

THE WORLD OF DIGITAL ART

During the concert—the participants had to be in attendance, of course—one or more phones were made to ring simultaneously by using a special piece of software. Many of Levin’s interactive works attest to his playful and humorous handling of the medium. Another such work is, for example, the installation *Ghost Pole Propagator* from 2007. It deals with the subject of “Ghosts in Castles.” Levin first showed this work at Belsay Hall Castle in Newcastle, England. At a predetermined point, the movements of the visitors were recorded by a camera, transformed into animated stick figures and recorded. These figures then popped up at different places throughout the castle, as a sort of apparition. For this, a mixture of both old and new recordings was projected onto the brick walls of the castle.

The interactive project *Vectorial Elevation*, by Rafael Lozano-Hemmer, was commissioned to ring in the new millennium in Mexico City, where it was first shown. The work consisted of eighteen robot-controlled searchlights which were visible up to fifteen kilometers away. Through a 3D interface on a publicly accessible website, every visitor could arrange a choreography for the searchlights which would be shown later. Every six seconds, a new choreography was transmitted to the searchlights, promptly executed and documented. The searchlights were adjusted by GPS trackers. Every participant had a personalized website where he could find images, statistics, and comments about his or her choreography. In the space of two weeks, more than 800,000 people from eighty-nine countries participated in the project. The art work received several awards including the 2000 Golden Nica at the *Prix Ars Electronica*.



GOLAN LEVIN, USA
Ghost Pole Propagator, 2007
Interactive installation
Software, computer, projection



RAFAEL LOZANO-HEMMER, MEX

Vectorial Elevation, 1999-2000

Interactive installation in public space and on the internet

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Lozano-Hemmer often worked in public spaces. *Body Movies* was first presented in Linz, Austria, in 2002. On a large square in the old town, strong spotlights illuminated a giant screen in front of a row of houses. The spotlights had been mounted to the ground, a short distance from the screen, so that they projected the silhouettes of the passing pedestrians onto the wall. In the shadows on the brightly lit, huge white canvas, the pedestrians could suddenly discover other people than themselves. This effect was produced by simultaneously projecting a "movie" onto the screen. The movie projection was only visible in the parts of the screen that weren't directly lit by the spotlights. In this way, strangers, who were pre-recorded at other locations, popped up as "shadow projections," and were suddenly standing in the person's shadow.



RAFAEL LOZANO-HEMMER, MEX

Body Movies, 2001
Interactive installation
Software, computer, projection

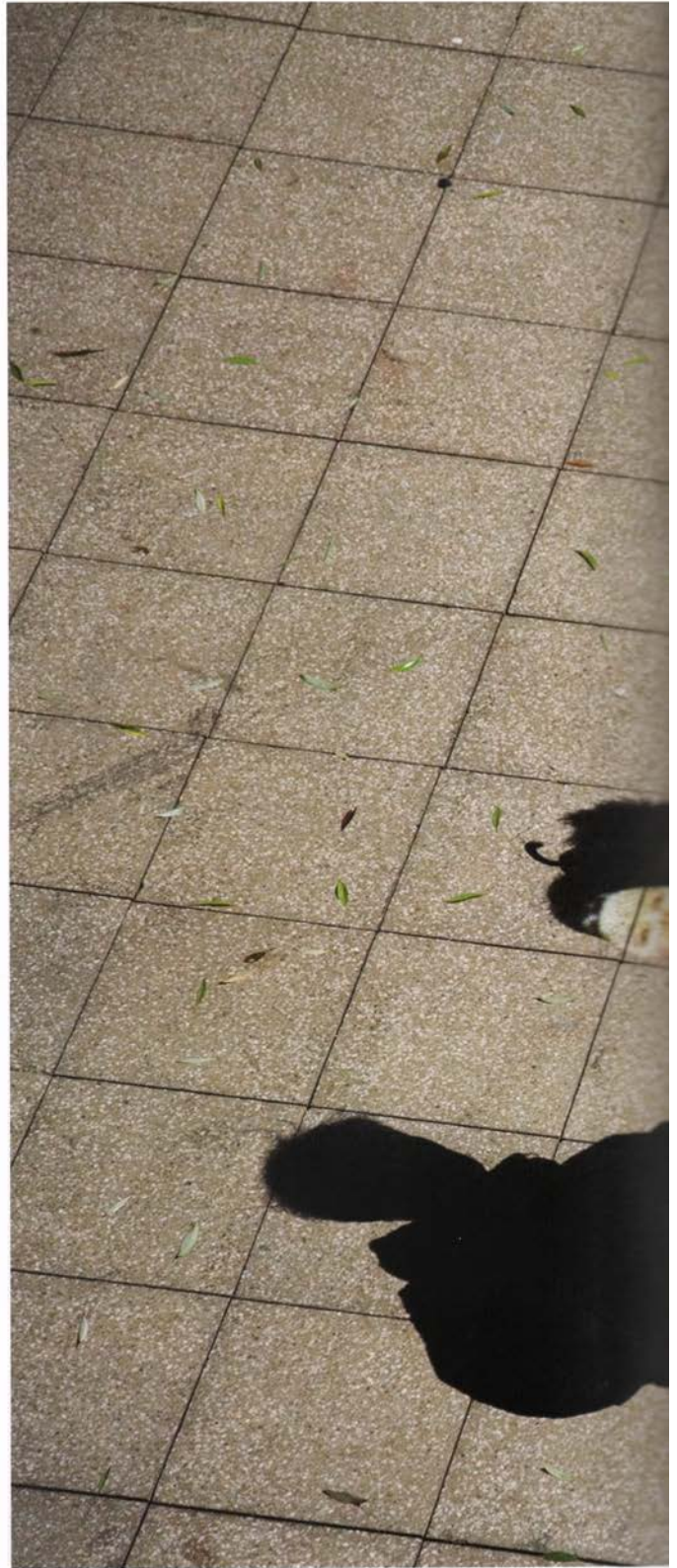
RAFAEL LOZANO-HEMMER, MEX

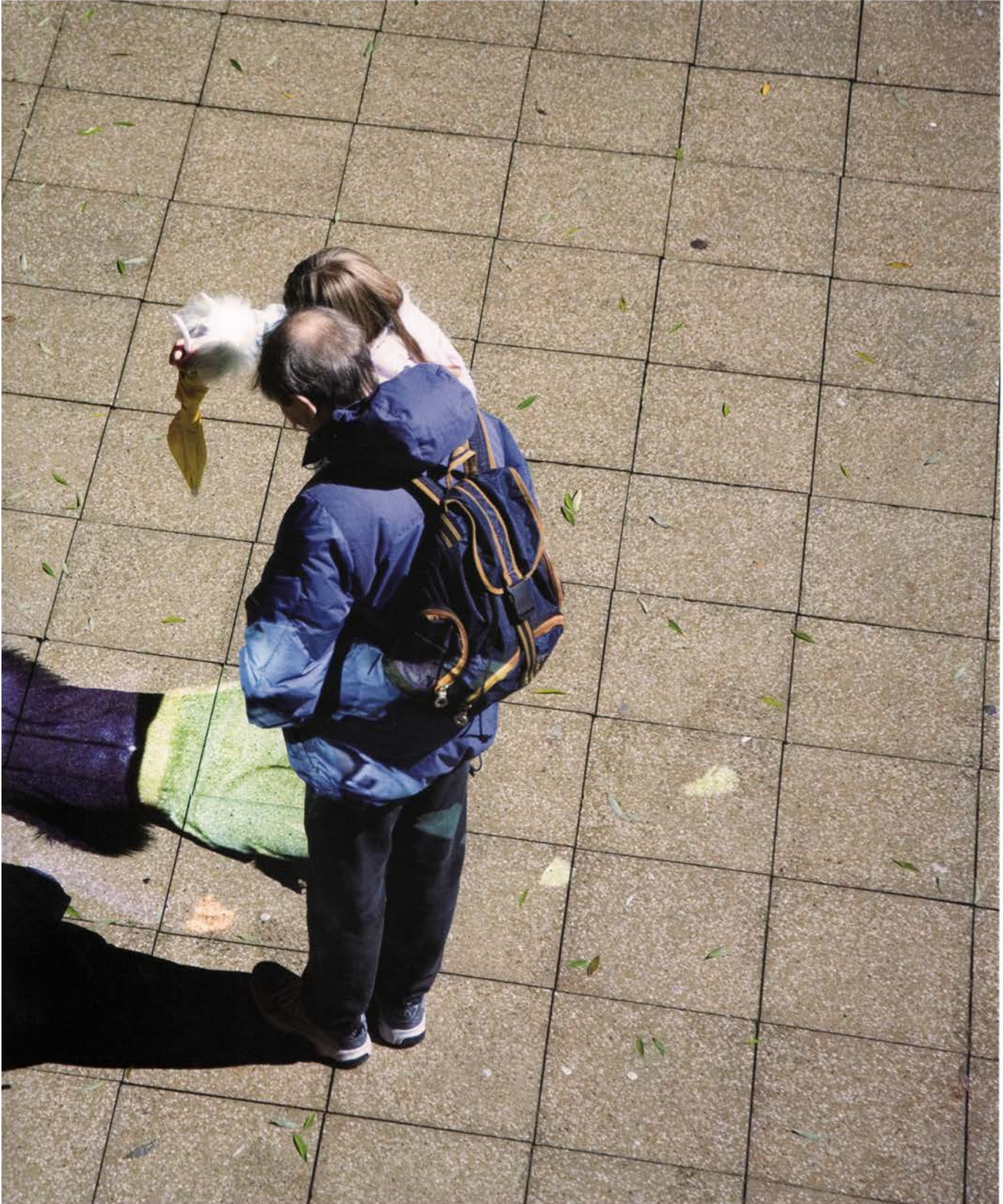
Under Scan, 2005

Interactive installation in public space

Software, computer, projection

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by Marc Fiedler, Café Palermo Pubblicità, and created by realities:united. They managed to convince their client to use the facade solely as a platform for artistic expression rather than an advertising space. The lights behind the facade can be changed up to 20 times per second. It is the same technology that was previously used at the Kunsthaus in Graz. The technology made it possible to display not only abstract compositions but also images and motion sequences. One of the works, *Die Stadt hat Augen (The City Has Eyes)*, turned the office building into a seeing object. The work from Carsten Nicolai allowed for the involvement of the surroundings, because the density and frequency of pedestrians influenced the display on the facade.

33 QPM (33 Questions Per Minute), by Rafael Lozano Hemmer, allowed the participants to enter questions into a terminal in front of the building. They were then displayed on the facade. The project's artistic concept was developed by curators Andreas Broeckmann, Ingken Wagner, and realities:united. Other involved artists were Jim Campbell, Jonathan Monk, and Frieder Nake, among others.

At the moment, Tim and Jan Edler are working on the project *AAMP—Architectural Advertising Amplifier*. For this project, information displayed on a commercial screen embedded in the facade is also displayed on the rest of the building, but in an abstract form. The windows used for the media facade are only active if the room is empty. This way, a complex interplay between advertisement on the facade and activities within the building is created.

During a lighting test at one of Brussel's tallest Building, the Dexia-Tower, the artist group LAB[au] (see also chapter *Software Art*) came up with the idea to use the whole building as a light installation. They submitted their concept to the owners to convince them that they should not install the company logo on top of the tower but instead use different, software based abstract compositions. For this, every one of the building's 4,200 windows was fitted with an LED bar in the basic colors of red, green, and blue. The high-rise was completed and inaugurated in 2006. On December 22nd, 2006, the first of Lab[au]'s projects was initialized. The interactive work was titled *Touch*. At the base of the building, there was a terminal with a touchscreen. By touching it, pedestrians could design the progression of the installation. Using a camera mounted on the opposing high-rise, they could even take a picture of "their" installation on the Dexia-Tower, and send it as an electronic greeting card.