

According to his ongoing project "north/east/west/south that's news to me" Ivan Pope will vary this idea and implement it in the process of TransCodecExpress. It is a project dealing with the banality of everyday life. Testing the patterns of connection between web analogue and digital. Ivan Pope will carry a communication, mobile phone and compass with him at all times. Images will be taken as prompted by the TCE-loop. These requests will be forwarded to a mobilephone and Pope will act on the prompt, taking a picture and transfer it immediately from the phone to the OK-Centrum.

These ideas are banked on the theory of the *dérive* [literally: "drifting"] which is one of the basic situationist practices. *Dérive* is a technique of rapid passage through varied ambiances that involves playful-constructive behavior and awareness of psychogeographical effects, and is thus quite different from the classic notions of journey or stroll. From a *dérive* point of view cities have psychogeographical contours, with constant currents, fixed points and vortexes that strongly discourage entry into or exit from certain zones. Ivan Pope is re-interpreting the theory of *dérive* for the virtual age. detailed information on the theory and the rules of *dérive* under: <http://www.ivanpope.com/psychogeography/rules.html>

Generative Psychogeography is an open source concept which describes a method to explore the urban environment. People are invited to walk through a city according to an algorithm. It is as simple as this: stroll through the city on directions like 'first street left, second street right, first street right, repeat'. The simplicity of this route can be deceptive. It turns out that the route which you will take is difficult to predict for more than 3 turns (in an asymmetrical city, that is). Add to this, that by strolling like this you pass through the city in a way which is so thoroughly alien to the way you normally use the city that you find yourself confronted with the city in new light. in detail:



Prof. Puzzi Pissiro born 1947 Paris Studied proctology at the University of Pisa and has a degree in philosophy from the University of Philadelphia. She is currently private consultant for the Society of Professional Proctology in Potsdam.

Dr. Dick Draino born 1949 Dallas. Studied dermatology and demographics in Detroit. He is currently Director of Domestic Affairs for the city of Dijon. Together, Dr. D. & Prof. P. have coined the term "streaming media" on a rafting trip to Salto Angel in Canaima, Venezuela in 1976. They are best known for their streaming events in South East Asia and for their spontaneous performances in various locations.

TRANSIENT

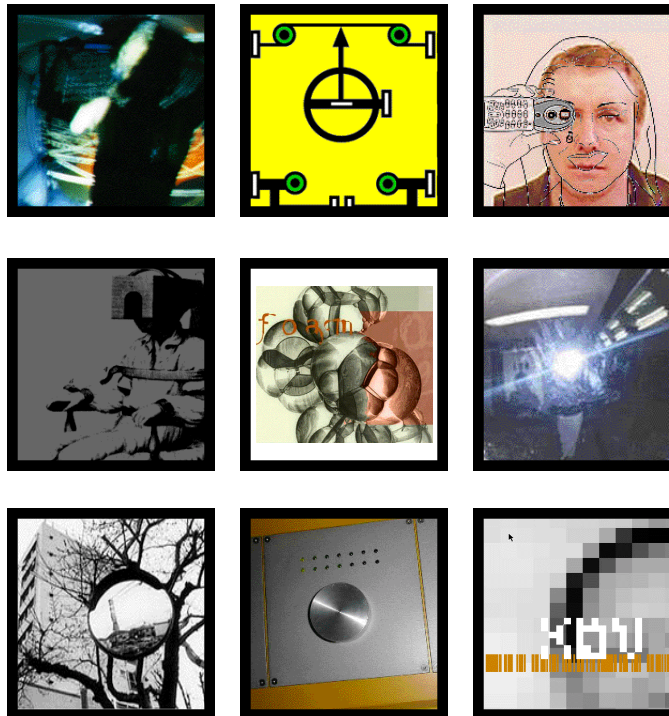
Jesse Gilbert is a western based composer, multi-instrumentalist, and software engineer who has developed an extensive body of work centering around aspects of improvisation and cross-disciplinary collaboration, with a focus on networks and new media. Gilbert has participated in many on-line collaborative projects, including Finding Time, Adrift, many works with the collective ParkBench. His work has been presented widely in the U.S. and Europe.



Jeremy Hicks sound artist, has been probing the various control possibilities of analogue synthesizers in New Zealand and Australia since 1982. He has worked in collaboration with such artists as Stelarc, Derek Kreckler (sound), Retarded Eye (film) and Company In Space (interactive dance). Jeremy is a long term member of the sound performance group "Enargeia" and a new solo project "Wild Weasel". He recently participated in Closing The Loop 2000 in Adelaide, Australia, and the BioMachines industrial art festival. <http://openear.org/>

THE SCRATCHROBOT




The Scratchrobot is an installation based on two turntables, a computer and a robot-arm. input of text will be analyzed and then turned into signals that control the robot, they make it scratch a series of sounds, which are recorded and sent them back into the public space of the Mediendeck. For TCE the scratchrobot will be controlled by a text-based virtual space and reacts on the chatting people. the spectators are invited to interact with the system by activating the robot with their personal input. Every chat input will result in a unique sound. Stijn Slabbinck graduated from the Academy of Fine Arts in Ghent where he studied 3d-multimedia. Two years ago, he founded the company SPESS, which provides technical support for events, film and theater productions. Slabbinck has always been particularly interested in VJ-performances, automation and special effects, which consequently exerted great influence on his latest work. <http://scratchrobot.com/>



TIME'S UP



TransCodecExpress
it's not a bug, it's a feature

IT'S NOT A BUG, IT'S A FEATURE

An invitation to an audiovisual composition night in the net. The shortest way to connect East-West *is* the net. Comprehension problems and transmission errors are here, as elsewhere, pre-ordained. We use these "errors" as the starting point for TransCodecExpress. The transnationally exchanged data are taken and expanded with audio and visual information and placed in the physical space of the venue - the visitors in the O.K Mediendeck will not be confronted with small screens, rather they will duck behind the screen to be in the virtual performance space reflected in the physical space. The evening focusses upon the interplay of the physical and the virtual.

a coproduction of:
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Industriezeile 33b,
A-4020 Linz
www.timesup.org
info@timesup.org

JOREG

Joreg Diessl, active member of meso lab, is another addict to tunes who fails gracefully everytime he tries to create a visual reflection of what he cannot even cope with acoustically.

www.meso.net

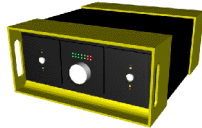
XDV

The laboratory for experimental data processing is working on the physical and virtual implementation of soft and hardware on a large scale of manipulation. Most of the people involved deal with music and all kinds of media, and some of them are active parts of the Mego-racing team.<http://www.xdv.org/>

OLIVE

OLIVE is an "artificial" word for Online-LIVE-broadcasting. It is a stable, easy-to-use program-package for streaming (=broadcasting) live-audio in/to the internet using existing compress-algorithms like mp3. With other words, OLIVE is an internet-radio-sending-station especially designed for use within various/different locations (with different networks, etc.). See OLIVE in action:<http://bonjour.mp3.at> you can see OLIVE in action, watch out for the red-LIVE-buton. A program you can find for now on. <http://www.kapu.or.at>

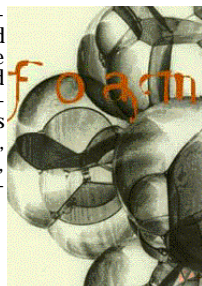
Roman Ganhör cultivates <http://olive.ogg.at/> and welcomes you to the ease of streaming ...]



FOAM

Croatian-Australian-Elsewhere group, getting into language free spaces, pan European cultural exchange and gestural manipulation. Work based extensively upon the intertwinedness of language, body, speech, sound and visual ephemera as they reach the breaking point of syntactic/systematic reutilisation. "fiddling with this speech->text->gurglerachen loop also at the moment, after discovering a nice endianness bug in rsynth, which results in gargled noise spewing from this archaic unix voice synthesis system when it runs on ppc., (loop, loop , destructomat)"

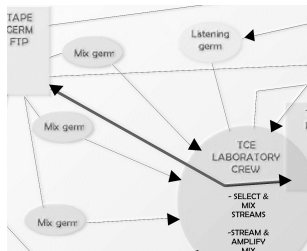
<http://f0.am/>



THE TAPEGERM COLLECTIVE

began as an experiment with re-mixing hometaper music at homemademusic.com and quickly evolved to embrace and infect the Web. Like a living organism, there is no central organization, no founder, the membership is continually evolving and each member is equally important to the life of the whole. Tape germ artists create "Germ", musical loops that spread, multiply, and mutate, and assemble them into musical collages.

Participants: Bryan Baker, Zaprunder Red, Ryan Fitzgerald, Chaos Is Your Destiny, International Garbageman, Mikael Shaud
<http://www.tapegerm.com>



A WORD FROM YOUR HOST

THREE FIGURES THAT EXPLAIN HOW THE LOOP WORKS

FIGURE 1:
A network stream includes an encoding buffer and a decoding buffer to overcome the vagaries of network traffic. A non computer metaphor might be the head of water kept by a pumping station. In a net loop, the buffers at each manipulation node, decoding and encoding, form a cycle.

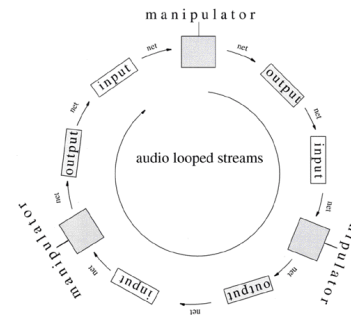


FIGURE 2 :
There is no loss in joining the encoding and decoding buffers between the nodes, giving us simply manipulation nodes with longer buffers between them. The sound streams through each node and into the next buffer, like Escher's 1961 "Waterfall" carrying ever on. As the sound enters and leaves each node and each buffer at the same rate, the effect is one of rotating the sound as a whole through the manipulating nodes.

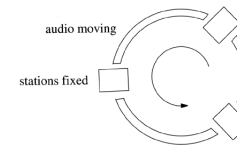
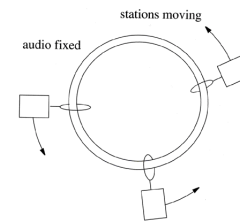


FIGURE 3:
It is no real further effort to then imagine the sound buffers all held fixed, the nodes cruising over the sound surface, like a needle on a record changing the sound in the groove below. Thus the nodes become active, their motion relative to the sound body being translated as the motion of the sources in the ring of speakers in the room.

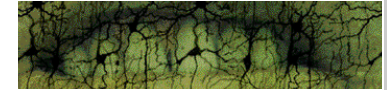


This multi-user project is based on a gaming look and feel. A train, Eurostar, built in 3D is dynamically moving through the virtual landscape. The dynamic use of the camera creates the feel of a racing game but is also suggesting a status of a moving standstill (which is the actual situation of the work as the train is standing still at all times and the illusion of the movement is made by moving the setup of the environment and the camera. This is revealed through the tweaks in the scene that show the real situation). The environment is a 3D gaming landscape, empty of any artificial code and defined as the space of Europe, using a map which shows the exact position of the train on it. A group of people are correlating connected by internet. They all have the possibility to change the direction of the train's movement by clicking on the mouse's left, right, up or south (down), which moves the train to the east (right), west (left), north (up) or south (down). At each click on the viewer's (participant's) mouse, the direction of the train is slightly modified and the map is updated thus repositioning the train. The starting point is the geographical center of Europe. Train's movement is constant, its direction defined by the users. All the users that are online will be able to influence the train's movement. Their choice of direction will go through a "voting" system which will be decided by the majority of users, calculated and updated every 2 seconds creating a virtual community with the community consciousness. The map of Europe is being inverted (mirrored), and thus the east and the west do not correlate to the notion of the geographical space of Europe as we know it. The notion of space is tweaked and the viewer (participant) will find the map familiar but would have to rethink the space they take for granted. The focus of the project is based on questioning perception and the referential systems that define it, also questioning the concept of real and virtual space, movement and stillness. www.synchronik.com/getting_there

GETTING THERE

ALEX DAVIES

Alex Davies is an artist based in Sydney, Australia. His work spans a diverse range of different media ranging from film, digital media, audio visual manipulations and installations. The last few years has seen a focus on various aspects of acoustics including dabblings into the bio-effects of sound and spatialised audio environments. See <http://schizophrenia.com> for more information.



KATO SAWAKO

Kato Sawako is a young sound, video and media-artist from Japan. her works with audiofeedback are highly appreciated from international improvising musicians. For TCE she is going to do a live sound mixing/processing session with the title "every day" that follows an algorithm and will be topped off by images (video+pictures in tokyo in real time) kato sawako works with in the staff of [FUTUR] Fabrice Hybert in spiralTV (Spiral, Tokyo) and is a member of Christopher Penrose lab in San Francisco--DSP



every day:
PAUSE 580
WALK 20

GOTO Main
END

http://homepage.mac.com/oto_s/

ASK NOW

Ask.now deals with the interchangeable values of language and sound-it's a texttool converting words to linear associated pieces of acoustic descriptions for thoughts. it enables users to play with the relativity of communication and it's repercussions on different levels of perception, a transformation of thoughts and statements into repetitive patterns of listenable subjects. this project was developed by the minister for this and the minister for that.

