P O R T F O L I O

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PERFORMATIVE MEDIA THEATER

SURREANCE (2005-2006)
A Performance for two Performers and a Medium

'Surreance' focuses on the relationship between media art and the mediumistic, or the between the rational and the irrational. The project consists of a performance carried out by two 'mediumistic' performers, who bring the material world and the spiritual together by the occultist practice of a table séance. Carried out in the presence of the public, the séance is used to embark upon a quest for the 'marvelous' through a kind of 'tuning' of the mind. The audience experiences the performance activities visually and aurally as the performers create a channel to the energy fields of bygone surrealists manifested in a soundscape of haphazard radio modulation and the projection of a multi faceted world of images. The performers interact with each other by using an occultist instrument to accomplish a task of "unveiling". A collection of group photos of the surrealists have been blackened out and are brought forth as the performers work together and 'scratch' the photos open into the present. Similar to a ouija board, the final images always results by the performer's subconscious movements with the controller. These movements create a technique of painting very similar to the surrealist practice of automatic writing.

Performers: Art Clay & Franziska Martinsen

Performance Space: Digital Art Weeks Festival 06, Zurich

GESPANNTE GEFÄHRTEN (1996-2002)
A Sit-Com for the Stage for Two Actors & Chamber Ensemble

The piece is for two actors and a small chamber ensemble consisting of bass viol, bassoon, and percussion. The work fits into the genre of Music Theater, but is more of a sit-com in character. The title of the work, which loosely translates as „Strained Relations", implies the central theme of the work: the unlikely meeting between the American writer, Gertrude Stein and the Soviet politician, Andrej Gromyko. Dramatically, a bizarre connection is made in 'virtual space' between the two diverse personalities in an ironic manner by focusing on each figure's roles as survival artists, their stubbornness, and insistence on being part of the world stage. The stage setting is designed to give the impression that the work is actually taking place on television and that the audience is sitting in the studio during broadcast. Audience laughter blends in a natural manner as in an actual sit-com. The music combines lyrical humor of a Satie with the juggling vitality of a Stravinsky, but it is something highly own and fitting for the „Song of Individuality" (Getrude Stein) and the „Self Preaching Chorus of a Communality" (Andrej Gromyko). All in all, the twentieth century calls for to march forward!

Production Team: *Art Clay, Franziska Martinsen, Maira Thorgevsky, Dan Wiener & Erratum Ensemble*

Performance Space: *Gare du Nord, Basel, Switzerland: Palazzo Theater, Liestal Switzeralnd*

SPINOZA IST (2000)
Theater for New Media for Three Actors & Electronic Music

Spinoza's independent character, his innovative thinking and his differences with Church and State drive the drama to unfold and move forward from early schooling to banishment. The project has been coined by critics as a 'Spinoza-Sammelsarium' and is a seventy-minute experience in the life of the philosopher Spinoza. It lets the audience experience Spinoza's as a philosopher synaesthetically: Sound- and video effects aid in the unfolding of a complete Spinozian cosmos and lead the viewer to witness that the cutting of lenses and the sharpening of the mind have light at their base. Stylistically, the work is a new media theater piece with performative character, conceived for three actors, live electronics and a twenty-seven-part cube. The drama's journey begins with his formative years as a student and continues until his banishment from Amsterdam by the church, the state and the synagogue. The various stations in Spinoza's life are transfigured into being by the diconfiguration of the cube. He begins in „School", where the students are formed by the preconceptions of those in charge. The path winds further through to the „City"; Existence as willing cogs, endless movement and rush, in which mankind is pulled into. A „Ruin" results out of the elements of the City and Spinoza finds himself at the end of his life. He ponders over his life as a lens grinder and philosophy. Church and State, who are responsible for his censorship, come forth. The „Banishment" ends the work and closes to the final transfiguration of the cube. On elements of a wall one reads CAUTE, the Latin word for CAUTION.

Theater Group*: Art Clay, Franziska Martinsen, Urs Jaeggi & Erratum Ensemble*

Performance Space: *Städtische Bühnen Freiburg Germany; Pumpenhaus, Münster Germany, EWZ, Zurich Switzerland*

PERFORMANCE & SOUND ART

CHINA GATES (2006)
Mobile Sound Art for Gongs, Pubic & Satellites

The work China Gates is technically based on possibilities of synchronizing a group of performers using the clock pulses emitted from GPS satellites. Aesthetically, China Gates is rooted in works for open public space and belongs to a series of works, which celebrate the use of innovative mobile technologies to explore public space and public audience. The performance takes place in a limited city area. A series of tuned gongs equal to the number of performers participating are used to perform the work. Tuned to an Eastern musical scale, these gongs give the piece a touch of the orient on the horizontal, or melodic side and a western type dissonance on the vertical, or chord structure side. To perform the piece, each player leaves a self-defined starting point wearing a custom built GPS interface (Wrist-Conductor) on the wrist, which interface acts as a ‚conductor', indicating when the gong is to be hit. By using a delay between the satellite clock pulse and the LED that indicates when to strike the gong, a ‚harmolodic' effect is obtained as the players gradually shift from a chordal to a melodic structure dependent on geographical coordinates. Player's movements combine into a "choreographic counterpoint", which bring about a rhythmic-melodic coloring caused by the vertical to horizontal unfolding of the struck gong chord.

Performance: Art Clay & Public

Performance Spaces: Landesmuseum Zurich; HörFest, Erlangen, Germany; , PlayTime: Shanghai China; Echoing Shanghai, Basel Switzerland.

GOINGPUBLIK (2004)
Music for a Distributed Ensemble & Wearable Computers

The core idea behind the work is a strategy of mobility by employing a wearable computer system running a software based electronic scoring system. The score allows for 'composed improvisation' that is improvisational elements within a compositional structure. This is done by electronically monitoring the performer's physical position in space using universal inputs such as geographical positions obtained via satellites and sensors using the earth's magnetic field. These are used to guide the score program in making suggestions to the performer to various degrees and at various times. The contents of the score are thereby linked directly to the movements of the performer, thus creating a unique choreographic metaphor of sound dispersing in space. Compositional quantities and qualities are based on spatial mobility and intensity of form being defined by changes in timbre, rhythmic modulations and distribution of sound. There are two version of the work: One version is for closed performance spaces and uses a GPS simulator to virtually walk through the city without leaving the performance space; the other version uses satellites as a globally embedded sensor environment. Both versions network the performers in such a manner that the electronic scoring becomes self-regulating, or truly ‚ubiquitous' so that the performers are ‚hands free' and able to react to ensemble members and to interact with the performance space.

Performers: Roland Dahinden, Günter Heinz & Thierry Madiot

Performance Space: STV Festival, Monthey, Switzerland; DAW06 Zurich

LOVE GAS (2000)
Public Sound Art for 100 Motorcycles & Conductor

Love Gas is not only a performance with a sound composition as conceptual base, but it is also an art spectacle for the whole family. It is a conducted piece conceived to be receptive to a diverse group of motorcycle riders, so that they, as sporty non-intellectuals, might develop a different idea of modern art and music. From zero to one hundred in 10 seconds is understood by any rider as is the use of the horn at busy intersections, idiot car drivers etc. The piece is best understood as a performative sound collage. It isn't notated for a trained eye reacting to complex symbolic gestures in a studied and virtuosic way, but is interpreted through a gestural notation system similar to the sign languages used by the deaf. All of the gestures used refer either to the motor indicative of rpm level and durational values, or for the horn indicative of durational values. The composition has duration of 60 minutes. Within this time period, the harmonic palette of one-hundred similarly tuned motors of the same make and size is explored as presented in the form of a higher art music.

Performers: Art Clay & Royal Star Motorcycle Club Europe

Place of Performance: Fest der Künste, St. Moritz/Engadin, Switzerland.

TV-Broadcast "10 vor 10", Swiss National Television. (Broadcasted also in Germany and Austria)

INSTALLATION

HOERROOM BEIJING (2009), Art Clay
A travel guide between sonic landscapes from cities to urban cultures

The installation concept of >HoerRoom< is a "point and line to plane" sculpture, which uses points and lines to define an interactive plane that becomes a playable virtual space as visitors interact with it. The installation makes space "variable" by using a series of newly developed interactive light and sound objects that when mounted on elastic cables function as "media pendulums". To create the installation, a low-resolution matrix of points is mapped onto the space. Then, odd groups of vertically related points are selected and paired. These points are extended into lines using elastic cables upon which the media-pendulums are mounted at varying heights. Together the lines of the elastic cables mark the passive form of the space and when the cables are "plucked" into motion by the visitors, the lines swing back and fourth in harmonic motion, emit sound and light and delimit the active form of the space. A space within a space.

Exhibtion Space: NAMOC Beijing, China

BOOK OF STAMPS (2009), Art Clay & Enrico Costanza
A travel guide between sonic landscapes from cities to urban cultures

The « Book of Stamps » is a travel guide between sonic landscapes from cities to urban cultures. The sheets of the book provide a "recording surface" and the ink stamps with their various patterns provide the ability to place sounds into the book. Together they act as an interactive tangible interface for a variety of time based musical tasks that form a collaborative composition by its users. There are two sets of ink stamps: The stamps that look like natural things like trees, bushes or stone paths belong to the "Country Sounds" category; Those that look like buildings belong to the "City Sounds" category.By stamping a book page with a combination from both categories, a soundscape is created that will either tend to sound like a city, a country or an urban sonic mix of both. In this manner, sonic spaces are created for each of the pages and when the user turns the pages to other already stamped pages, it lends him or her the impression that they are actually "travelling" between placessonically. Behind the artwork lurks the "Physical Sequencer" software by Enrico Constanza, where interactive objects are "seen" by the computer through a web-cam based fiducial recognition.

Project Team: Art Clay, Enrico Costanza, & Olivier Küng

Exhibtion Space: EPFL, Laussane Switzerland

ECHOING SHANGHAI (2008)
Ambient Sound Art / Unplugged Media Art

As a child, I thought if I dug a tunnel through the earth at which I was standing, I would simply pop up in China, because it was apparently on the other side of the earth at the place where I was standing. Fascinated with sound and seeking a simpler solution than digging, I thought of a more practical solution similar to pre radar times: Sound travels, so if I put my ear to the ground, I would simply hear the Chinese talking. Experimenting, I believed it to be true, but instead of Chairman Moa giving speeches, it was my downstairs neighbor's television playing the evening news. Sound is made up of waves that radiate into infinity and it does not really matter whether one can hear the Chinese or not, because we can imagine that one can hear a very small percent of what they are talking about and discover the world of hidden sounds while doing so. Using the custom made "Listening Sticks" that act as acoustic aids, the installation "Echoes of Shanghai" lets one discover the "other side of things": The wonderful world of daily life in Shanghai streets and how it is so portrayed in sound, even if it might be just a faint echo of it all: The taxi drivers honking, the bicycle peddlers ringing their bells, fake market people, and the endless sounds of all those people talking, shouting and singing.

Performers: General Public

Performance Space: ZhdK, Zurich: Cargobar, Basel

SWISSREMAKE (2007)
Public Art (Social Sculpture) Installation for 3d Screen
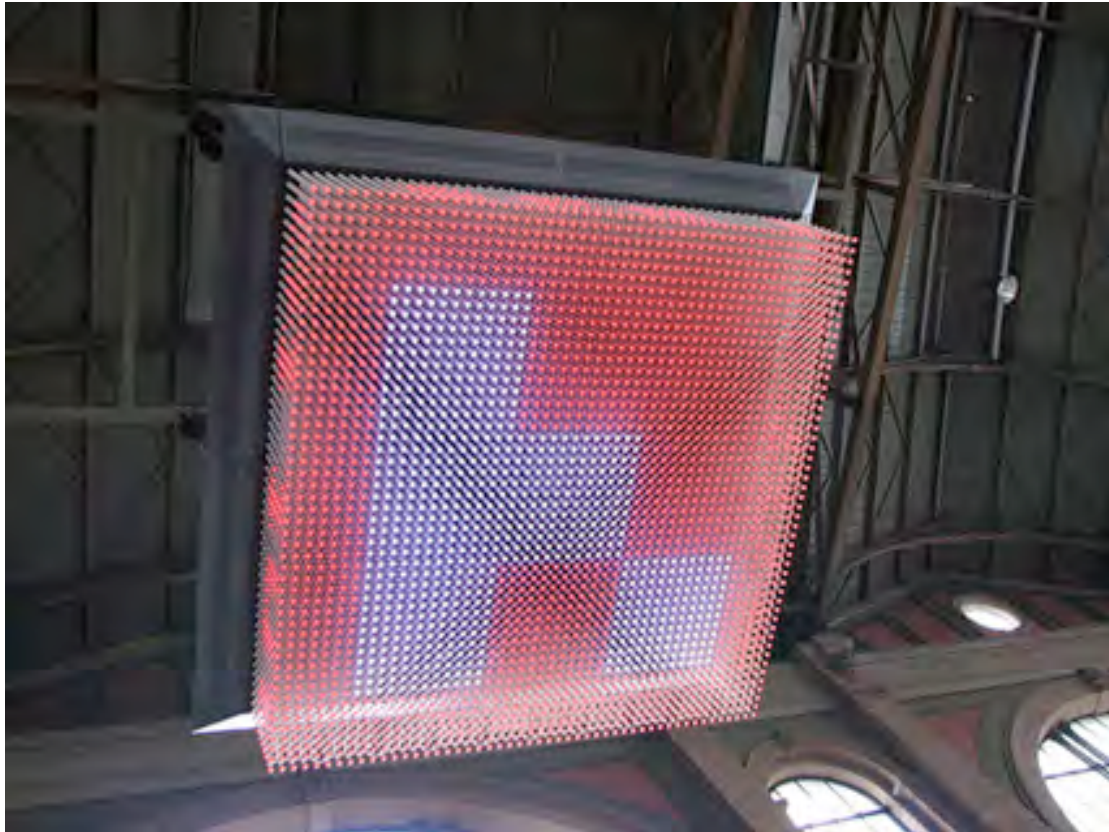
The "Swiss ReMake" Project is a public art project developed for the 3d NOVA screen located in the Zurich main train station. The project concerns itself with creating public understanding for technology through a concept that combines the immediacy of public art with the political content of social sculpture. The project runs on a computer application that takes the national flag of Switzerland and redesigns it through algorithmic variations. The variations created interesting permutations easily recognized as being related to the original pattern; they are accompanied by a series of profound quotes from artists and scientists on the importance of cultural adaptation and changing tradition- a common fact in art and scientific research. The original Swiss flag occasionally reappears between variations, underscoring the relationship between tradition and cultural adaptation. The project is greeted by one hundred thousand visitors per day and has been come a popular sight in the train station during rush hours.

Project Team: Art Clay, Andrew Jones, Jürg Gutknecht

Exhibition Space: Main Train Station Zurich

THE THIRD MIND (2007) Art Clay & Corina Mattner
An Installation of dazzling lights, celestially colored images and sounds


A number of devices exist that stimulate the mind of the user by visual and audio signals. The fundamental principle applied to each is that a particular train of visual and aural pulses leads to different states of mind. The Dream Machine -the centrepiece of the installation- was conceived in the sixties by Brion Gysin. It produces patterns of pulsating light created by the oscillations as it turns. The light coming against the eyelids effortlessly produces a relaxed state of mind, because the optical nerve is stimulated and this alters the brain's electrical oscillations. After a study that focused on flickering and colour reflection and another study on sound enhancement, the dream machined was provided with a „colour mode" (the inside surface was painted purple) and the pattern was altered so the flicker frequency could be measured and coupled to sound. A set of incandescent „Growth Ring Pillow" provide for proper viewing and the needed atmosphere. The sound of the installation couples dynamically to the flickering of the Dream Machine. The dynamic processing of the sound is made possible by an infrared sensor system designed for tracking the flickering frequency and to drive a custom computer program. An omni directional loudspeaker system orchestrates the environment sonically. The flickering of the machine, the resultant ambient patterns on the wall, the pillows, and the drowning electronic sonic landscape are the single elements of the installation. Alone, the elements of the installation represent single media that effect a single sense organ; together they create a "Gesamtkunst" that embrace the theme "inner versions" as a whole and effects the entire mind-body of the user.

Exhibition Space: EWZ Zurich, Switzerland

HOERROOM (2004) Art Clay
An electro-acoustic Sound Installation for Elastic Cabled Instruments
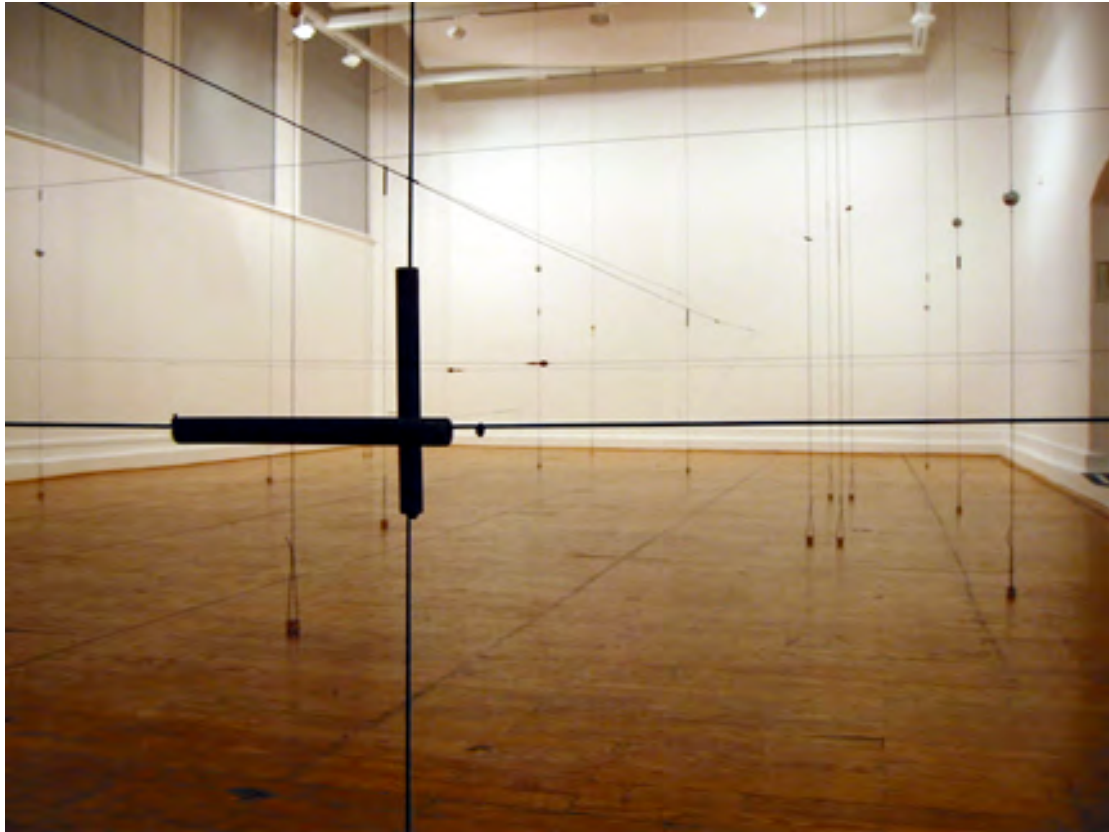
Each of the HörRoom projects uses the 'harmonic contents' of an existing exhibition space. The harmonics contents are singled out and then bound for exploration within an artistic presentation, which the audience is invited to experience directly. In the Kunsthaus in Wiesbaden, Germany, the HörRoom project was designed for visitors by having them interact with a "game instrument" that filled the entire space. Here, as the visitors make there way through the installation, the phenomena resonance and reflection gets conveyed poetically. Black elastic cords of different lengths are spanned through the space horizontally and vertically. These cables are used to mount various diverse instruments and a lighting system. Some instruments require two cables, as the instrument consists of two parts, i.e. beater and sound-maker. The lighting system consists of a small mirror ball, with a high-powered LED light illuminating it. When the light system by the vibrations of the cable is set into motion, the system sends showers of light fragments through out the room. The visitors themselves experience the same space as a listening room, by making their own way through the installation, and make it a collaborative experience by plucking one or the other cable to set appropriate instruments into vibration which combines into a group artwork.
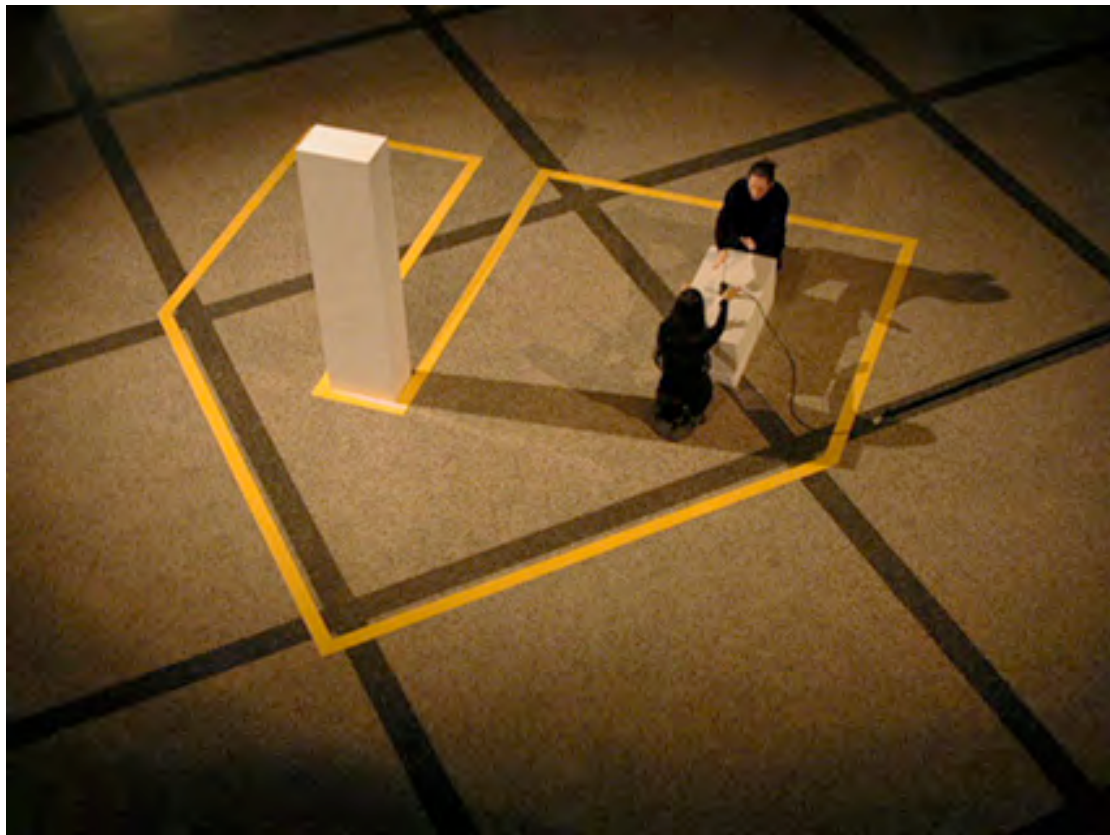
Performers: Art Clay & Public

Exhibition Space: Kunsthaus Wiesbaden, Germany

WARM@HOME (2002)
An interactive Video Installation for Two Performers and a House

warm@home embraces a new family type of life one might remember as having or having lost or having found or having wish(ed) for. Theoretically it makes use of human existence, as incorporated by Joseph Beuys, as extreme warmth. It all concludes that in regard of humanity, its temperature must be somewhere above zero degrees. An attempt to persuade one might read as follows: close eyes: dream or/and remember: first touch? / first kiss?/ first belief? etc.etc.etc. open eyes: answer please, your spiritual temperature is/was? the installation (title: home) regards human warmth as in need of kindle/ firewood/ lovegas/ ignition (and eventual space travel). the performance (title: @) regards human contact as in need of bodytouch/ eyetouch/ mindtouch and attempts (we+you) this. The video part of the installation (title: warm) regards human growth as to be fed by warmed thoughts/ warmed goods and even extreme cases in/of lov(ly)ing. For example, the following words have high human heat value insulated by each other simultaneously and/or adjacently: soft, lovely, glowing. these examples describing three letter aspect combinations of the human alphabet. that we inherit at birthing. Please include (in) the personal pronouns such as: you, me, us, them, him, her. Also, remember movement and contact is/are essential to human (our) development. the following words have low human heat values: bomb, bombed, bombing etc.etc.etc.

Performer: *Art Clay & Franziska Martinsen*

Exhibition Space: *Museum für angewandte Kunst, Vienna Austria*

DRIFTINGS (2006) Art Clay & Thomas Frey
Interactive Web Art Project & Pubic Art Installation
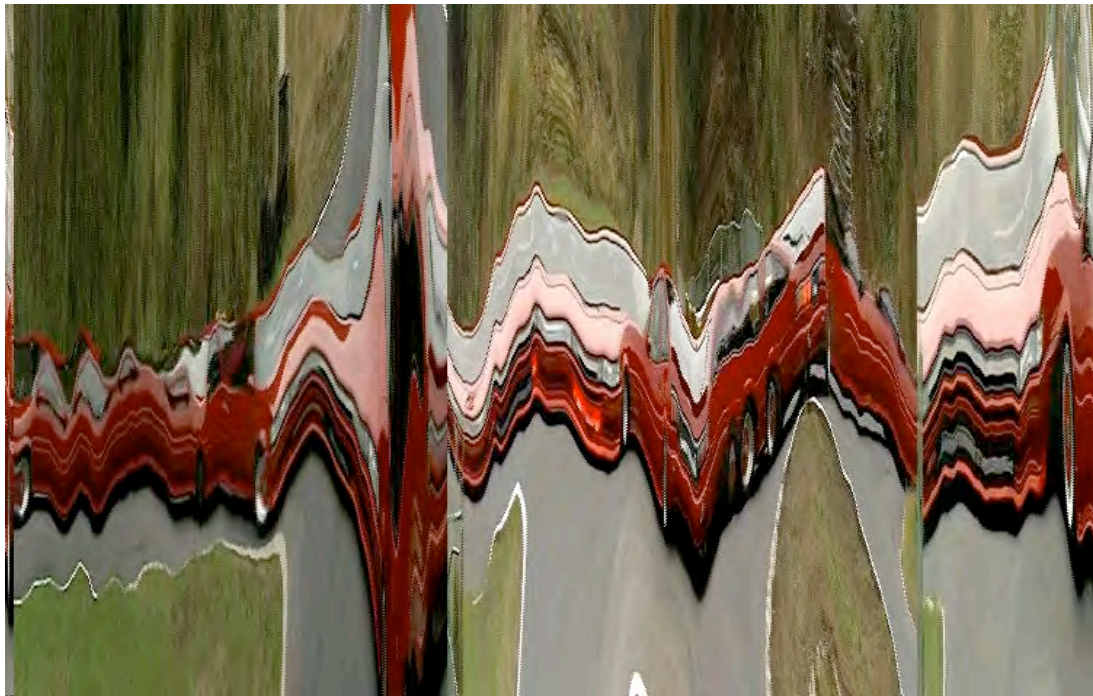
„Drifted" images are created by using a custom software program, which slices a moving image from any direction desired, so that it is possible to view a film from various perspectives in the form of a still image. The viewer sees the entire film in the form of a single still image. Conceptionally, the resultant still images can be seen as a result of a process of "drifting", which is not only a term coined by the French Philosopher Jean-Francois Lytotard -who employed it to help him to embrace existing and unavoidable contradiction in his work-, but it is also a term that has made its way into general society by its adoption to describe a style of car-racing developed in Asia and now practiced elsewhere. Images created with the program stand conceptually for a meeting point between moving and still images by having a still image that emphasizes a concept of movement by literally "drifting" through moving image. Technically, it could be said that the program applies an algorithm to "drift" thru films at any angle or angles just as a race-car on a track in order to create stunning still images of such driftings. The Driftings project is both a website project and an interactive public art installation. The web based project version of driftings uses a simpler version of the program that lets any internet user "drift" through their own films and send the resultant still images further as eCards for their own amusement.

Performers: Internet Users & General Public

Performance Space: VisDome ETH Zurich

THE CHURCH ACCORDING TO MCLUHAN (2008), Art Clay
Interactive Public Art Installation
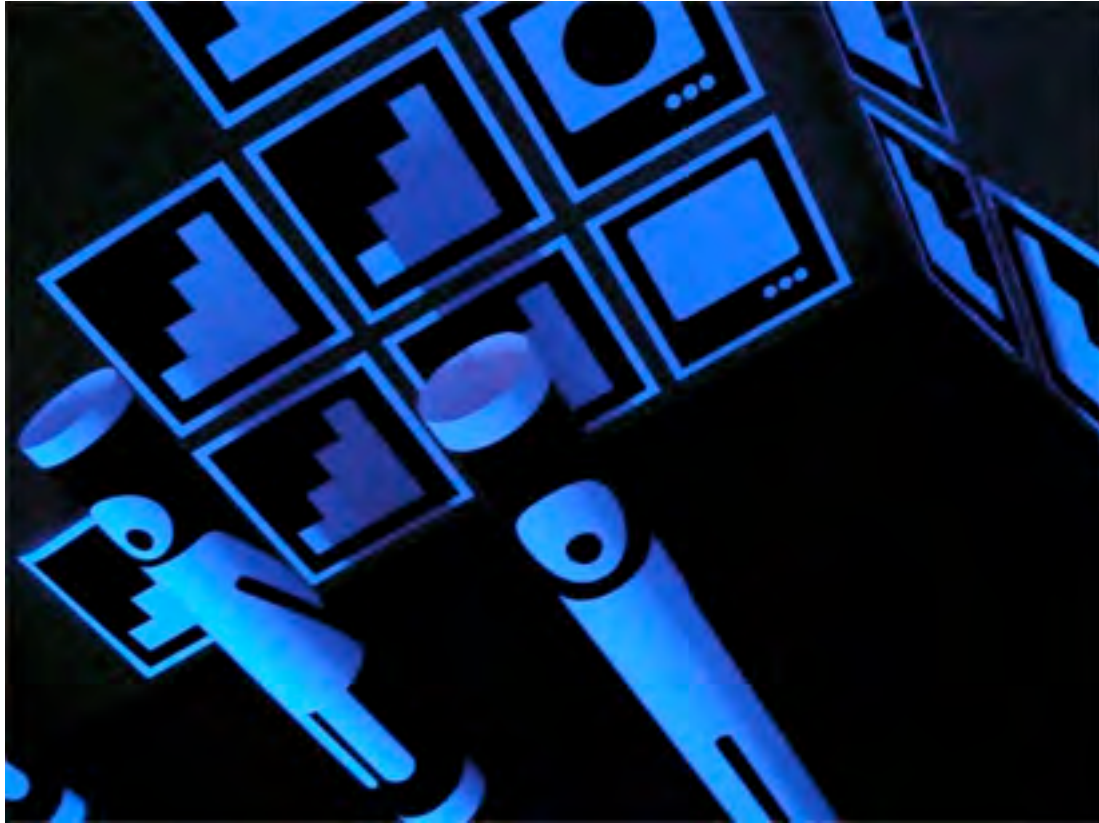
The Church According to McLuhan is a conglomeration of messages in the form of historical and modern icons. The most apparent and the one that is at the root of the design of the church is the stereotypical form of the television and the more common icon, the steps of the church, indicate an ascent in to enlightenment in the form of ultimate delusion. The television antenna itself is actually a new and more modern cross. It is 'Cross of the Consumer' and as expected it is in the form of a traditional TV antenna. Traditionally, the word "cross" indicates a balance of the mind and the body. The cross in its pre-Christian form had balanced parts. The Latin cross places more importance on mind over body with a vertical beam longer. The post-Latin cross, (TV-antenna) places more emphasis on the body by doubling the horizontal line. The icons are system that brings the electronic consumer the message of a "try-me-and-buy-me-world-belief" to the pinnacle of necessity: adjusting the TV antenna, or more theologically put: tuning into God as we now know it. (i.e. technology as religion.) By following the steeple from its base to its pinnacle, the viewer witnesses the metamorphoses of the television icon into the symbol for death (pre-Christian); this is seen as an ascent to the apparently real modern G.O.D. (Global Omnipresent Delusion). Versions of the church have been real and virtual. The "physical" version of the work is constructed out of wood and meshed with sorted materials that have a quality of "memory" i.e. blackboards, mirrors, phosphor panels. The virtual version of the work is created by using large prints of each of the elements of the church place on one or more walls within a light environment that modulates between black and incandescent light.

Performance Spaces: *EWZ Zurich; Titanik Gallery, Turku Finland*

HARMONIC RAKING (2000)
Installation for a Set of Rakes
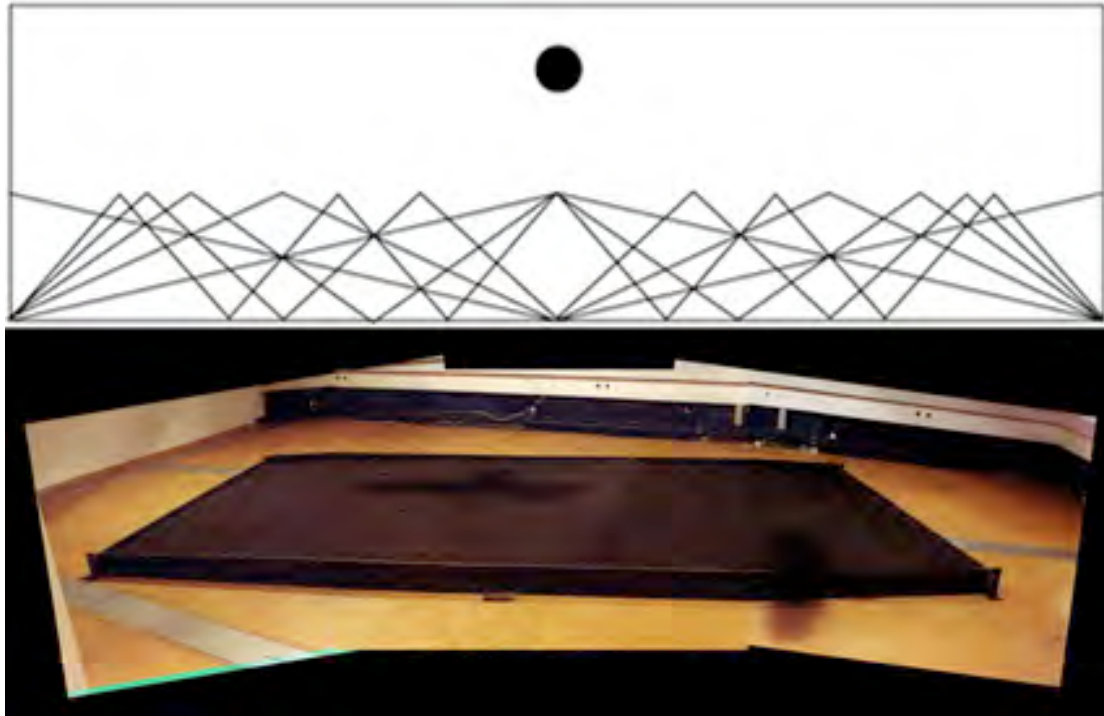
The basic elements of the installation are seven black lacquered rakes, whose teeth stand in harmonic relation to one another and a large rectangular garden area of black sand placed at odd angles to the room it is exhibited in. These two elements and their placement within the space, creates in turn a situation in which harmonic balance must be sought. With each action taken by an individual using the rakes in the sand, the installation turns into a dynamic, kinesthetic sculpture demanding inner an outward harmony from the participant.

Featured Artists: Art Clay & Guests

Performance Space: Die Mitte, Basel, Switzerland

INBETWEEN THINGS & PERFORMANCE

SUITCASE CONCERTS (1995-1999)
Small Performances with Sound, Light & Image

The suitcase concerts consist of a choreography of multiple, independent and extremely individual pieces, which are performed both solo and with audience participation. The program is varied in character and stands conceptually between performance art and contemporary music. It operates however on the basis of „more for less". All of the works are realized with simple means, although they use this to reach a complex aesthetic end. A few of the instruments from the used consists of a small speaker that is played with cupped hands, a megaphone that creates feedback with trombone mutes, music boxes with endless punch card loops. So all of the pieces operate with ready-mades, half ready-mades and toys in order to create with the everyday unheard sounds and visual constructs. In the piece "La Mariage" (illustration), for example, two performers built a complex sculpture made of paper tape as they create ambient music by turning the cranks of music boxes. The material provided for the realization of the pieces needed, the instruments and even table and chair pack in a single suitcase.

Performers: Art Clay & Audience Participants

Performance Space: Tours in Germany, Switzerland, Austria & Holland

AUTOBIOGRAPHY (1993)
Artificial Reality for a Performer
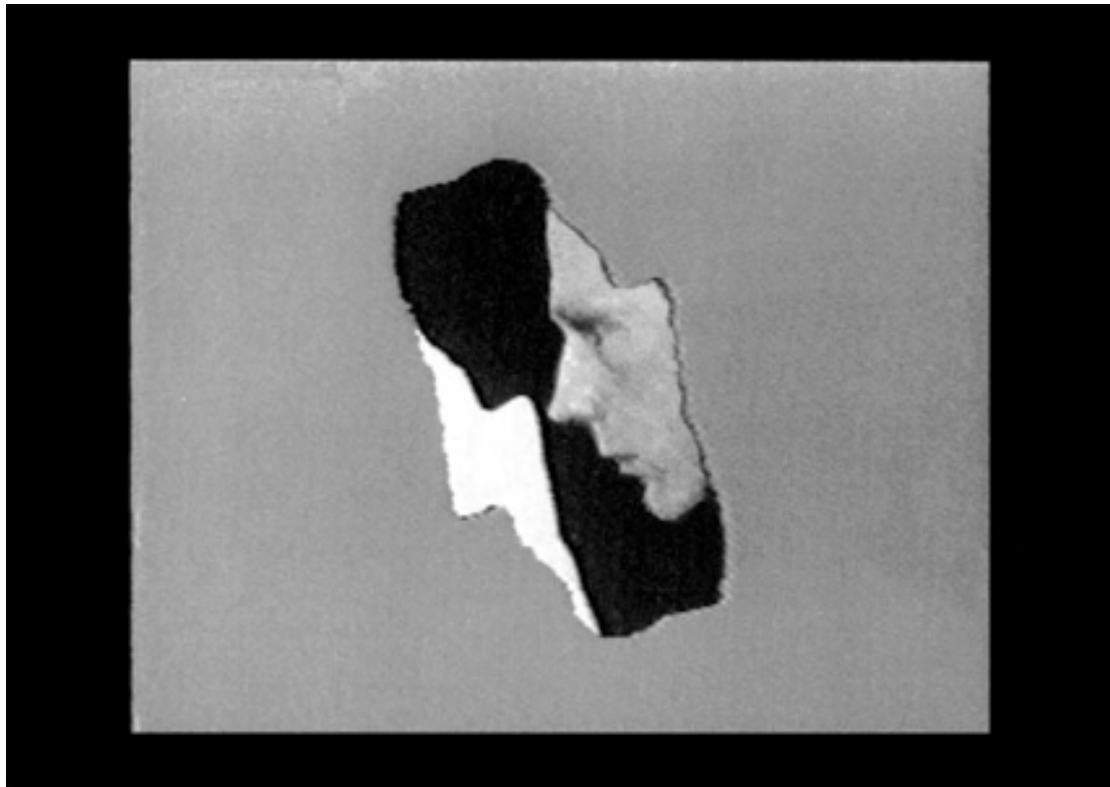
A repertoire of performative pieces based on the art theories of Marcel Duchamp and programmed, composed and written to provide an immersive environment into which the participant can enter in order to interact with the works of a past artist. The main work is „Auto-Bio-Graphy", It is a work that deals with the influence of an artist on another. Like the other works, this piece allows for the exploration of the visual, aural and linguistic vocabulary of a particular artist, who has served as an inspiration to the composer, and allows the composer to study the artist as a compositional problem. The center movement 'Erratum' is an inspiration from the Erratum Musical of Marcel Duchamp. The visual and musical content of the complete piece could be seen as an extended variation in time and color based on the pitch and text content of that of Duchamp's. Briefly, the Erratum movement of Auto-bio-Graphy in comparison with that of Duchamp's Erratum contains rhythmic, harmonic aspects in combination with text fragments of the original integrated into a multimedia structure to form a large dynamic (constantly changing) composition. The basic formal elements of this piece are an automatic compositional process, the biography of any artist, Marcel Duchamp in this instance, and a graphic representation as score- hence the title: Auto-bio-graphy. The piece is a multimedia presentation completely controlled by physical movement of the performer in free space. The piece uses the Big Eye video program developed by STEIM, Amsterdam, Holland.

Performers: Art Clay

Performance Space: STEIM, Amsterdam, Holland; Akademie der Bildenden Künste Nürnberg, Germany

ONE WORD PORNO (2007)
Network Art
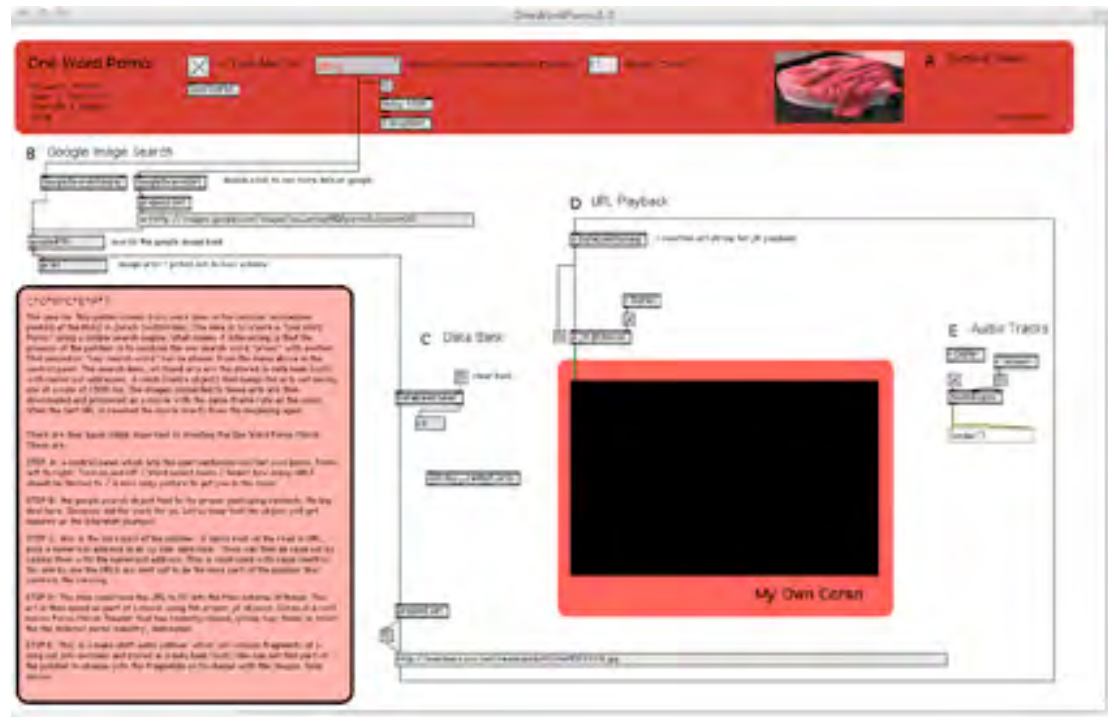
The idea for the One-Word-Porno project comes from research done on machine poetics while teaching at the Zurich University of the Arts in Switzerland. The process is to create "Search Art" using a simple search engine created in a common programming language using a single word, which effects the meaning of the word porno and hence the resultant visual material that makes up the resulting "one word movie". What makes the application interesting is that the process of the program is to combine the one search word "porno" with another. The key words are the "heart" of the project: The words in the menu are not those one would expect by such a search. Words like "No", "Political", "Stop", "Feminist" avoid creating "X-Rated films and embrace creating PC-Porno, or porno that questions aspects of sexuality in our society.The "key search word" which is used as a "filter" is either typed in by the user or chosen from the menu above in the program's control panel. Once the search has been done, all found the urls are then stored in data bank with numerical addresses. A clock then bangs the urls out one by one at a rate of 1500 ms. The images connected to these urls are then downloaded and presented as a movie with the same frame rate as the clock. When the last URL is reached the movie starts from the beginning again.

Performers: Anyone

Performance Space: ZhdK, Zurich

GEBROCHENE WORTE (1997-2000)
Hörspiel Live

Ehe das Sprechen anfing.

Mit äusserster Langsamkeit.

(Start 132 mm)

Ein Kind sagt Zeit.

The starting point for this project is the late writings of the Swiss writer and artists Urs Jaeggi. The objective of the project is the connection between text and music and how each confronts and influences each other within the framework of live-performance. The artistic process consists of using text as a generator for music and to link two disciplines like literature and music spatially. In „Aria for a Glass" and „Cantata" the text is transformed into atmosphere in sound, so that its psychological depth gets conveyed to the listener. The style of the texts is inspired from patients at the now defunct sanatorium in Voltera, whose verbal utterances consisted of chained together words. This approach resulted in a special compositional approach for works for speaking voice and diverse sounds from the everyday. In the work "Lange Jahre Stille", for example, long and short sections of text are combined with the sounds of cracking Walnuts rotating tuning forks and much more. The sounds join and music becomes word in space and vice versa.
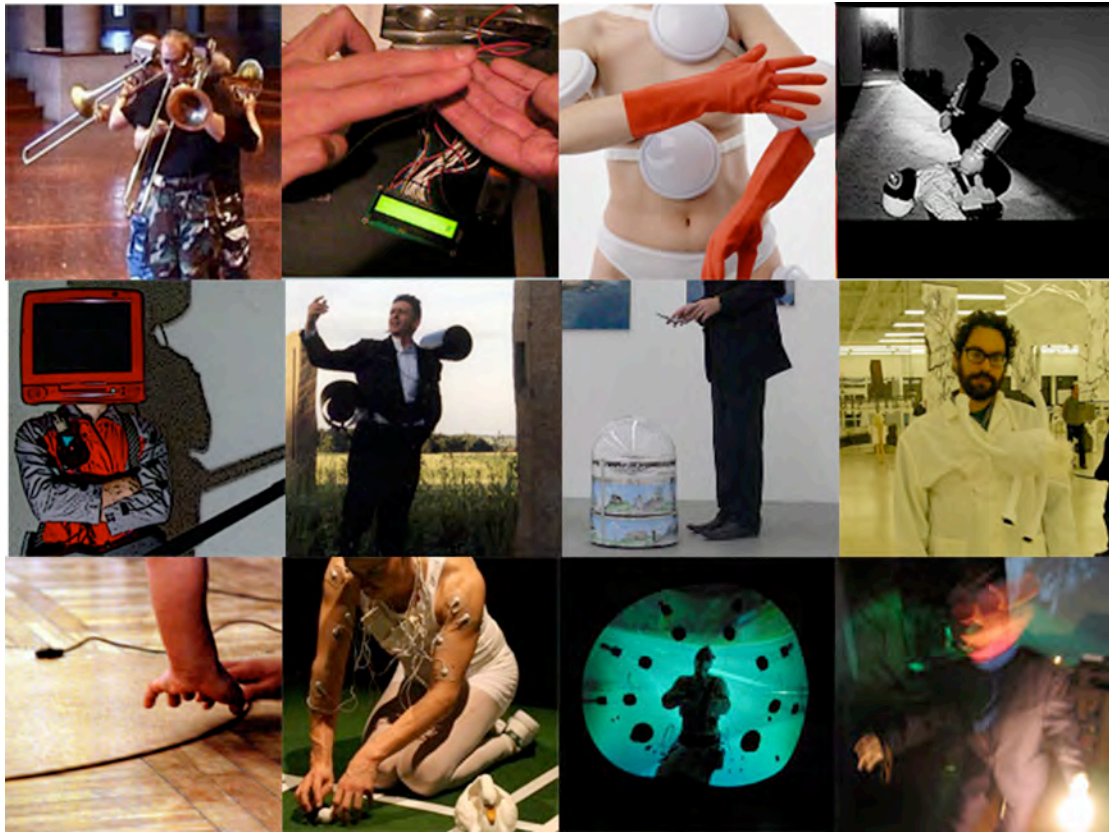
Performers: Art Clay, Urs Jaeggi & Erratum Ensemble

Performance Spaces: Museums, Galleries, Literature Houses in Germany and Switzerland

CURATED EVENTS & EXHIBITONS

# CABLED MADNESS (2006-2008)
Performative Works with Wearable Devices

In 1976 Joseph Weizenbaum published a book under the title: Computer Power and Human Reason - From Judgment to Calculation. Computers have had enormous impact on societies world wide but the very purposes for which they were created are all determined by the values of the societies in which they were imbedded. Weizenbaum believed that insane societies produce insane ideas and corresponding instruments and that the judgment in human affairs is being replaced by calculation. Self-appointed deep thinkers preach that all aspects of reality are computable. Things are "figured out", parameters are optimized, strategies computed. The approach to Cabled Madness was to pose the questions does art compute? and how are things like „system crash", „information overload" and „body hardware and human perception" dealt with by the artist to prove that art is not measurable, nor computable, nor is it part of a computer's vocabulary and thus social reality. The works presented pose Weizenbaum's question on the fundamental dogma of our time: to understand a thing is to be able to program it. However each work answers clearly: the robot cannot be taken as the ideal of what it means to be human.

Participating Artists Artists: *Agitpop (USA), Art Clay (USA/CHE), Corebounce Association (CHE), Valerie Bugmann (COL) & Tinlun Chan (CAN), Claude Gacon / Cargobar Basel (CHE), Erratum Ensemble (DEU), Geneviève Favre (CHE), Lucas Gross (CHE), Manfred Kroboth (DEU), Benoit Maubrey (FRA), Joshua Rosenstock (USA), Andrius Rugys (LIT), Senselabor (AUS), Walter Siegfried (DEU), Pablo Ventura (CHE/ESP), Daniel Wilcox (USA) & Oscar Ramos (MEX)*

Performance Space: *Cabaret Voltaire Zurich, Walcheturm Zurich*

FUSEBOX (2008)
Plugged versus Unplugged Media Art
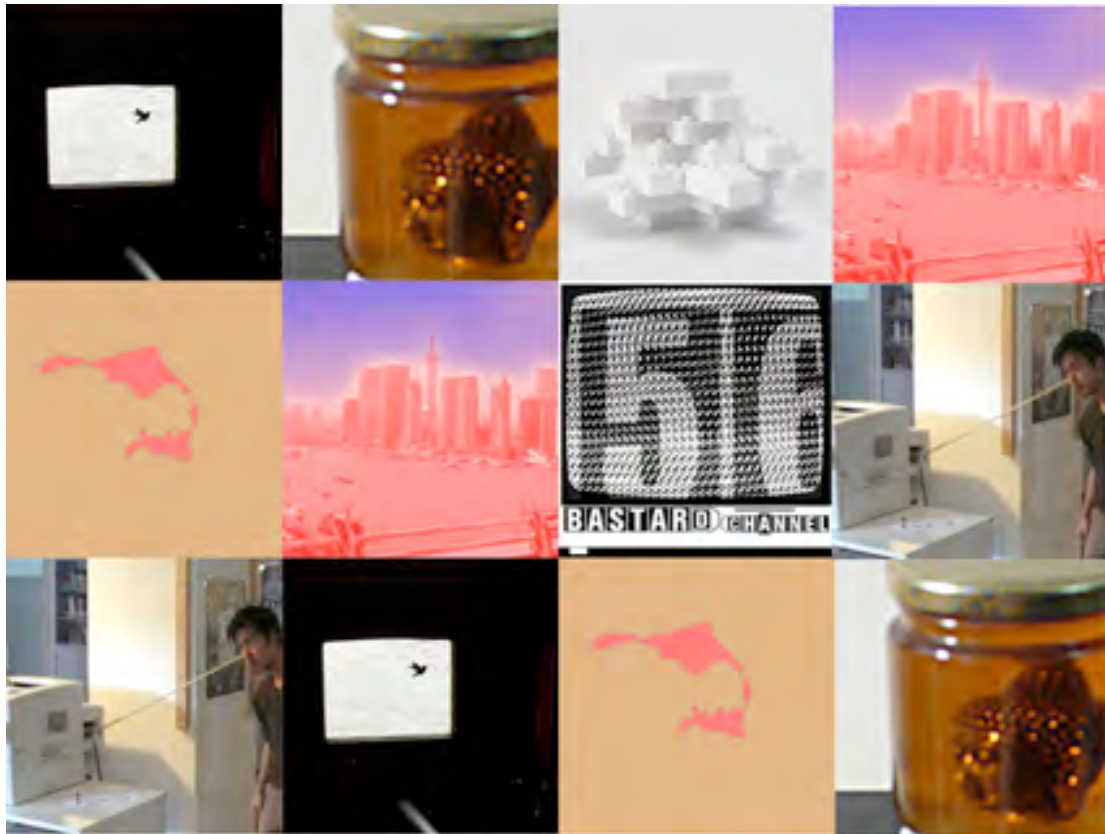
Similar to conceptual art in which the idea involved in the work takes precedence over material concerns, the FUSEBOX 08 exhibition propositions that media art can also be practiced by putting new emphasis on the presentation of the idea, or concept behind media art through a reductionist approach, i.e. "unplugged media art". The concept of for the works for the exhibition is thus reduced to a conceptual artwork that challenges the viewer to see the idea as artwork through the magnifying lens of the senses. The artworks presented still rely art as object to make an impact, but remain in principal conceptual as they emphasize that the idea behind them is more important then the scale or complexity of their presentation. The common theme that runs through all of the artworks selected for FUSEBOX 08 is the idea of 'cultural transfer', or how shifted identities can be traced back to cultural assimilation as it appears as an artefact in works of art. The exhibition therefore reveals a sympathetic stance toward Asian culture, which acts as a unifying rubric that creates a joint collective identity between both cultures.

Participating Artists: Art Clay (USA/CHE), Will Pappenheimer (USA), Chipp Jansen (USA), Hans Ludwig Hanau (DEU), Windowzoo (CHE), Erik Maldre (USA), x-cult (CHE) and others.

Exhibition Space: *plugin basel, die mitte basel, Literaturhaus Basel, Café Issak, Ferry Boats Basel and open public space.*

PLAYTIME (2008)
A Science and Technology in Cultural Context
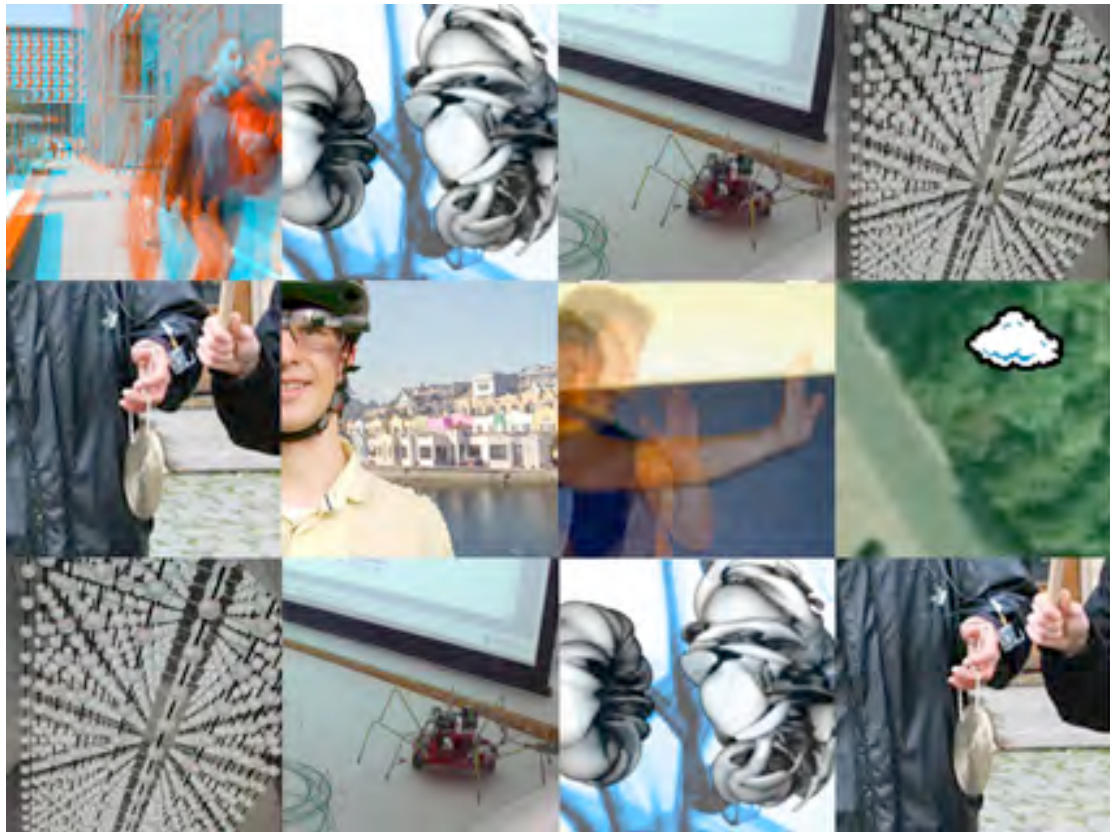
The PlayTime event is concerned with the application of digital technology in the arts, technology transfer and cultural exchange. Each project presented offers insight into current research and innovations in art and technology as well as illustrating resulting synergies. As a whole the exhibition goal is to make artists aware of impulses in technology and scientists aware of the possibilities of application of technology in the arts. The individual presentations in the PlayTime project all have their roots in Computer Science. They celebrate various novel methods of proactive participation. The project concern themselves with such diverse themes as information retrieval using cross media solutions, creating interactive art using wearable technology, electronic training systems for proactive health, and real-time panoramics for presentations related to culture. Although diverse in theme, the projects find a common denominator in the in the way they present information. Visitors have the opportunity to enjoy interactivity for purposes of arts, science and edutainment. With the strengthening of globalization and the complex interrelations on all levels that that growth brings with it, it is clear that trans-cultural and trans-disciplinary approaches become important success factors. As a cultural exchange project, the natural process of discovery takes place via reciprocal perception by having to search for the foreign in the familiar in order to tune into the familiar in the foreign for the purpose of celebrating a high level of clarity in cultural identity and at the same time allow for cultural adaptation in times of constant change.

Exhibition Space: Pudong Expo Building, & Shanghai Museum of Technology (Grounds), Shanghai China, Zendai Museum of Modern Art, Shanghai China

ARTIST BIOGRAPHY

Art Clay

Sound Artist Art Clay (born in New York, lives in Basel, Switzerland) has worked in music, video & performance. He is a specialist in the performance of self-created works with the use of intermedia. Appearances at international festivals, on radio and television in Europe, USA and Japan. Extensive compositions for acoustic and electronic mediums in many genre including dance, performance and theater. Recently, his work has focused on large-scale performative music-theater works and public art spectacles using mobile devices. He has won awards for performance art, theater, new media art, music sound art, and in software design. He teaches at the Zurich University of the Arts in the Department for Art and Media and directs the 'Digital Art Weeks' Program.

Erratum Ensemble

The Erratum Ensemble is a group of professional actors, performance artists, video artists, writers, musicians and soft- and hardware designers, who work ad hock in different formations dependent on production. It is directed by the Artist and Performer, Art Clay who created the ensemble in the early 90's as a think-tank containing a large team that could turn fantasy into reality more easily than a traditional art or music ensemble and address diverse issues outside of the arts. The operating principle of ensemble is to avoid being associated with a particular genre in the arts by embracing a clear tactic of divergence. Depending on ensemble formation, the project concept at hand and the possibilities of presentation, the direction of the ensemble points toward challenges in new hybrid genre that can be explored through a transdisciplinary and multi-cultural approach. The ensemble is also a hub for integration of artists of foreign origin and this is part of the experimental orientation that the ensemble has chosen to embrace. The core work of the ensemble is therefore not only to present professional productions in reputable institutions, but also to do social and political work that represents the actual present day Europe in its diversity.