

# DIGITAL ART & MAGIC MOMENTS

## Shanghai eARTS Festival 2007

### Ars Electronica Exhibition

NSK

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The General Consulate of Austria in Shanghai



# DIGITAL ART & MAGIC MOMENTS

Shanghai eARTS Festival 2007 - Ars Electronica Exhibition

**Titel of Exhibition: „Ars Electronica - Digital Art and Magic Moments“**

**in collaboration with Shanghai Cultural Development Foundation**

**Location: Shanghai Science and Technology Museum, B1 floor, No. 2000 Century Avenue, Pudong**

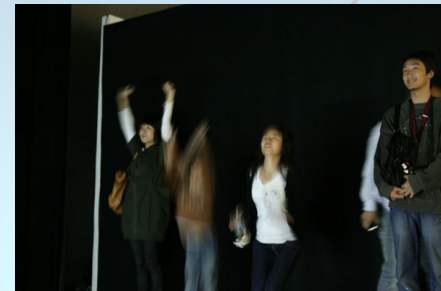
**Duration: 20.10. – 10.11.2007**

**Opening: October 19, 2007 - 3:30 PM**

**Shanghai Science and Technology Museum**

**Curators: Gerfried Stocker, Manuela Pfaffenberger**

**The "Ars Electronica - Digital Art & Magic Moments" exhibition is part of the first edition of "Shanghai eArts Festival" under the topic Wisdom of Crowds - 19th-23rd October 2007**



# DIGITAL ART & MAGIC MOMENTS

## Shanghai eARTS Festival 2007 - Ars Electronica Exhibition

- The eARTS festival - organised by the Shanghai Cultural Development Foundation (SHCDF) - has been the biggest media festival ever in China
- Ars Electronica with its experience and history has been the model for the SHCDF in order to establish a one week festival about media art
- Since one and a half year Ars Electronica worked as an ongoing consultant for the SHCDF in order to realize this event



# DIGITAL ART & MAGIC MOMENTS

Shanghai eARTS Festival 2007 - Ars Electronica Exhibition

- One of the highlights of the eARTS Festival has been the prominent exhibition „Digital Art & Magic Moments“ by Ars Electronica

- 23 international artworks have been presented in this exhibition on 3,000 sqm in the Science and Technology Museum

- More than 100 000 visitors have visited this exhibition during this three weeks exhibition period



# DIGITAL ART & MAGIC MOMENTS

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In the Indo-European family of languages the words for magic and for machine have a common etymological ancestor: “magh-“ which meant “to be able, have power” which is also the base for might. It is an intriguing idea, to think of artists as the magicians of the machines, the ones who are able to master the machines and have power over them.

An idea that also refers to a role of artists that goes beyond the mere creation of beautiful expressions. A role that puts artists right in the middle of the current social and cultural challenges which have been brought up by the rapid and massive invasion of digital technologies in our daily live.

Digital artists are creators as well as engineers of experiences; by employing the new means of digital technologies, they give us a look behind the backdrop of our modern information society, they provide new and alternative ideas that are not only based on the rational and economical approach of technology but on the demands and desires of humans

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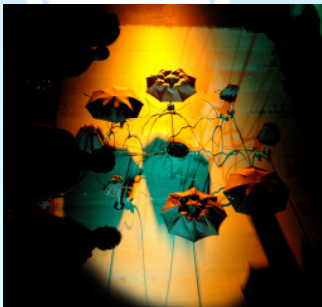
Presented Artworks



## Arabesque

Arabesque by Peter William Holden (UK) is a robotic performance using life sized cast human body parts. Like a grotesque ballet the arms and legs move to the rhythm of the Blue Danube waltz like the petals of a flower and produce a kaleidoscope of paradoxically beautiful patterns.

Supported by FESTO and by Shanghai CompAir Compressor Co., Ltd



## Autogene

The installation Autogene by Peter William Holden (UK) is a cocktail of eight umbrellas, air hoses and electrical cables to a central computer which enables "AutoGene" to produce a choreographed dance to "Singin' in the Rain" and transforms the mundane umbrellas into magical animated objects.

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## Archive Wall

28 years of Ars Electronica means 28 years of innovative projects, state-of-the-art technology, creative works of cyberart and astounding future-oriented concepts. This dynamic large-format wall diagram simultaneously serves as a portal to Ars Electronica's digital project archive and to documentations of the most important events that took place in the cultural environment of Ars Electronica in Linz/Austria. This includes the

- Ars Electronica Festival, which takes place once a year
- Prix Ars Electronica, an annual competition for Cyberarts
- Ars Electronica Futurelab, a research and development laboratory
- Ars Electronica Center, the Museum of the Future



## s.h.e

s.h.e. by Natasa Teofilovic (RS) plays with virtuality and reality. The borders between them begin to blur. The five characters try to establish contact with human beings on the other side of the screens and want to communicate with them. When they wander from monitor to monitor, they seem to traverse the real world that exists in the gaps between the screens.

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## White Lives on Speaker

White Lives on Speaker is a hybrid installation by Yoshimasa Kato and Yuichi Ito (both JP) producing ever-changing sculptures made through sound and vibrations on a speaker diaphragm. Potato starch dissolved in water is jumping on a speaker and when stimulated, the dissolved starch becomes solid, yet returns to liquid when the stimulation is stopped.

Supported by Chukyo University

The projectors are sponsored by MITSUBISHI ELECTRIC



## La Pâte à Son

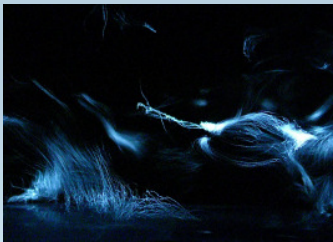
La Pâte à Son – which can be translated as ‘sound dough’ – is a sound toy and compositional tool by the artist group LeCielEstBleu (FR), that was conceived to encourage musical experimentation. In the Pâte à Son factory interface, two reservoirs of dough generate a continuous flow of musical loops, from scales to simple tunes. The goal is to create music by making a mess of the established order. Users can divert and direct the musical flow by placing pipes from the conveyor belt on to the central checkerboard above. In addition to neutral transporter pipes, there are eleven instrumental pipes that give voice – a flute, a guitar, a human singing... – to the silent notes.



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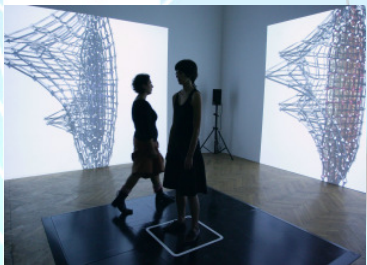
Presented Artworks



## Camera Lucida: Sonochemical Observatory

Camera Lucida: Sonochemical Observatory by Dmitry Gelfand and Evelina Domnitch (both US) directly transforms sound waves into light by employing a phenomenon known as sonoluminescence: ultrasound within a liquid triggers micro-bubble implosions accompanied by temperatures as high as are found on the Sun and light emissions in the shape of sound waves.

Developed in collaboration with scientists in Japan, Germany, Belgium, and Russia.



## Se Mi Sei Vicino

Se Mi Sei Vicino by Sonia Cillari (IT) is a participant-responsive environment exploring the topic of human body as an interface. By touching the person in the middle of the sensorfloor, sound and visuals are generated and the visitors get confronted with the idea of what skin consciousness is, how presence, proximity and touch can re-direct the way we understand ourselves and regulate our relations with the others.

Produced by Netherlands Media Art Institute, Montevideo/Time Based Arts, Interface developed by STEM (Studio for Electro-Instrumental Music) with the support of Rijksakademie van beeldende kunsten, Amsterdam.

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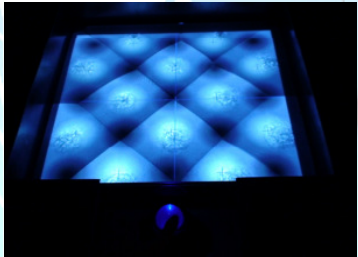


## Jump!

Jump! is an interactive video installation by Yacine Sebti (BE/MA) that offers a visual space of creation to the visitor. The body of the user becomes a brush by jumping in front of the screen. This work allows that more than just one visitor can interact with. The creation of a collective leap can have different forms and shapes.

Co-production: iMAL ([www.imal.org](http://www.imal.org))

The projector is sponsored by MITSUBISHI ELECTRIC



## Ene-geometrix

Ene-geometrix by Sekine Masato (JP) is an aestheometry generation device using a liquid heat convection phenomenon. By producing temperature differences between a fluid and its surroundings, the user can create fascinating patterns. Peltier Modules, arrayed on a grid, warm or cool the fluid. When the temperature of the fluid sharply diverges from that of its surroundings, the pattern is obliterated by currents.

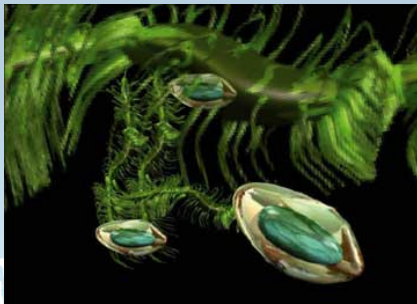
Supported by Keio University and Kohiyama lab

The projectors are sponsored by MITSUBISHI ELECTRIC.

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## **MU herbarium**

MU herbarium by Catherine Nyeki (FR) proposes the intuitive discovery of a “sensitive microscope” a sort of tactile laboratory formed by a hundred virtual, mobile and musical organic inhabitants: “the trees of light-bug, the vegetal clocks, the animal plants”. Based on imaginary laws of physics, the characters constituted by “bodies-node” and by “branch arms” can be observed or transformed by the visitors at any moment thanks to an alphabet of modular forms. This work of art offers a true creative experience where the visitor is invited to become the hero of a personal “hand theater”.



## **Memecry**

Memecry by Aaron Koblin (US) is an electronic installation which creates images of the viewer from a pallet of corporate logos in real-time. As the piece is viewed, the appearance of corporate logos reveals a direct image of the user (reversed mirror) by color accumulation and shape. By moving in front of the screen, you will discover your virtual mirror image. The projector is sponsored by MITSUBISHI ELECTRIC

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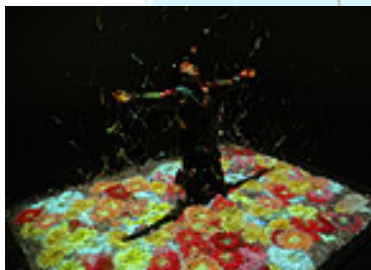
## Will.O.W1sp



Will.O.W1sp by Kirk Woolford (UK) is an interactive installation exploring our ability to recognise human motion without human form. It uses particle systems to create characters or “whisps” with their own drifting, flowing movement, but which also follow digitised human movements. Will.O.W1sp invites visitors to chase after virtual, intangible characters which continually scatter and reform just beyond their reach.

Sound: Carlos Guedes

Produced with support from the Amsterdamse Fonds voor de Kunst and the Lancaster Institute for the Contemporary Arts, Lancaster University



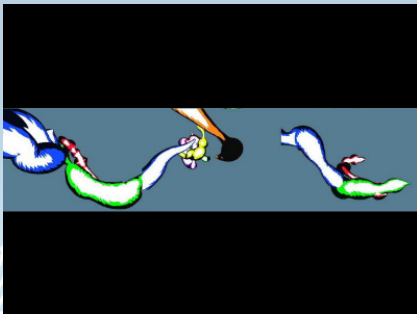
## Garden

The work Garden by Kohei Asano (JP) needs very active amblers: by throwing scraps of paper into the air, flowers are projected on the floor. The number of flowers become even more, the more scraps of papers are raining down on the virtual flowerbed

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## Noise and Voice

Noise and Voice is an interactive audiovisual installation by Golan Levin, Zachary Lieberman (both US) and Ars Electronica Futurelab (AT). Its central theme is the magical relationship of speech to the ethereal medium which conveys it. The graphics representing these utterances assume a wide variety of shapes and behaviors that are tightly coupled to the unique qualities of the vocalist's volume, pitch and timbre. Everything that the installation's microphones pick up is interpreted by the system and translated into corresponding dynamic forms that subsequently populate the environment as virtual creatures.



## Source.Code Lake

Source.Code Lake by Ars Electronica Futurelab (AT) is an interactive installation where each type of event generates specific abstract creatures with specific behavior and reaction patterns to visitors' footsteps: in this exhibition visitors can walk around the lake and the creatures in the lake will swim in the direction of their footsteps.

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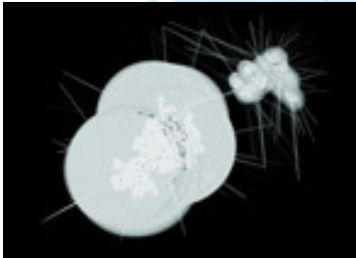
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## **Phantasm**

Phantasm by Takahiro Matsuo (JP) is an ideal spot to relax and dream. The visitor enters the world of Phantasm with a glowing ball of light in his/her hand. The virtual butterflies react to the light, fly towards it and follow it. If the visitor covers the ball with his/her hands, the butterflies disappear and the visitor is returned to the real world.



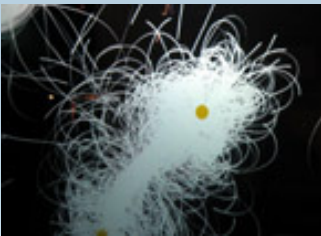
## **doubleCell**

Lia (AT) is the mistress of complex simplicity, of fine lines and elegant motion. Her interactive screen applications demonstrate formal precision and elegance in the way how they respond and transform the users mouse-input into a furioso of streams of pixels and geometric forms.

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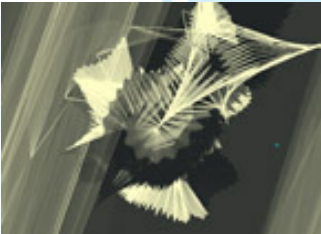
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## Tissue

The artist Casey Reas (US) is the creator/programmer of the work Tissue: many little software elements move on the screen, attracted by gravity fields that are positioned with the mouse by the user. On their way, they leave graphical traces that get more and more interwoven into an amazing digital fabric that covers the screen.



## 3 Dots

With 3 Dots Mark Napier (US) also experiments with algorithms that simulate physical laws. Three connected Dots rotate around each other and create a dense graphical field that expresses in a beautiful way the energy and motion that is unleashed with a few clicks of the user. A fascinating interplay of chaos and order. "Tripolar" by Scott Snibbe and "3 Dots" by Mark Napier are two works that have been commissioned by the Whitney Museum's online exhibition CODEDOC. The project explores the relationship of artists code to their finished work. <http://www.artport.whitney.org>

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## Small Fish



Small Fish by Masaki Fujihata (JP), Kiyoshi Furukawa (JP) and Wolfgang Münch (DE) consists of 15 different works where movements and collisions of graphical objects and symbols on the monitor generate music. The user can interact with these “games” as if they were musical instruments. “What you see is what you hear”, is the motto of this project.

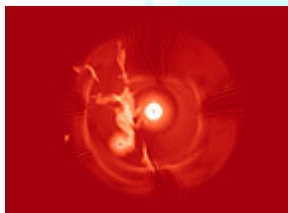
It is the third release from the series “digital\_arts\_edition” by ZKM | Karlsruhe. The work is a coproduction of the Institut für Musik und Akustik and the Institut für Bildmedien.

## Tripolar



The work of Scott Snibbe (US) Tripolar simulates a pendulum swinging above three magnets. The program draws the complete path that a pendulum would follow, if it were released above the table exactly at the mouse point. This is a well-known chaotic system – very small changes to the starting position produce large changes to the path.

## Audio Visual Environment

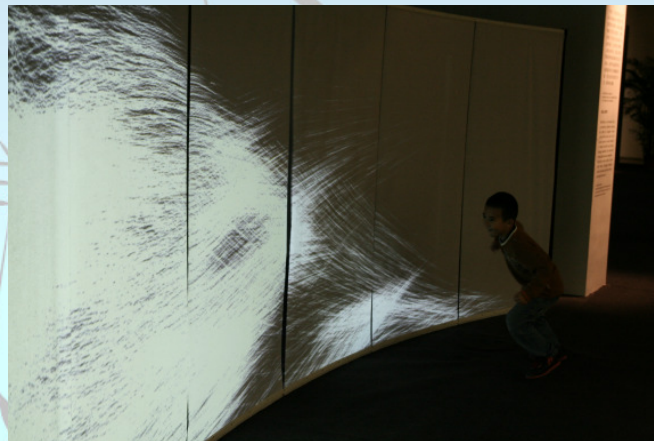


With his Audio Visual Environment Suite, the artist Golan Levin (US) developed a collection of audio-visual instruments. By arranging and modifying visual objects and elements on the screen, the user creates a kind of interactive score that is performed in realtime.



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A success with the public, abundantly communicated in the press



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# “互动”令人激动 “感动”让人心动

□本报记者 王慧慧 文

“大众的智慧”——2007 上海电子艺术节今日开幕,来自中国、美国、法国等 12 个国家和地区的电子艺术家纷纷亮相上海,共同展出和分享精彩绝伦的新媒体艺术作品。

据悉,2007 上海电子艺术节是上海首次举办的一个新型文化项目,它将成为上海新文化发展的主题之一。

上海电子艺术节今日开幕



最浪漫体验——花园

您想吗,纷纷扬扬地,花瓣洒落了!不要不停地向空中抛洒“小纸片”,5 分钟后,在众人的欢呼声中,低头一看,花儿洒满了!水、酒、茶、三美……撒了满地,黄色、红色、白色……撒开花的灿烂,堆砌在世上,在彩色光线的照射下形成了 3D 花园的幻像,打造出一个个变化万千的花园,伸手及脚,感受“花瓣雨”落在身上的惬意,仿佛来到了花园盛开的浪漫情景。闭上眼睛,而置身于花园的周五,许下一个浪漫心愿。

“花园”正将您包围,请下一半屏小星星,带您走进最近!

地点:上海科技馆



新观念新技术带来表演形态的更新

## 艺术节大大拓展舞台新空间

### 舞台“升”到高空

剧场内的传统式舞台,往往只有一个高出地面的平台供表演。但是,本届艺术节新增的电子艺术节以及西班牙现代文化板块中的广场表演《年的传说》,则把表演空间延伸到高空,使舞台有了纵向升空的拓展。

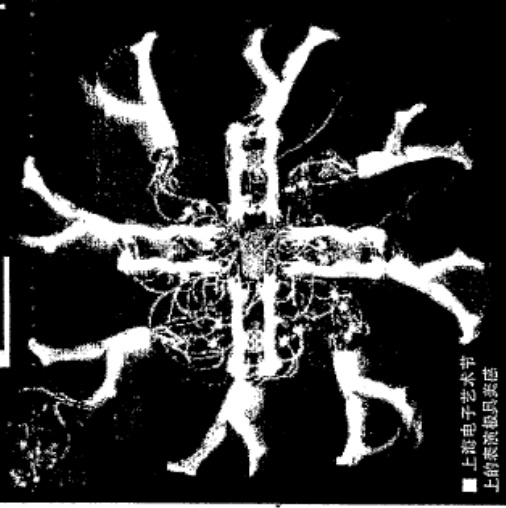
《年的传说》在闵行体育馆广场上搭台,在常规的 1 米舞台上,还竖起了一个由 16 个小正方形组成的 16 米正方形框架,总体高度近 10 米,加上平面舞台本身就在 10 米,形成三维立体的表演空间。虽然正方形框架的搭建后,有副支撑作用的对角线钢管——同时也是演员并非演员的绳——一道。钢管各处都可以挂上绳子,让演员自如地升降、旋转、跳跃……同时配合副舞台的炮火,令观众目不暇给。

位于浦东世纪大道上的大型互动装置《火球》则通过虚拟技术与水相结合,营造“空中舞台”。作品《火球》有一个半透明的“罩子”,内置摄像头和投影机,观众在透明罩子里可随时触摸感应“点火”,参与互动越多,火球就越旺,直至最后“爆炸”到穹顶,成为“火球”装置亦真亦幻。

### 舞台“伸”到国外

每年一度的艺术节节目交易

在封闭的剧场内,面对框框式舞台,端坐于观众席中欣赏艺术的习气,正在被第九届中国上海国际艺术节打破。艺术节开幕以来,来自世界各地的艺术家,纷纷回国的艺术理念,让剧场内来,已进入了拓展舞台新空间的新时期。



上海电子艺术节上的表演道具装置

会,正在和上海的舞台延伸到国外。让国内优秀节目“出口”到海外的同时,“中外合作”的节目也越来越多。近年,每年都有 30 多个国家和地区的海外演出团体参与艺术节,在

Must see Exhibits in the fall

## 金秋当看艺术展

古董银器、绘画雕塑……这些体现不同时期历史与文化的艺术精品,与融合了高科技手法的创新艺术形式——电子艺术,两者看似风马牛不相及,却在同一时间来到了同一城市,它们将会带给我们怎样的视觉盛宴呢?文/Steven (上海)



### 《斯多克》

Ars Electronica 一开始便定位为国际性的节日,广邀世界各地电子艺术家把作品带到奥地利展出。

奥地利维也纳艺术史研究所的虚拟空间与现实交互的虚拟世界。作品由 6 个电脑荧屏联合呈现,荧屏中的“她”从甲荧屏走到乙荧屏,仿佛恐怖电影《午夜凶铃》中的桥段。

### AEC 展览作品“Arabesque”

“Arabesque”是一个真实的时代动画。Shelly 小姐里 Frankenstein 和水师的实验室中,全副比例地,以半透明介质投射于人体使中内部的机械结构展示于观众面前,其自身仍保持结构是混乱的抽象结构,和者仍保持身体结构形成巨大反差,成为一种伸展上以非传统方式,使用奇异图案,产生充沛的奇妙万花筒效果。



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## Shanghai eARTS Festival 2007

### Ars Electronica Exhibition

**Ars Electronica External**

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