

m.ash MICHAEL ASCHAUER



2000 - 2008



Michael Aschauer / m.ash
works & projects 2000 - 2008

<http://m.ash.to>

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geometry. cartography of
world(s)



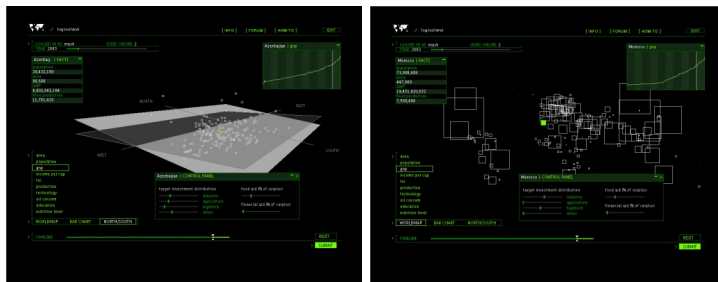
./logicaland v0.1

participative global simulation, internet based installation, 2002
<http://www.logicaland.net>

./logicaland is a project study for visualizing our world's complex economical, political and social systems. it tries to engage people into strategies - raising human sensibility and responsibility within the global networked society. The challenge is to develop ideas, tools and visualizations that fit the requirements of complex correlating systems and our world's complex participative environment.

v0.1 is the first attempt of a work in progress to realize a prototype of a global simulation - based on a scientific global world model of the mid-seventies - that is to be controlled by a community of unlimited participants. The main idea is to provide a public web-based world-simulation within a participative environment, where all users have equal influence on the system. One user's influence on the system is minimal since it is a fraction of all participants' actions. Only if a lot of users follow similar strategies, serious change can be achieved.

realized in collaboration with Maia Gusberty, Josef Deinhofer, Nik Thönen;
initially started for the Biennali of Young Arts, Torino.

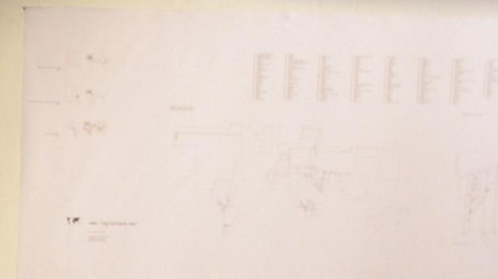


screenshots, online game

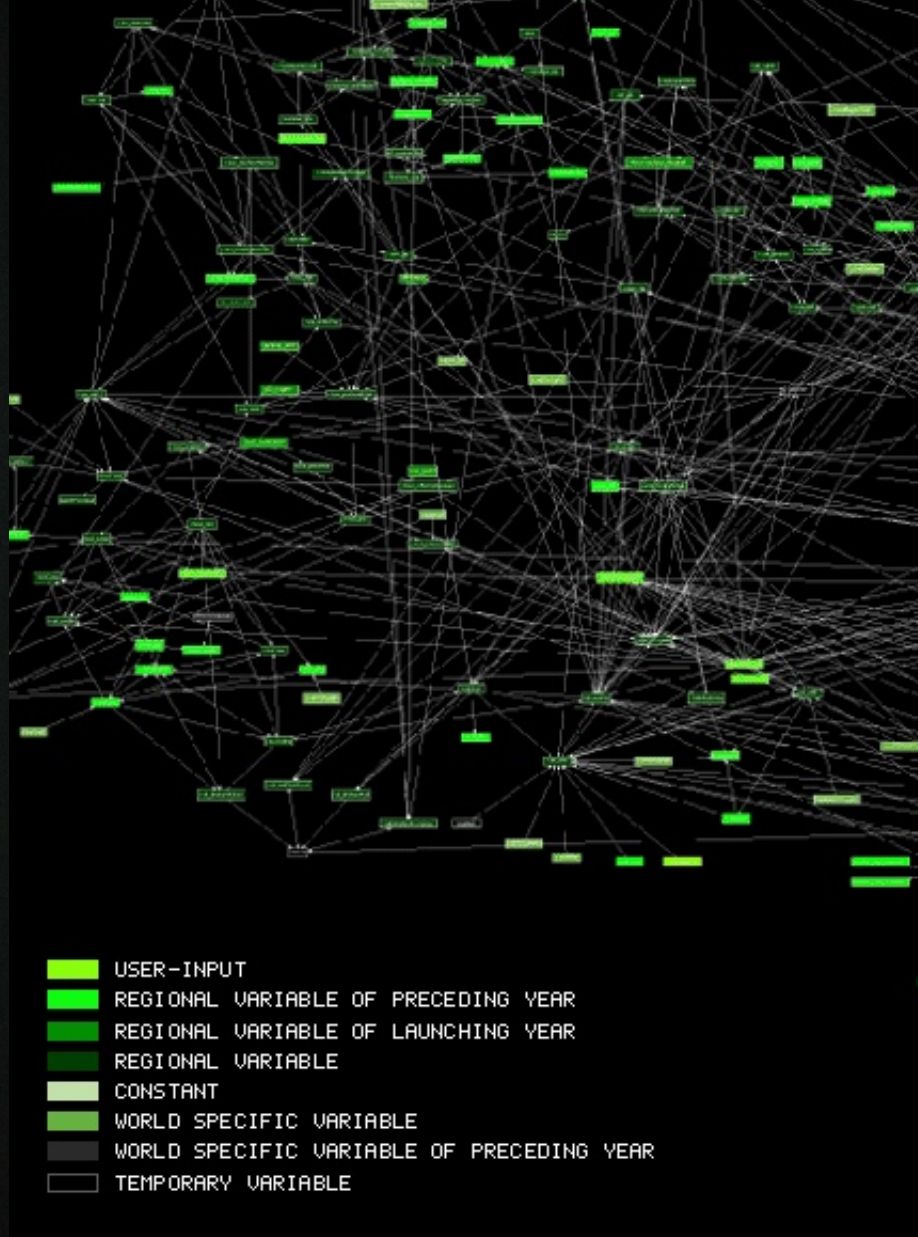
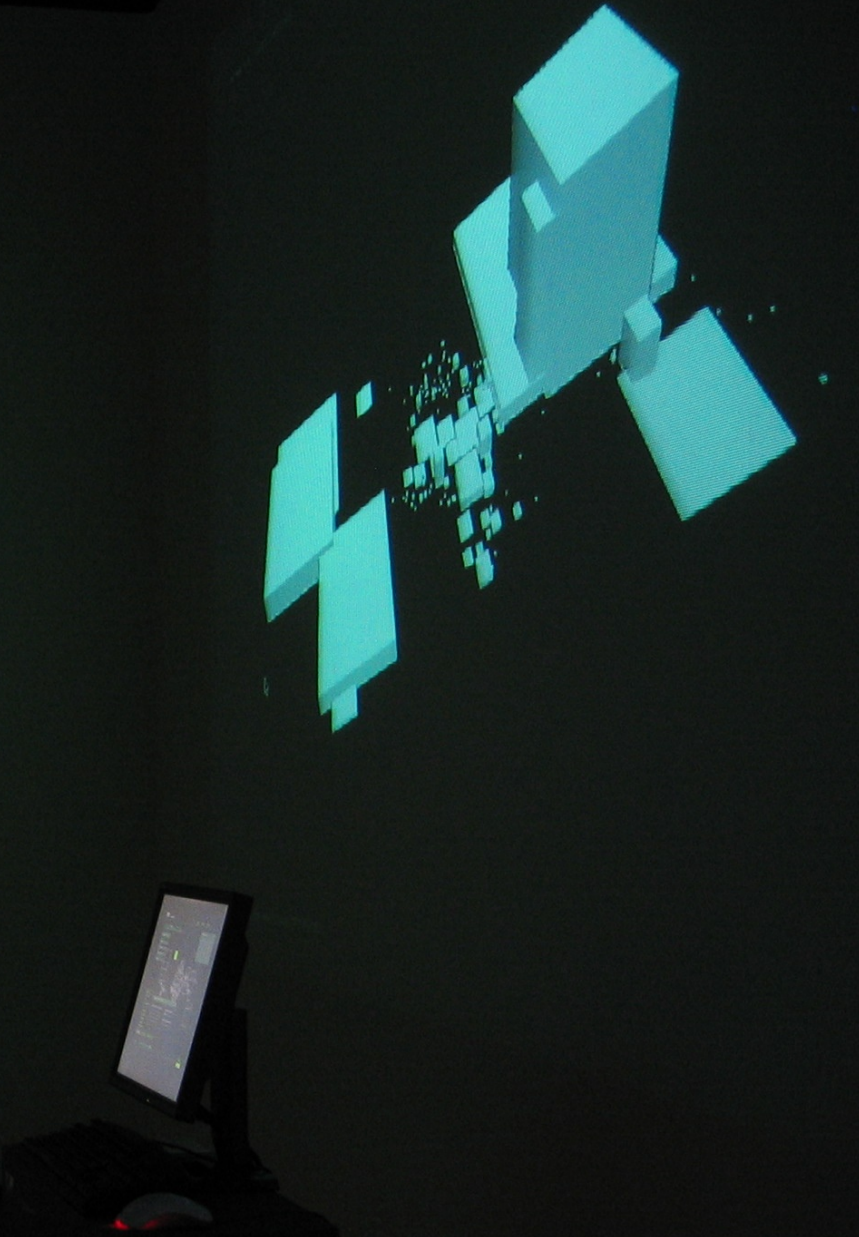


Installation view, 1 Projections + 2 Screens, / 2 PC, Biennale of Young Arts, Torino, 2002

logicaland



Installation view, 1 Projections / 1 PC, lothringer13/halle, Munich, 2003



Installation view, 1 Projection + 1 LCD-Screen / 2 PCs, Yerba Buena Center for the Arts, San Francisco, 2004

visualisation of underlying model



Installation view, 1 Projections + 2 Screens, Biennale of Young Arts, Torino, 2002

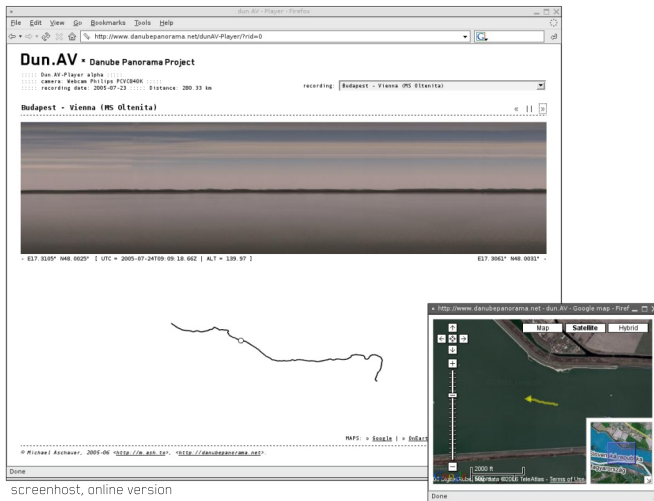
Dun.AV * Danube Panorama Project

(experimental) digital photography, 2005 (ongoing)
<http://danubepanorama.net>

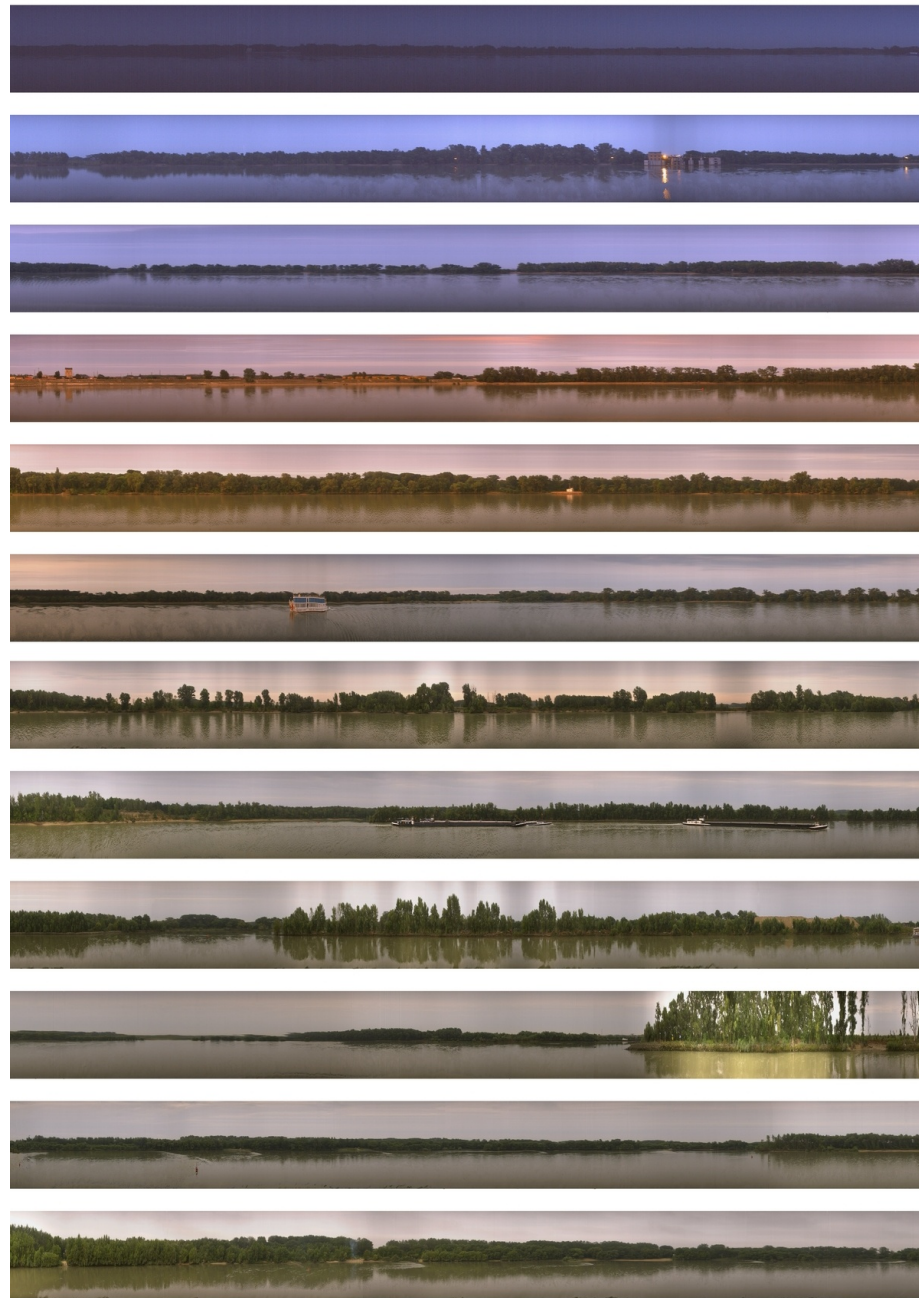
The Danube Panorama Project is an experimental approach to photographic mapping and cartography. It's goal is to produce a full panorama of the Danube's river sides by digitally slit-scanning its coastlines, resulting in a unique 'cross section' of contemporary Europe.

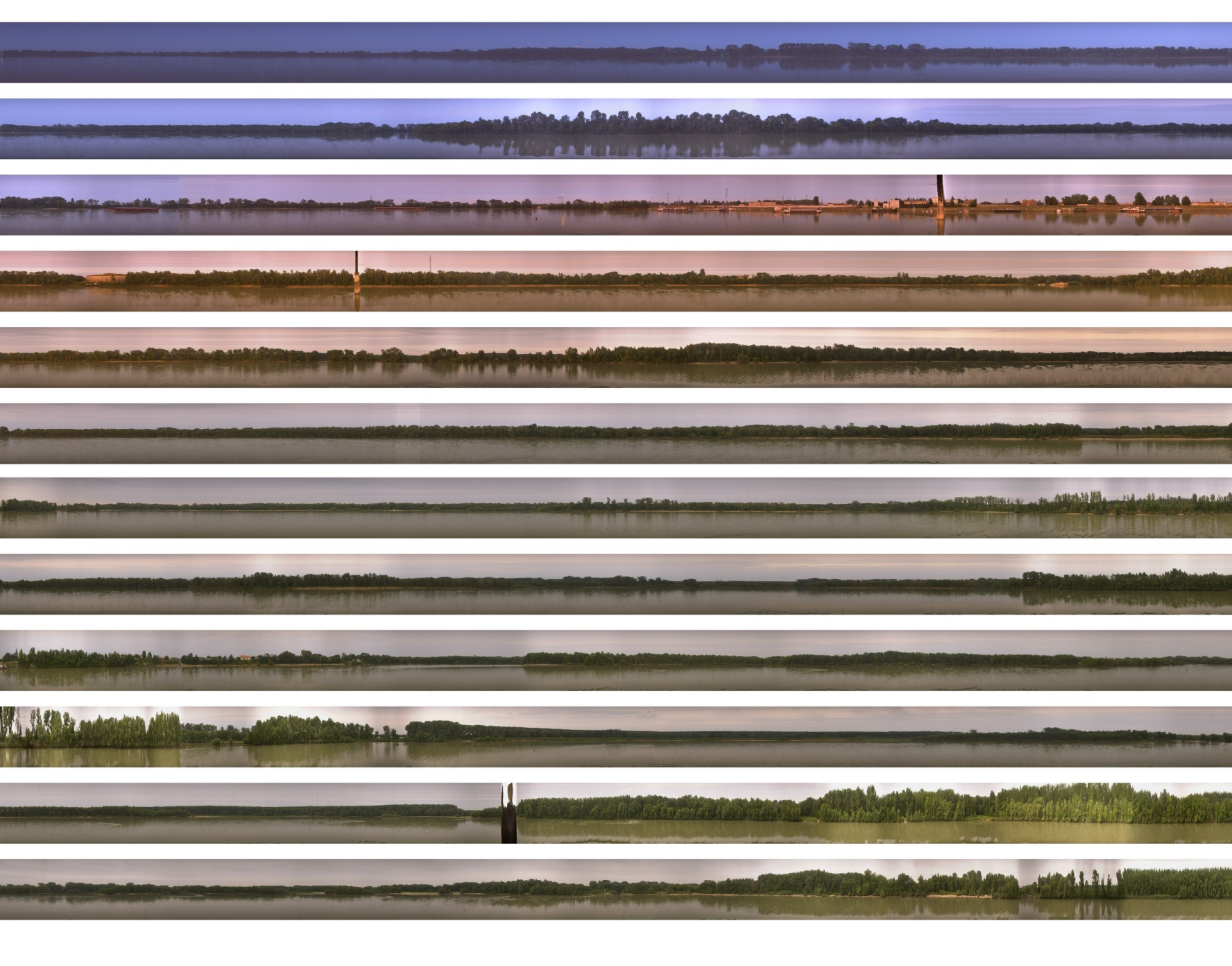
The Danube - "Europe's River of Destiny" - connecting Western, Central and Eastern Europe uniquely reflects the shifting relationships of its peoples, cultures and religions in its accumulated history and contemporary dimensions. It is as much a cultural as a geographic landscape. It will guide as a symbolic red line of this intense survey.

The Danube Panorama Project is a project in progress



screenhost, online version







Installation view, "Dun.AV", 2 Projections + 1 LCD Screen / 1 PC, Kunstraum NÖ, Vienna, 2008



Installation view, "Nile Studies", 2 PC/2 LCD Screens, Inkjet Print, 3x1,2m, La Nau, Valencia, 2008



Installation view (part), "Dun.AV - Danube Panorama Project", Leerer Beutel, Regensburg, 2006



Installation view, "Danube Panorama Project", 13 LCD-Screens / 7 PCs, Ars Electronica Exhibition, Brucknerhaus, Linz, 2006



Installation view, "Danube Panorama Project", 5 Light-Boxes, Leerer Beutel, Regensburg, 2006

Nile Studies

(experimental) digital photography, 2006 (ongoing)
<http://www.nilestudies.net>

With its 6.671 Kilometers, the Nile is widely accepted as the longest river on Earth and has often been referred to as the most beautiful and most famous river of the world. The Nile is a singular river in several respects and has intrigued historians, artists, poets since the ancient days of the Pharaohs. Its crucial role as a lifeline of Egypt since beginning of civilization justifies to argue that "no international river basin has a longer and more complex and eventful history of water politics than the Nile." Today "It plays an essential economic, political and cultural role in the 10 countries through which it flows" and the importance of the Nile is as great as ever.

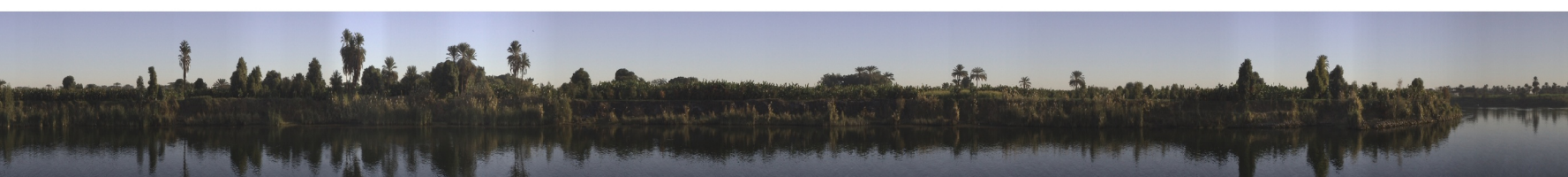
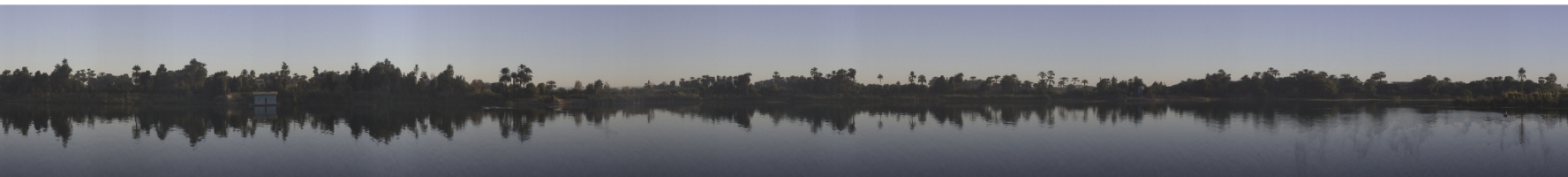
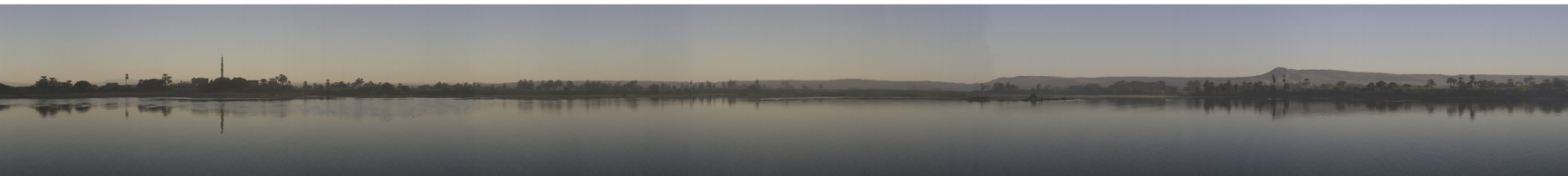
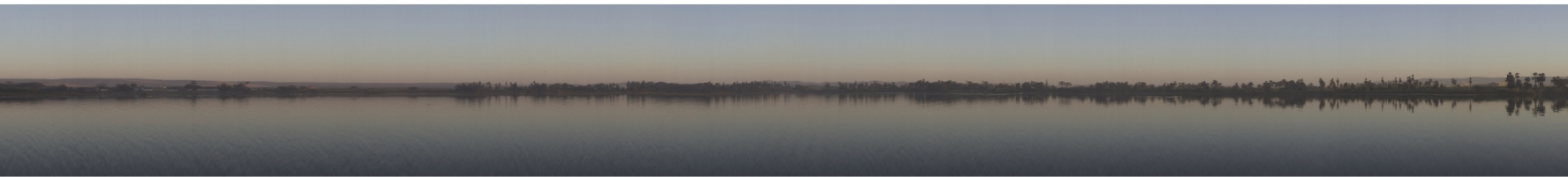
Nile Studies is an artistic research and investigation project, an experimental photographic and cultural mapping survey by digitally (slit)scanning Nile's long coastlines and landscapes along with its long and complicated history and politics.



recording on Nile in Egypt, 2006



sample of "Nile Studies" Panorama



24/7 - Into the Direction of Light

video, BetaSP, 16:9, 9min, 2008

video installation, multiple projections, variable dimensions, 2008

Light, landscape, camera: 24/7 seems to have been created with the pure ingredients of filmmaking. The picture's blackness at the beginning turns into ever-lightening shades of blue, eventually becoming a view of the sea. The line of the horizon divides it into two halves: water and sky, which change constantly in fast motion, then return to black (the black of night).

Shot with a static camera over a period of seven days, 24 hours each, 24/7 uses digital technology to continue the tradition of the branch of experimental film dedicated to exploring the mechanisms of cinematographic representation, using landscapes and their topographic features or natural phenomena (light, weather). This particular case involves portrayal of a subject and illusionistic space which are dealt with in a new way. While 24/7 refers to something that in fact exists, something we can cling to, in the course of the video we notice that the direction taken by the change is uncertain. It seems to move along the picture's horizontal axis from left to right, though also from background to foreground at the same time, and in the transitions between day and night especially a kind of pull is developed which seems to literally unfold the space.

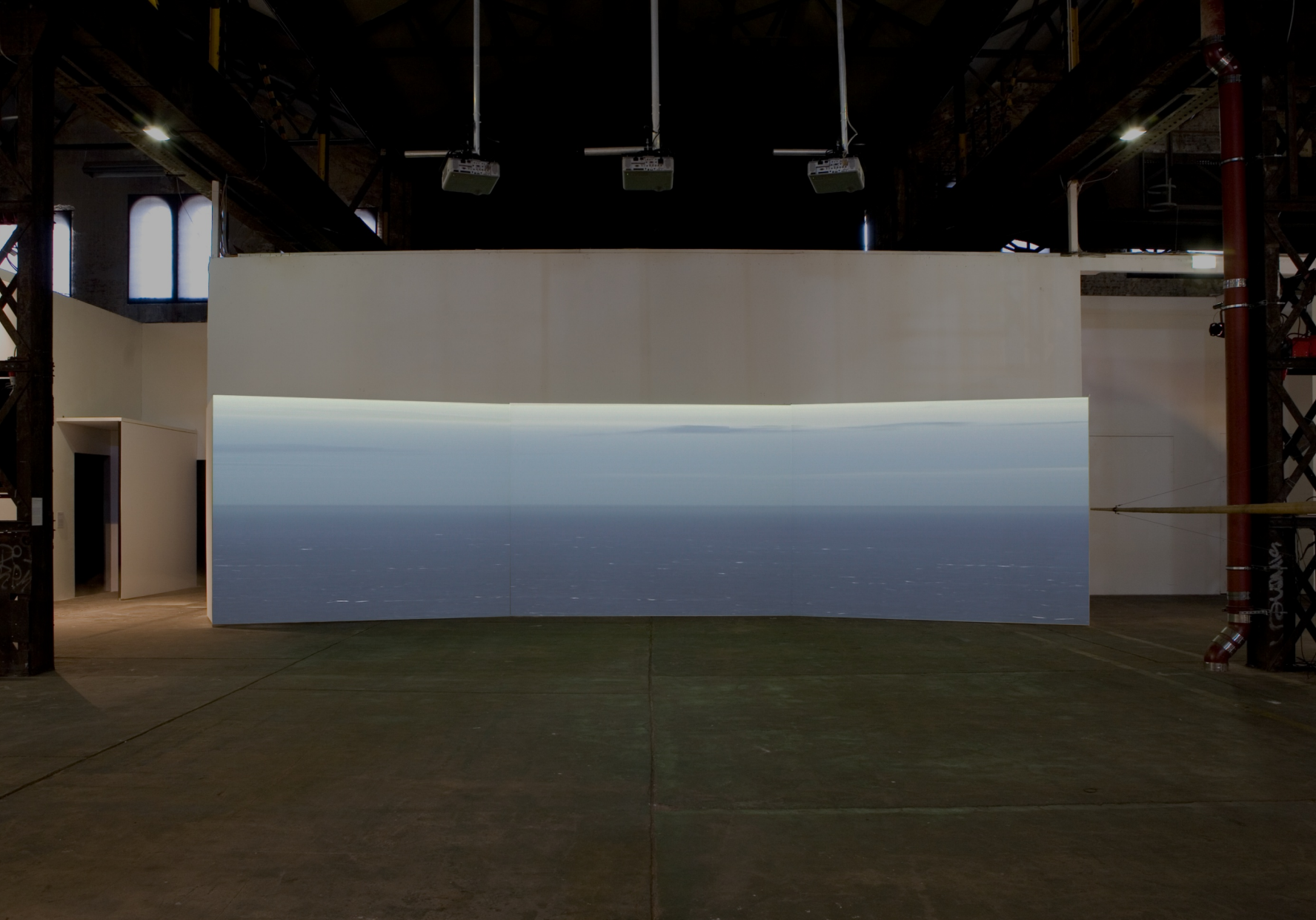
These constant shifts and uncertainties with regard to the viewer's standpoint are references to the artificiality of what is being portrayed. This (natural) space is, in fact, artificial, having been assembled through manipulation of the prevailing conditions during shooting with digital equipment, with the aid of the slitscan process. As a result 24/7 becomes a subtle study of the limitations of our perception: In the end we can see only the things we are familiar with. (Claudia Slanar)

video distribution by sixpackfilm

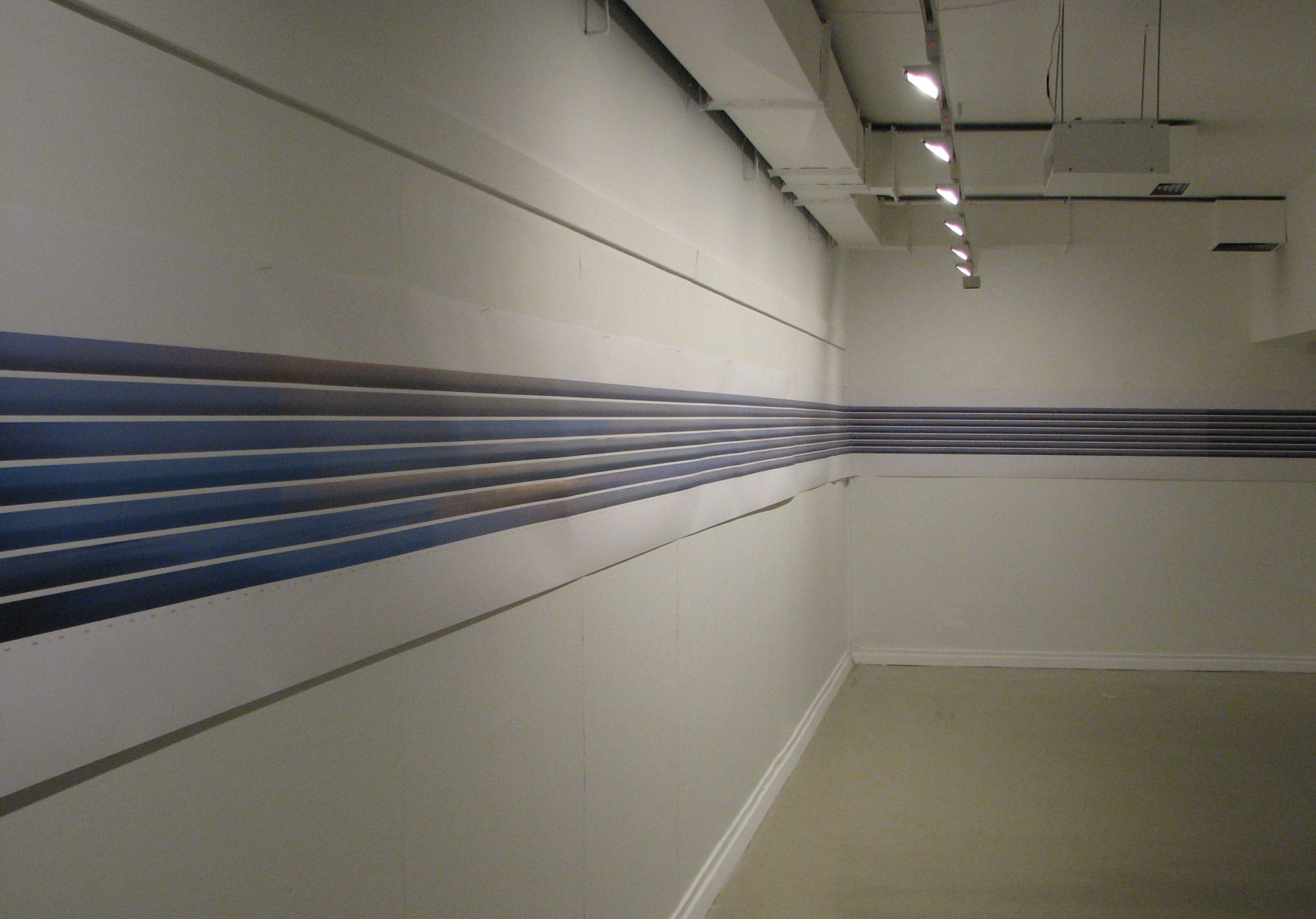
realized with the support of Oros Harasson Art Center, Finikas/Syros



Video Stills



Installation view, 3 Projections / 1 PC, Phoenixhalle, Dortmund, 2008



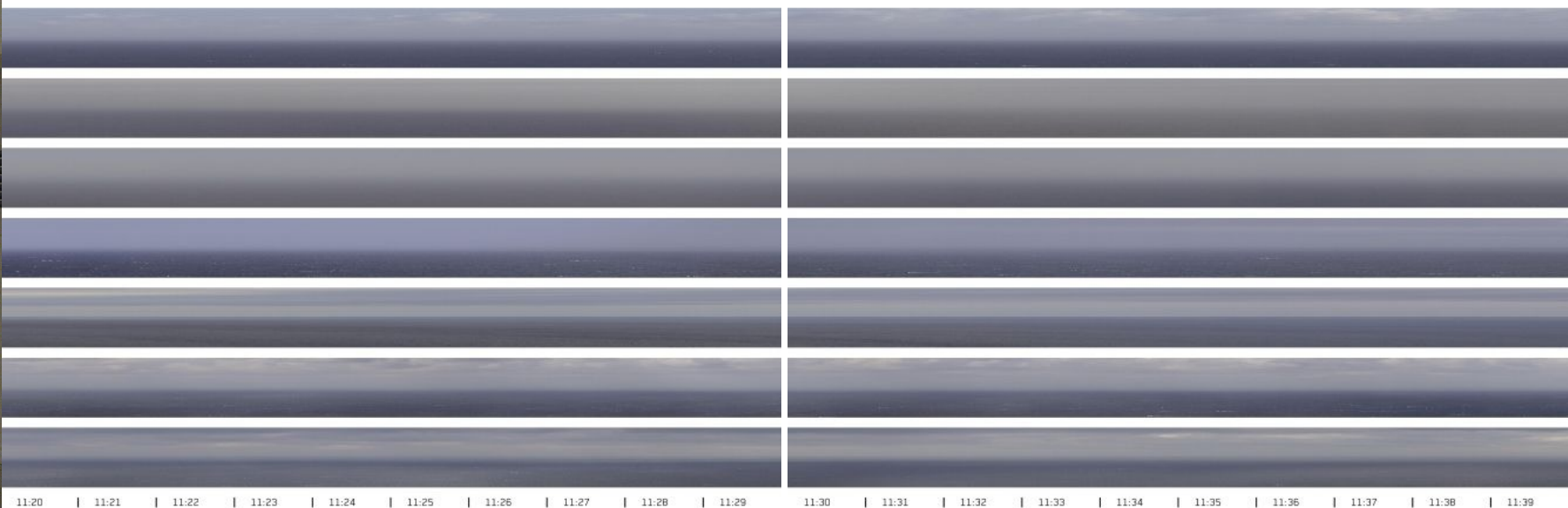
Sketch version, inkjet print, 3 pieces à 50x1200cm, Velika Gorica, 2008

7 C-Days

digital photography, 2008

72 digital C-Prints 50x37,5 cm (Edition 3+1)

Installation 3600x37,5 cm



7 C-Days (C-Days is also short for Candy-Days) is experimental and conceptual long-term digital photography. It follows the horizon of the sea for a full week and renders it into a montage of 12 (daylight) hours / 7 Day - an image with a total length of 36 meters. (7 C-Days is derived from the same slitcan timelapse raw material as the video "24/7" - see also page before).

SE.Exit

location aware online road-movie, 2004

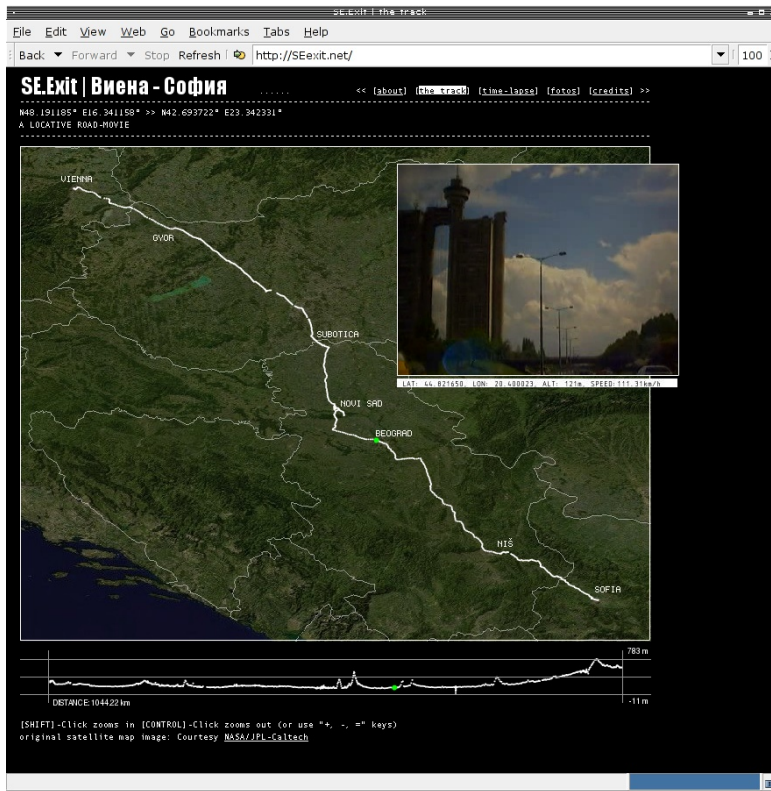
<http://www.seexit.net>

"SE.Exit" is a "location aware road-movie", a continuous recording of the way from Vienna to Sofia, captured with a webcam and GPS-receiver as nearly 18 hours of videostream and 70149 single images.

The trip happened to take place between April 29th and May 2nd, 2004 during the official days of the European Unions "Eastern Enlargement" and documents one of EU's "South Eastern Exit" from Vienna to Sofia.

It is an approach of mapping this territory, the 'new' geopolitical landscape, its peripheral areas and borderland as well as an experiment with new geo-narrative structures.

(developed and realized within a residency at Interspace Media Art Center, Sofia)



screenshot, <http://www.seexit.net>



VIE-SOF

location aware road-movie, 2004

DV, 4:30min

DV, 45 min

Subsequently the material from SE.Exit was used as a basis for timelapse video releases under the name "VIE-SOF", a short version of 4:30 min and an extended version of 45 minutes that got screened along with a live soundtrack by Chris Janka on the streets of Vienna

Sound: Chris Janka, Michael Aschauer



VIE-SOF 18:52 at spiel:platzl, dietheater Konzerthaus, Vienna, 2006

VIE-SOF 18:52

video screening and mixed media event, 2006

The full version of 18 hours and 52 seconds premiered within the event "VIE-SOF 18:52" - a multilingual day of virtual traveling through the balkans combined with lectures, presentations, discussions, performance, concerts and food at DieTheater Konzerthaus, Vienna exactly 10 years afterwards

with (live) appearances of:

Branka Ćurčić / kuda new media center; Research group "Imagining Europe"; Galia Dimitrova / Interspace media art center; Institute for cultur-resistant goods - Institut für Kulturreisende Güter; Ákos Maróy / Nextlab; Violeta Vojvodić & Eduard Balaž - Urtica, art and media research group; Branislav Nikolic / Gipsy Radio; Felix Stalder; MS Supamira - Venture shipping along European Waterways; Evgeni Vasilev; permanent breakfast; Plamen Dejanoff; Friedemann Derschmidt; Maia Gusberti; Chris Janka & Daniel Pabst; DJ Hans Kulisch





LAT: 47.967325, LON: 16.885122, ALT: 214m, SPEED: 110.96km/h



LAT: 47.567278, LON: 17.916898, ALT: 191m, SPEED: 84.74km/h



LAT: 47.470990, LON: 18.152350, ALT: 245m, SPEED: 0.14km/h



LAT: 47.284620, LON: 18.429482, ALT: 176m, SPEED: 37.62km/h



LAT: 47.172648, LON: 18.492182, ALT: 164m, SPEED: 0.38km/h



LAT: 46.167827, LON: 19.581242, ALT: 172m, SPEED: 1.76km/h



LAT: 45.936678, LON: 19.708918, ALT: 155m, SPEED: 184.88km/h



LAT: 45.167487, LON: 19.824485, ALT: 310m, SPEED: 35.47km/h



LAT: 44.821373, LON: 20.488617, ALT: 116m, SPEED: 109.58km/h



LAT: 43.554165, LON: 21.683948, ALT: 197m, SPEED: 128.89km/h



LAT: 42.697145, LON: 23.321172, ALT: 595m, SPEED: 12.88km/h



LAT: 43.944572, LON: 21.382713, ALT: 169m, SPEED: 133.75km/h



LAT: 43.815817, LON: 22.787272, ALT: 485m, SPEED: 0.14km/h



LAT: 43.889282, LON: 22.882158, ALT: 516m, SPEED: 0.17km/h



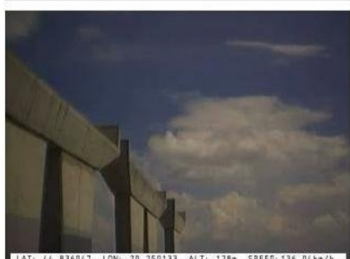
LAT: 46.459878, LON: 19.446145, ALT: 173m, SPEED: 0.56km/h



LAT: 46.459878, LON: 19.446145, ALT: 173m, SPEED: 0.56km/h



LAT: 46.459878, LON: 19.446145, ALT: 173m, SPEED: 0.56km/h



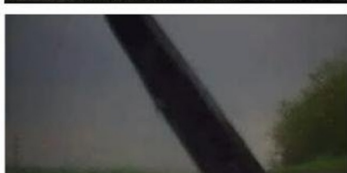
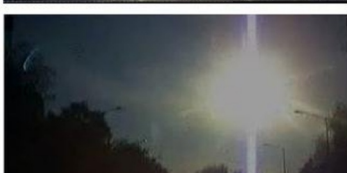
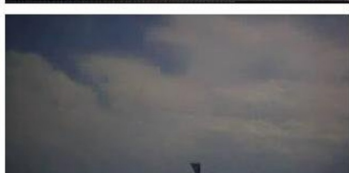
LAT: 46.459878, LON: 19.446145, ALT: 173m, SPEED: 0.56km/h



LAT: 46.459878, LON: 19.446145, ALT: 173m, SPEED: 0.56km/h



LAT: 46.459878, LON: 19.446145, ALT: 173m, SPEED: 0.56km/h



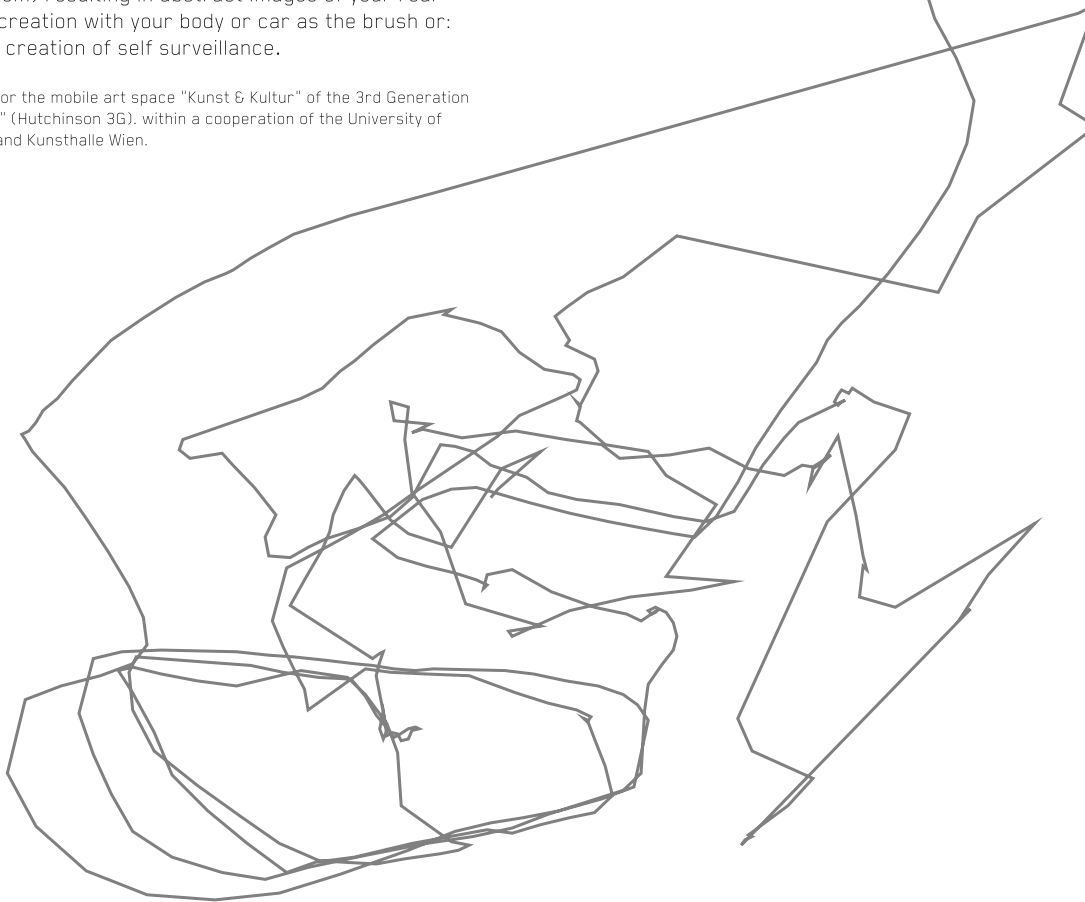
loc:draw!

Application for mobile phones, 2003

"Body's your brush! World's your canvas!"

LOC:DRAW! is a JAVA-application for 3G mobile handsets to continuously draw and monitor your location via A-GPS (Assisted Global Position System) resulting in abstract images of your real movements: image creation with your body or car as the brush or: GPS-enabled image creation of self surveillance.

An exclusive production for the mobile art space "Kunst & Kultur" of the 3rd Generation mobile phone provider "3" (Hutchinson 3G), within a cooperation of the University of Applied Arts Vienna, "3" and Kunsthalle Wien.







sounds, vision & structure





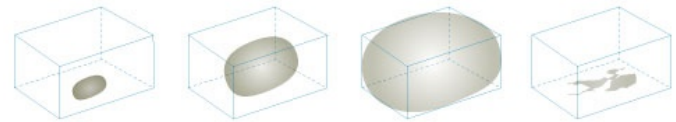
fill-out sculpture kubus.2, Kubus Export am Gürtel, Vienna, 2005

fill-out sculpture

timebased sculptures / ephemeral Installation, 2005+

(weather ballon, compressor and some empty space)

fill-out sculptures are temporary, timebased sculptures: A balloon will be blown up until it completely fills its surroundings space and finally bursts due to the pressure and friction, leaving the space empty as before again ...



fill-out sculpture v740.1, Kleylehof/Nickelsdorf, 2005



fill-out sculpture v740.1, Kleyehof/Nickelsdorf, 2005



8-Bit Installation at Arti et Amicitiae, Amsterdam, 2004

8-BIT

sound & light installation, 2003

(8 light tubes, 8 piezo microphones, 8 sound channels, 4 amplifiers, mixer, PC, relais-card)

A poetic confrontation of a fundamental digital principle with its analogue delays and failures: a visualization and interpretation of the binary number system as demonstrated by 8 fluorescent tubes repeatedly counting all possible values of 8 bit (which is 1 Byte) from 0 to 255 - or from 00000000 to 11111111 in binary number format. The analogue and unpredictable behaviour and latency of the tubes transforms this clearly determined and exactly controlled arrangement of digital basic instructions into a sound and light composition enriched by the element randomness.

realized with re-p.org (Michael Aschauer, Maia Gusberti, Nik Thönen)
Künstlerhaus Wien, 2003



8-Bit Installation at Künstlerhaus Wien, 2003



8-Bit Installation at Künstlerhaus Wien, 2003

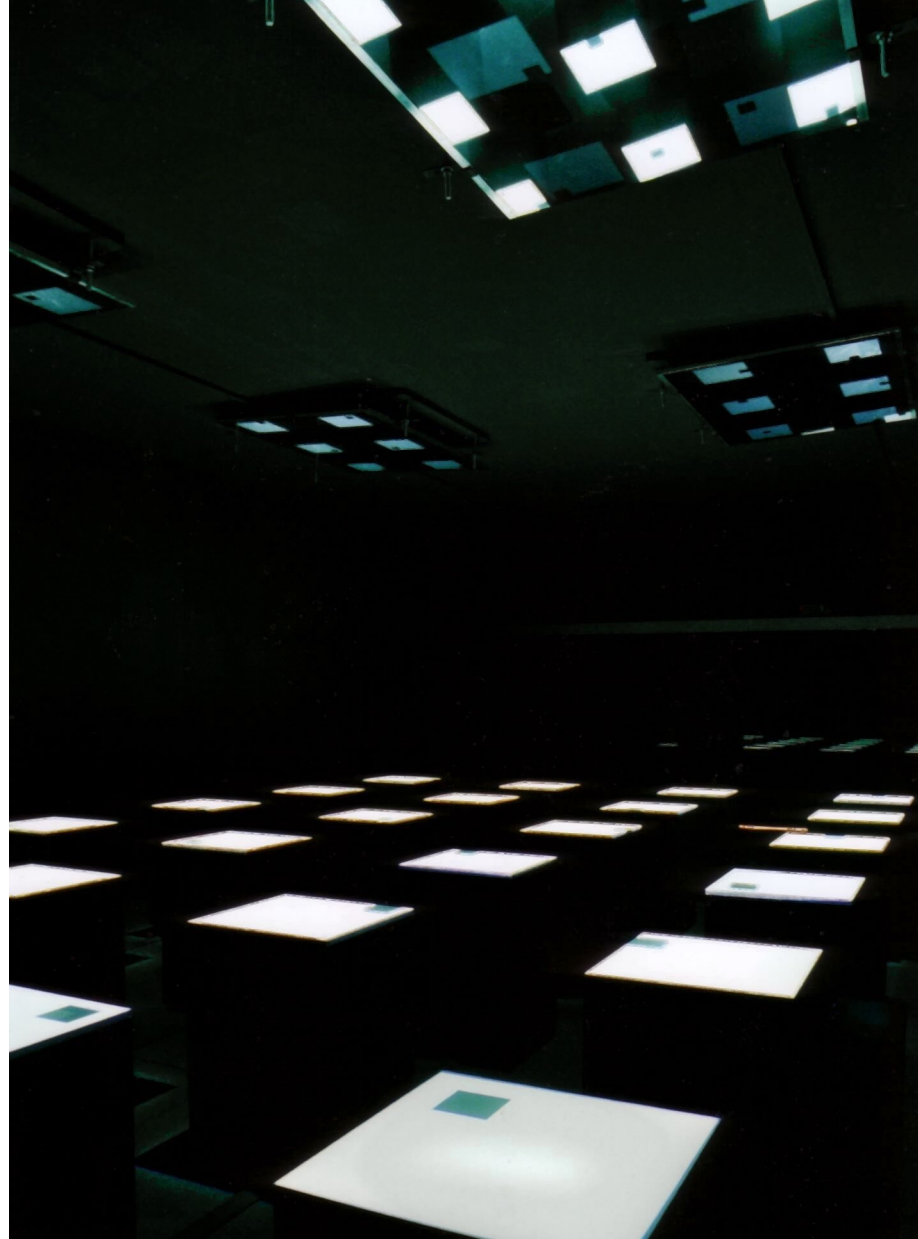
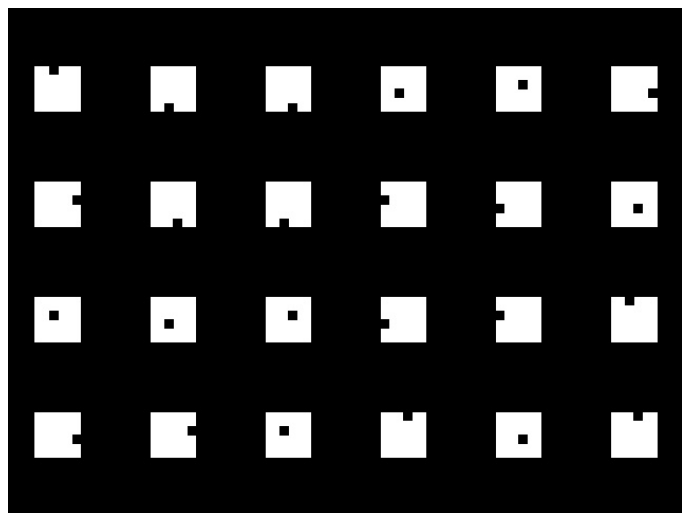
24!

sound & light installation, 2003

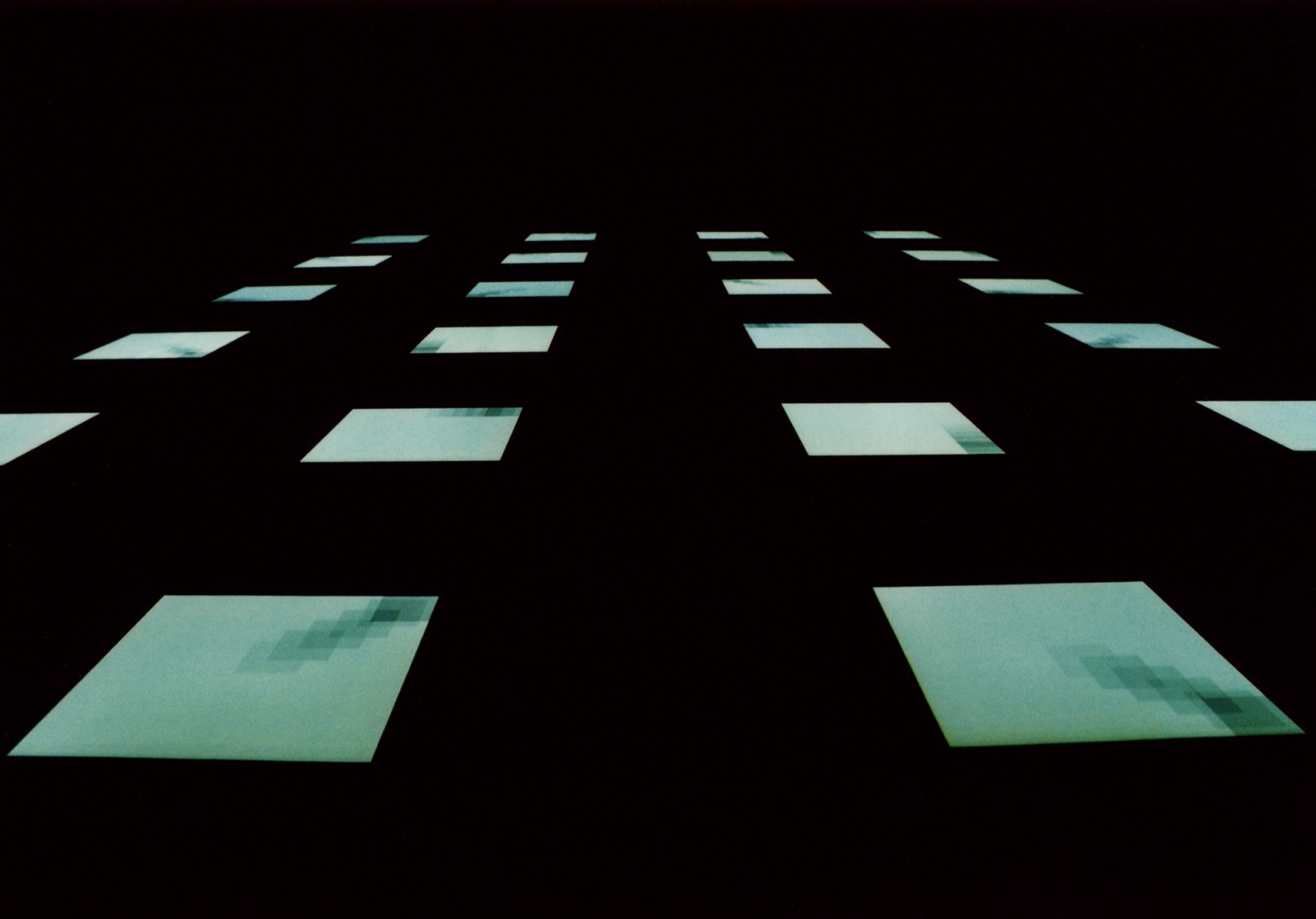
(24 sound channels & loudspeakers, 4 projections via 4 mirrors on 24 pedestals, 16 amplifiers, 4 Linux-PCs, 1 HDSP 9652 Hammerfall, 1 LCD Display)

24! is a spacial audio-visual composition. A black pixel on white ground is projected onto each of 24 pedestals - arranged in a grid. Each Pixel has 24 possibilities to scan all corners his square in one movement, which corresponds to 24 faculty of possible arrangements. The very same, simple mathematical structure is used to connect the systems of sound, image and space. It would last up to 20 quadrillions of year to play-back all non-repeating, possible permutations of this finite composition. 24! is an attempt to connect the elements room, image and sound on its "lowest common denominator".

Realized in collaboration with Norbert Pfaffenbichler & Lotte Schreiber,
in cooperation with O.K. Centrum für Gegenwartskunst, Linz



Installation views, O.K. Centrum für Gegenwartskunst, Linz, 2003



cubica

video, DV, 4min, 2001

cubica is an example of a rare type of work, namely a completely abstract three-dimensional computer animation. The application programmed by m.ash is based on the control system of the popular computer game Snake. The running program was filmed on video in realtime during a live session, and the final product was left unedited. The basic formal structure is a product of the dichotomies of algorithmic automation versus manual manipulation, and randomness (created by means of a random event generator) versus set action...

Sound: Chris Janka
Distribution: sixpack film

>

w_sqr

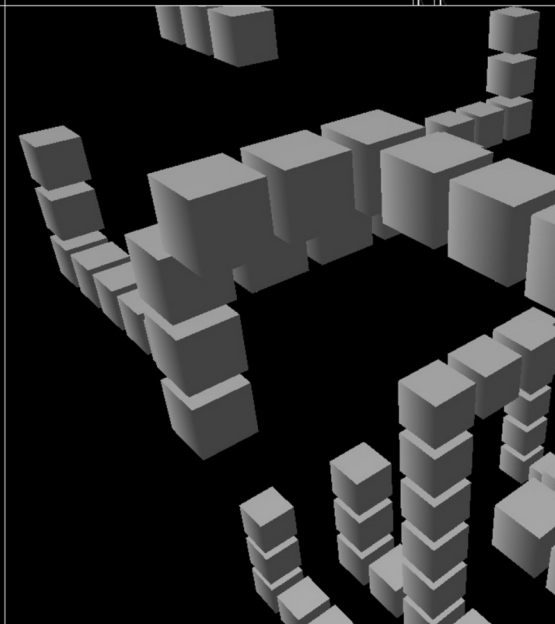
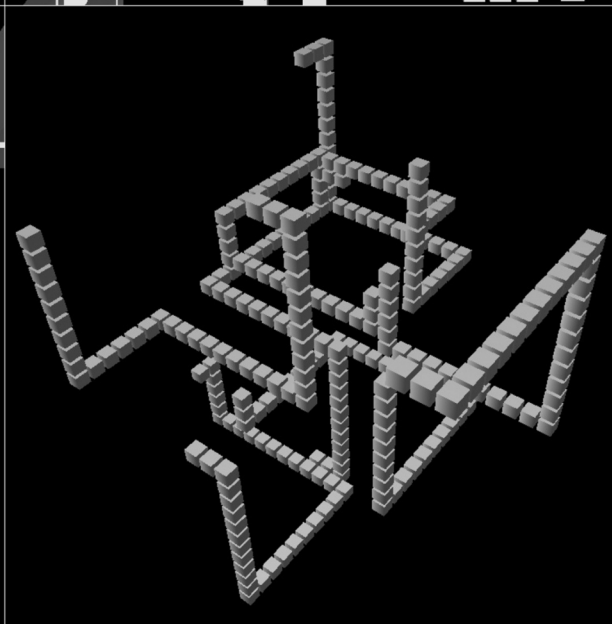
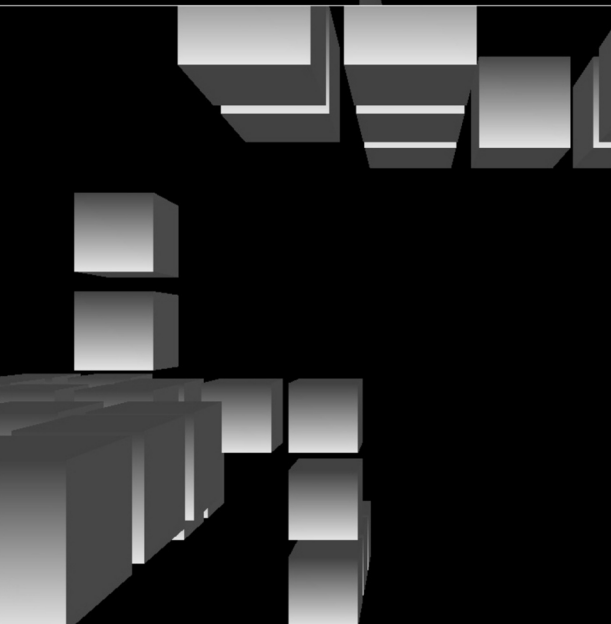
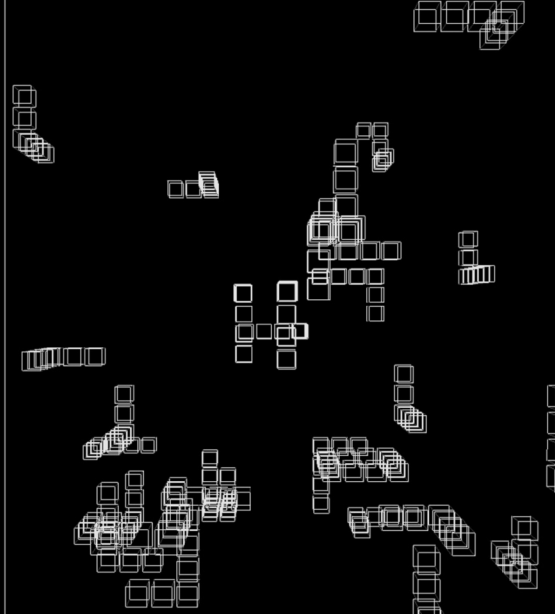
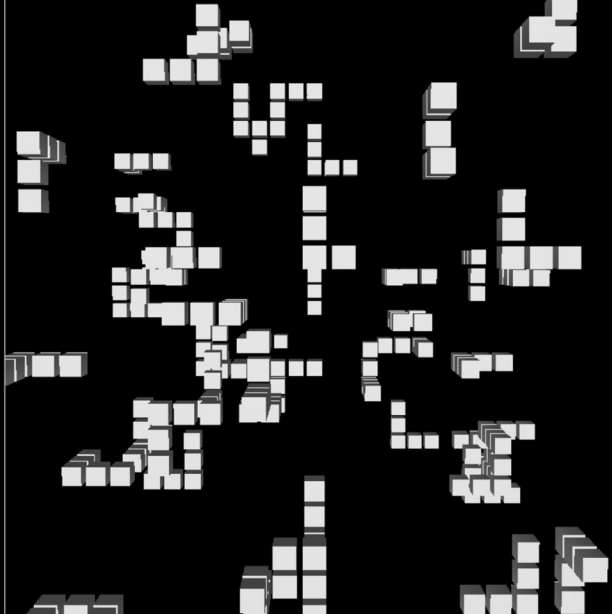
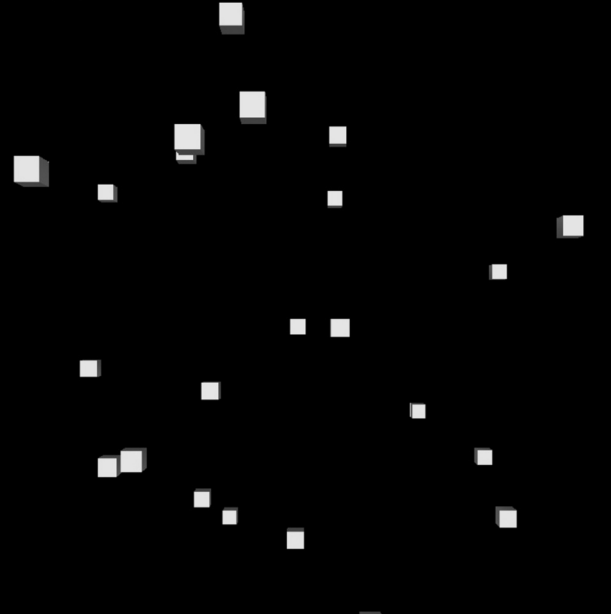
video, DV, 3 min, 2001

white square; on black; brown noise; This video's subtitle provides a complete description of its contents and contains all the elements employed in it. Analogies to historically relevant works by Kasimir Malevitch and Peter Kubelka are inevitable. In contrast to these great predecessors, m.ash allows the digital machinery to communicate in its own mathematical language. The artist developed a program which makes esthetic and formal decisions for him; all subjectivity and questions of taste have been eliminated.

And this represents the work's provocative potential: Modern masters are referenced with the intention of making an ironic statement about them. These "artistic geniuses" of the past have been replaced by a banal computer program.

Distribution: sixpackfilm

<



sleepd[618]: system is inactive; forcing sleep

kernel: Unable to handle kernel NULL pointer dereference at virtual address kernel: printing
eip:

kernel: e082d577

kernel: *pde = 00000000

kernel: Oops: 0002

kernel: CPU: 0

kernel: EIP: 0010:[keybdev:__insmod_keybdev_0/lib/modules/2.4.18/kernel/d
rivers/input/+-322185/96] Not tainted

kernel: EFLAGS: 00010246

kernel: eax: c1879800 ebx: de50c000 ecx: c1808c00 edx: e082d78c

kernel: esi: 00000000 edi: c1879800 ebp: 00000000 esp: de50dea8

kernel: ds: 0018 es: 0018 ss: 0018

kernel: Process apm (pid: 641, stackpage=de50d000)

kernel: Stack: c1808c08 c180ac34 c180ac20 00000003 c019b33e e082d79b c1879800
00000000 c019b25c c1808c00 00000003 c019b33e c1808c00 00000003
c180ac20 c180ab2c c180ab20 00000003 c019b317 c180ac20 00000003
c180ab20 00000003 00000003

kernel: Call Trace: [pci_pm_suspend_bus+82/104] [keybdev:__insmod_keybdev_0/
lib/modules/2.4.18/kernel/drivers/input/+-321637/96] [pci_pm_suspend
_device+32/36] [pci_pm_suspend_bus+82/104] [pci_pm_suspend_bus+43/104]
[pci_pm_suspend+35/68] [pci_pm_callback+46/64] [pm_send+62/112] [pm_
send_all+69/144] [] []

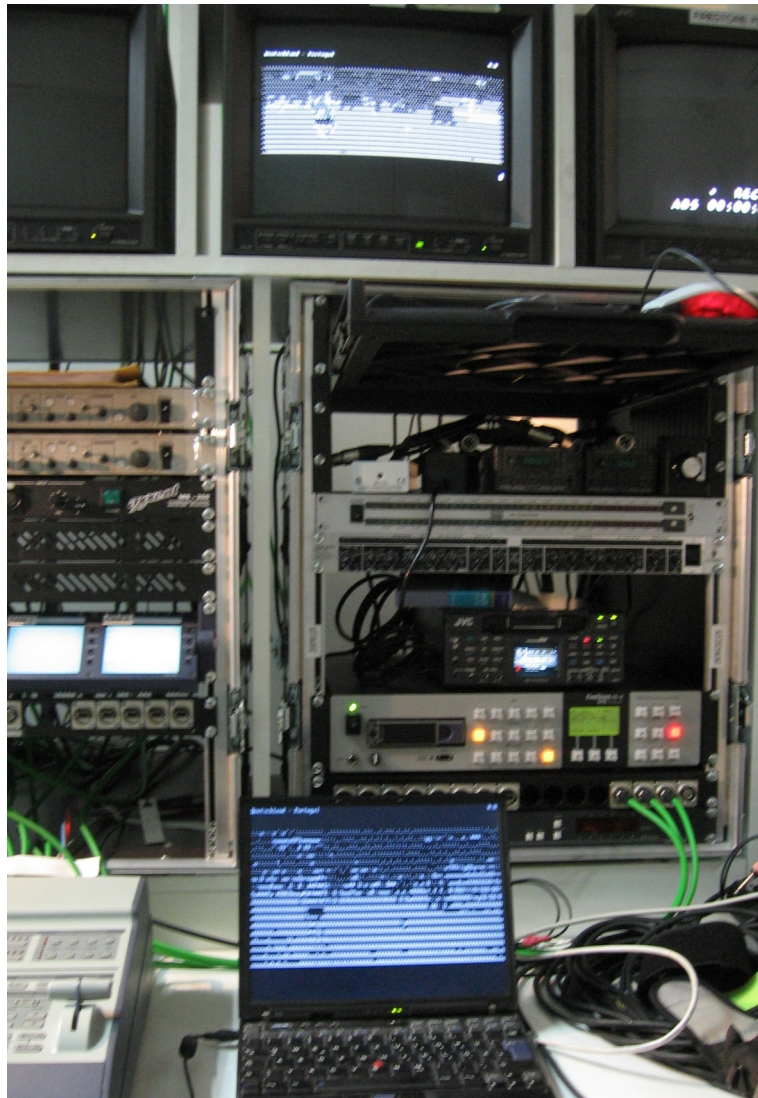
kernel: [sys_ioctl+363/388] [system_call+51/56]

kernel: Code: 0f ab b5 80 01 00 00 19 c0 85 c0 75 dc 81 bd 7c 01 00 00 00

sleepd[618]: apm -s failed

(playful) interventions





at OKTO TV studio

ASCII-WM 2006

live internet stream and television broadcast, 2006

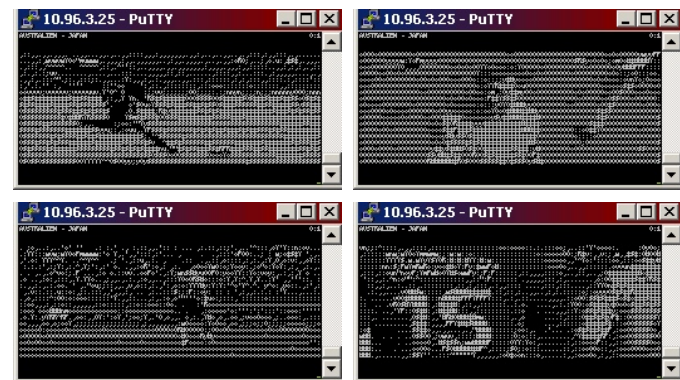
<http://www.ascii-wm.net>

"Clearly this is what the Internet was invented for" (The Inquirer)

A media prank and (pirated) live broadcast of the FIFA Football World Cup 2006 from June 9th to July 9th. All 64 football matches were broadcasted live as a 'high-resolution' stream of 80x24 ASCII-Text characters including machine-translated subtitles in a wonderful "denglisch" and the up-to-date score information. In addition, the ASCIIified live-stream was fed back again to Television on OKTO (Vienna Community Television) for the four final matches in July 06 with a female text-to-speech voice reading the cross-translated subtitles. "The best, most ridiculous, most redundant graphical implementation of ASCII!"

In lack of real live internet streaming services ASCII-WM was often mistaken as a serious service reaching an audience of several millions visitors.

realized in collaboration with Stefan Brunner & The Institute for Posttayloristic Studies Vienna, in cooperation with OKTO TV



screenshots live stream

0:0

0:0

[illegible]

Portugal die Deutschen ließ Durchlauf! Das Klinsmann elf ein wenig in

PHILIPS

0EURO

A Fairy Tale of Created Value, 2004-09

<http://www.0euro.biz>

The 0EURO is not only a new banknote with a face value of zero, it is a signed and numbered artwork and a brand new financial derivative. As banks declare their outstanding debts as assets, or create money flows where none existed before through methods like credit default swaps, I establish my own artistic bank and currency, creating value where none existed before.

Starting with a symbolic face value of zero - I am a young artist who has nothing to give and little or no value on the art market today, this is an option warrant on my and your future. It might be worthless today, but it could make you rich in 30 years. It is a simple bet on a career. If I manage to be one of the 0.1 per cent of artists who make it and into getting famous and rich, and you are lucky or thoughtful enough to still own the original banknote by then, you made it as well.

Sure you don't know the quantity and value of the artwork today, nor my current or future monetary policies. But It's not just like any other lottery in stocks or real estate, the best thing is: By buying 0EURO(s) you help me getting rich and famous! That's why it guarantees to be a good investment for you.

Forget about the crisis and your private pensions funds!
Don't hesitate! Participate!





DonKonTrol/DKT

24/7 networked video installation, 2006

<http://www.donkontrol.com>

(2 radio cameras, 2 wired cameras, 1 PC, 1 LCD screen, internet live stream)

DonKonTrol (in short DKT) is a newly invented sensing and protection system for Don Giovannis, Don Juans and Donjuanism of any kind. It's brandnew technologies and sensorss offer a reliable detection of early Donjuanism in time, leaving enough time to take adequat preventive actions. DKT was introced to the public as a 24/7 installation spread over the townhouse of Rousse, Bulgaria

in collaboration with Boris Mannner and Günther Seyfried, in cooperation with the University of Applied Arts Vienna, the University of Rousse and the Opera of Rousse. commissioned by the March Music Days Festival



Installation view, Townhouse Hall, Rousse, 2006



Installation view, Townhouse Hall, Rousse, 2006

DonKonTrol™



Община Русе на живо
Rathaus Rousse live

Stream is provided in Ogg / Theora via cortado java applet
Either install the Java Plugin, or open the URL: <http://bg.donkontrol.com:8080/dkt.ogg> with
VLC Media Player or MPlayer.



M.I.T

electronical music and digital sound collective, 2001-04

<http://mit.mit.m.ash.to>

founded in 2001 by Rainer Mandl, Nikola Winkler and Michael Aschauer, later on joined by Daniel Suljic - and occasionally by some temporarily guests M.I.T's self description is "finest electrical / digital dilleantism".

Settled somewhere between homegrown soft noise jam and experimental electronic music band it is still unclear how to write their name correctly - not to mention the question what style of music this can be described as..

Undoubtably M.I.T. are best known for their improvised concerts for B razors. They gave cncerts and perfomances in Vienna, (flux, rhiz, Semperdepot, ...) Linz and Zagreb

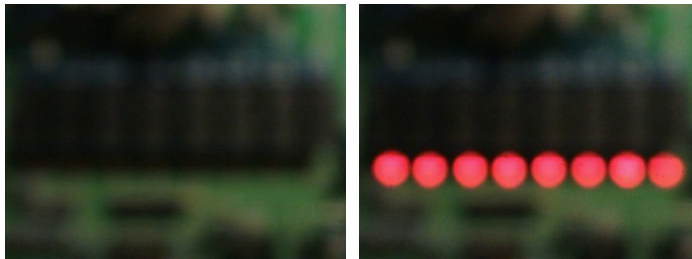
(with Rainer Mandl, Nikola Winkler, Daniel Sulic)



live at rhiz, Vienna, 2002



studio exercises



Stills of "2*8," music video, 2002



concert for 8 razors



forest slice, digital animation (comissioned for "Moving Forest" an urban opera by Shu Lea Cheang, Martin Hows & others) Transmediale Berlin, 2008



a.Game

interactive, sonic-only computer gaming, 2002-05

<http://www.agame.org>

a.Game is a production and research group examining acoustical mechanism of orientation and interaction by means of computer games. a.Game is dedicated to the production of audio games that focus and experiment with sound-driven interaction and acoustical navigation in virtual sonic environments without the support of visual information.

a.Shooter was the first prototype release of a.Game production: a solely acoustical ego-shooter game. The player's task is to shoot up sonic invaders conquering a virtual room as defined by panorama, pitch and volume. Starting with a simple hear-and-match mechanism, the advancing levels more and more transform it into a tonal and musical interaction game.

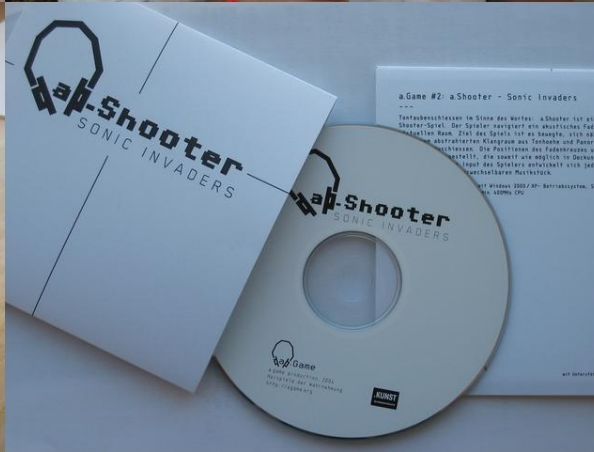
Further projects included "flatlog" an 8-channel, interactive sound installation in an empty flat and an unreleased acoustical version of the video game classic "Pong".

(with Thomas Felder, Josef Deinhofer and Rainer Mandl)

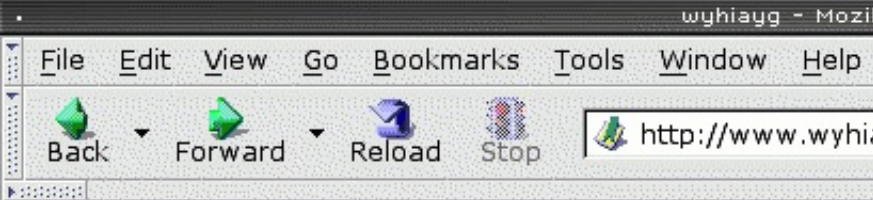


"flatlog" sound installation, BUWOG Wohnanlage, Vienna, 2004





a.game public presentation during ImPulsTanz, Vienna International Dance Festival, 2004



wyhiayg what you hear is all you get !

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wyhiayg turns the **wysiwyg**-paradigm upside down: what you hear is all you get! and what you hear makes poetically audible what is usually unseen but silently determines the media: the plain code. have you ever listened to the source of your own website?

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wyhiayg is a web-code-reader. enter the URL of any website and you will receive a mp3-encoded reading of its HTML-source-code.

URL :

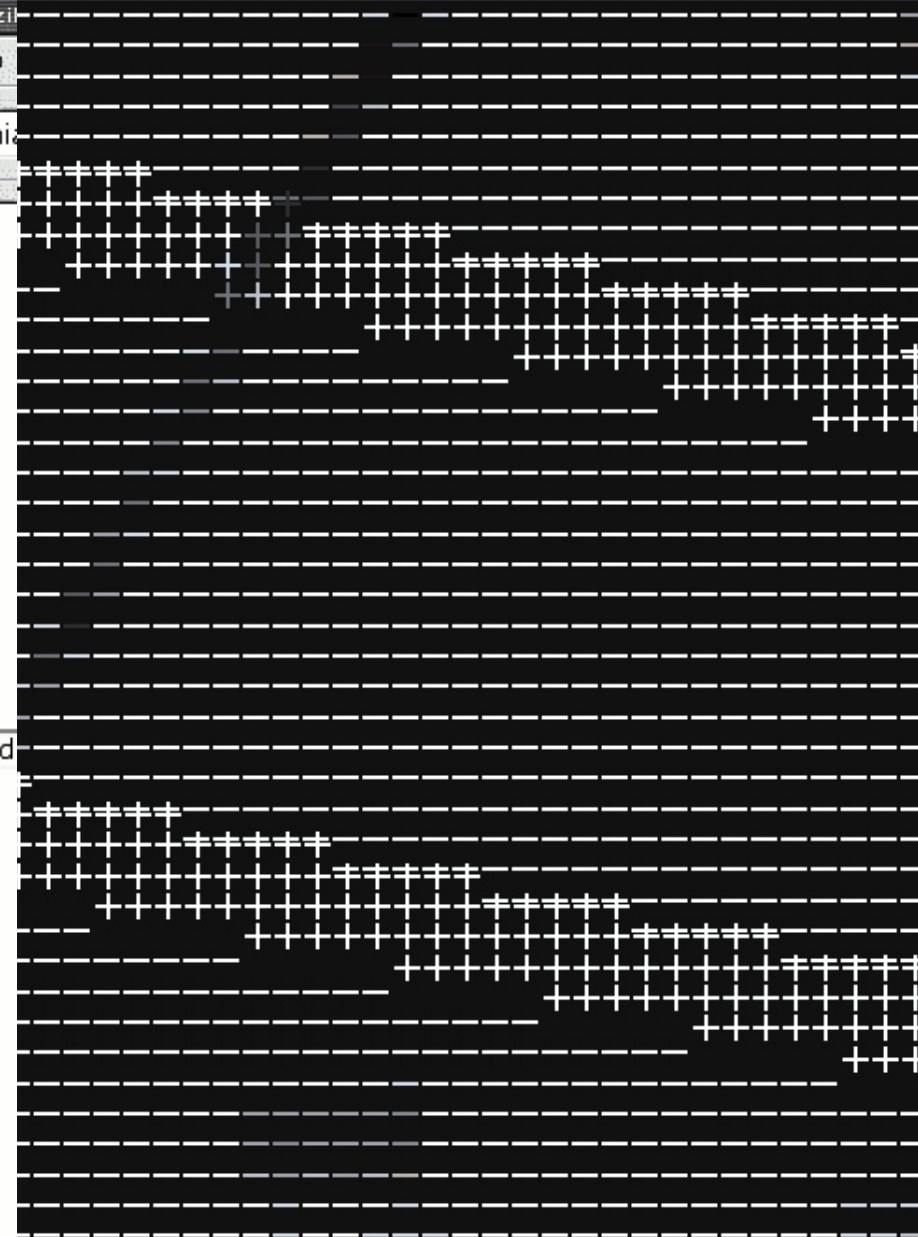
LANGUAGE :

de

read

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Note: A maximum input of 10kB is processed per page and the processing time is limited to 15 seconds all together!



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[REQUEST_URI: /Art]

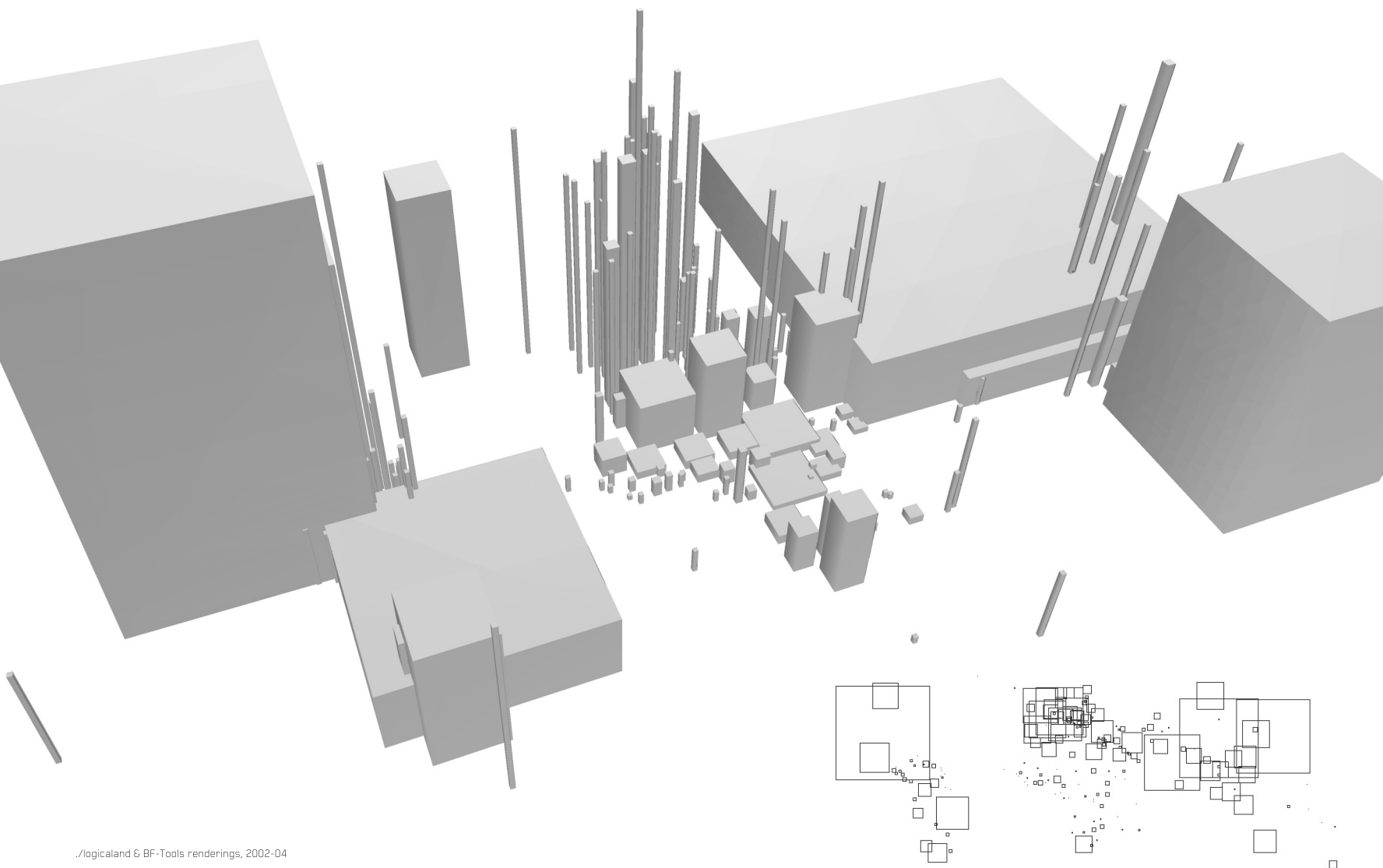
But I might be so kind to create it, if you [Make a Donation](#) !!

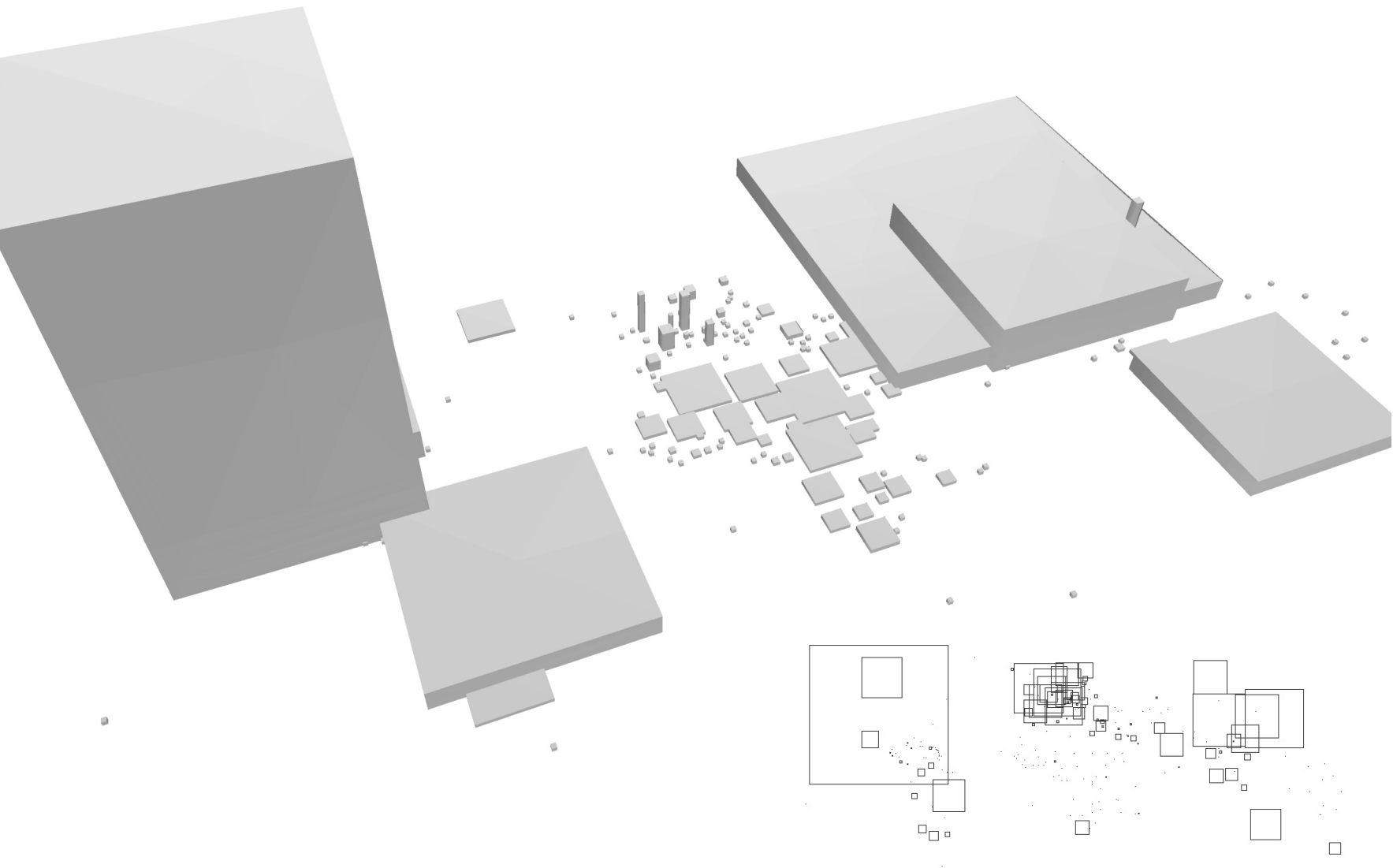
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Potemkin Steps (Slitscan Panorama), Odessa, 2007









Michael Aschauer

Education

1999-2004 M.A., Digital Arts, University of Applied Arts Vienna
1997-1999 Informatics, Technical University Vienna
1995-1996 German Philology & Philosophy, University of Vienna

Awards, Grants & Scholarships

2007 Artist in Residence, Oros Harasson Art Center, Finikas/Syros, GR
2006 Honorary Mention, Prix Ars Electronica, Linz, AT (Net Vision)
2004 Jury's Citation Award / 2nd Prize, Black Maria Film Festival, New Jersey, US
2004 Artist in Residence, Cité Internationales des Artes, Paris, FR
2004 Artist in Residence, ex-stream, Interspace Media Art Center, Sofia, BG
2003 Nominee, International Media Award, SWR / ZKM Karlsruhe, DE
2002 Award of Distinction, Prix Ars Electronica, Linz, AT (Net Vision)

Solo Exhibitions

2008 fill-out-sculpture #3, ...to be continued, Wien, AT
2006 Dun.AV * Danube Panorama Project, medien.Kunstlabor / Kunsthaus Graz, AT
2003 24!, O.K Spektral, O.K. Centrum für Gegenwartskunst, Linz, AT
2002 ./logicaland, This Time for Real, Forum Stadtpark, Graz, AT

Selected Exhibition Participations

2009 Stored and Filtered. Technology, Landscape, Time, Texas Firehouse, New York / US
2009 Wealth of Nations, Cinema City, Novi Sad / RS
2009 Reg'arts sur frontieres, La Secue, Lille / FR
2008 diskonta_3, Galerie IG Bildende Kunst, Vienna / AT
2008 db:ae, Galerija Galzenica, Velika Gorica / HR
2008 Waves - The Art of the Electromagnetical Society, Phoenixhalle, Dortmund / DE
2008 Ansichtssache, Kunstraum NÖ, Vienna / AT
2007 Silent Observers, USCD / CRCA, San Diego / US
2006 Die Donau, medien.Kunstlabor / Kunsthaus Graz / AT
2006 Postmedia Conditions, Mestna Galerija / City Art Museum, Ljubljana, SI
2006 DonKonTrol, Rathaus Rousse / BG
2006 Digital Transit, Centro Cultural Conde Duque / ARCO, Medialab Madrid / ES
2005 Postmedia Conditions, Neue Galerie, Graz / AT
2005 Grundstein, Ragnarhof, Vienna / AT
2005 In The Line of Flight, Millenium Monument Museum, Beijing / CN
2005 Signes Quotidiens, CSS, Paris / FR
2005 Schrift:Raum:Form, Kubus Export, Vienna / AT
2005 Der Ohrenzeuge - 50 Charaktere, Kleylehof/Nickelsdorf / AT
2005 Now is The Time, Kunsthaus, Graz / AT
2004 The Anatomy of the Now, Arti et Amicitiae, Amsterdam / NL
2004 Interferenze, Nella Galleria Civica d'Arte Contemporanea, San Martino / IT
2004 BUWOG Wohnanlage Hängende Gärten, Vienna / AT
2004 Free Bitflows, Künstlerhaus, Vienna / AT
2004 Virtual Frame, Kunsthalle Wien/projectspace, Vienna / AT
2004 Bang the Machine, YBCA, San Francisco / US
2003 WLI - World, Language, Iconicity, Rex / B92 culture center, Belgrade / RS
2003 Code - Lanuage of our Time, Ars Electronica Exhibition, Linz / AT
2003 Abstraction Now, Künstlerhaus, Vienna / AT
2003 The Chrono Files, lothringer13/halle, München / DE
2003 Project Krakow, krowoderska/52, Krakow / PL
2002 Change The Map, Ars Electronica Exhibition, Linz / AT
2002 Big Social Game, BIG Torino, Biennale Internazionale Arte Giovane, Torino / IT
2002 Doubleheart - Hear the Art, Kunsthalle Exnergasse, Vienna / AT

Festivals & Screenings

2009 Transmediale, Berlin / DE, Diagonale, Graz / AT, Carnival of e-Creativity, Bhimtal, Uttarakhand / IN, Fullframe Festival, Vienna / AT, Oy Wina, Tel Aviv / IL, VISIONary / AT

2008 VIENNALE - Vienna International Film Festival / AT, Transmediale, Berlin / DE Abstract Cinema, Roma / IT, DokumentART, Neubrandenburg / DE, frame[ol]ut, Vienna / AT

2007 SIANA, Évry / FR, fragmented reassembled, Saturn Passage, Linz / AT, Flip.It II, Linz / AT, Festival musique/visuell, Luxembourg / LU

2006 Viper, Basel / CH, 12th International Computer Art Festival, Maribor / SI, March Music Days, Rouse / BG, Ars Electronica, Linz / AT, File, Sao Paulo / BR, Documenta, Regensburg / DE, New Narrtives | Strangely Familiar (VIPER Selection), Aller/Retour, Centre Culturel Suisse, Paris /FR, spiel:platz!, dietheater Konzerthaus, Wien / AT

2005 Crossing Europe, Linz / AT, EMAF European Media Art Festival, Osnabrück / DE, Stuttgarter Filmwinter, Stuttgart / DE, entermultimediale, Prag / CZ, 25 FPS, Zagreb / HR, Kurzfilmfestival in der Kaiserstrasse, Vienna / AT, Netuser_3, Sveta Anastasia /BG, Viper, Basel / CH

2004 Transmediale, Berlin / DE, Bristol International Short Film Festival / UK, AniFest, Trebon / CZ, Interferenze, San Martino Valle Caudina / IT, ImPulsTanz, Vienna / AT, Salon des Arts, Sofia / BG, Kill Your Timid Notion, Edinburgh / UK, Black Maria Film and Videofestival, New Jersey / US, Salon des Arts, Sofia / BG, abstracts, KINOK, St.Gallen / CH; Kinemathek Hamburg / Metropolis Kino 46, Bremen / DE, The Gift of Sound and Vision / Audiovisions 3 (sixpackfilm selection): Tenerife – Sound Journey / ES, Ris-Orange 04 – Cinessone Film Festival, Ris-Orange / FR; Circuit Court Marseille / FR

2003 International Media Art Award, Karlsruhe / DE, Video Lisboa, Lisboa / PT Select Media Festival 2, Chicago / US, Seoul International Cartoon & Animation Festival, Seoul / KR, Ars Electronica, Linz / AT, La Rochelle International Film Festival, La Rochelle / FR, Fantoche, Baden / CH, Invideo, Milano / IT, videoex, Zuerich / CH, Fredrikstad Animation Festival, Fredrikstad / NO, Diagonale, Graz / AT, EMAF European Media Art Festival, Osnabrück / DE, Lovebytes, Sheffield / UK, Nemo, Paris / FR, New York Underground Film Festival, New York / US, Österr. Experimental im ACUD Kino, Berlin / DE, The Gift of Sound and Vision / Audiovisions 3 (sixpackfilm selection), Kommunales Kino Freiburg / DE, MM Centre SC, Zagreb / HR, Kulturhaus Abraxas, Augsburg / DE, ex-ground filmfest, Wiesbaden / DE, Instituto Itau Cultural Sao Paulo / BR

2002 Holland Animation Film Festival, Utrecht / NL, Regensburger Kurzfilmwoche, Regensburg / DE, Ars Electronica, Linz / AT, Art Futura, Barcelona / ES, Diagonale, Graz / AT, Impakt, Utrecht / NL, Viper, Basel / CH, Festival of New Film, Split / HR, garage, Stralsund / DE, SEAFair, Skopje / MK, File, Sao Paolo / BR, futurescreen02, Sidney / AU, Motion Graphics, Wien Modern, Wien / AT

Bibliography / Publications / Reviews / Catalogues

Christian Reder, Erich Klein (Eds.): Graue Donau, Schwarzes Meer. Wien Sulina Odessa Jalta Istanbul, Springer 2008

Hartware MedienKunstVerein, Armin Medosch, Rasa Smite, Raitis Smits, Inke Arns (Eds.): Waves - The Art of the Electromagnetic Society, Publikation zur Ausstellung, Kettler 2008

Ansichtssache, Katalog zur Ausstellung, Kunstraum NOE, 2008

Hannes Leopoldseder, Christine Schöpf (Eds.): CyberArts 2006, International Compendium Prix Ars Electronica 2006, Hatje Cantz 2006

Ben Schouten / Yuri Engelhard: Networked Nations. In: Janet Abrahams, Peter Hall (Eds.): Else/Where: Mapping. New Cartographies of Networks and Territories, University of Minnesota Press 2006

a-minima #15: digital transit. ars electronica + medialabmadrid. a-minima new media - art now. 2006

Elisabeth Fiedler, Christa Steinle, Peter Weibel (Hrsg.): Postmediale Kondition, Neue Neue Galerie Graz am Landesmuseum Joanneum 2005

Lu Xiaobo, Zhang Ga (Eds.): In The Line Of Flight, The Millenium Dialogue, 2nd Beijing International New Media Arts Exhibition and Symposium, Tsinghua University Press 2005

Margit Rosen: The Chronofile-Society. In: Bruno Latour and Peter Weibel (Eds.): Making Things Public. Atmospheres of Democracy, MIT Press 2005

Temmel, Wolfgang; Kraus, Evelyn (Eds.): senseless - sinnlos. Defying the Mechanisms of Disablement / Wider die Methoden der Behinderung, Springer 2004

Künstlerhaus Wien, Sandro Droschl, Norbert Pfaffenbichler (Eds.): ABSTRACTION NOW, Edition Camera Austria 2004

Michael Aschauer, Norbert Pfaffenbichler, Lotte Schreiber: 24!, OK Spektral Broschüre, OK Centrum für Gegenwartskunst Oberösterreich 2004.

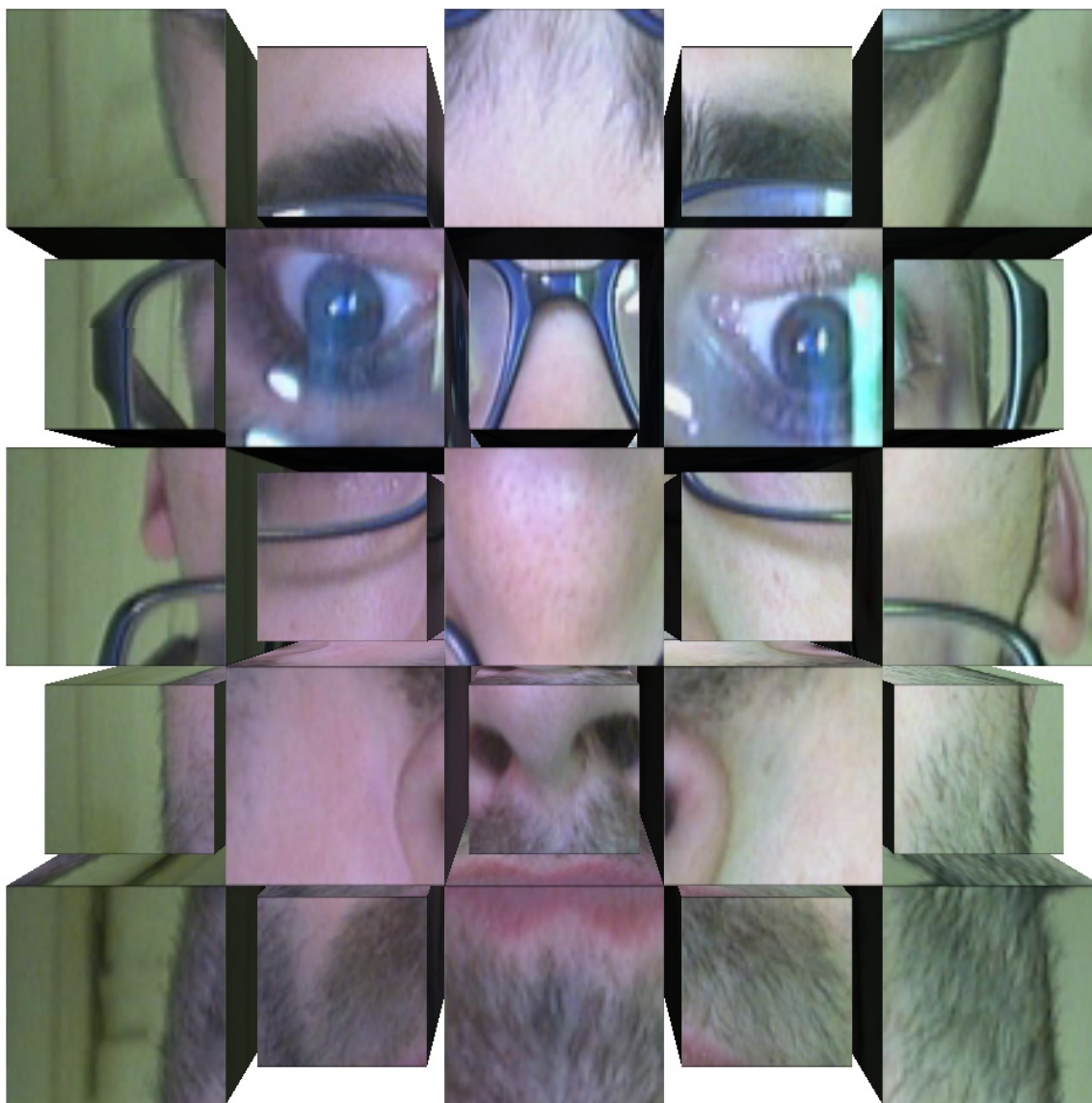
Kunsthalle Wien: Virtual Frame by 3, Kunsthalle Wien 2004

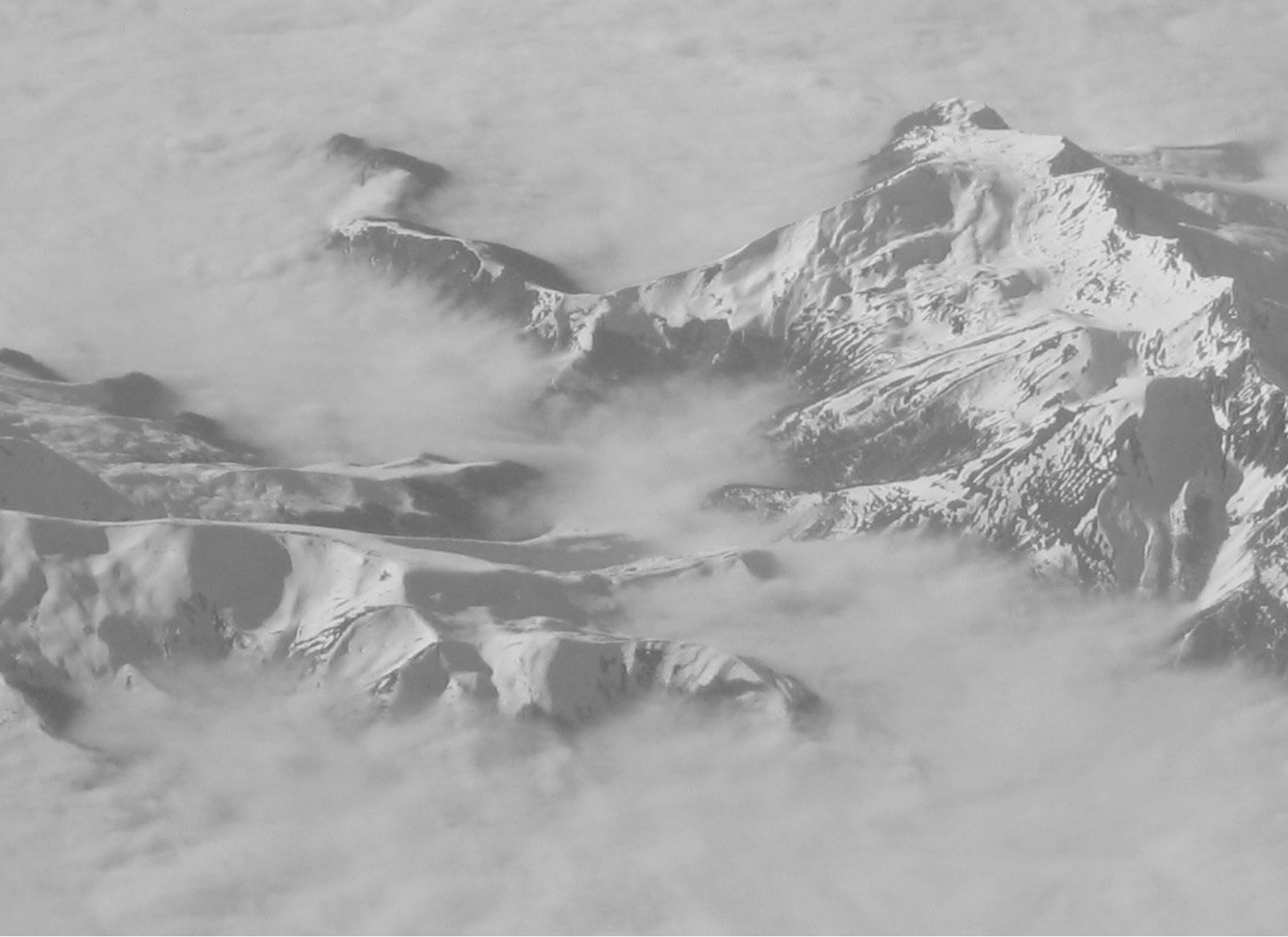
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Mathias Dusini: Alternative Kartografien, Über die Internetprojekte »./logicaland« und »theyrule«, springerin. Hefte für Gegenwartskunst, Heft 3/02

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