

June 28 to July 11, 2017

ESSENCE 2017

DIGITALEKUNST

Thomas HOCHWALLNER

Sarah HOWORKA

Patrick K.-H.

with bestbefore, diNMachine

Rafael LUDESCHER/

Tom MARSH/

Magdalena SALNER

Bobby Rajesh MALHOTRA

Annika Sophie MÜLLER

Robert OBERZAUCHER

Clemens TSCHURTSCHENTHALER

Thomas WAIDHOFER

Anna WATZINGER

Nikita ZHUKOVSKIY

THOMAS HOCHWALLNER

periods of space

2016

Animation, 3:30 min.

The animation visualises the impressions of a man who finds himself in a strange, highly distorted world. As he moves along, the shifts in perspective intensify until the city ultimately warps to the point of dissolution. *periods of space* uses 3D interpretations of environments captured with a steady cam in Hong Kong in 2016 to merge different layers of time and perspective.

This work was inspired by Edward Snowden's escape from Hong Kong in May 2013.



SARAH HOWORKA

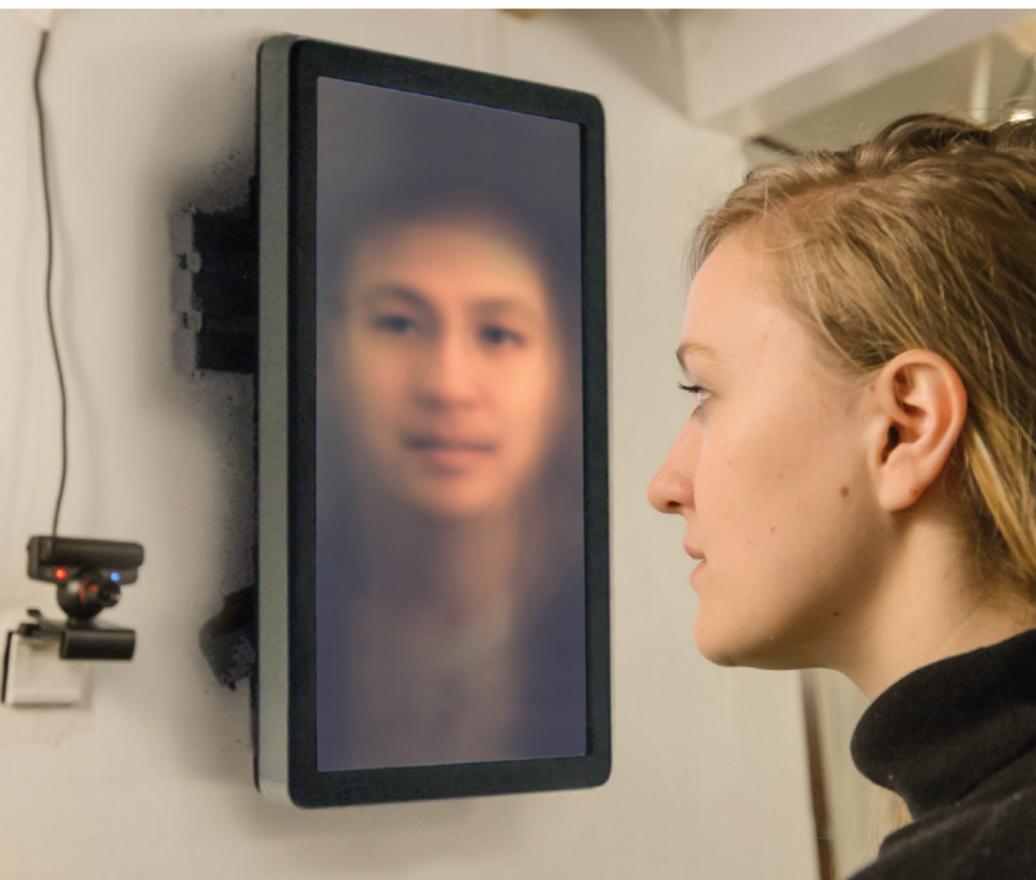
Average Face Mirror

2016

Interactive portrait

Average Face Mirror displays an average of all the faces that have ever looked at the piece. What can we learn about the previous viewers or about diversity in terms of gender, age, or race by looking at our collective average face?

If a face is detected in the webcam feed, it gets added to the computed average face. The longer the viewer looks at the monitor, the bigger an impact his or her face has on the portrait, which is computed by normalising and averaging the viewers' faces using `openFrameworks` (C++) and an open source face-tracking software.



PATRICK K.-H. / bestbefore / diNMachine

dbl trbl

2016

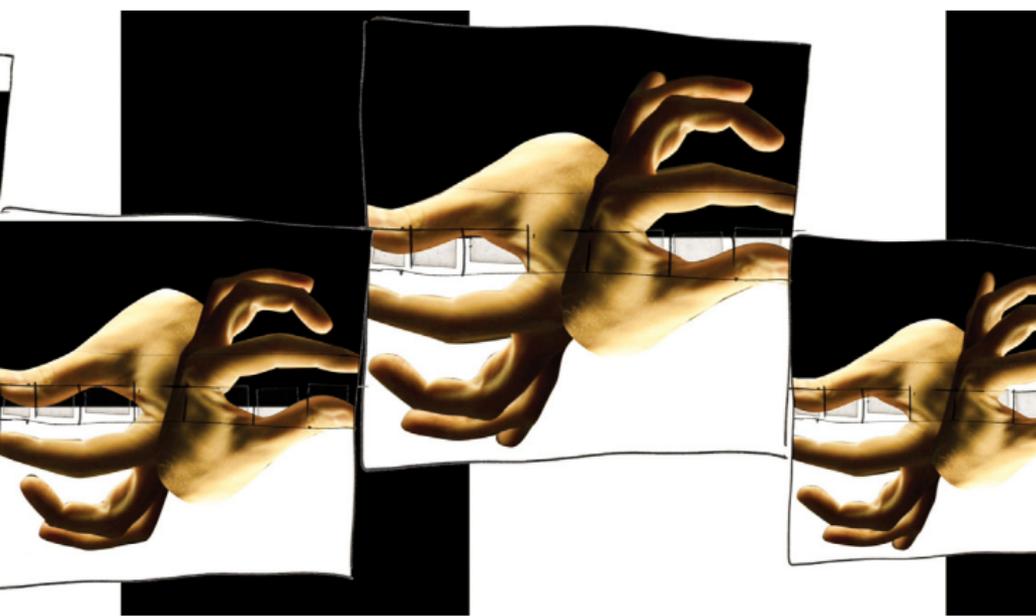
Video

Each video by Vienna-based Patrick K.-H. and Berlin-based bestbefore isn't easy to characterise or deconstruct – their absurd digital/analogue hybrid concoctions are built upon a dada collage approach and a need to confound assumptions.

They make animations by sharing, combining, mutating, convolving, varying hints, sketches, sequences, and bits of each other's material until their animated homunculus is ready to go.

For this work, they paired with NYC band diNMachine (Michael J. Schumacher, Nisi Jacobs), whose music piece *dbl trbl* erupts in a fuzzed-out electronic explosion of sound and wired catharsis.

drawnsound.org/



RAFAEL LUDESCHER / TOM MARSH / MAGDALENA SALNER

Outlines Expanded

2016

Video installation

The video installation *Outlines Expanded* transposes the experimental 3D short film *Outlines* from the familiar cinema context to the exhibition space. A floating wall with built-in 3D glasses offers recipients a new type of film experience.

outlines.numu.at



BOBBY RAJESH MALHOTRA

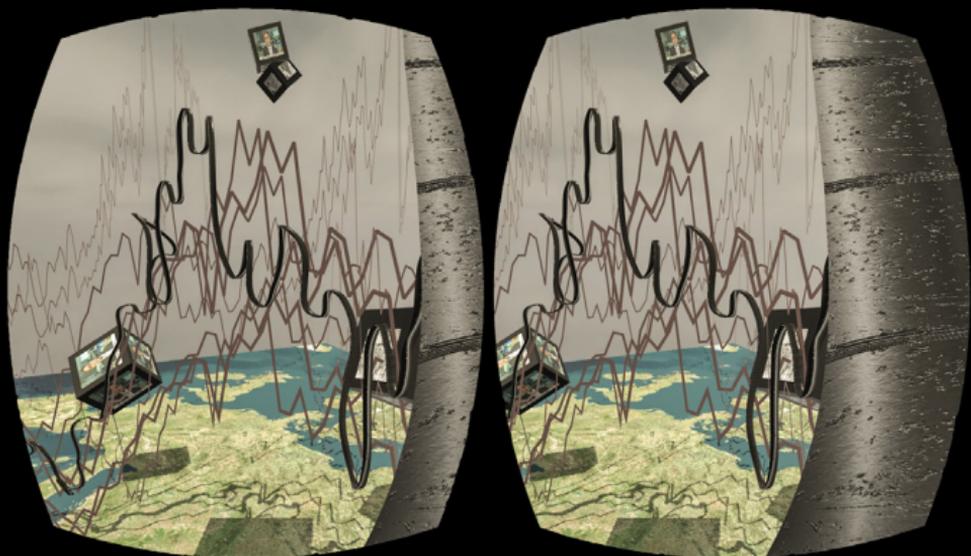
(Real) #Oilprice – #Coaster
(#MiddleEast Ed., May 1987 – Jan 2017)
HTC Vive Version

2017

Virtual reality installation

Coast along the real oil price performance chart (price of Brent Oil per barrel) from May 1987 until January 2017. Feel the price in action and decline as you ride the line graph through all major conflict zones in the Middle East of the past 30 years. The weather forecast predicts rough times.

bobbyrajeshmalhotra.tumblr.com



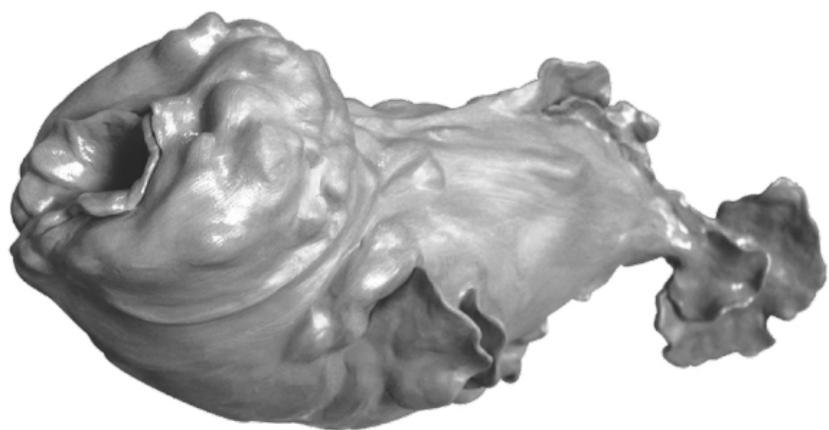
ANNIKA SOPHIE MÜLLER

Vulpisciput

2016

Object

Vulpisciput is a visualisation of the mystified perception of vulvas and vaginas. Central to the work are associations of the negatively connotated “characteristics”, such as the apparent “ugliness” and “bad” smell, along with their often neglected and misunderstood sexual potential and feeling. *Vulpisciput* is a hybrid entity cast in silicone that twitches and wriggles like a fish stranded on land.



ROBERT OBERZAUCHER

All Work No Play

2014/16

Video

All Work No Play is a work-in-progress project, which began at the end of 2014 and has since continued to grow. The filmic gesture – throwing a ball against a wall – is employed to document the workspace of the Department of Digital Arts. In the film this playful gesture often represents a rumination, typically before the “eureka moment”, a simple diversion or a release of emotion. In *All Work No Play* the ball explores the space, concentrates time in the video, and is in a constant interplay with the works by fellow students. The individual clips combine into a montage, a fictional space in which the ball has its own life.



CLEMENS TSCHURTSCHENTHALER

Formstudie III (am Beispiel Joseph Beuys)

2016

Object, installation

The work is part of a series that pursues and discovers hidden forms. Based on a video excerpt of Joseph Beuys (footage from a discussion on January 27, 1970), movement patterns of the protagonist were analysed, and the generated data was employed as a parameter in the design of the object. Beuys' movements – played on the monitor – are translated into a three-dimensional timeline, and thereby 58 seconds of human gesture/character/particularity are conserved in the object, visualised as a sculpture in space.



THOMAS WAIDHOFER

iPoem

2016

Robotic sculpture

The combination of a smartphone dictionary and magnetic switches as keystrokes generates automatic Dada texts. The sound poem *Gadji Beri Bimba* by Hugo Ball serves as the source input for the selection of one of the three prescribed words. The individual letters of the text are replaced by 1, 2, and 3 and translated into keystrokes. The recipients view the creation of the text, albeit they can only read the last ten lines. The “poems” are produced in an endless loop.



ANNA WATZINGER

Furt II

2016

Two-channel video and sound installation

The project *Furt II* examines the site-specific qualities of a bridge and a riverscape, exploring the concept of in-between space. Projected on an acrylic glass panel, the video documents the artist crossing the Trebišnjica River in Trebinje with a mirror. The sound plays back the GPS data of the ford's central point, which was spoken into a string cup telephone wired across the river and recorded with an iPhone. The phenomenon of the rainbow serves as a backdrop for the work.

The video recordings were made in the framework of the exhibition project *TV916 – Deconstruction of Context* in Trebinje, Bosnia and Herzegovina. Camera: Laurus Edelbacher, assistant: Dara Radmilović, Stefan Rakić.



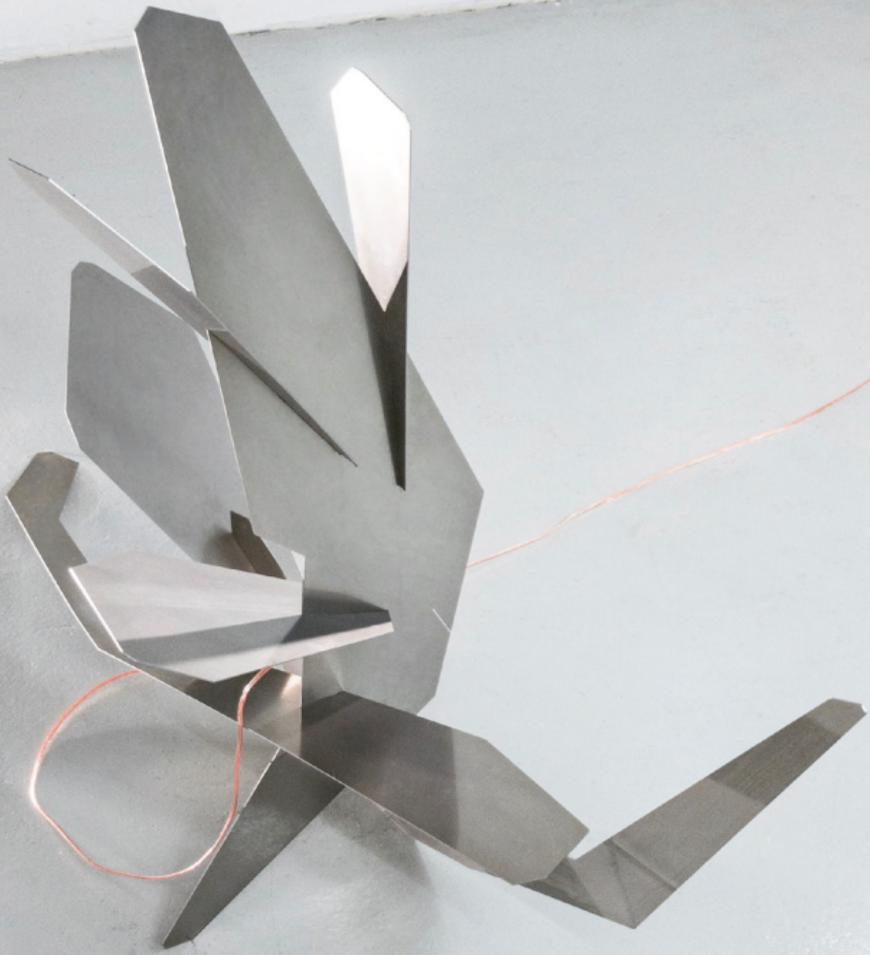
NIKITA ZHUKOVSKIY

Formation #7

2016

Ongoing research project

Inspired by Japanese culture, graffiti aesthetics, and methods of translating typefaces into abstract shapes, all elements of the sculpture are based on the graphemes of the artist's tag name. Embedded connection slots allow the sculpture to be assembled in multiple ways. The interplay between the forces of gravity and the material resistance defines the form; the artistic method rejects the notion of a final three-dimensional sculptural outcome. The transformation process informs an ambient sound composition, which is performed by the sculpture itself through a sound transducing device that converts the sculpture's aluminium plates into sound emanating surfaces.



The Department of Digital Arts is a place of artistic education and research that opens up new fields of practice. These explore, in particular, the changes in our perception and understanding of reality brought about by media technology.

DIGITALEKUNST

di:'angewandte

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