



The performance OnLine, conducted for the first time during the Biennale Sessions at the Venice Biennale of Architecture in June 2014, translates data spaces into the sphere of visibility and audibility. The script code of a biometric method is being exposed as caption, as language, as sound. Digital information gained by the presence of the audience leads to a coherent entirety, a physical space of interaction coming into existence between analogy, difference and facelessness. Seen from a contemporary perspective, the modernist promise of never-ending progress appears to merge seamlessly with our day-to-day experience of a presence, mediated by vast amounts of digital information. With the performance titled OnLine, we attempt to address the fundamental importance of media for our sense of living in a social world by means of audio-visual information gained by the presence of its visitors only. While a face recognition algorithm exemplifies the self-similarity of meta-communities, its code is being played back to the audience within the ultrasonic spectrum. A new User generation is born, faceless, reduced to the recursive logic of an algorithm, connected to and pulled by the forceful promise of a progressive symbiosis between technology and humanity.

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OnLine – The Performance, mostrata per la prima volta durante la Biennale Sessions, una parte della Biennale di Architettura di Venezia edizione 2014, è un'installazione multimediale che crea spazi visibili e udibili di dati digitali. Guardata dal punto di vista odierno la promessa modernista di un progresso senza fine, fluisce nella nostra esperienza quotidiana di presenza, stata causata da un'enorme somma di informazioni digitali. Mentre un programma di riconoscimento fisiognomico dimostra la autosimilarità delle „Meta-Communities“ il suo codice ad ultrasuoni è inviato nuovamente nello spazio sonoro al pubblico. Un nuovo tipo di „user“ è nato, senza volto, ridotto a la logica d'un algoritmo e connesso con la promessa di una simbiosi tra la tecnologia e l'huomo.

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Production Guidance / Coordinazione della produzione: Gabi Pichler

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Additional Performers / Performer addizionali: Philipp Freedrich, Florian Gutzwiller, Christina Krämer

Materials: UAVs (quadcopters), car batteries, electronics, costumes, computers, directional speakers, cameras, projections, WLAN, various social media applications  
Materiale: quadrocotteri telecomandati, accumulatori, parti elettroniche, costumi, computer, altoparlanti, macchine fotografiche, proiettori, WLAN, diversi applicazioni delle medie sociale.

[onlinetheperformance.tumblr.com](http://onlinetheperformance.tumblr.com) / [digitalekunst.ac.at](http://digitalekunst.ac.at) / [dieangewandte.at](http://dieangewandte.at)

The natural sciences have taught us for decades that crucial ideas do not come into being along a predictable timeline of causality, but such factors as intuition, the unplanned or even “accidents” have a major impact. No doubt: CAD software and digital databases are of undeniable value. But they cannot replace the human ability to uncover and establish connections and connotations in an intuitive and even emotion-driven way. “Art is magic, freed from the lie of being truth”, wrote Theodor W. Adorno in his *Minima Moralia*. Although we live in times where truth is simulated or rather feigned by the apparent objectivity of indicators, figures and statistics, our society is not a machine, neither a mechanical nor a digital one. It lives from subjects, identities, dreams and desires. One of the main qualities of the arts was and is to generate identity not only by allowing, but even more by encouraging subjectivity, denying objectivity and addressing individual desires as well as social demands.

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