation. The process of notation is a process of mediatization. It follows embodiments as material experiences in iconic time coding and “conceptual metaphor” (Lakoff 2003) transferring gravity to the perception of “density” and “volume” (Stevens 1965) of the sharpness of the sound to the imagination of its height (Jauk 2012). It is the sound-gesture that allows us to interact with social and material environments expressing the meaning of the motion of occurrences in a social and material environment—it primarily communicates their meaning to the body, less so where the motion comes from. It communicates intensities and their hedonic feeling, less the material qualities, their index (Jauk 2014).

In essence music is the playful experience of the hedonic body, with occurrences around it being physically indicated by sound. In this way it is an experience to interact with given dynamics by communicating the meaning of those motions to the body, not informing about their content. It is the playful game with moving forms according to their hedonic value.

This is what it makes hedonic behavior a paradigm to interact the (material) body with immaterial worlds: by the dynamic of its motion, by its “sound”. This culture is more determined by how and not by what, more by hedonic values than by useful material constructs and extensions of the material body—formalized in a visual culture of rationality. Interaction and adaption as creating virtualities by immaterial media is based on hedonic processes—to gain knowledge of these processes, *implicite* body-knowledge (Polanyi 1966) is rationalized by the evolutionarily younger cortex (Maturana 1987). Post-digital culture follows the materialization of digital information, as well as its bodily interaction.

Both cultural evolution steps in media culture can be seen as a process of musicalization, although superficially digital culture appeared as a visual culture, it is a culture of hearing— of analyzing the behavior of information around the body according to its meaning to the body and communicating this implicit knowledge by the expression of the body in sound-gestures—in this way media culture is a sound-culture, a hedonic culture.

It was McLuhan (1995) who first described electronic culture as an auditory culture, because of the (bodily) interaction of the body with information coming to it, while in mechanistic culture the body has to go to the content that is signed by symbols in order to get information first. It was Flusser who thought about technological media culture and music, but did not speak of a process of musicalization despite seeing telematic processing as being based on the paradigm of music as collective and collectivizing interaction; more thinking about the mechanical information transfer than playing music formalized in polyphony as the *Objektivierung des Wir* (Adorno 1947). Later this became the paradigm for net arts (DeKerckhove 1995) without mentioning music. Rötzer (1991) explicitly called the process of dynamization of culture (Virilio 1992) and the picture a process of musicalization. As a philosopher, Flusser considers reality, within a process of isolation of cultural processes of tradition, as the condition of understanding the information of symbols by the reduction of the spoken language to its melody contour. This was done by Lucier's *I am sitting in a room*, with the feedback of the voice in interaction with space reducing time by freezing the moment of reality in sound. Today, according to this concept of reality, it is sound gesture as a performative signal (Pazukhin 1972), a pre-lingual bodily interaction with the environment. It is the

basic imagination of the imagined motion of sound and at the same time the expression of the meaning of this imagined motion to the body by sound— motion and sound are effects of the tension of the body. Pop-music, as basically low-mediatised bodily expression that is amplified by highly mediatised technological extension, optimizes this intuitive interaction in the plurality of a diverse, individual hedonic culture. This innovative idea is the main research in intuitive interaction of the body with machines as well as humans in virtual, immaterial environments—it is the paradigm of creation in a post-digital culture (Jauk 2014). Nevertheless, musicology has not overcome the linguistic semiotic turn, shifting this basic kind of communication to the “higher” order of symbolic processes. Research into creation by interaction in post-digital culture seems to respect the “deeper” level of communication by stimulation of signals “beyond semiotics” (Jauk 2013).

The transgression of the mechanistic paradigm by the immaterial digital code leads to basic musicalization as a formalizing auditorily controlled body-environment interaction, putting the theoretical positions mentioned into a broader theoretical context. This brings together the digital as a hedonic culture with the everyday-life of popular media-culture (Jauk 2009). Even its hedonism of rationally perfecting hedonism (Pfaller 2011) and its sensibilization of “new femininities” (Gill 2008, Gill & Scharff 2011) through hedonism in post-feminism (McRobbie 2004) within neo-liberal culture creates the dominance of hedonic individuals, of “An-other I”. Reflecting the cultural evolution of media, media art is not interested in music made by media; it is interested in this paradigm-turn from a visual culture to an auditory culture, overcoming the *Abstraktionsspiel*, the dominance of the reduction

of the dimensions of interaction of the body with the environment from the three-dimensional physical space to the two-dimensionality of the iconic media space of the picture (Flusser 1993) back to the three-dimensional space enriched by the hedonic qualities of its dynamics. Digitally coded realities will be freed from any dimensionality of bodily life and its reduction in media by one dimension—they will have lost even the one-dimensionality of code-system language as a medium of narrating occurrences in time. Because of their immateriality they will leave the dimensionality of life and media; they will be reduced to the basis of material life, the intention of body-environment interaction by arousal. In this way the media have the dimension of immediate stimulation.

Following a homeostatic principle, what evolution does in interaction with material worlds will be extended to the immateriality of digital environments—this is what music is to media art. Media art is the playground that makes it possible to explore and train this evolutionary process of adaptation, compressed so as to be perceived in human time; within the interdependency of adaptation of the body, the media of interaction and thus the environment, which itself can serve as a medium, e.g. in social institutions, in social media as well as media institutions that are dominant actants in media culture.

Post-digital as a hedonic auditory culture is a culture not of feasibility, formalizing the construction/synthesis of realities by the moveable body handling the things we see, but a culture that respects the plural existences revolving around a body, selecting /analyzing them by their hedonic value to the

body in a diverse and situational manner. This situation of “hearing” is formalized in music. The dominance of seeing and fine arts in screen-media arts could be seen as an evolutionary-based cultural *gouvernementalité* (Foucault 2005), of the dominance of visual arts formalizing the evolutionarily younger sensory mode and its embodied cognitions of a world of “*Schocks und Schübe*” (Levy 2000) in “reasoning” and rationality.

Freed from the physical potentialities of the material body, it is the hedonic body that is common to different cultural sex roles. Post-digital culture will increasingly not just postulate the overcoming of sex roles, it is a necessity, at the same time respecting hedonism as the biological basis of human life, of every body. Better: being argued ideologically, gender differences no longer have any kind of natural basis—they are exposed as cultural constructions, as instruments of power, by the way ab-using hedonism as an instrument by imposing sanctions on this power of life.

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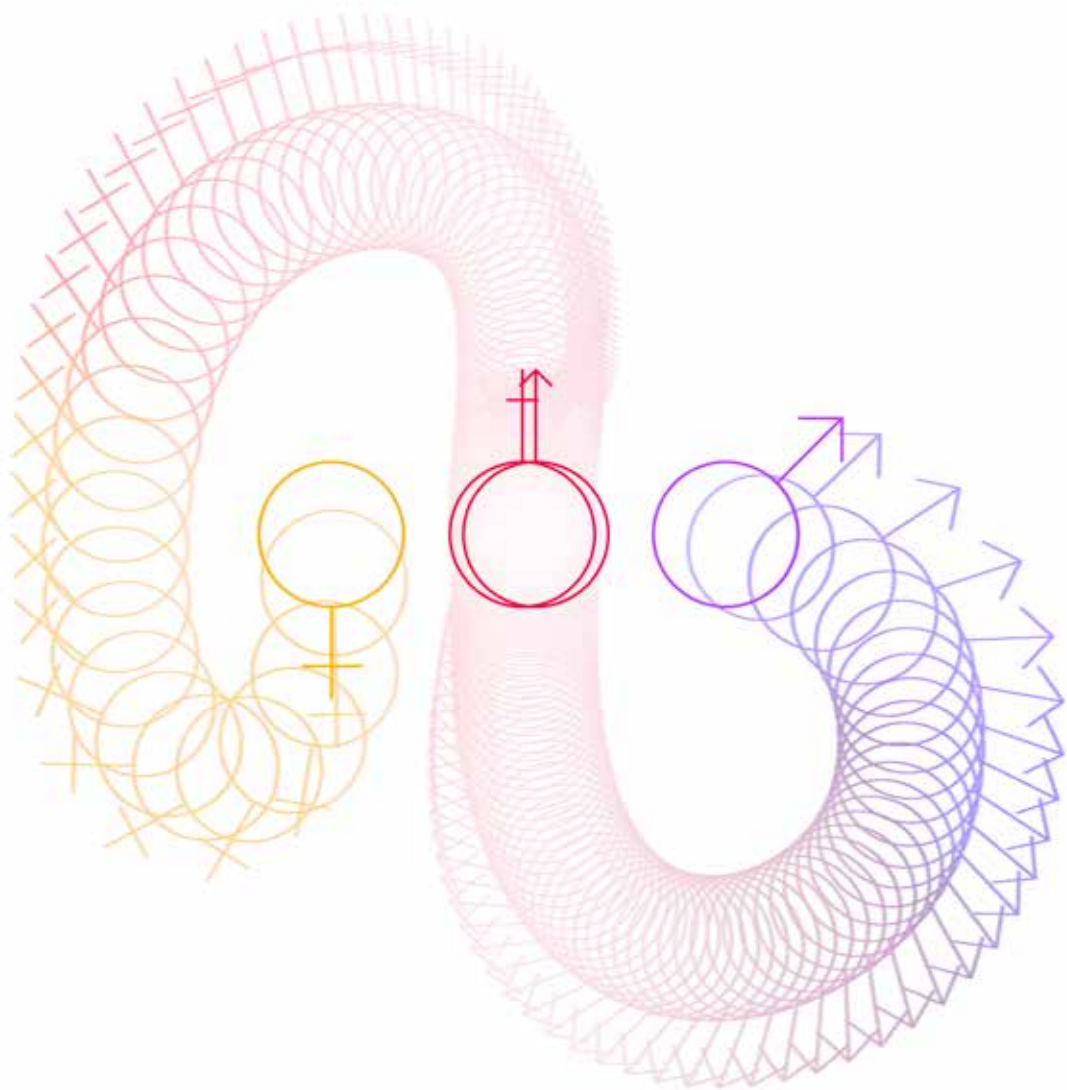
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get together by extension -  
sashay in tension - turn around ...

Grafik: Julian Jauk



Werner Jauk (AT)

# e-mot-ivat-ion

## Feeling the Ex-Tension

“Any extension of wo-man” (McLuhan 1964) is media mediating the process of immediate body-environment interaction adopting both agents and the way of interacting. Any interaction of the body with material / social environments is “intentional” (Gibson 1982), regulated by tension / arousal, leading to a homeostatic state of pleasure. Any interaction, immediate or mediated, is intentional. Any aesthetic behavior is nothing but an explorative behavior (Berlyne 1971). Media arts explore cultural evolutions by various mediated interactions—bridging the gap between science and art in order to experience the creative power of extension, to make its tension to be felt.

Whatever is generated by interaction is based on arousal—the feeling of tension-relaxation. It is the hedonic body creating environments, realities and virtualities. Overcoming mechanical extensions in robotics, telematics and the conversion of immaterial information into material qualities, it is the meaning of coded information to the body intending interaction, it is the feeling of emotion to motivate motion. Because of the interaction of the body with the immaterialities of the digital code, digital culture is the transgression of the mechanistic paradigm, embodiments arising from experiences of the interaction of the body with material environments, leading, for example, to a “reasoning” within behavior, as “*Schocks und Schübe*” (Lévy 2000) no longer work. Post-digital culture focuses on bodily life in virtualities. It is hearing, the analysis of occurrences around the body by the meaning to the body, that is assumed to be the appropriate power interacting with virtualities, overcoming the mechanical extension, overcoming the rationality of the point of view.

Hearing, the arousal-based analyzing subtractive synthesis, is formalized in music; pop music is the cultivation of hedonic interaction, of sound gestures amplified by media technologies; sound gestures serve as intuitive emotional interfaces adopting sensual environments; hedonic post-digital cultures become pop-musicalized cultures (Jauk 2014).

The installation makes the interaction (in social situations) felt by media—by sound as some kind of psychological hedonic feedback mediating bodily interaction and in this way creating common (social) environments. People who come into contact interact by bodily behavior, following natural and cultural implicit knowledge (Polanyi 1966). This interaction is a multimodal process controlled by tension—there is some kind of border to a person’s space where intimacy starts.

Nonverbal bodily interactions are amplified by sound-gestures, mediating tension, and transferred to a multimodal intimate stimulation around the bodies—an arousing date leading to a common space of pleasure—virtualities become bodily, intensifying the body. Finally the installation is an experimental setting between art and science, to experience the creative power of *Feeling the Ex-Tension*, as bio-acoustics acquire the knowledge-intensifying sonic and sonifying behavioral interaction of animals (Willkomm 2013) to get *communis*—the sound of mating behavior is the most sensual.

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Sparkasse OÖ Klangwolke 2017  
Presented by Linz AG

# Moby Dick

Hunted Right up to the Riverbanks of Linz

Loosely based on Herman Melville's novel

## Linz Becomes a Seaport

The fateful voyage of the *Pequod*, the whaling ship whose Captain Ahab was driven by blind hate to hunt down a white sperm whale, will be performed in a theatrical form that conveys all of the work's drama and philosophy. The proximity to water and the far-fetched possibility that Moby Dick could have wended his way upriver as far as Linz impart a very special appeal to this production with a local hook. The events played out on the water will be duplicated on land in terms of a performance and visuals that make them comprehensible to the huge audience assembled here. Modern dance and the acrobatic moves by trained gymnasts are the means of expression for a cast of about 100 performers. Before the eyes of *Klangwolke* spectators, Ahab's madness manifests itself in a climactic confrontation with his arch enemy, Moby Dick. This production takes spectators on a journey overseas and back to Linz again.

## Music and Narrator

This performance is musically based on *Ahab!*, an orchestral work by American composer Stephen Melillo. Written for an orchestra of wind instruments and a narrator, this piece powerfully underscores the unbending will of a man struggling against God and the whale. Playing Ahab and narrating as well is none other than Christian Brückner, a Grimme Award winner and the voice of Robert De Niro in

German versions of the American actor's films.

"Melville's text has preoccupied me at least half my life. Recreating it in this extraordinary setting is a fantastic assignment."

## The Fireworks

This year's fireworks are a substantive element of the production, a means of expression employed intentionally to create powerful imagery. Pyrotechnic effects intensify several of the scenes, culminating in the finale of a shipwreck accompanied by violent explosions.

## After-party

Immediately following the 2017 Sparkasse OÖ *Klangwolke*, Linz AG cordially invites visitors to keep the extravaganza going in Sandburg and the Donaupark. Providing the music at the Linz AG Nachklangwolke is Eugene the Cat.

Design: Helix Event Inszenierungen  
Director, choreographer: Christine Maria Krenn  
Producer: Roland Krenn  
Technical director: Helmut Scheiber

Sponsors: Sparkasse OÖ, Linz AG, Wiener Städtische Versicherung, Lentia City, VICOM, Austrian Federal Chancellery, Design Center Linz, The City of Linz, ORF–Austria Broadcasting Company–Upper Austria regional studio, OÖ Nachrichten, *Kronen Zeitung* OÖ, LIVA, Brucknerhaus Linz

<http://www.helix.co.at>  
<http://www.klangwolke.at>

