25 years of ars electronica Winners in the film section - Computer Animation - Visual Effects Literature (2) Blick, Stimme und (k)ein Körper – Der Einsatz Future cinema!! / Jeffrey Shaw, Peter Weibel Ed. Soundcultures - Über elektronische und digitale Gary Hill / Selected Works Cyber Society - Mythos und Realität der Maschinen, Medien, Performances - Theater an 1987: John Lasseter, Mario Canali, Rolf Herken Kunst als Sendung - Von der Telegrafie zum der elektronischen Medien im Theater und in Kunst und Video / Bettina Gruber, Maria Vedder termedialität – Das System Peter Greenaway Musik / Ed. Marcus S. Kleiner, A. Szepanski 1988: John Lasseter, Peter Weibel, Mario Canali and Honorary Mentions (right) der Schnittstelle zu digitalen Welten / interaktiven Installationen / Mona Sarkis Internet / Dieter Daniels VideoKunst / Gerda Lampalzer Yvonne Spielmann Resonanzen – Aspekte der Klangkunst , Tausend Welten – Die Auflösung der Gesellschaf 1989: Joan Staveley, Amkraut & Girard, Simon Wachsmuth, Zdzislaw Pokutycki, Flavia Alman, Mario Canali, Martina Leeker (Ed.) nterferenzen IV (on radio art) rquitecturanimación / F. Massad, A.G. Yeste Liveness / Philip Auslander A Survey as Memory Theater Videokunst in Deutschland 1963 - 1982 Ed. Bernd Schulz Perform or else – from discipline to performance John Lasseter, Peter Conn, Eihachiro Nakamae, Edward Zajec, Franc Curk, Jasdan Joerges, Xavier Nicolas, m digitalen Zeitalter / Uwe Jean Heuser Rasender Stillstand / Paul Virilio TRANSIT #2 (on radio art) Ulrike Rosenbach / Videkunst, Foto, Aktion / Look at me - VIDEO - 25 Jahre Videoästhetik sound : space / Bernhard Leitner The Society of Text - Hypertext, Hypermedia Jon McKenzie Geschwindigkeit und Politik / Paul Virilio rt Telecommunication / Heidi Grundmann Performance, feministische Kunst Cybernetics of Cybernetics / Heinz von Foerster Multimodal Discourse – The modes and media 1990: Mario Sasso & Nicola Sani, Robert Lurye, Philippe Andrevon, Flavia Alman & Angelica Nascimento, and the Social Construction of Information / Radiokultur von morgen / Ed. Johanna Dorer. uchtgeschwindigkeit / Paul Virilio Video - 20 Jahre später - Eine Zwischenbilar mulation und Wirklichkeit – Design . Film . Der Anfang von Himmel und Erde hat keinen Gerhard Pakesch, Paul Coudsi, William Latham, Alan Norton, Karl Sims, Christiane Geoffroy, Rebecca Allen, Edward Barrett of contemporary communication / Gunther Alexander Baratsits Revolutionen der Geschwindigkeit / Paul Virilio Kunstforum Bd. 77/78 Architektur . Naturwissenschaften . Ökologie Namen / Heinz von Foerster Electronic Media in Art and Science Denis Muren, John Lasseter, Jeff Kleiser, Diana Walczak, Eihachiro Nakamae, Steve Goldberg Medien-Theologie – Das Werk Vilém Flussers Kress & Theo van Leeuwen Apparitional Aesthetics (1995/P15) / Der negative Horizont – Bewegung, Objekt: Video / G. Hattinger, P. Assmann Ökonomie . Psychologie / Angela Schönberger Noise Gate / Granular Synthesis 1991: Karl Sims, James Duesing, Yoichiro Kawaguchi, Rashel B de F, Jean Luc Faubert, Maurice Benayoun, Elizabeth Neswald Alles jetzt! – Die Mediatisierung / Gerhard Geschwindigkeit, Beschleunigung / Paul Viril Zur Kunst formalen Denkens / R. E. Burkard. Art in the Context of Software and Complex Machines Computerkulturtage Linz - ORF Videonale 'ideokunst / Lydia Haustein Peter Claridge, Boris S. Dolgovesor, Herve Huitric, Monique Nahas, Nancy Kato, Mike McKenna & Bob Kultur – über alle? gegen alle? für alle? Johann Lischka performative installation / Ed. Angelika Nollert Die Sehmaschine / Paul Virilio topographie II: Untergrund - Videoinstallationer Fernseh-Design / Gunther Rambow et al. Wolfgang Maass, Peter Weibel (Ed.) Cyber_Reader – Critical writings for the digital Sabiston, Simi Nallaseth, Eduard Oleschak, Michel Tolson, Pascal Vuong, Jason White & Richard Wright M. Wagner, H. Fabris, I. Mörth u.a. Der reine Krieg / Paul Virilio & Sylvére Lotringe . perform _ or else - from discipline to performance (JM) in der Wiener U-Bahn Christian Mikunda sonic graphics - seeing sound / Matt Woolman 1992; Karl Sims, Charlie Gunn & Delle Maxwell, Cécile Babiole, Bériou, Dennis Muren & Mark A. Z. Dippé & cvber-moderne - medienevolution, alobale era / Ed. by Neil Spiller Die Beschleunigung der Bilder in der Nam June Paik - Fluxus - Video / Wulf Die Spiele des Realen und des Virtuellen Music vs motion – FLIPS 5 netzwerke und die künste der kommunikation Steve Williams, Matthew Brunner, Mario Martin Buendia, Jérôme Estienne & Xavier Duval, Fantome, Keith Chronokratie / Peter Weibel Original Idea and Archive - Research and Network: Gerhard Dirmoser Herzogenrath (article) / Edmond Couchot geometrie der Töne / Guerino Mazzola Manfred Faßler Hunter, Xavier Nicolas & Jerzy Kular, Alan Norton, Marc Raibert & Leg Laboratory Das Tempo-Virus / Peter Borscheid Deanimated / Martin Arnold Stuff it – the video essay in the digital age / Geometry of sound / Bernhard Leitner Quality Assurance and Additional Observations: Attila Kosa 1993: Pascal Roulin, Mark Malmberg, Darrin Butts, Bériou, George Barber, Jules Bister, Jos Claesen & Dauer-Simultaneität-Echtzeit / Kunstforum 15: catalogue: Walter Pamminger Ed. By Ursula Biemann Crossinas – Musik zum Hören u. Sehen / Translation (English version): Aileen Derieg music theory / semiotics Anton Roebben, Philippe Gassie & Bruno Simon, Industrial light & Magic, Eku Wand Cathrin Pichler 1994: Dennis Muren & Mark Dippé, Marc Caro, Maurice Benayoun, Eric Coignoux, Bériou, Peter Callas, Klangkunst / Akademie der Künste – Berlin Cassidy J. Curtis, Eric Darnell & Collery, Yoichiro Kawaguchi, Sabine Mai & Frank Pröscholdt, John Tonkin perception theory of The project was financed without funds from the Administration of Culture der larsen effekt / OK Linz Hideo Yamashita & Eihachiro Nakamae, Thomas Zancker, Tamás Waliczky last update 05/2004 Norbert Wiener 1995: Bob Sabiston & David Atherton, Thomas Bayrle, Steve Williams, Gayle Ayers & Dough Sutton, Dough techno-culture discourse first presentation 05/2004 TransPublic Linz structuralism (discourse) Kingsbury & Jeff Thingvold, Chuck Gamble, George Murphy, Violet Suk & Martin Koch, Francois Launet, Version 1.1 D music theater view system theory / system discourse Silvio Levy & Tamara Munzner, Franck Magnant, Jon McCormack, Medialab, Ben Stassen, Demetri dance theory self-organization theory Comments/notes and requests for the file: body research 25 acoustic "view" 1996: John Lasseter, Marc Caro & Jean-Pierre Jeunet, Michel Gondry & Pierre Buffin, Philippe Billion, symbol theories of knowledge gerhard.dirmoser@energieag.at / G. Dirmoser Waltherstr. 2 - 4020 Linz performance view (II Christian Boustani, John Clyne, James Duesing, ILM, Pierre Lachapelle, Arnauld Lamorlette, Denise Minter & formal sciences time theories complexity theory theater studies view of music The original PowerPoint file is available for study purposes (revisions) 1997: Scott Squires, Chris Wedge, Jim Mitchell, Stefen Fangmeier, Larry Lamb, Anna Henckel-Donnersmarck, Placement on the Internet, print-outs and distribution in paper form (4x A0 oder A1) are desired. choreography view **26** dance view Michèle Cournoyer, Taku Kimura, Raquel Coelho, Carlos Saldanha, Michel Gondry, Stephen Weston, auditive view various music projects 1986 (Richard Teitelbau Moviephon – opto-acoustic Francois Vogel, Marine Poirson & Lionel Richerand Thanks to: H.W. Franke, Boris Nieslony, Astrit Schmidt-Burkhardt, TransPublic, Stadtwerkstatt, Servus, MEXX 1998: Robert Legato, Liang-Yuan Wang, Christophe Hery & Habib Zargarpour, Rob Coleman, Tamás Waliczky, ransformer (influencing sound) musical Bruckne electronic aids G. Lischka, Udo Wid, Ruth Schnell, Georg Ritter, Rainer Zendron, Christa Schneebauer, Gitti Vasicek, speed view o) (1980/K124 00/P58) Set of Kazuma Morino, Joey Lessard, Thierry Prieur & Pascal Roulin, Nobuo Takahashi, Yan Breuleux & Alain microphones and loudspeakers Martin Sturm, Walter Pamminger, Sabine Zimmermann, Walter Ebenhofer, Lioba Reddeker, Kurt Kladle installation for ballet techno-instruments Thibault, Laurence Leydier, Steven Stahlberg, Nobuto Ochiai, Constantin Chamski, Julien Dajez, Stefan symphonic Bruckner Lydia Haustein, Bernhard Cella, Gerhard Fröhlich, Josef Lehner, Franz Reitbauer, Magarete Jahrmann, MP3, RealAudio Smith, Violet Suk & Martin Koch, Yves le Peillet, Nelson Max, Diana Walczak & Jeff Kleiser, Sebastien Larrue (1997/K305) see also: view of handicaps link between code and Margit Knipp, F.E. Rakuschan, G. Harringer, Manuel Schilcher, Willi Mayrwöger, Eva & Attila Kosa, Florian Brody Mark Stetson, Jan Pinkaya, Kaori Saito, Tom Bertino, Charles Gibson, Denis Muren, Phil Tippett & Craia computer-generated see also: transport view The virtual cage (1994/P131) digital musics (PRIX) G. Hattinger, Dieter Mersch, Oliver Schürer, Isabell Muhr, Helmut Stadlmann, Tim Otto Roth, Josef Nemeth, Energie AG 003/K303) (Scott deLahunta Hayes, Ben Stassen & Anthony Huerta, Wayne Gilbert see also: view of performativity environment concer (1982) (Nam June Paik, Dance of the Machines - 2003 problems of definition and (M. Helene Tramus 999: Chris Wedge, John Lasseter & Andrew Stanton, Bob Sabiston & Tommy Pallotta, Jun Asakawa & (1987/K148) Schiffshörne The occasion: 25 years of working as a systems analyst in Linz & (Qrio: walking robots) Toshifumi Kawahara, Erwin Charrier, Paul Kaiser & Shelley Eshkar & Bill T. Jones, Christopher Landreth, 2003/K311) (Scott deLahui 25 years of attending "ars electronica" (... a journey through time) & 25 years of the Stadtwerkstatt & 25 years of Atelier Wels music in real time audio performance William Le Henanff, Patrice Mugnier, Dietmar Offenhuber, Bruce Pukema, Daniel Robichaud, Christian dance theater "Tobias Zapfel" electronic dance projects electronic sound carpet 1970/T) AEG/Teldec/Decca put the Improvisation Technologies A Tool for Sawade-Meyer, Seiji Shiota & Tohru Patrick Awa, Emre Yilmaz & Lev Yilmaz, Vincent Ward & Stepher Thomas Pernes, Tanztheater Wien) film, video, TV (I) first image record on the market the Analytical Dance Eye (coproduction On the method: The structure of the verb study serves as the starting arrangement Simon & Barnet Bain, CFC, Alain Escalle, Manuel Horrillo Fernandez, Peter Miles & Damon Murray & Stephen Gameboyzz Orchestra 971/T) U-Matic as the first set-up (photo-cells) to control The first content placement was made with the help of material from "take over" intermedia theater Sorrell, Ray Giarratana, Geoffrey Guiot & Bruno Lardé & Jerome Maillot, Juan Tomicic Muller, Phil Tippett & film semiotics cassette video system in the world (J. Kujda) (2002/K420) sound environment (1987/K166) (1995) project by M. Saup for Forsythe Clouds of Sound (1979/K02) computer graphics and (this edition of the ars electronica can be read as a kind of preliminary balance). film theory **27** filmic view interactive music movement theater video music (ML) Nik Haffner tested the The language material used was taken from publications on "ars electronica", notes dance performance psychoanalysis (Lacan school) Ghostcatching 2000: Jakub Pistecky, John Lasseter & Lee Unkrich & Ash Brannon, Yasuo Ohba, Denis Bivour, Jean-Francois clip (Han Hoogerbrugge) (1986/K299) (AH) interactive (in a mirror scenary) (1979) (1989/J105) partnership of dance and music performances (on the symposium lectures) and relevant literature. Bourrel & Jerome Calvet, Paul Debevec, David Gainey, Cécile Gonard, Jean Hemez & Sébastien Rey, Dariusz process theories environment (1979/K43) dance & drawing dance performances (1982/K86) echnology as a dancer Cf. methods of "arounded theorv" view of the image (1951/T) Ampex starts with recorder development Krzeczek, Guy Lampron, Charlotte Manning, Juliette Marchand, Timm Osterhold & Max Zimmermann, Makoto MidiDancer view of animation echnology becomes interesting when (pioneer: Ed Tannenbaum) The study "Designing Gestures" on ars electronica 2003 was carried out in parallel. P. Kaiser u.a.) distorters & faders (1995/K386) Sugawara, Christian Volckman, Pierre Buffin, Markus Degen, Zach Bell & Chris Gallagher & Steven (Dawn Stoppiello) The time of the (1958/T) Ampex presents the first color video recorder computer-acoustic dance theater Schweickart & Scott Smith, N+N Corsino, Ray Giarratana, Stephen Katz & Josselin Mahot, Manfred Laumer, erception for the dancer) networked virtual (1997/K154) (Stelar notes: video works have been very selectively Members of the staff of ars electonica, AEC or ORF had no influence on the selection and arrangement. (AH) dynamic instead Fred Raimondi, Lisa Slates & Chitra Shriram, Mark Stetson, Alexander Szadeczky & Marcus Salzmann, 965/T) Portapak – first affordable B/W camera of the dancer with sensors attached of static included here. The field of video art has long been D.A.V.E – Performer as part of the video office furniture concert performance electroacoustic musicians Cornelia Unger, François Vogel 5/T) Betamax home video system (1977/T) VHS to the body (1962) Projection adapted to the body (AH) dance and controlled 30/T) Camcorder is presented 2001: Xavier de l'Hermuzière & Philippe Grammaticopoulos, Ralph Eggleston, Laetitia Gabrielli & Max D. Pape, D. Neveu) \ (Istvan Kant Due to the limitations of the available surface, it is not possible to provide a complete detailed presentation Streaming Media (1984/T) first videodisc in the art field small economical real-time videos (Lee Harrison III) (1992/II-K93) Tourret, Mathieu Renoux & Pierre Marteel, Julien Charles & Lionel Catry & Nicolas Launay & Olivier Pautot, 000/K290/P9 VIVISECTOR (2002/K430) (1988, 1992, 1994, 1996, 1998) video lab of all the participating artists, scientists and developers (about 3100 persons are listed). All the participants MPEG, RealAudio, RealVideo video systems (1980/K computer organ Candice Clémencet & Jean-Dominique Fievet, Mike Daly, Sébastien Ebzant & Aurélien Delpoux & Loic Bail & metal junk video-film processor stage set projection (D. (1989/T) Sony Hi8 were compared with the AEC/Ars database. Benjamin Lauwick, Alain Escalle, Stefen M. Fangmeier, One Infinity, Bob Sabiston & Tommy Pallotta, Robert link between video art and (1979/K49) or dance performance (Marina Koraiman)Kepler's Dream 1989/K180) video technology computer film (1979/K10) Akke Wagenaar, Masahiro Miwa performance (Maywa Denki) he choice/placement is thus to be regarded as the author of the study's subjective/content-based selection. (1992/II-K37) see also: history of Seidel & Michael Engelhardt, Jeremy Solterbeck, Hans Uhlig & Tony Hurd, Jason Wen & Howard Wen & (2001/K116) music theater (1979/K49) 1993/K415) (1996/K410) (E. Redl) (1929) (Laurens Hammond) digital synthesizer The study is intended to provide a wide-ranging survey, but it cannot substitute for reading the catalogues "Audio/Video Instruments" (1992/II-K89) Andrew Jones & Casev Hess & Don Relvea iorgio Battistell (1984/K48) oscillator bank 002: Pete Docter & David Silverman & Lee Unkrich & Andrew Stanton, BUF, Peter McDonald, Hiroshi Chida, Video: State of the art video effects interactive choreography system for a Linzer Steel Opera (Studio Azzurro) ballet by W. Forsythe

Electro Clips (Installation for digital video portraits In some cases, key works (or concepts) are cited, which were not shown in Linz, but are described in detail (Dow-Jones-Index) ockefeller Foundation 1976) (1986/K180) electronic purgatory live synthesizer fortresses li) (1990/K-I-43) Erik Nash, Lars Magnus Holmgren, Wojtek Wawszczyk, Jason Watts, Yasuhiro Yoshiura Image Processing and (Shelley Lake) (1980/K106) music theater (Kristi Allik, Robert Mulder) in catalogues. (1982/K11) 92/II-K63) (Johanna Branson Gill) 2003: Romain Segaud & Christel Pougeoise, Carlos Saldanha, Koji Yamamura, Christoph Ammann, Eric live electronics ballet) (C. Möller, Stephen ICARUS laser opera for Video Art (1971/T) start of the electronic kitchen NY Armstrong, Jérome Decock & Olivier Lanerès & Mélina Milcent & Cécile Detez de la Dreve, Roger Gould & (Stephen Beck) (1992/II-K161) total automatization in music performative theories from multimedia and electronics Switched-On-Bach (1964) The poster can also be used as an index with the page numbers. (1986/K392-1) (Jean-Baptiste Barrière) manipulating video Pete Docter, Thorsten Fleisch, Luc Froehlicher, Ludovic Houplain, Wayne Lytle, Siri Melchior, Jordi Moragues ML) At a closer look, there is an extremely cultural studies MIDI (1979/K35) The search engine at www.aec.at is useful for further research, since many catalogue texts are available as shows American video Proposal from Bognermayr in 1979 for an (1980/K94) in real time electronic sound Tippett Studio, Satoshi Tomioka performativity discourse nteresting relationship of tension between Mini-Moog (1970 electronics symposium, an "Electronic pdf files in the AEC database (Tom DeWitt) (1992/II-K165) The more technology (1977/T) documenta 6 focuses 2001/K295) deformation device theater as live performance and mediatized for the first time in sounds (1997/K310) (J. Harrison) (1980/K34) 998/K250) performance studies 2003/F42/P110) Music & Video Art Symposium" (1989/J12) ne more <u>boring</u> ance from film to television, all the way Image Processing (1986) 1980/K69/K70) speech-act theory the result opening with a video satellite transmission to the computer game. Experimental Television Center) velocity of terror Infermental (1987/K174) language game theor Sherry Miller Hocking, Richard Brewster) magazine on video cassettes feminist theories (J. Butler) sampler collages (1999/K383) radio art (see below (ML) media performances Literature that was important in structuring this study 28 performativity as view see also: view is) (1999/K380) (2000/K315) (1989/T) Cologne: exhibition "Video-Skulptur" . the dream of flying umbrella as (1996/T) Linz: Ojekt : Video / G. Hattinger, Assmann pragmatism differ from interactive Kunst-Radio of communication Image manipulation soundtrack: Found All the catalogues on the "ars electronica" and the "Prix ars electronica" (1982/K07) Environmental Art The Form and Sense of Video (1973 singing bows (1988/K190) symbolic pragmatism Medien der Vernunft (Medien als Mengen von Tätigkeitstypen) / Matthias Vogel (MV) multi-monitor multi-channel installaiton (1993/K397) (Gideon May) equalizer, harmonizer, delay-devices, ... (1979/K26/K39) (Rupert Huber) multi-track electronic music (1992/K240) see also: dance view performed before an audience pragmatic-hermeneutical turr Fraffic Cams, earth observation satellites. - staircase as piano performance view (I) Synchronopse (in: look at me – Video – 25 Jahre Videoästhetik) / Petra Wenzel Space-Time Dynamics in role theory (T. Sarbin) ATM cameras, ... Der bewegte Betrachter - Theorien der interaktiven Medienkunst / Anette Hünnekens (AH) (M. Popp) Flexible simulation space – mosaic of mobile machine noises media theory Note: this study can also be read electronic film videoinfography (PV) Digitaler Schein – Ästhetik der elektronischen Medien / Ed. Florian Rötzei used on stage data sounds (knowbotic research) (1980/K10) performance-based *OR* Performance (James P. Crutchfield (AH) feed of all-around ong-stringed installation Maschinen, Medien, Performances / Ed. Martina Leeker (ML) (literature studies) as a supplement to the performance (1992/II-K191) (Ron Havs) (1982/K199) 2003/K228) (1997/K360) performativity as mediality sound dome Brain Opera - Instruments videos into a VR environment X-topia (E. Sharp. sound-therapeutic objects media discourse 000/K290) perform or else – from discipline to performance / Jon McKenzie (JM) (Bruce Odland) He is the creator of the first Soldier String Quartet) Ion McKenzie: perform or else stereoscopic film Fod Machover / MIT Media Lab) (1979/K37 media studies Kunst als Medientheorie / Hans Ulrich Reck (UR) (ML) In media performance the liveness interactive sound sculptures (Sam Auinger nteractive videodisc art from discipline to performance (1996/K300) cell phone concert media anthropology Various articles by: Monika Fleischmann (MF) / Peter Weibel (PW) / Dieter Mersch (DM) / dummy head (Yoshi Wada) (1988/K261) auto-correlative of theater and the interaction of computer Programmed performances? 989/K240) (David Tafl music visualizations, in which light (1988/K111) communication theory (1995/K206) (G.-W. Raes, Moniek Darge) (1988/K274) (1988/K274) (1979/K36) (1979/K36) Fred Forest (FF) / Paul Virilio (PV) / Heinrich Klotz (HK) / Frank Popper (FP) / Oliver Grau (OG) (AH) performative work echnology are related to one another in such and laser, wide-screen video and film (1989/K246) (Peter D'Agostino) WebCinema "performative" apparitional Sound from the same hands a way that they achieve a synthesis in the PERFORMANCE-ART Kontext (poster study) / G. Dirmoser (DG), B. Nieslony projections, slide overlays, fireworks, (1979/K14) video narrative (2003/F42/P106 random access to lasar The videodisc was technically liberation of sound listening perspective(Jaron Lar mediatized performance (MI erformative, i.e. in the reality-constituting programs aesthetics (see below) (S. Gibbons, G. Shakar pyrotechnical and other stage effects Verben im Kontext (poster study) / Denken (ein semantisches Netz) / G. Dirmoser, B. Nieslony 1995/P15) (R. Ascott)! dummy head / quadrophony (1996/K382) videodisc (1989/K225) already available in 1970; it was execution of symbolic acts. are combined. (1979/K19) sound animation as real-time process (1986/K332) 1987 sound willia-driven sequenzer (1987/K98) Studie Stadtwerkstatt-TV (on the ars electronica TV-projects and others) / G. Dirmoser the first interactive Performativer approach 1995!. not used for artistic works, thou The intersection between media and video record (1989/K232) (Grahame Weinbren) (4-fold projection) mathematical Winfried Ritsch Designing Gestures (poster study on ars electronica 2003) / G. Dirmoser performance and website until the early 80s at MIT theater is thus the performative. abrasion of art on the construction site musical instrumen underwater microphones Institutions affiliated with ArchiMedia & ars electronica / G. Dirmoser (AH) the art work does not exist W. Giers) (1979/K46) (1993/K260) (Rosa Binaria) (1993) Additional specialized literature is listed radially in the area of the content sectors until the viewer becomes an active interactive videos Autonomie der Klänge sound synthesis computer animation electronics and automation for catharsis computer concert navigation through voices film techniques that audio microscope (1987/K59) (1980/K43) participant (1989/K106) (1989/K294) the analysis and synthesis of (1994/II-K120) (G. Rabl) (1999/J94) (1989/K225) Social Club switch the time and space (AH) The art object is not the (magnifying small sounds) suggestion for a PRIX category With Lynn Hershmann, Jeffry Shaw, virtual reality and sound performance A Cybernetic Sculpture ACA Media Arts Festival Ouestions of little use: computer or the display, but the music for the alove (M. Nyman) (1999/K385) 2000/K283) (MAIZ Peter Weihel, Bill Seaman ... their interactive the electronic musician expanded cinema (Jane Veeder)(1984/K128) (LesLevine) (1979/K10) What does all of this have to do with art? teractivity of both interacting **29** socio-logical view works can be derived directly from their (Peter Krieg) (1991/P140) rotor system with interaction with sound & design modules (1994/II-K26) (historical) anthropology yberspace and society Old /vs/ new (electronic) media experience with performance art (AH) (Erik Hobijn, Lydia Performance stage as Hirata, S. Sakamoto, A. Kondoh, M. Shinka) cybernetic view (1990/II-K307) Interstitial (1994/K162) "take over" of electronic media art (take over /vs/ self-disbandment) theology / New Age discourse Sound Experiments many performances use "new" VIEGIAIITY (S. Krämer, R. Ascott) applied to software (1991/K103) digital advertising (Auinger, Just Merrit, et al.) these projects are ultimately nothing other than (2003/K300) societal view 2001/K94) (H. Deis media (see: Performance Study 2003/K13) ... and not kulturtheoretische Sicht Pixelspaces - DAMPF nerformance studies ethnography 25 systemic view Performance practice Sensory Environments – Immaterial Interfaces **26** temporal view video productio anthroposcope (1993/K398) performance art cultural anthropology editing (1984/K122) computer animation / (2003/F14, K299) (Heimo Ranzenbacher, Horst Hörtner) (1992/II-K48) media actions http://www.servus.at/kontext/ausstellungskunst/art_in_context.htm anthropological view / media anthropology media performance (1994/P108)

Sensory Environments mixed reality performance (MF) structural affinity with (Fred Forest) WebCinema (2001/K106) visual effects (PRIX) 1969 Ronald Michael Baecker: (1979/T) Walkman is presented (1985/T) portable CD-Player (1979/T) Walkman is presented formal view sociology and performance Festival for: Art, Technology and media performance electronic nozzles view of the score media art (Nora Barry) ethnological view VJs of the club scene sociological discourse Trace of the viewer in the Society (1979/K01) exoticism discourse (1997/K354) (H. Zachmann) A.Bosshard, K. Hentschläger, mixed reality applications (2003/K328) lemocraticization of Join-In Concert tribalism debate Animation (PW) Performances transferred to avatars (see below)

DAMPF Lab: dance performance interactive video image view of agreement H. Hörtner, M. Kreihsl, R. Paci 3D audio-siphon mass events script view (tribal culture) theological view Linzer Sound Street Daló, W. Rogojsza, G. Stocker, Cologne, Futurelab, V2_Lab Rotterdam, This kind of music has become a (1980/K05) surveillance structuralism discourse Online-Performances (2001/K37) Animax Multimedia-Thater Bonn animation technology . Fischnaller, M. Monzani) Strobl, T. Ungvary, Mia Zabelka formula (2000/P197) (Peter Rehberg) installations total simulation feature photorealism (game rules of art) patchwork (Michael Jüllich) (AH) society of M. Bruner, K. Taschler, (2001/K196) "Banja" (2003/K302) 999/K349) through the proces new art form) developed by Stocker's Ruf nach Linz film (1984/K124) (1990/P70) can the subjective movement view / dynamic stochastic matrix biographies interactivity ritual view Ars: Performance – mixed realit culture for all cott Fisher, Ann Marion Interactive VR art works nline communities (1979/K36) **27** process view Community Internet Rad schematizing compositional performance focus and reputation capital stage images through sensors (attached (Georg Franck) (1990/II-K57) historical view Wie geWOHNT - Neue Wohnkezepte auf dem Broadcasting (2002/K196) (T. Margolis) view of acceleration (AH) Musikgesteuerte (VOSIM - Prof. Kaegi) (1989/K320 Prüfstand / Symposium 2003 ntegrated media performance Laserprojektion (Paul Earls) (1980/K102) ave become screens, and people's relationships with one Performative Interfaces the sky with an airplane. Internet as social space (1997/K386) MUDs, MOOs event view I LifeTool, Computer Aided Communication another have become those of screens. view of the act CoMo) (1992/K226) active score concert performance (2) temporalization (AH) (1986/K231) Kickass-Engine (Bruce Damer) Die Individualität der Medien - Eine Geschicht life counselling for naticipants (children (David Rokeby) Those who create interactive software scene social networking animation projects (1982/K106) J. Smetschka) (2001/K358) (2001/K57) An Internet actuated and electronic composition (P. Barbaud) (1979/K51) cybernetic sculptures der Wissenschaften vom Menschen / systems (2004) graphical instrument interfaces assume social responsibility combinant 9 9 99 video performance for Ascott around 1980 simulation view Stefan Rieger uploaded Performance performance .. (2003/P23) Happening gaming communities (2001/K20) Telecenter (2004) concert performance high-speed surveillance mutual effects between Technologies for People With Handicaps (Kathy Rae Huffman) (1997/K154) (Stelarc) Elektronic Happeninc lines of demarcation superhighways (see right real-time composition for Internet cafe In Yokohama, Ito realized a performance of Social Web Multi-User-Dungeons visual sensor registering movements "separating" persons in nn Coate, Multi-User-Dimensions MUD MOO Sound Traffic Control, Mix-MOO Workshop G. Stocker) The products of this (media) ar for media CARETEC exhibition aster Mike, Scratch Perverts, (AH) the focus is much more on in space (1989/K317) (Konrad Becker) Scenarios for Virtua interface devices" for interaction between these are shifted from object to process, from information Station Rose) (2002/K253) collective weblogs (2004) (Project 1984 Los Angeles) Telematic performances (ML) (AH) process instead of functional descriptions of dance processes than on completed formal languages Vision System virtual communities (1995/K139) and computer connections of harbor networks and presentation to interaction and communication ser, T. Brinkmann, Richie Text collection from Willi Mayrwöger: Viewers and actors on site can be networked with notation show similarities with those essence FreeNet initiatives (2004) (1995/K178) (optical tracking) Computer-Didaktik in der Sonderpädagogik AH) The communication artist electronic musical score people in other places in an interactive, multimedia (Toyo Ito) (1995/K59) hata has said, "from document to event" first approximations to the performative view (2003/K314) (Scott deLahunta) addresses the wide-ranging Multimedia for all (H.-J. Hack) Schwartz, Stefan Betke, Roy Ascott had his first idea of an digital communities (PRIX ab 2004) (1999/J68) (2001/K322) reading the user's "art of behavior" and the "cybernetic vision" Behinderte Kinder am Computer / M. Meve Musical arrangement is movement (MF) /irtual Appearance "Modules", Christian Marcl script languages Social CODE (Symposium) artworks as inherently interactively processual. (Stahl Stenslie) the flowing, art works Elektronische Kommunikationshilfen für as early as 1966 socio-cultural applications of the Internet community networks Terre Thaemlitz, DJ Olive, Carl Stone, Kit Clayton) Encoded Music observation On paradigm changes, processualness of robo-ecologies (1993) complex systems (2003/F11) gaming communities deals with interactive works of nichtsprechende SchülerInnen ... / A. Linge ... who set links to other artists understanding music as a kind (Alex McLean, Adrian Ward) new role models, working media art (2003/K13) all kinds ... from installations character of a large portion in turn (1996/P47) of software (H. Ranzenbacher) Computer- und Informationstechnologie -Radio FRO conference community art all the way to performance 2003 code (2) **30** behavior view (M. Fujihata, K. Furukawa, Code – Notation (2003/K341) view of action process-oriented therapeutic discourse Towards a Society of Control control society Geistigbehinderten-pädagogische Perspektiver Fred Forest thus also stress the "concept of action" or the shift of significance from the participative WWW works (DH burst(2001/F08) W. Münch) ((2000/K309) Hg. Wolfgang Lamers l disability studies natrix of behavior" as a fundamental precondition fo Towards a Society of Contro object to the dynamic system ownload, manipulate, upload, shift in time self-organization hristiane Asschenfeld, Juliane Code and Music - Technique and Augmentative und alternative Communication Gestalt therapy The term "behavior" was ACEN (1986) (1989/K130) control (robots) creativity while composing **28** pragmatistic view of an "aesthetics of communication" model bedroom with evethe temporal structure (1992/K136) David Beukelmann, Pat Mirenda l psychodrama / psychotechnique central for Ascott around 1980 electronic community spatial representations K. Becker, A. Toner, M. Vojtechovsky, Modern process character of action digital media, we are constantly (electronic Bulletin Board) in the form of a project: controlled projection of WWW works (Jonathan Norton) (2003/K294) therapeutic pedagogy pseudo 3D Z. Blace, Eugen Babau-Iladi, H. Harger) primitives nan) (1997/P119) see also: political view ehavior of forms - forms of behavior motion capturing system theory Robot installationen / eminded that when we create temporal structure of Douglas Davis, Jenny Holzer, Ed Stastny, learning and knowledge igital artworks, we are really building BBS Bulletin Board see also: power-theoretical view simulation software (AH) Appropriation and dance theory role view animation works (1997/K285) (Stadtwerkstatt) Joachim Blank, Karl Heinz Jeron) see also: historical view communities (2004) Cognitive behavior patterns that are pehavior (the parasites, the undomesticated, virtual machines. Every aid (regardless Was ist eine Virtual Realit the term "system" was central simulation instead of the original Sermon on the Mount (1984/K187) of whether "soft" or "hard") is a mechanistic. Cyber society – Myth and Reality of the self-organization (Heimo Ranzenbacher) multiplied and replicated through communication the inverted scavengers, ...) (2004) digital citizens' participation Modelling Language (VRML) motion tracking for Ascott around 1980 (2003/K334) following filmed immitation of a small area of human Information Society (book) (Bognermayr, Zuschrader, Prünster) (AH) aesthetics of action interference objects neighborhood citizens' conferences (2004) radio view simulation works (1995/K220) Multi-User-VRML behavior. (1996/K203) (Simon Penny) Simulation set of operations Logicaland (M. Aschauer egarded as social constants that were stable. 996/K262) see below Wearable System (GPS for Some Code to Die for ultrasound movement tele-actors (PV) acting remotely (FF except for marginal changes. This characteristic simulation space mosaic of mobile the kinetic complex decentered connective To simulate processes of life: Evolution could do without art (DM) electronic remote action (PV) (1998) objects (H.M. Ihme belonging to a *community* (MF) data sounds (Knowbotic Research Indian philosophy breeding and selection (OG): Thomas final phantasie actions (ML) (AH) Krueger discovered that users science fiction, socio-fiction, political fiction puppets through changes in (1980/K98 syntax of binary images Social Software 1993 Artifical Life (2) uickly identify with a figure in a hse are role plays, parallel strategie (1980/K120) stockmarket courses that draw the viewer into a space of illusion.

A brief introduction to the games as simulation Is God flat? Is the devil intention can be recognized. The light sculpture (C. Möller, (Roland Kayn) . scattered images of a future cyberspace (PV) harmonizing actions ame, if it reacts to instructions in behaivor (Diamanda Galas) combination of simple behavio eal time. It is not the realisti art of flight simulation (war games with simulated Music for Mechanical Metal kinetic sculpture Social Web (1997/K426) the mixed reality concept focusing on the patterns produces "personality transforming television and new portrayal that determines Holography and Society (1986/K184) cyberneticists and physicists action-oriented situation that leaves room and (1990/II-K159) or "predisposition" (2003/K183) video techniques into contemporary (1980/K101) (2000/K213) guiding computer systems) (1994/P132) (Vito Orazem) Working up to the rank Immersion in war pictures - removing identification with the controlled behavior. multimedia instrument, but an instrument of action deleting (Maurice Benayoun, Jeanof a god in the MOO r a synaesthetic transformation of the perception Journey through the Kinetic Art analog computers ... the immediacy of experience results from the Babtiste Barriere) CAVE work 29 TV view I (1997/K174) Instant TV spiritual essence of the trance of media space. (AH) 3D simulation as a new (AH) What these "systems of media a ambients, the whole (Peter Weibel) (1990/II-K20) (MF) the transfer of image data is ealistic behavior and not from the realistic Reaction-Action T (U. Reck) ... For this reason, aesthetic endeavors (Friedrich A. Kittler) 2002/P100) (United Game Artists) chnology evolution show have in common is that the virtual world thus harmonized with the dynamics of (Alison Cornyn, Sue Johnson Catastrophe TV and developed practices are currently progressing 50s-70s / affinity anges depending on and with the obser (Tetsuya Mizuguchie) (based on Kandinsky) that we are always handicapped kinetic sculpture electronic physical actions ecidedly from representation to activity, from Gyroscope (tilt and (Edmont Couchot) The extent of to media art (J. Sauter, D. Lüsebrink) (1997/K258) confessional mimesis to experimental action. teral movement), odometer consequently regards them as "cybernetic Technology and magical mystery tour interactive television (Roy Ascott) (1995/P20) toward an orientation to action the space of possibility that a Puttting images into a virtual information itsprechend der Kalkulation des Künstlers verhält und die ihm real-time processes (speed) real time (terms) simulation model opens up, depends mythic view "Turn On, Turn In, DropOut architecture following the pan of the camera the irrational (1998/P60) (Wendy Vissar Installation for computer-controlled ugewiesene Rolle ernst nimmt oder seine ihm angebotene (1971/T) "Media-Busi" (Martina Leeker) Theater people criticize victims of the information age Newsgroup (1996/P100) sound mapping project on the boundaries of the model. recursively as feedback. cultural anthropology Timothy Leary (LSD-Guru) (Mark Pauline) accidence - remote-controlled reiheit mißbraucht, sei, (so Popper) eine unausgesprochen short-wave receivers (1998/K175) technical interactivity and describe it as start of TV station operated (PV) ... It turns out that words Nerve Theory: shades of catatonia (David Sheff) The Jewelry Box (PW) The so-called handicapped structuralism (discourse) Voraussetzung für das Gelingen des Kunstwerks und die interpassivity. They establish an shortened City (1998/P50) (Iain Mott, Marc Raszewsk by artists are not models. In my opinion, \ dramaturgy of television as person is only a special case, who (Thomax Kaulmann)
Free B92 relationship with erfolgreiche Intergration des Betrachters ... myth discourse (1990/II-K241) (1991/K215) s.u. mythological view (Margot Pilz, Roland Scheidl) the event is the nerve of information models are images. makes the general human condition real time (PV) (1998) (1984/T) MTV sendet in Europa _. telematic radio network (1997/P136) (Mark Madel) (1989/K154) digital intro for TV (E. Couchot) of being handicapped visible. IL) The emphasis on the performative does (PW) We move too slowly, that is wh 1986/T) television project PONTON (K149) 2h TV (ML) The transgression lies in the fact that in the (1999/K395) art as physical sensat theories of memory broadcasts media performance the interaction is no longer used (1999/P38) (G. Stocker) (1999/J397) not establish a new, universal order here, but statt TV 1st attempt (K165) real-time synthesi we have the car; we can't fly, so we built PureDataConnections alchemy, hermetics Realtime-Audio-31 view of metamorphosis Manfred Riepe) mystical dimensions posing stimuli on the screen transformation itself instead becomes the new rplanes; we can't calculate fast enough as a paradigm for action, but as a performative process. Instead of interaction, there is a confrontation SOS Radio TNC esoteric debates / New Age discourse (1991/K286) he virtual human, motionless before Radio Free Utopia Blick, Stimme und (k)ein Körper / principle of cultural order (see below) We are essentially handicapped, we just don't Behavior rules and reactive his computer, makes love via the screen (1992/K159) 989/T) Gründuna University TV (1990/I-K198 with what is happening. W. Ritsch, M. Pichlmaier) Mona Sarkis and lectures through teleconferencing. He performative theories media as site of transition (DM) (1999/K324) sonic graphics - seeing sound / Matt Woolmar art as real-time event magical view (Agnes Meyer-Brandis) interest in myths (Darrin Butts) ecomes both motorically and cerebrally Stille elektronische Post (1986) TNC Network "heavy rotation revisor" (2003 OK) Camp – FRO Online-Generation/Automation of Data/Sounds V – Hotel Pompino (1990/I-K159 nge one notes an interesting development: Speech, music, sound / Theo van Leeuwen . Kriesche, G. Bed 96/K412) (Harwood) · Invasion-Okkupation (Buffalo N analytical philosophy On-line/On-site/On-air sound installation . cheaper and simpler technology creates Medien/Stimmen / Hg. Cornelia Epping-Jäger, illusionist out of body experiences Rehearsal of Memory (mental patients Ponton - Van Gogh TV: exact opposite of myth TV Out of Control (1991/K89) first TV ar linguistic philosophy greater freedom, individuality and diversity transformation view Radioqualia (1998/K105) in a high security hospital) (Kittler) (1995/K79) T) Piazza Virtuale – documenta 9 A. Krach, J. Sienknecht, S. Gründler, C. Fallows, Dusan Bauk, ritual performance with butchering Zwische Rauschen und Offenbarung – Zur rhetoric / topic -TV Im Teilchendschungel der W. ... (92/K198) (1989/K110) (P. Eisenman) (cf. 1994/K56) A. Vasiljevic, R. Klajn, G. Paunovic, A. Garton, J. Curtis, and preparation of a chicken. (1986) Out of control (4) linguistics single drawings TV Checkpoint 95 (1995/K323 Kultur- und Mediengeschichte der Stimme Eliza dialogues (1966 Minus Delta T) (1989/J135) avatars 30 therapeutic view exhibition of the Prinzhorn collection. structuralism Myth of Information Ed. F. Kittler, Th. Macho, Sigrid Weigel (2000/T) Televisio - Kunst sieht fern / Vienna trash view (Weizenbaum) Emilia Telese, T.M. Didymus, H. Harger, A. Hyde, (1991/K245) (Ferenc Jádi) 97/P140) speech act theory overall data work see below Fransformationen der Techno-Ästhetik (essay free radios and from NET:ART to NET.RADIO the virtual vampire New Age cyberculture Beginning 1987 ORF and its partner 3SAT (McKenzie Wark) world premiere of the television (Heidi Grundmann) pragmatics/interactions and (1994/II-K98) color recognition device, whistle (Roy Ascott) (1989/K100) . Courtemanche, anna Friz, Eileen Kage in: Digitaler Schein) / Peter Weibel pen transmissions for media artists (1989/K276) spectacle "Willoughby Sharp's (1998/K75) (Josephine Bosma) view of handicaps conversation analysis erface to telephone, keyboard for the blind, (1990/II-K221) connectivity. emoticons / Karin Niedermeier The New Myth owntown NY 1986" (1986/K388) (1996/K352) see below Speaking Thermometer, ...) Andrea Sodomka, M. Breindl, N. Math art as energy flow sociolinguistics see also: topological view transformation and (Frank Ogden) (first TV project at the ars!) W. Ritsch linguistic performance theory Open Air - A Radiotopia transcendence see also: body view, education view etc. IBVA system (Interactive Brainware art as act (New Age cultures) (1998/K290) On line – on site – on air (1994/K160) Materia Prima the space-maker literature studies (1998/P137) (T. Waliczky) the confrontation of art at see also: psychoanalytical view Visual Analyzer) for simple command processes net radio has to react "Piazza Virtuale", the interactive computer (Code) (2003/K12) robot arms moved sole literature discourse Mysticifactions: (1989/J51/J52) nimbus of the magical vironment for live TV from the Ponton European shows technology Radiophone poetry voice, breath and gaze technological magic Bermuda Triangle (Isao Tomita) (1982/K193) handicapped by a Radio Subcom Radiolabor (1992/K202) linguistic turn (discourse) Spiegel 03.2004) Media Art Lab, with Picturephone, ISDN, with games. 1995/K223) (I. Burgbacher-Krupka) mystically (1986/K07) (1990/II-K206) VR als virtual drug (1990) media mysticism (1986/K148) the artificial (1991) recognition systems (1989/K163) radio goals (J. Sugár) and activities that can be controlled with via telephone. ta) (1984) (1989/J122) (1998/II-K290) nological progress goes from the (Jon Berge) (1997/P138) Live TV experiments (1996/K352) (E. Kluitenberg, E. Davis (AH) physical keys, and chat programs using modem, fax, telephone Erdenklang (Erika Gangl, Bognermayr, Zuschrader, ...) diabolic invisibility "guided hand" (keyboard or mouse) to gesture and voice. 2nd Nature existence in electroni rehabilitation measures wheelchair as interface ... and live entry points cosmological model Myth of the Computer space (1994/K158) Rasa Smite, Raitis Smits, nagical-symbolic elements then to the simple gaze and finally from the gaze (MF) (GMD) (Dieter Daniels) gambling and spirituality Aurora Electronica Myth of AI Piazza Virtuale – Service Area (1994/K232) (1997/K388) electronic cane for the blind (1996/P146) (1990/K-I-20) (S. Leoni) art is media-mysticism tergalactic "mating" (Jon Hassell, Thomas Shannon) Adrian X) (1989/K146) see below (1988) (19989/1151) Thus, telepresence maps onto three long-term projects in the mythological-electronic mobility aids autonomous wheelchair (GuideCane) ransitional figure every art form has 'art radio" was the attempt to experience history of ideas, including their mythical, magical, and utopian music theater "collisions" Live TV with telepresence techno-utopianism techno-mysticism Note: the orality view technologies for people (Bilwet/Adilkno) transformations of radio as it could have been if it had not its origins in magic children interacting with (1997/K135) electro-acoustical connotations. These are, first, the <u>dream of artificial life</u> and (1996/K35) computer-generated figures in technique techno-aesthetics (PW) with handicaps become a centralized mass medium techno-paganism visitation mass motivating the visually impaired night vision devices a television show (Toshio Iv irony and humor real-time solution not feasible art as action nd third, the occult prehistory of telecommun classical arts (PW) CARETEC exhibition the state of the world after to communicate visually via in the multimedia networks from TV work to radio art is not in cyberfeminism which operates permanently within structures of electronic aids fo (1986/K83)(1989/J59 art as performance voice view radio projects (it was possible to speak wi (Elisabeth Goldring) Electrolobby as international art as broadcast inspired by alchemist The techno-world of machines represents a game lab (2001/K195) voice distortions COMPUTER as handican - what computers can't do radical transformation of being (PW) Laser Ophtalmoscope Unplugged – Methods (Symposiums) **31** orality view Vocoder (1992/II-K28) creating realities that can be (Joe Davis) video gamel – urban Until the late 80s military (statt) (Lev Manovich) The techno-transformations of art from machine, text, instead of truth - verdiction and virtuality, evaluating the emotional Thomas Dreher) ommunication devices parody of violence photography to the digital image, are emergency services (1995/K55) display of parallel space without data helmet and cybergloves immateriality, instead of reality - fiction, instead of being content of the voice device for memorizing theater view II and reality only signs, fictions, (connectionist installation) knowledge (CBT) like flight simulators -The history of technology In the worst case, what (S.R.L.) (Seattle 1990)(1990/II-K233) adapted shooter games has always been the histo operations from the RE:MARK - transforming sounds into collection of origin of the commercial will be left of the VR 1996/K402) touched or supported while light signals of its myths and utopias (OG) (PW) The transformation of techno-art can movement will be only an auditive battle game rhetoric view (1995/K337) dynamic forms (Golan Levin) Borderland (shooter video game techniques (M. Jahrmann, M. Moswitzer) video game means for controlling the be described as a transformation of the are extremely popular (instead of acoustic output nfantile toy industry TV as domesti KlangKanone (Stichting Rainstick) ontological triple (being, work, truth) into the environment (remote control) Blick, Stimme und (k)ein Körper – Der Einsat voice recognition der elektronischen Medien im Theater und i AAC = augmentative and alternative communication commands through face muscles (1994/K198) (for paraplegics) (1990/II-K30) Bio-Mechanical Gameshow linguistic view (1996/K324) (Cálin Dan) (1998/K148) DOOM II and the art as social issue interaktiven Installationen / Mona Sarkis professional gamers (2001/K192) alternative communication auditive poetry Maschinen, Medien, Performances – Theater a culture of war (1989/K167) On Jandl - digitalized mouth (D. Rokeby) Computer game (hearing the presence art as transmission "Marine Doom" speech sound Augmentative forms of communication: (1971/T) Noan Bushnell invents the world's Text Rain (2000/K389) der Schnittstelle zu digitalen Welten / of the user) culture of laughter view hand and foot signals, head movements, commercial video game Martina Leeker (Ed.) (Eduardo Kac) (1995/K170) intemporary masters (gerhard rühm) eye movements, facial expression, gesture, (1972/T) Atari: video game machines "Pong" Liveness / Philip Auslande (phonation) Computers as Theatre / Brenda Laurel (1976/T) FairChild: Video game delice (1980/T) Pac Man (a player only managed to play 1993/K263) macpanic special input devices nodifikation (2003/K227) between the artwork and the viewer (J. Shaw) (Leo Küpper) (1984/K29) possibilities of the Acoustic events for one carnival view foot-mouse, headpointer, Alternative forms of communication: Voice Recognition Spielfiguren in virtuellen Welten / Natascha "Computers as Theater" (Brenda Laurel) voice and apparatuses (1970) all 256 levels after 20 years) sign language, images, graphic symbols eyetracker Feedback Speech Translation the voice (1989/K272) AR / Audio Reality (instead of VR) (Diamanda Galas) (1986 (AH) interactivity is generated in the various sound mikado interactive games ... are designed and playful art video games see above sound mikado (Waltraud Cooper) judged according to aspects of theater. (1999/P80) (Ernst Jandl) (1980/K88) (Wolfgang Georgsdorf) Für eine Ästhetik des Spiels / Ruth Sonderegger feedback art (PV) special output devices: integrating games in therapy (1994/K199) 32 playful view user interaces by touch, gesture, movement, Messa di Voce – visualized Künstliche Spiele / Ed. Georg Hartwagner, electroacoustic singer Interactive theater for 4 virtual Braille display console kids ars: the world of games (2000/K365) Sissy Fight for work structure as model for work structure (Machiko Kusahara) speech and song (a performance) (2003/K311) (Tmema, Jaap Blonk, Joan La Barbara) Stefan Iglhaut, Florian Rötzer beings and live audience gaming view sound-therapeutic objects Intermedialität – Das System Peter Greenaway 1996/K404) (Luc Courchesne) narration (2001/K108) interactive kaleidoskop (Sidney Fels) (1998/K201) console games online gamehall The Ludic Society (Neil Postman) / (1979/K37) (PW) The origin of technology Yvonne Spielmann Urban Sax (K364) dynamic animation through gestures taking the (AH) In 1962 at MIT (2001/K194) homo ludens (Flusser) rhetoric of hypermedia Art_server: stargate to netculture / Margarete culture in Japan competitive view for Ascott the concept of "interaction 994/K40) (Elfriede Jelinek, remote-controlled puppet theater voice into consideration / visual performance system art as therapy escape game condition of lack. (1994/K17) the topic was covered by the O.K Linz with "Toys 'n Noße Hüngsberg, H. Franz) phenomena of perception in Jahrmann & OK (Ed.) was central around 1980 moments of interactivity (Golan Levin) (2000/P82) Audiovisual Environment Suite (Art_server: stargate to netculture) consoles (R. Kuwakubo) computer games (2001/K69) Nybble-Engine / M. Jahrmann, M. Moswitzer theater (Brenda Laurel) (1996/P134) a "sketchpad system" for Shared Environments literature game (2000/K397) (2002/F044) Der bewegte Betrachter – Theorien der immersive on dramatic interaction new methods of storytelling (?) interactive computer der Multi-User-Games view of interactivity (T. O. Meissner) see also: view of fashion high degree by rhetoric interaction (2002) media opera by (mixed reality technology – pop-up book) interaktiven Medienkunst / Annette Hünnekens (1997/K433) (1990/K-I-84) Ästhetik der Inszenierung / Ed. J. Früchtl et al (2001/K20) multi-actor-server Pixelspaces (small conference) John Sanborn (1986) Voice synthesis From Text to Speech Critique (Patrice Pavis) (1999) see: entertainment view view of staging (ML) one of art's tasks is to interactive art Die Zeitgenössische Dramatik und die neuen user interaction (2001) interaction (1989) (AH) interactive media art as mobile games (2002/P24) (AH) Merging individual art forms into an integral every machine, every technology, see: sports aspects expose and deconstruct the rhetorics of Medien (essay) / Patrice Pavis In the Network of Systems - interactive art (PRIX) art form ... that conjoins new media with theater, every computer being is a foreign nerformativity discourse "the art form" of the 90s (Masuyama) (1986/K55) interfaces (David Rokeby) see: interface view Unexpected Obstacles – The work of Perry body in the heart of theater opera, performance, ... theater studies view theater theory Hoberman 1982-1997 game (HK) Yet we are also confronted with computer freaks that basically don't want to do anything $\begin{array}{c} \text{(ars 1989)} \\ \text{(D. Rokeby) the} \end{array} \hspace{0.2in} 1989$ (AH) (Roger Malina) Interactivity was first (AH) Interactive Media cyber-opera (P. Weibe tterrances and freely develops theater studies the computer picks up a kind of dialogue officially proclaimed a new art form with the officially proclaimed and the of Mark von Raden / Energized Gaming Culture Wagner's Madness" theater anthropology electroacoustic fashion with the systems (1997/P102) Animax multimedia theater establishment of the prize (1990)! "Sparky Prize" (1995/K368) them (2002/F042/P072)) dramatic discourse (1984/K329) (Altmüller/Bogner) (1979/K03) 32 theater view / opera view key word "interactivity for children (2002/P90) playful interaction (2002) music game (2002/K418) the world of performance and play multimedia opera (?) performance studies projection possibilities corresponding "Wild-style Video Operette" art as articulation performance theory interactive (1996/K406) (Masaki Fujihata) (Tina Blaine, C. Forlines) computer games about ecology, fun, politics, evolution, Europe, energy (the three sacred E's), (1986/KII-218) 1988 Theater art of the scene types of interaction (1999) electrolobby game design game theory art as transformation media work presentation view festival house as language games approach mediatization of interactivity (AH) one of the cores of net games (Weibel) "The Artificial Will" electronic media opera (AH) interactivity as an multimedia performance postmodern views "empty" concept –
"without content" (Huhtamo) group dynamics (1994) electronic art and sophisticated technology Robo-Cup s.r. (Hiroshi Matoba) (1984/K239)(1989/J24/J124) (P. Weibel) (Susanne Widl, Reneé Felden, ZYX) theater as show machinery (1988/K38) anthropology (of laughter) liveness view (robo-games) (1998/K203) interaction design (2001) Theater of hybrid machines telematics and total data work (AH) Art Com Electronic Network (ML) the boundary between theater the mechanical Bauhaus stage (Woody Vasulka, David Dunn) Theater (1981) (1989/K168) (2000/K294) central "pattern" of the Ars: (1989/K87) 1996/K274) (Don Ritter) (ML) theatrical-performative-ACEN (1986) (1989/K130) mobile phone (Bruce Hollings) in Scale (2002/F12) (Bruce Thomas) Wearable AR System modified use of games see also: music theater view games, music tools, ... (1990/II-K265) (Stephen Wilson) and performance and mediatized medium of interaction (2000) interaction (AH) (Mathias Fuchs, Sylvia Eckermann media performance simultaneously forms(ML) theatrical digital Why has this field not been mined searching, exploring, ... interactive WWW the nexus to the discourses on media theater within information technology ars: theater at the nexus tele-interaction (ML) interaction tool (2003) music-construction-game-machine (in)voluntary at Ars Electronica? (Technical (MF) the communicative works (DH) of actors and viewers interaction (1996/P55) interactive narration works that don't Takashi Morimoto) go-programs cf.: Maschinen, Medien, Performances - Theater an der Schnittstelle guidelines of theater could Costs of one-off performances?) (ML) liveness should also be retained media performance and telecommunications zu digitalen Welten / Martina Leeker (Ed.)
(ML) a new art form is developing from Polylog – for an interactive function offline when theater uses audiovisual and art (Weibel, Lischka) (1989/K65)

domino game (2002/K415)

(S. Schießl)

external interaction /vs/ of digital technologies electronic-digital media (ML) the technical concept of cyberspace theater culture and work (AH) Motor of transformation: from internal interaction (of modules) 3rd computer chess championship Autodrom Crashcourse Web scene projects and digital media "Le système du monde" at the theatrical level the mixed reality performance "liveness" on the media side: modernism to postmodernism (1980/K177) interaction in real time live demonstrations transmitting live 1998/II-K267) E. Said: The new electronics ... All Play (Cinematrix) – audience participation playing figures in (1982/K25) constitutes a continuous feeling of tension between scenic concert with (G. Squad, M. Chalcraft, Re-establishment of an equal balance (Loren & Rachel Carpenter) (1994/II-K102/P105) virtual worlds MIDI instruments Summer Academy - Hellerau 1999: Anette Schäfer) between the cultural and the commercial experiment of a (1979/K03) events scenic interaction The new media are strong enough to penetrate deeper into (1999/J395) The new media are strong enough to penetrate deeper into
"receiver" cultures than was possible for any previous manifestatienture-critical Cultural Ecology
of western technology.

InfoWar takes place in the perspektive (Andruid Kerne)

Perspektive (Andruid Kerne) medium of TV (1997/K333) (1988/K121) Theater and New Media field (2002/K52) (ML) the media do not touch simulation of a story art as scene (1989/K154) net culture (1998/II-K256) perspektive (1996/P104) sphere of new cultural techniques (1998/K23) (AH) more complex forms of staging (Stadtwerkstatt) R. P. Dalò, G. Pensili) the liveness of theater from a Japanese inter-art project art as game (ML) With the emphasis on the performative, and dramaturgy live remix laboratory Kursbuch Medienkultur – Die maßgeblichen net culture Internet noses an even greater not only is a new, generally acknowledged order established, but transformation itself becomes the new (1999/K380) art as interaction use of music compute (2001/K20) threat than the channel zapper Theorien von Brecht his Baudrillard for the PRIX ARS Jury performance software twofold Mapping (mixed reality) theater media? Kursbuch Neue Medien – Trends in Wirtschaft Computer culture software cultures links principle of cultural order settling into the inevitable (symposium) Art as public cultural production Brucknerhaus location Context Kepler-UNI creates a complex theatrical Politik Wissenschaft und Kultur / S. Bollmann multimedia work (1989/K87) Internet as cultural space (cf. Ars 2004 – What Will the Future Bring in 25 Years) (Christiane Paul) (2003/K136) (ML) The performative as the intersection of 1996 start of a new era of organization by the Danube and RISC (over 15 yrs. too (R. Born) reality (MF) Kursbuch Internet – Anschlüsse an Wirtschaft Globe Theater - A history play Culture is a market full of cultural philosophy neater and media advances to the key term for (1986/K09) Symposium I IVA/Brucknerhaus Digitales Age with the opening of AEC u. Politik, Wissenschaft und Kultur / Bollmann little cooperation with ars) for robots (Adrianne Wortzel) contradictions (2002/K230) a culture of constantly transgressing boundaries and cultural anthropology Not enough events/lectures in the field of the digital revolution as partner for content projects) (F. Pichler) Der DatenDandy – Über Medien, New Age, Art's claim to an dealing with what is unpredictable and indefinable LIVA) (1999/J74) Black cultural theor Kathy Rae Huffman, Franke, new media outside Ars Electonica (even (until 1995) opening, but then little Technokultur / Agentur BILWET Continues to stand for a unbounded future (1989/J07) during the year at AEC only a few projects Hans Donner) hardly any support cultural studies (discourse) cooperation with the ars Collective Intelligence – mankind's emerging music orientation knowledge cultures rhetorical project in everyday life, knowledge society (30.6.95 Prof. Pomberger member OK (and Gallery of the Province before that) as exaggeration, misconception

Prerequisites for a information for media art from the like Intertwindness (1997/1998) cultural history ORF as media institution (and facilitator initially with Bruckner reference world in cyberspace / Pierre Lévy interest in certain forms of installation art The effects of industrial (machine-based) and postindustrial of the AEC Board of Directors) context-aware theories federal government Pop culture building on in the fields of video, TV, radio, satellite and underestimation isuelle Kultur – körper räume medien / Cyberspace and technology (2001/K18) neo-situationsims discourse Globalization creates a broadcasting) (Christine Schöpf, Hannes Leopoldseder) Ed. Peter Mörtenböck, Helge Mooshammer Context Art University Media professorship first in humanities only as society (1997/K210) synthetics, semiosis, artificial reality, withdrawal of being, etc. (PW) neo-cultural environment postmodernism discourse cyberculture (cooperation with other universities 2003/2004 (Sommerer) "minor" services Das Medium ist Massage / Marshall McLuhan, Lentos will only start including (P. Fleissner) No risk capital to finance art (2002/K81) The AEC is intended to be a prototype in conjunction with Ars) chaos (1995/K139) light works (W. Cooper) situation view (Linz) of this kind of site of a new digital in 2004 (PW) Psycho-Techne, AEC as carrier of 2004 will be a key year -Mechatronikum (Prof. Pichler) cultural systems phase of culture (Leopoldseder) Ars Electronica Futurlab Media Linz (Hattinger), Scene Center (Feuerstein) protheses civilization cultural competence (DDDr. Schwendter) art as location factor **01** culture-theoretical view (in-house products) as further ideas of content for AEC location The future of AEC & ARS is to be designed (exhibitions in conjunction with ars)

Design Centers (1994) little space Defining the position of (1994/K24) Media Era (DM) **01** contextual view (1984) (1989/J163) Electronic Culture" (2003/F38) in terms of structure and personnel. (including Christian Möller) (compare Paderborn or ZKM) art as culture due to electronic or digital Magnet (print and web magazine) media, among others





