

## HYPERMERMORY

Wolfgang Frit and Sophie-Carin Wagner  
 Media Arts, School of Art, East Thames, University of Greenwich, Kent, UK  
 200 x 300 x 180 mm  
 2012

"Of what use are these memory images? Preserved in memory, reproduced in concrete space, do they provide any kind of engaging distance from reality? They would, no doubt, if our actual consciousness, a consciousness which affects the exact replication of our memory images into the present situation, did not do all that these images do. But, if our actual consciousness is a consciousness which is aware of its own past images which cannot be contrasted with the present perception and is unable to form with it a useful combination" (Bergson, L. Matter and Memory [1966], Eng. tr. trans. by Nancy Mitford, ed. W. Scott Parry, George Allen & Co., Ltd., London, 1912, p. 9-10).

In the general imagination memory images appear as human avatars which, in the perception of our memories, are not only unchanged in their space-based form, but are also not being altered when they are shown on a screen. Similarly, our perception, "simultaneous" as it is with the present, does not change the memory image, but remains as it is in the present, despite the fact that the memory image is being perceived. This is why the memory image is not being altered when it is perceived. The process is a complex one, involving a range of factors. The work is a component for the further development of the project "Black Box".

"Was denn das denn? Immer wieder ist es so, wenn man in die Zukunft schaut, dass man die Vergangenheit nicht als Vergangenheit, sondern als Gegenwart erlebt, und man sich nicht über die Zukunft wundert, sondern sie als die Gegenwart erlebt, und man sich nicht über die Gegenwart wundert, sondern sie als die Zukunft erlebt" (Bergson, L. Matter and Memory [1966], Eng. tr. trans. by Nancy Mitford, ed. W. Scott Parry, George Allen & Co., Ltd., London, 1912, p. 9-10).

In the general imagination memory images appear as human avatars which, in the perception of our memories, are not only unchanged in their space-based form, but are also not being altered when they are shown on a screen. Similarly, our perception, "simultaneous" as it is with the present, does not change the memory image, but remains as it is in the present, despite the fact that the memory image is being perceived. This is why the memory image is not being altered when it is perceived. The process is a complex one, involving a range of factors. The work is a component for the further development of the project "Black Box".

Collection: Christine Korn, with special thanks to Florian Roth

## PIKTOHAPTIK

Jan Laub  
 Media Arts, School of Art, East Thames, University of Greenwich, Kent, UK  
 200 x 300 x 180 mm  
 2012

"Visual, negotiable perception serves as the objective in the work. The work is a component for the further development of the project "Black Box".

One of the constraints of this experimental design is digital space and its deviation from "real space" and/or application of the same time and test persons ought to help prove possible distinctions in reception behavior. The work is a component for the further development of the project "Black Box".

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## USEFUL (2156) MACHINE (8)

Nicoletti Kiriakis  
 Media Arts, School of Art, East Thames, University of Greenwich, Kent, UK  
 200 x 300 x 180 mm  
 2012

Had modernism been capable of allocating keywords for its work, the tag "platform" would certainly have been the most accurate. In the use of the term, "platform" is used in a number of different ways. In the context of architecture, it refers to a raised surface on which a building is constructed. In the context of business, it refers to a set of principles or a plan of action. In the context of digital art, it refers to a digital space or environment. The work is a component for the further development of the project "Black Box".

The sequence of tags which are connected is a reflection of the community's evolution, and shows the connection to what it would like to locate its object. The work is a component for the further development of the project "Black Box".

The work itself (2156 machine) is a digital space or environment. The work is a component for the further development of the project "Black Box".

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## DIE ZÖLLNER FIGUR oder WIE KOMMT DAS LÄCHELN DES DJINNI ZUSTANDE?

Romana Wachter  
 Media Arts, School of Art, East Thames, University of Greenwich, Kent, UK  
 200 x 300 x 180 mm  
 2012

The contemporary treatment of materials, as well as digital sculpture, leads to new experimental fields in the use of material and its transformation. Digital sculpture is a further development of the work. The work is a component for the further development of the project "Black Box".

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## SELBSTLÄUFER

Stefanie Wuschitz  
 Media Arts, School of Art, East Thames, University of Greenwich, Kent, UK  
 200 x 300 x 180 mm  
 2012

The sketch for the Selbstläufer was produced in Bielefeld, where I had access to the sound and material archives of the museum exchange (3) museum (Museum für Kunst und Kulturgeschichte der Stadt Bielefeld). The work is a component for the further development of the project "Black Box".

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## CHIMÄRE

Niki Pusch  
 Media Arts, School of Art, East Thames, University of Greenwich, Kent, UK  
 200 x 300 x 180 mm  
 2012

Chimäre  
 Töpferwaren/Machwesen  
 Monströser  
 Organ  
 Phantasie  
 Mischwesen  
 Phantasie

This chimera is a mass-produced object which develops from three different aspects, with the head of a cat, the back of a camel and the legs of an insect - probably a flea.

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## ARTIST BIOGRAPHIES

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## RESILIENCE

Lytia Linder  
 Media Arts, School of Art, East Thames, University of Greenwich, Kent, UK  
 200 x 300 x 180 mm  
 2012

Resilience is the ability of a material to absorb energy when it becomes elastically deformed and discharge it as energy. The elasticity modulus ("resilience") defines the maximum energy that can be absorbed per unit volume without remaining permanently deformed. The work is a component for the further development of the project "Black Box".

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## BIGGER THAN LIFE

Roland Schellert and Hans Nevald  
 Media Arts, School of Art, East Thames, University of Greenwich, Kent, UK  
 200 x 300 x 180 mm  
 2012

BIGGER THAN LIFE is the result of a material transformation process of a serially produced and generally available mass product of post-industrial society. The object combines different concepts of economic, technological and physical production, which combine in a topology of chance. The initial material is derived from product design, one of the millions of plastic soap-top caps made of disposable plastic bottles which are usually already being being held.

As a functional item designed on the computer, it is directed to a final identity over the course of the process of destruction, and, algorithmically based, is finally transformed to a final form. The work is a component for the further development of the project "Black Box".

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## INEVITABLE BEAUTY

Maria Knusch  
 Media Arts, School of Art, East Thames, University of Greenwich, Kent, UK  
 200 x 300 x 180 mm  
 2012

The point of departure of the object Inevitable Beauty is a model - reconstructed here to a 3D data bank of the digital reproduction of a New York City subway car (the R160). This abstract R160 model was subjected to a complex surface manipulation, so that the appearance of an object that presents its material form in an extremely precise manner.

With the onset of modernity, the railroad, a frequently used metaphor for speed and acceleration, takes on a state of hyperbole in its charged (phantom) form. An object is exhibited, capable not of the expression of being, but of an encounter with it. The work is a component for the further development of the project "Black Box".

Inevitable Beauty is the first object staging of the 3D print series. The work is a component for the further development of the project "Black Box".

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## CYBERNAUTIC SAIL

Margareta Jahrom  
 Media Arts, School of Art, East Thames, University of Greenwich, Kent, UK  
 200 x 300 x 180 mm  
 2012

The object Cybnautic Sail for the Captain's Cabin represents the programme of the potentially endless feedback between "trial and error", which was copied to a real sail in the form of a 3D print. The work is a component for the further development of the project "Black Box".

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## BABELIZER

Peter Koger  
 Media Arts, School of Art, East Thames, University of Greenwich, Kent, UK  
 200 x 300 x 180 mm  
 2012

The radical transformation of a coded content and its respective form of perception (e.g. visual and acoustically) in a semantic, differently functioning code makes meaningful experiences available beyond its original, e.g. linguistic, form. The work is a component for the further development of the project "Black Box".

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