

DIGITAL ARTS DEPARTMENT

28.6. – 1.7.2022

RE.
PAIRING.
FUTURE

ANGEWANDTE FESTIVAL

Playing dead in blind spots
Hanna Besenhard
 Recursive video installation, 2022

Encapsulated images of reality form a narrative of „not working“ as a useful ability of organic life. Reflecting on time and the totalization of the „here and now“, old strategies are merged into modern forms in order to a poetic way of contrast to examine the threshold of



I will find myself waiting
Margo Dubovska
 Installation, 2022

When the full-scale war in Ukraine started, I was to fly to Vienna. Although a suitcase full of hair was already packed for an upcoming project, fleeing with it seemed absurd in the face of war. In I will find myself waiting, the case of hair that I could not bring along symbolizes a part of me that I left behind in my hometown Kyiv, along with a life and a state of mind I had had before. The situation evoked the question of whether I was an artist with ideas and passion or simply a human who was scared of being killed by shelling.



Verhältnismäßigkeit
Jürgen Haghofer
 AI video installation, 2022

This work deals with the lack of independent control of the police. Cases of police violence are often hushed up and internal investigations rarely lead to results. As a result, police officers themselves determine the proportionality of violence. The work evaluates the proportionality of violent acts in the same way as the police would. An AI trained with data from boxing and wrestling assesses videos of police violence.



Amazon MTurk Book of Friends Johannes Krumböck Book (Hardcover), 2019-2022

This book portrays hidden workers from Amazon's service: Mechanical Turks. Their service satisfies the on-growing global need for data. With the rise of machine learning, the importance of Amazon's service shifted towards data generation, classification and validation, the foundations of training neural networks.

The name, MTurk, refers to the 'automated chess player' from the late 18th century, and boldly reveals that today's automation is reliant on the labour of exploited workers.



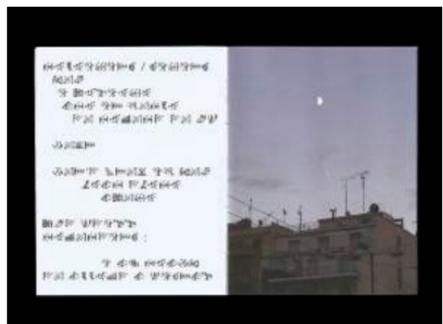
Tomorrow has come yesterday Rita Kulyk Installation, 2022

Tomorrow has come yesterday portrays an apocalyptic vision of civilizations' future on earth, where those elements that once furthered human progress are fossils to be observed as relics of a past culture in a museum. But will anyone be left to conduct excavations or collect and exhibit them in museums? Will there be a spectator at all?



The Antenna book of Athens Rina Lipkind Book / Alphabet, 2022

A work inspired by Athenian rooftop antennas - inanimate objects capable of communication, creating an invisible network of signals. Being unable to see (hear) beyond their appearance, I tried to create a visual language, based on their aesthetic features. The Antenna alphabet is what has come out of this attempt. The Antenna book is a collection of photographs, drawings, and digital collages accompanied by encrypted poems addressing antennas themselves.



Everything is interesting once the Futile Corporation LED sign, 2022

You're standing in front of a colourful LED sign, the kind of consumer electronics that always makes you wonder who actually buys such a thing, only to have it gather dust in a drawer after no more than two days of semi-interested use. Playful objects like this make me sad. Too outdated to attract attention, not old-fashioned enough for nostalgic retro chic, it blinks away, desperate attempts to win our attention after all.



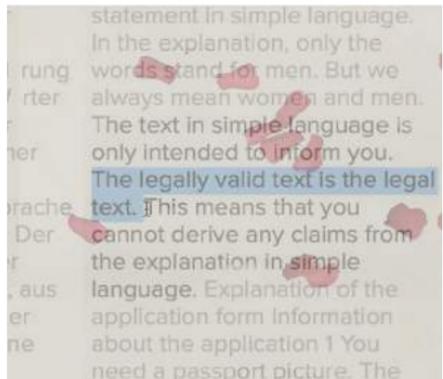
Stadt, Land, Fluss ... Verena Tscherner AR application, 2020-22

The vacuumed images of natural artefacts, digitised by photogrammetry, are made visible via augmented reality. Their action and process raises the question of how our formation of reality can come about and what individual differences there are in this. Temporal sequences and digital scalability are placed in a new context.



The legally binding text is the legal text Sarah Wilhelmy Film, 2022

Absurdity creates depersonalization creates absurdity. The text in simple language is only intended to inform you. Whatever meaning you find will not be what the state is looking for. In which country can a body like this survive? There is no body in this video.

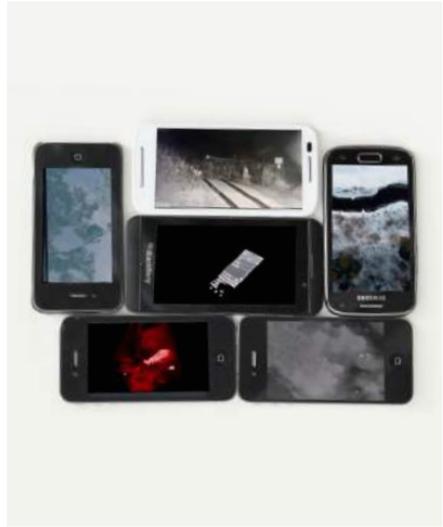


It's gonna be a long time before I go into the woods, just like that, for a walk.

Joanna Zabielska

Videoinstallation mit Smartphones, 2021/22

Presence on the border - literally and psychologically - writes extremely dramatic scenarios. Since July 2021, thousands of migrants have been arriving to the Belarusian border in hopes to reach Europe. While the Ukrainian border is open to neighbors escaping from war, in Belarus thousands of non-European refugees are trapped in the forest, without access to food, medical help or warm shelter.



Perspektive einer Fliege, gefangen in meinem Zimmer

Oscar Zickler

3D-Animation / Video, 2021

In the video, the viewer looks as if from the perspective of a fly flying around a room. In the fast, confused movement, the surroundings are only fleetingly recognisable; an unusually elevated field of vision and blurriness also contribute to this. The repeated flying through and around reveals features of the room.



Ears don't have Lids

Luca Sabot / Kilian Hanappi

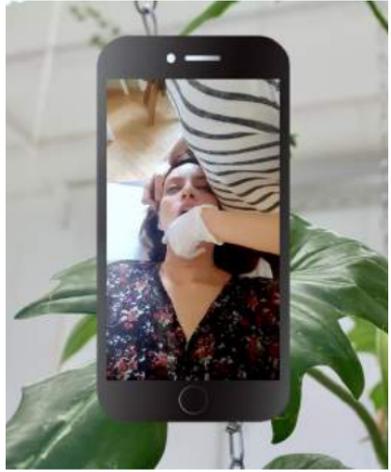
Audio-Installation, 2021

Ears don't have Lids was conceived for tubular spatial structures. Loud hissing, reminiscent of White Noise, New Year's Eve firecrackers or gun salvos, is projected into the room at irregular intervals. The exact origin of the sounds cannot be located; rather, the entire architecture becomes a resonating body. The work investigates how real events influence the perception of sounds and explores the strong interconnection between the sound event itself and external factor such as space and time.



Dis (whole) ease Azalea Ortega Flores Installation, 2022

Visitors immerse themselves in an installation where hanging cell phones display a compilation of self-documentation videos, a project which started in 2019. Some videos depict healing techniques of scientific and esoteric origins, while others show moments of struggle. All videos are part of a recovery journey after a traumatic event caused PTSD and triggered fibromyalgia, temporomandibular joint, anxiety, and panic disorders. The installation comprises elements such as chains and crawling plants, which appear to be taking deep breaths while recordings of personal breathing practices play.



Slotmachine Ulrich Formann Installation, 2022

“Empty leg flights” have no freight or passengers. They just fly to maintain exclusive start and landing rights that are awarded to airlines. If they do not keep their slots, they lose them. To prevent the competition from acquiring these slots, flights simply depart empty without further ado. This leads to thousands of ghost flights and the emissions they produce. *Slotmachine* constantly retrieves departure data from European airports and compares it with radar data of flights that have actually taken off. This is possible as airplanes send their position all the time to avoid collisions. If a ghost flight takes off, *Slotmachine* displays it.



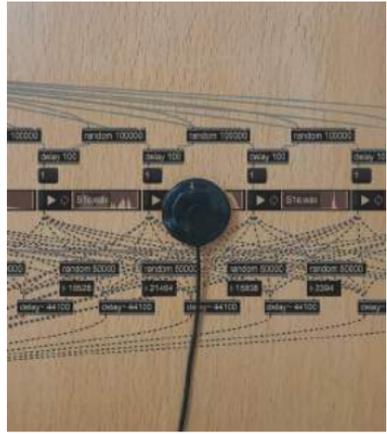
The collectiveness of female trauma Magdalena Marie Friedl Installation, 2022

The installation deals with sexualized violence and its implications for the victims. In particular, this work refers to so-called intrusions in which those affected relive the traumatic event, or parts of it, over and over again as a tormenting memory. The installation consists of a 3D-printed object that represents sequences of movements from various assaults. Specific hand gestures were captured via 3D scan and take the form of fragmentary artefacts, which group together to form an abstract, over-dimensional structure.



SIT STH OUT**Severin Gombocz****Performative sound installation, 2022**

The installation consists of various chairs situated in a room, which can record sounds and noises but also reproduce them. On the chairs the recorded noises can be listened to as sound compositions. The user can interact with the chair and influence the composition. The autonomous act of "sitting something out" reflects the power relation between losing and maintaining control. It also represents an active waiting for change. The intention of this work is to make this change tangible for users.

**Car Crash****Peter Várnai****Fulldome computer animation, 2022**

Car Crash is an immersive, fulldome short film, a brief window to a parallel reality, in which the damaged, dancing bodies of cars that have fallen from the sky perform a ritual. Over the course of the film, viewers follow a suggested hierarchy unravelling from one stage of the work to the next. The cars transform in the different phases. Descending into the new realm visible in the dome, a ritual takes place with participants worshipping a deity modelled on them. The leaders of the ritual dictate the rhythm of the ceremony, whose objective is to summon a superior order of car being.

**Fragile Masculinity****Bert Wagner****Sound installation, 2022**

The sound installation *Fragile Masculinity* abstracts, distorts, and transforms language into vibration. The found sound footage of real people transports contents that, upon closer analysis, can be interpreted as symptoms of fragile masculinity. The ceramic elements serve as a membrane and represent fragility. Taking discourses from gender studies and current social theoretical topics as a departure point, the work walks a line between theory and artistic practice.



IN PURSUIT OF TRUTH

8.15

How can a “true conception of reality” be established in the current day, and how does it influence us as individuals and as a collective? How does truth affect where we are and the way we care for each other (as humans and non-humans)? Which personal tools or senses do we resort to in order to distinguish truth from falsity? Can technology be an asset in the pursuit and repair of truth, even if used within fictional scenarios?

In Pursuit of Truth expresses a collective concern towards an excessive trust, dependency, and reliance on new technologies in the digital age by

tackling some of its “troubles” such as — digital self, digital other, AI, and mobile tracking. By speculating on “true” presents and futures the exhibition suggests an artificial environment inhabited by fictional species and identities that coexist in a digital landscape evoking a post-climate reality.

The diverse works in this exhibition are the result of a collaborative process developed during the Lecture Kollaboratives und disloziertes Arbeiten by Patrícia J. Reis at the Digital Arts Department during the Winter and Summer Semester 21/22



Fredz*

Peter Várnai / Jakob Hütter
Interactive video installation



Gestalts

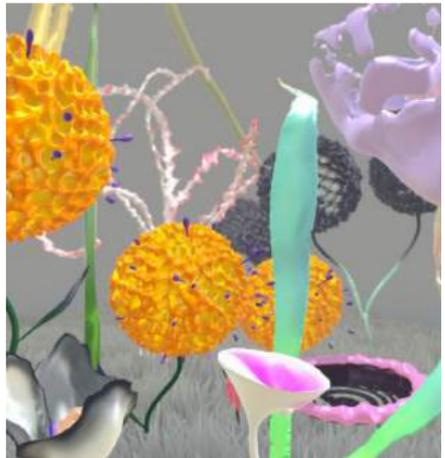
Ferdinand Doblhammer /
Holger Guggi
Mixed reality installation



Many arms that cannot reach

Eva Balayan

Mixed Media video installation



A speculative, planetary garden

Patryk Senwicki / Robert Gruber
Audio visual generative installation

VIRTUAL ENVIRONMENT DK 22

MOZILLA HUBS

The open-source project Mozilla Hubs offers a platform for the design of virtual environments that users can enter via a browser interface and walk through like in a computer game. The DIGITAL ARTS students have designed, curated and implemented exhibition spaces and experiences here. Artistic works, documentation materials and procedural formats are shown in these spaces. In addition, a video documentation of the exhibition environment DK 21 is available.

Access via: linktr.ee/dk2022

Works by:

Bokan M. Assad, Ferdinand Doblhammer, Marian Essl, Jakob Hütter, Paul Janisch, Patrick K.-H., Rita Kulyk, Liza Lake, Sebastian Pfeifhofer, Carolina Rivera, Ivan Sai, Jakob Schauer, Patryk Senwicki, Emanuel Spurny, Verena Tscherner, Peter Várnai, Anastasya Voloshina, Moritz Wunderwald, Joanna Zabielska

Production:

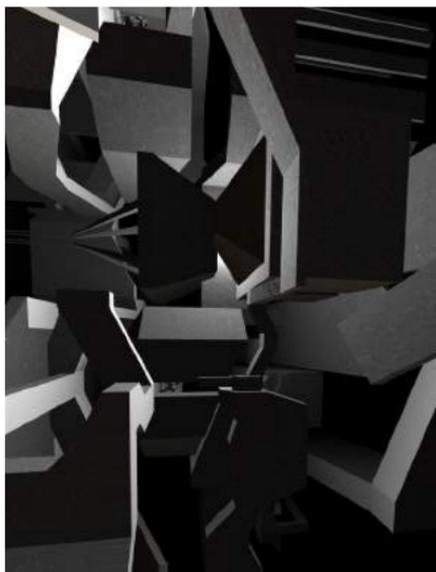
Verena Tscherner & Jakob Hütter, Sebastian Pfeifhofer

Level Design:

Ivan Sai, Paul Janisch, Peter Várnai

Editors documentation:

Anton Kvitchuk, Verena Tscherner, Jakob Hütter



APL, PSK

Decoding it the hard way

Ferdinand Doblhammer & Lea Karnutsch

Performance with reactive object, 2021/22

Decoding it the hard way is a performance that depicts the interaction with an encrypted system. Two server cabinets are connected with 96 network cables, symbolising exposed connections. The performers try to decode this black box with brute force. The performance will be shown at the APL as part of the festival.



1.7.2022, 16:00