

Disciplinary Interfaces in Art

Michael Saup
Berlin

- 1961 geboren in Hechingen / Hohenzollern
- 1981 Studium der Musik an der Dominican University, San Rafael, Kalifornien
- 1981 - 1982 Studium der Informatik an der Hochschule Furtwangen
- 1984 - 1992 Studium der Visuellen Kommunikation an der Hochschule für Gestaltung Offenbach am Main

- 1990 - 1994 Künstlerisch-wissenschaftlicher Mitarbeiter am Institut für Neue Medien, Frankfurt am Main
- 1996 - 1997 Professor an der Hochschule für Gestaltung Karlsruhe
- 1999 - 2005 Professor für Kunst digitaler Medien an der Hochschule für Gestaltung Karlsruhe
- 2004 - 2005 Dozent an der Zürcher Hochschule der Künste
- 2005 Gründungsdirektor von Oasis, EU-Projekt
- 2011 Vorsitzender des Open Home Project, Berlin

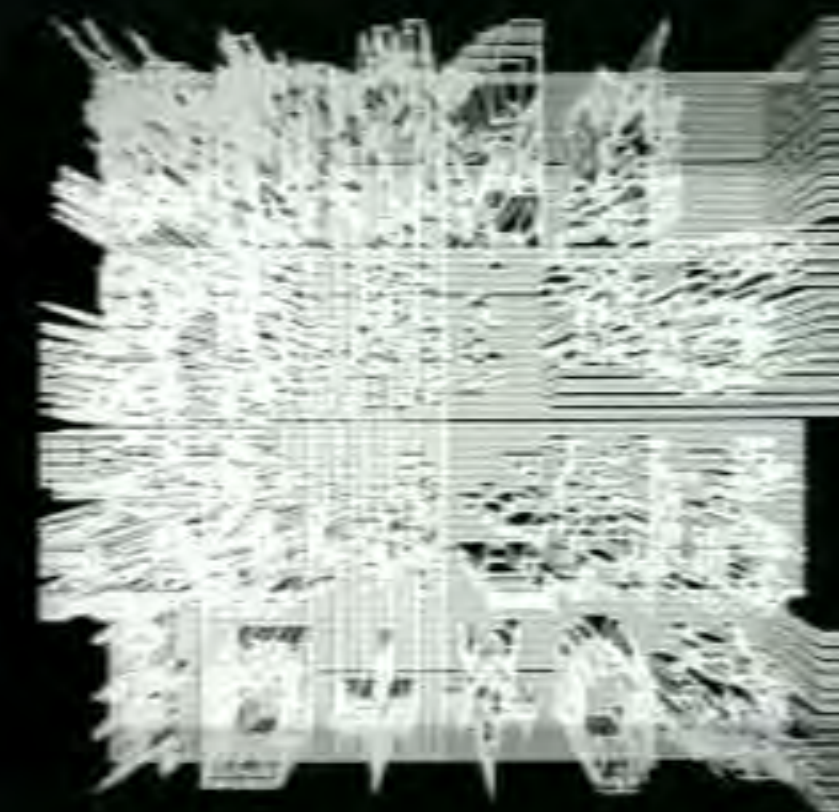
CODE

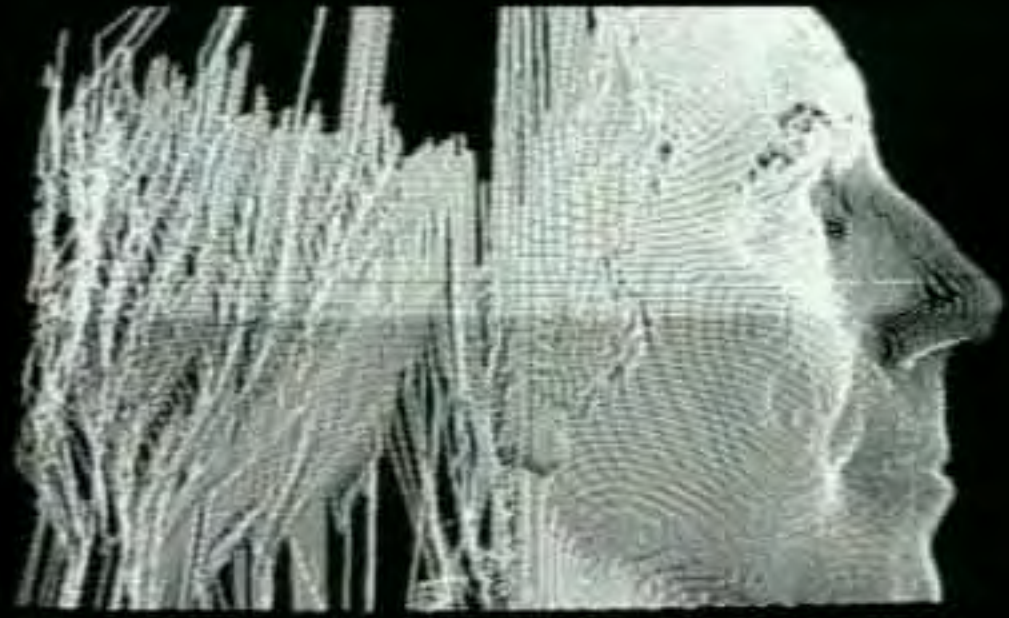
Interfacing Audio & Images

Institute for New Media
Städelschule Frankfurt a.M.
1990-1992



turbo C dur

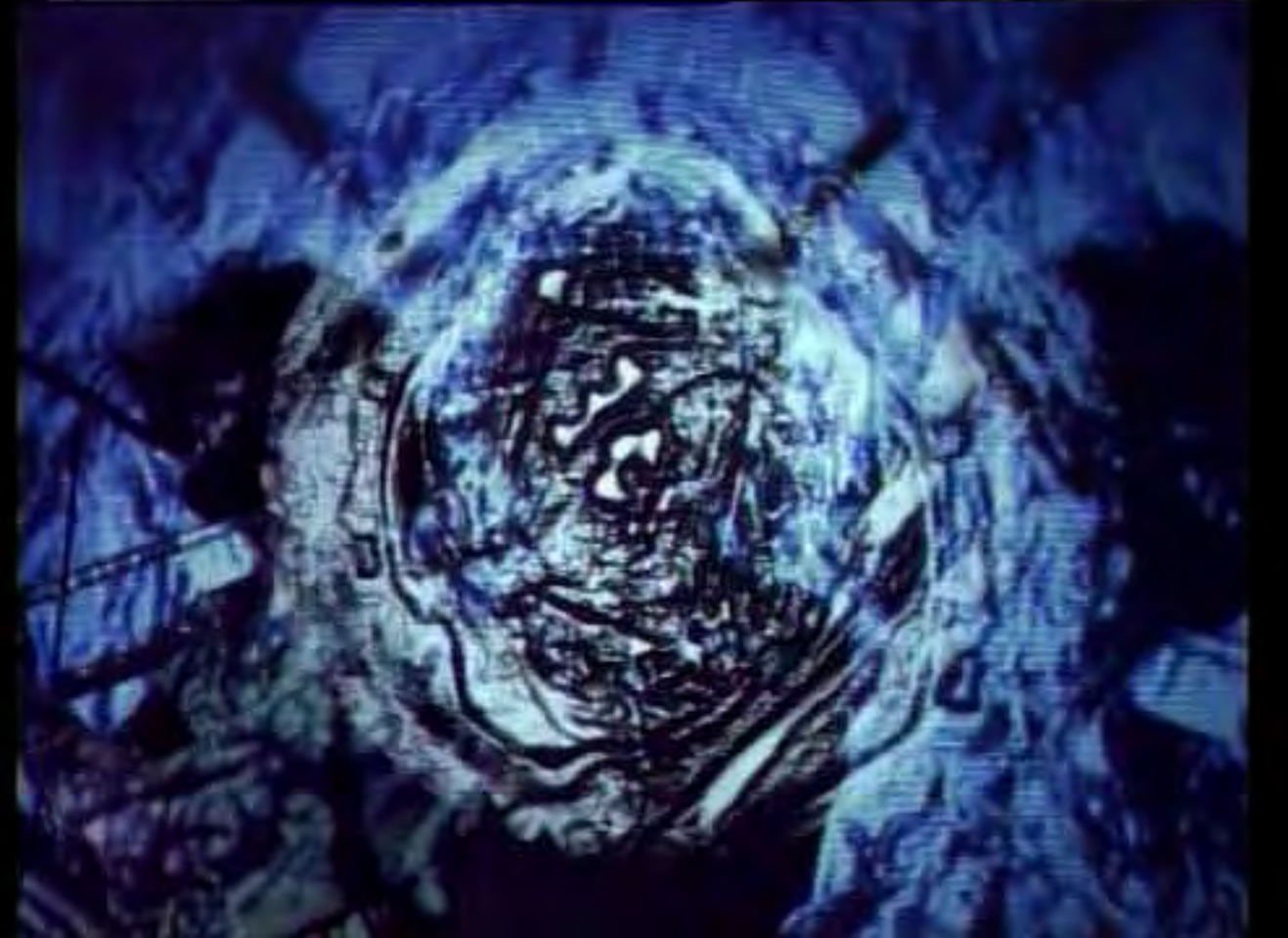
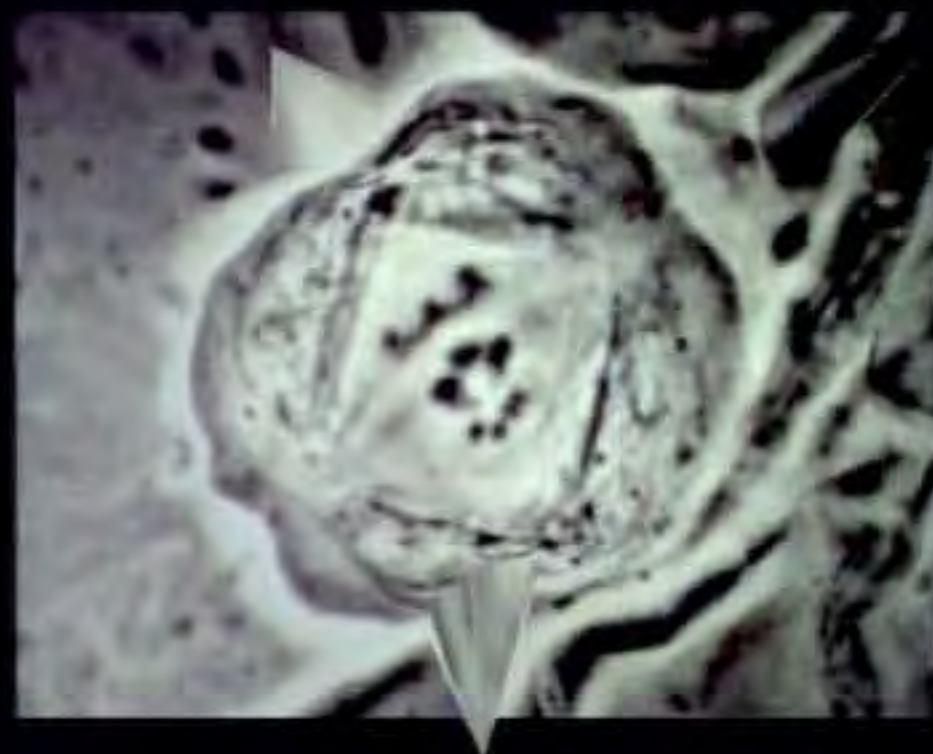




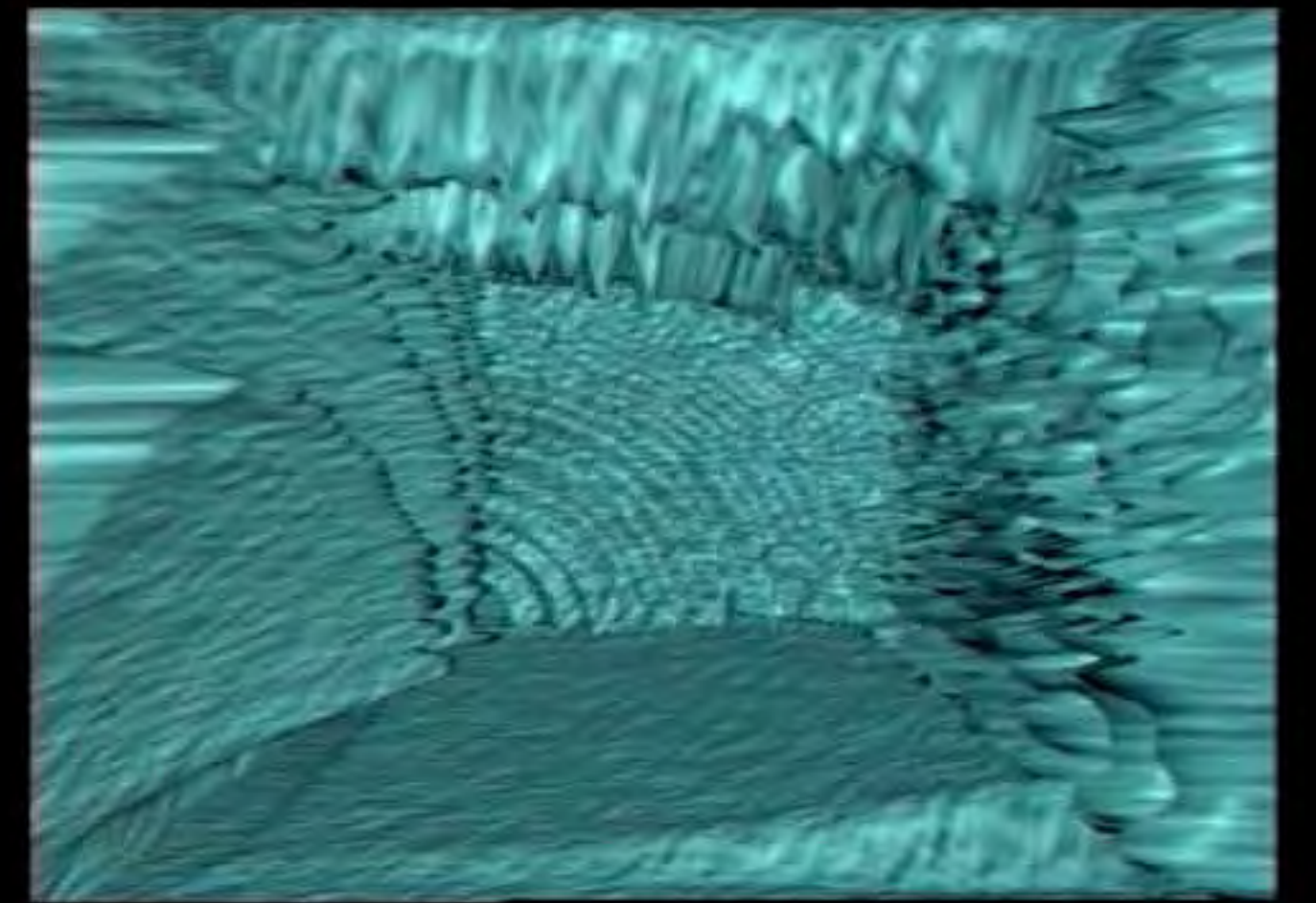
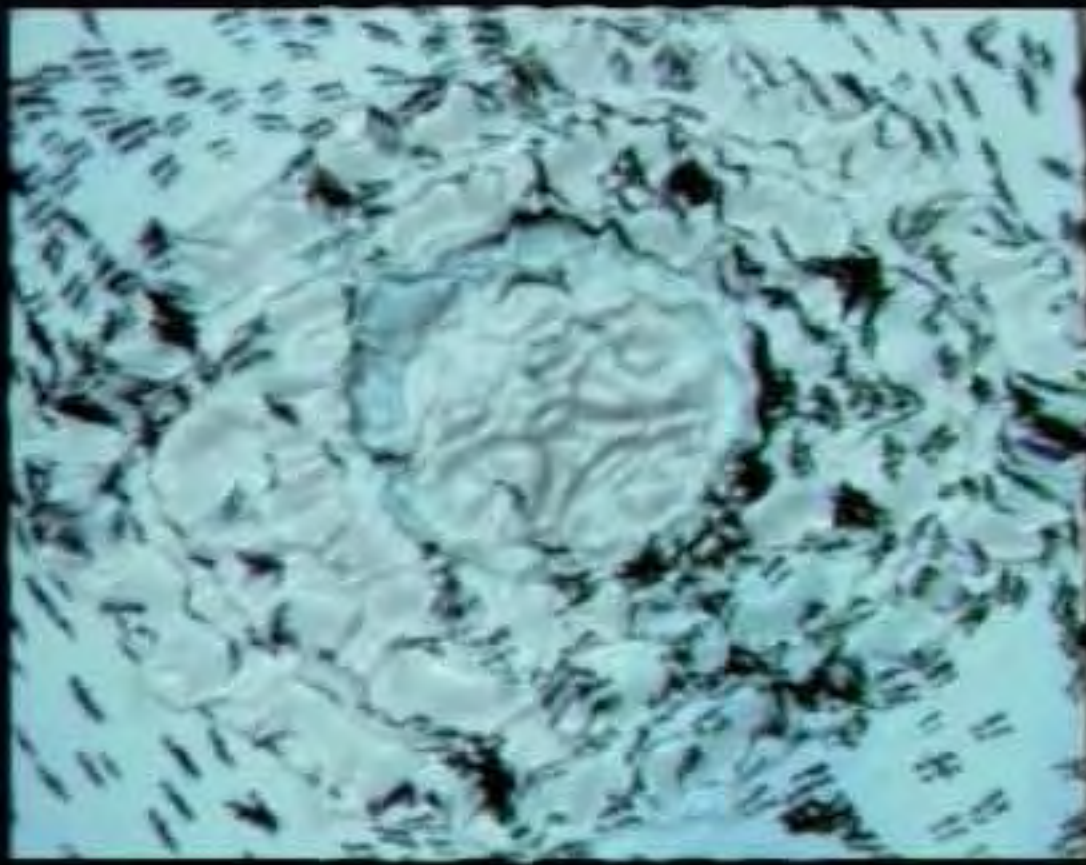
algorhythms



algorhythms 3D

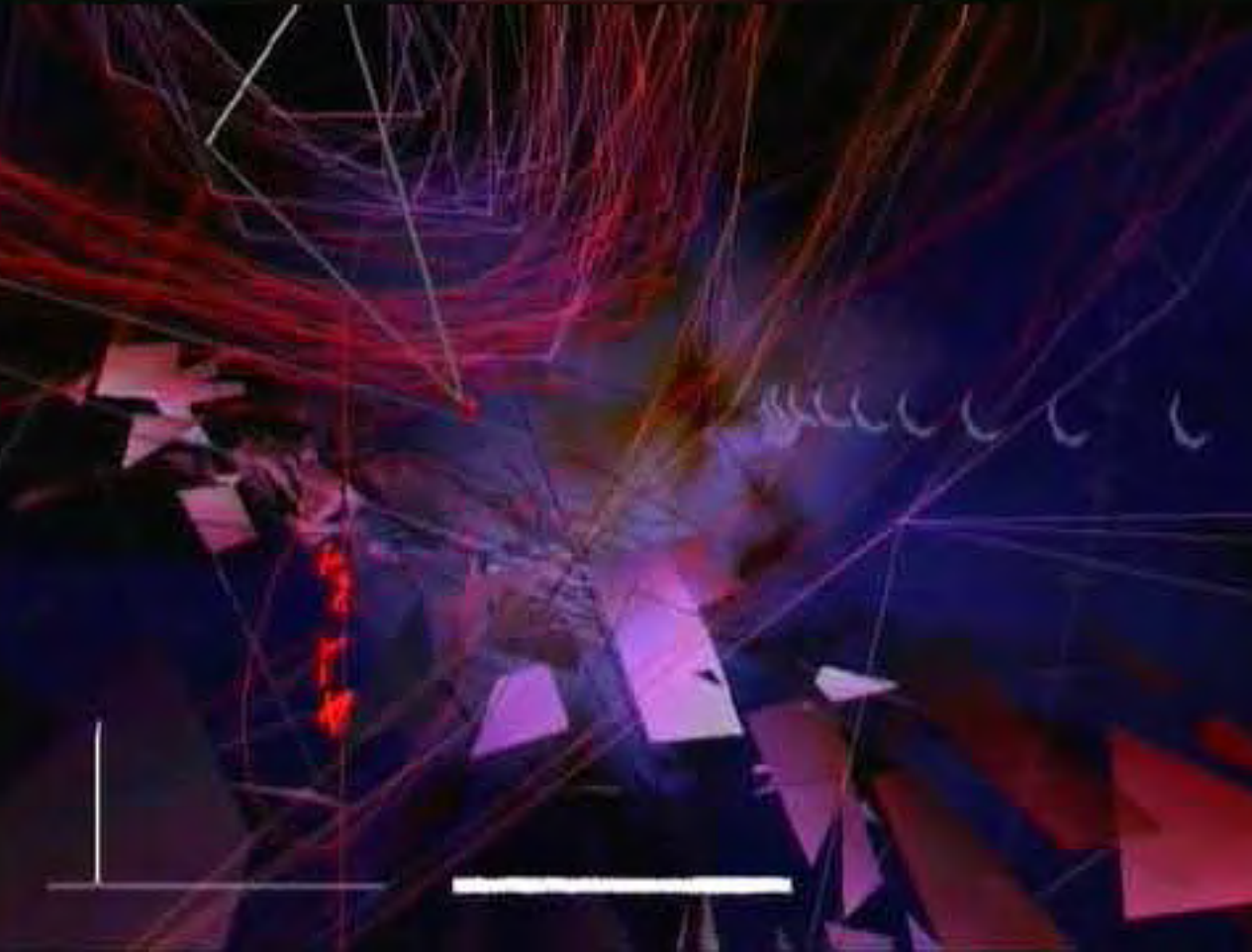
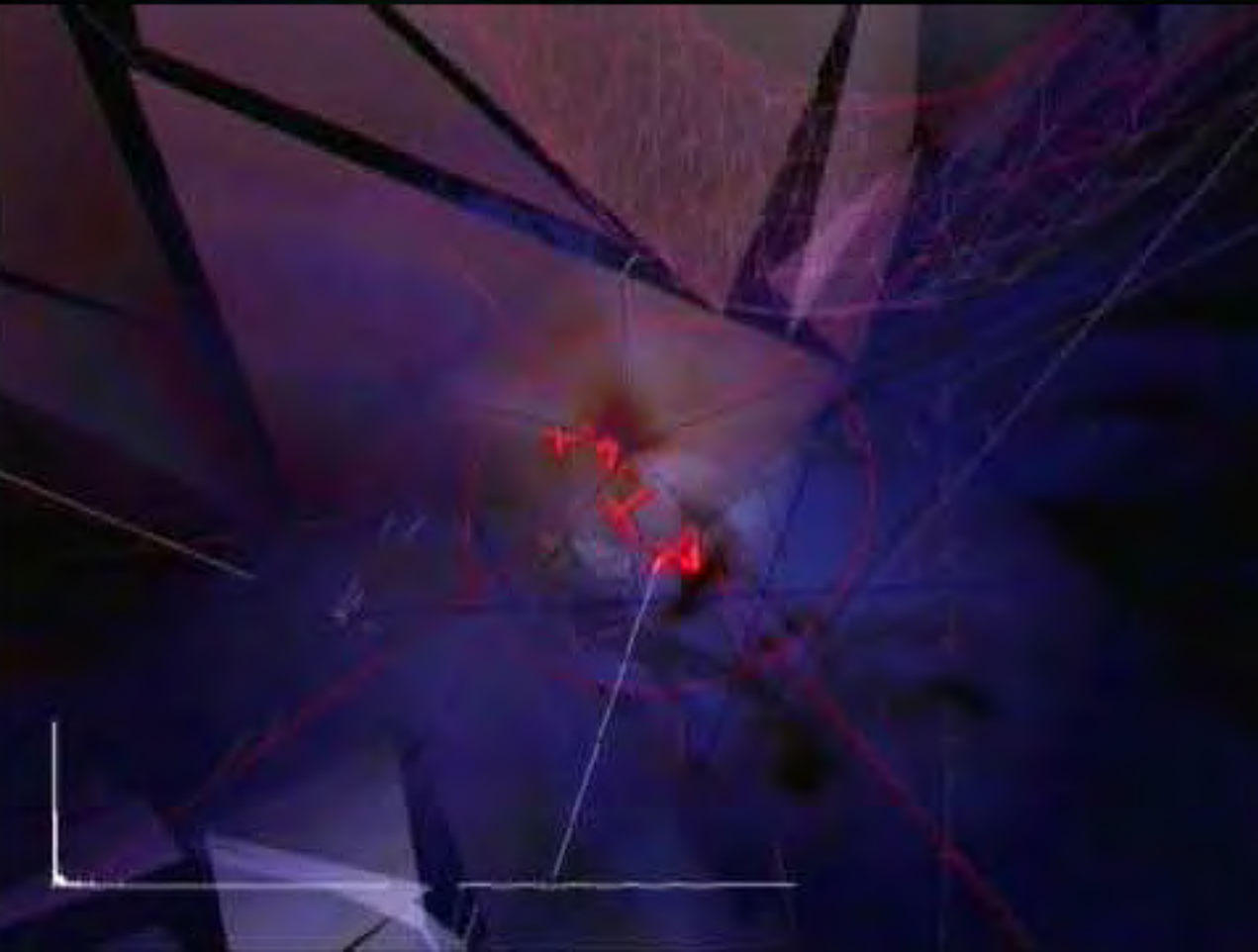


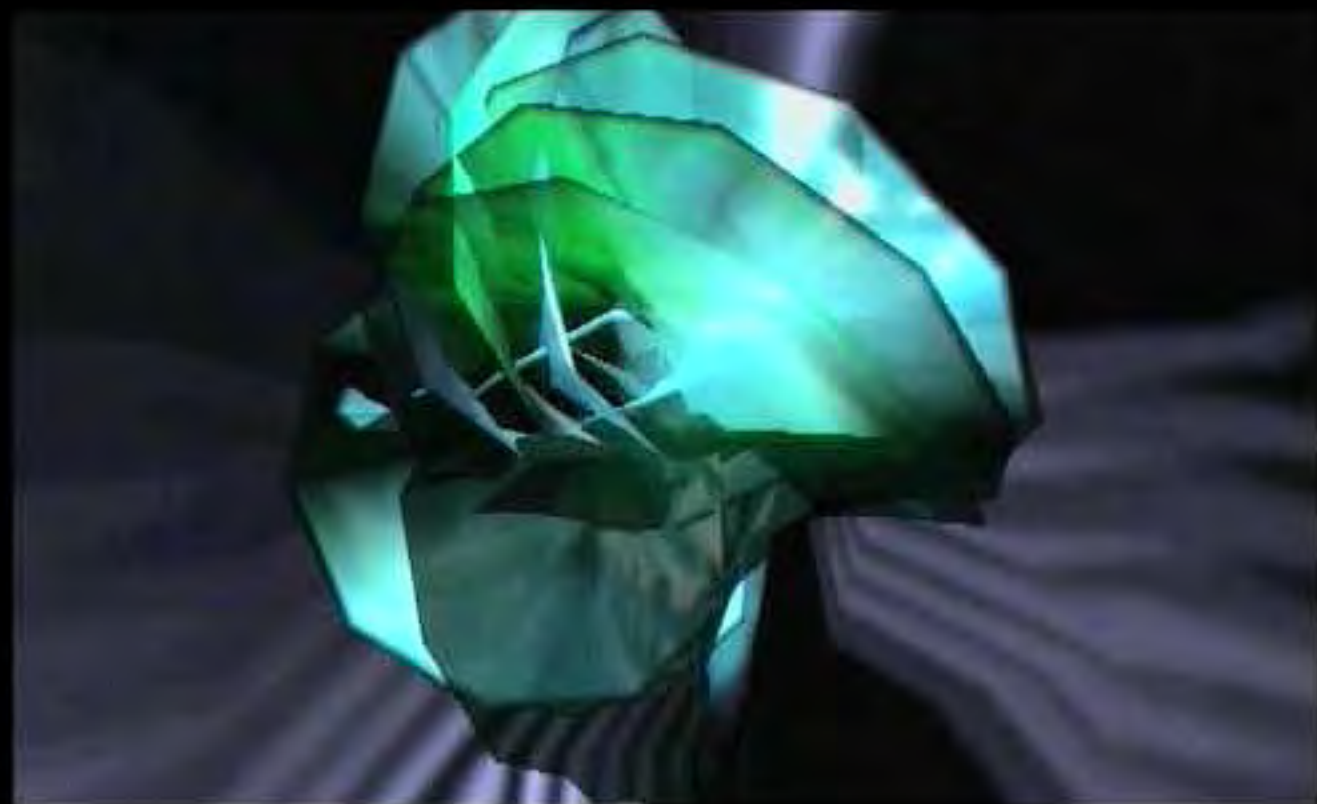
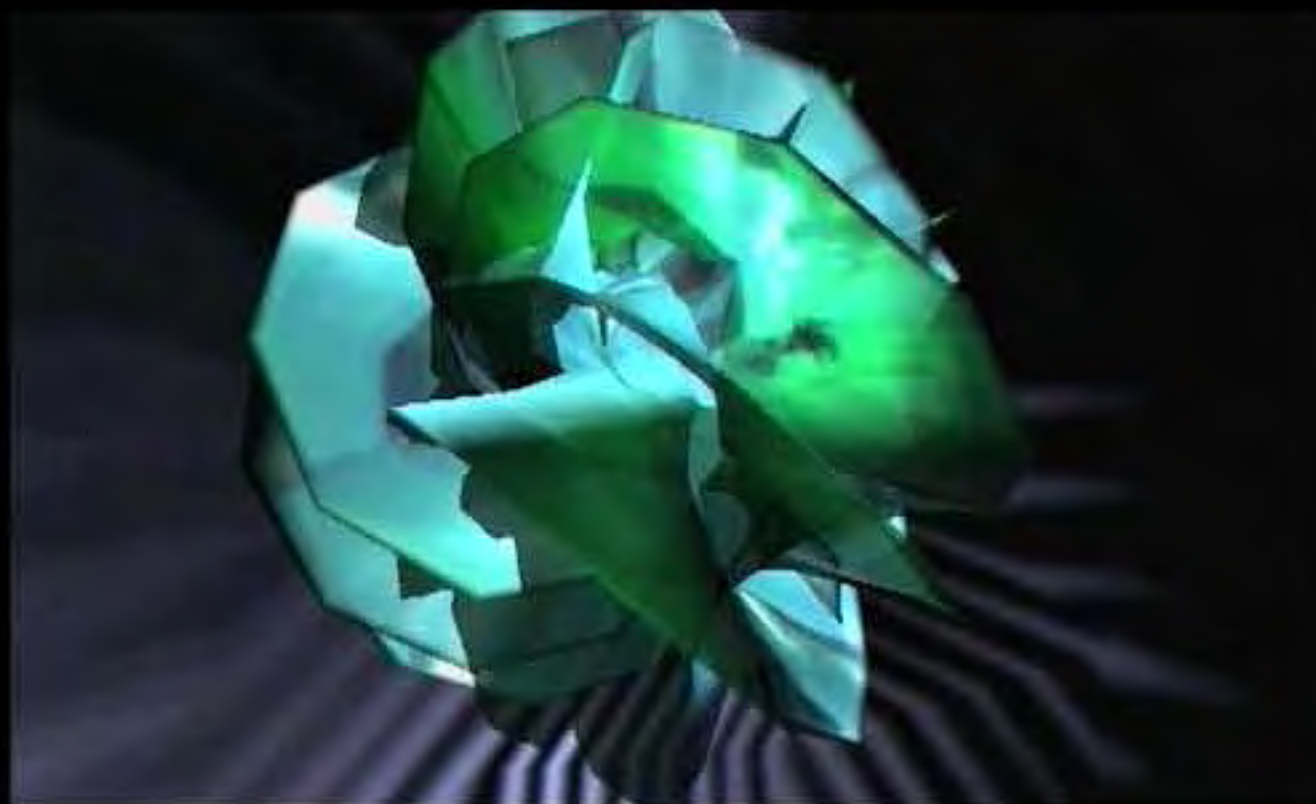
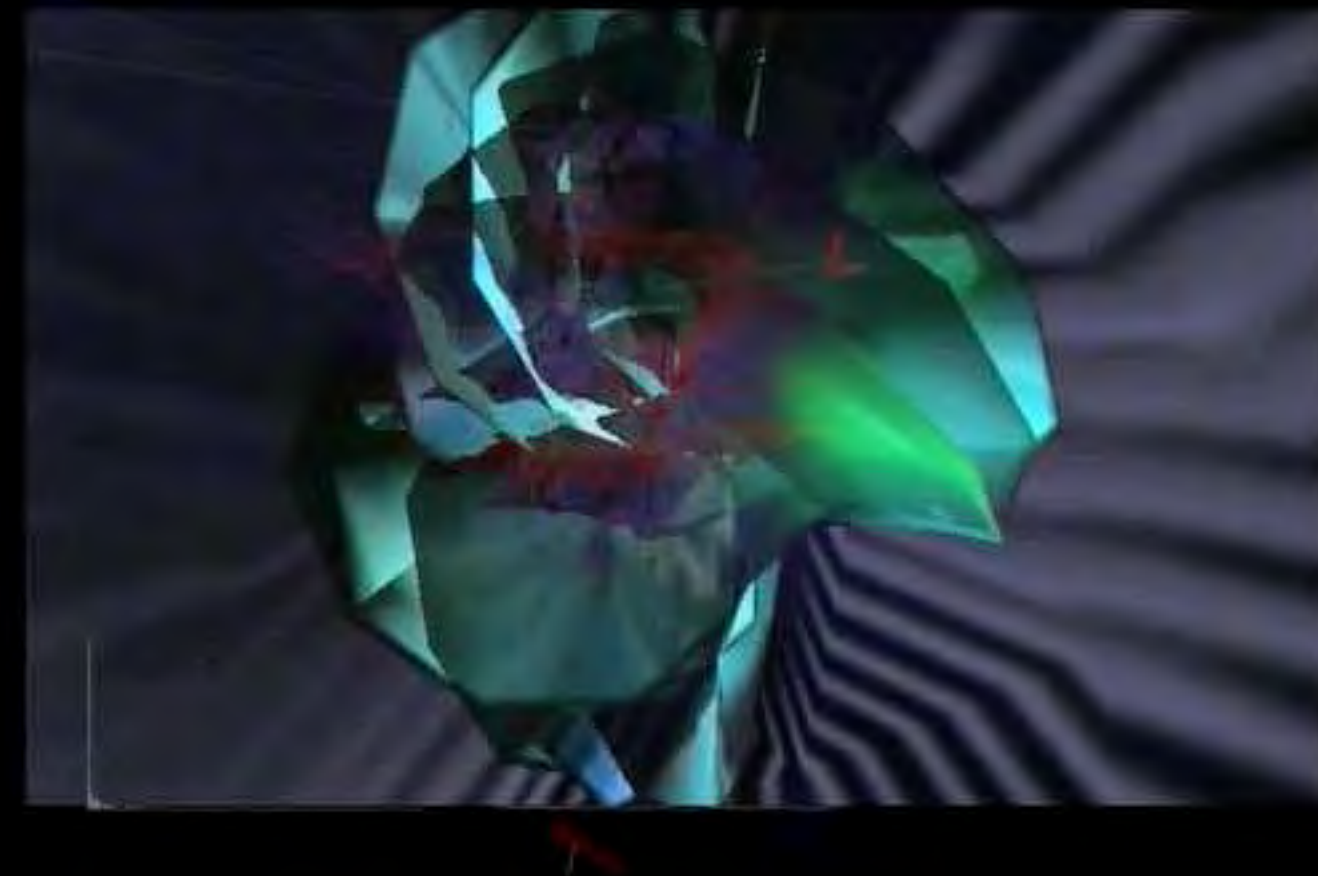
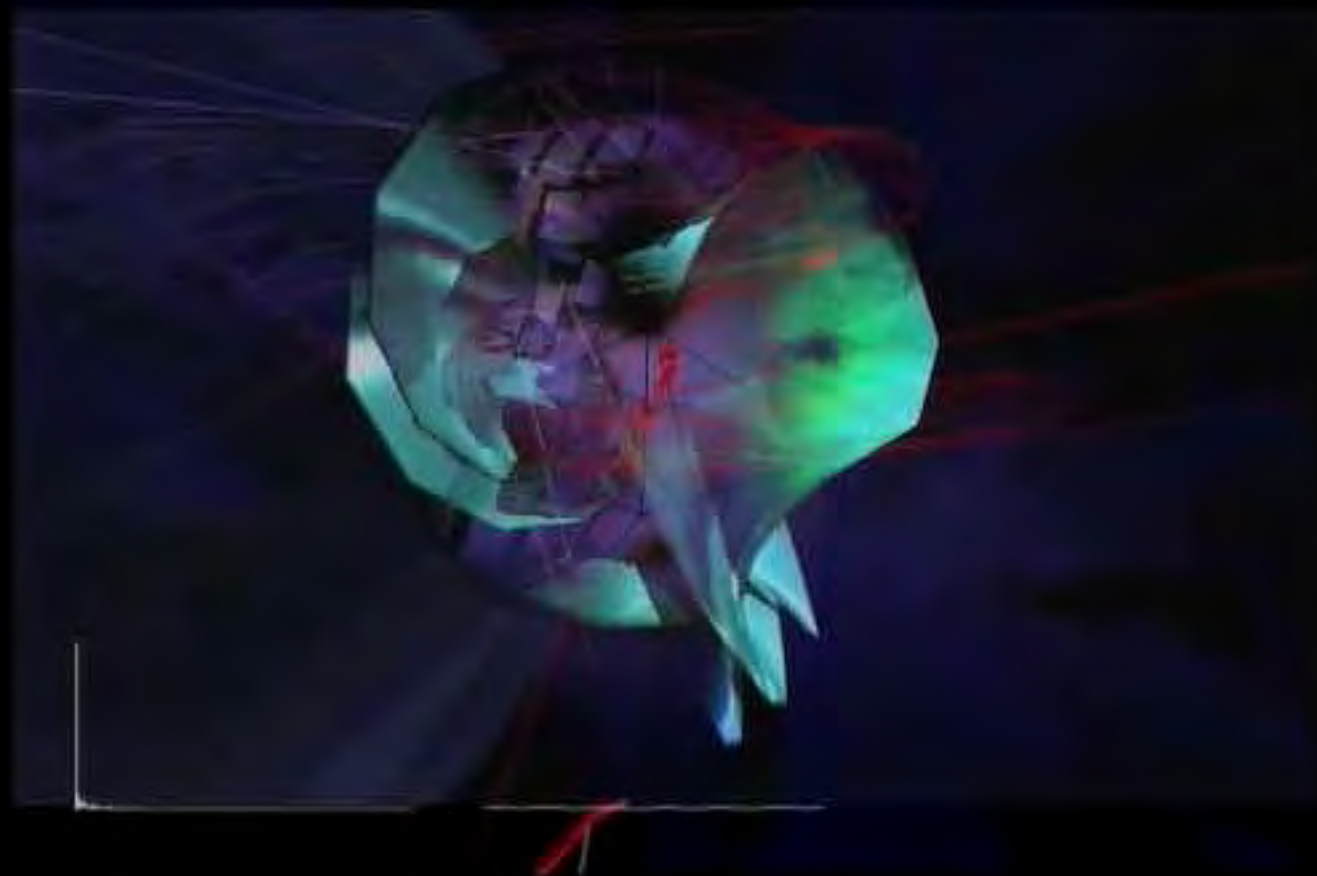
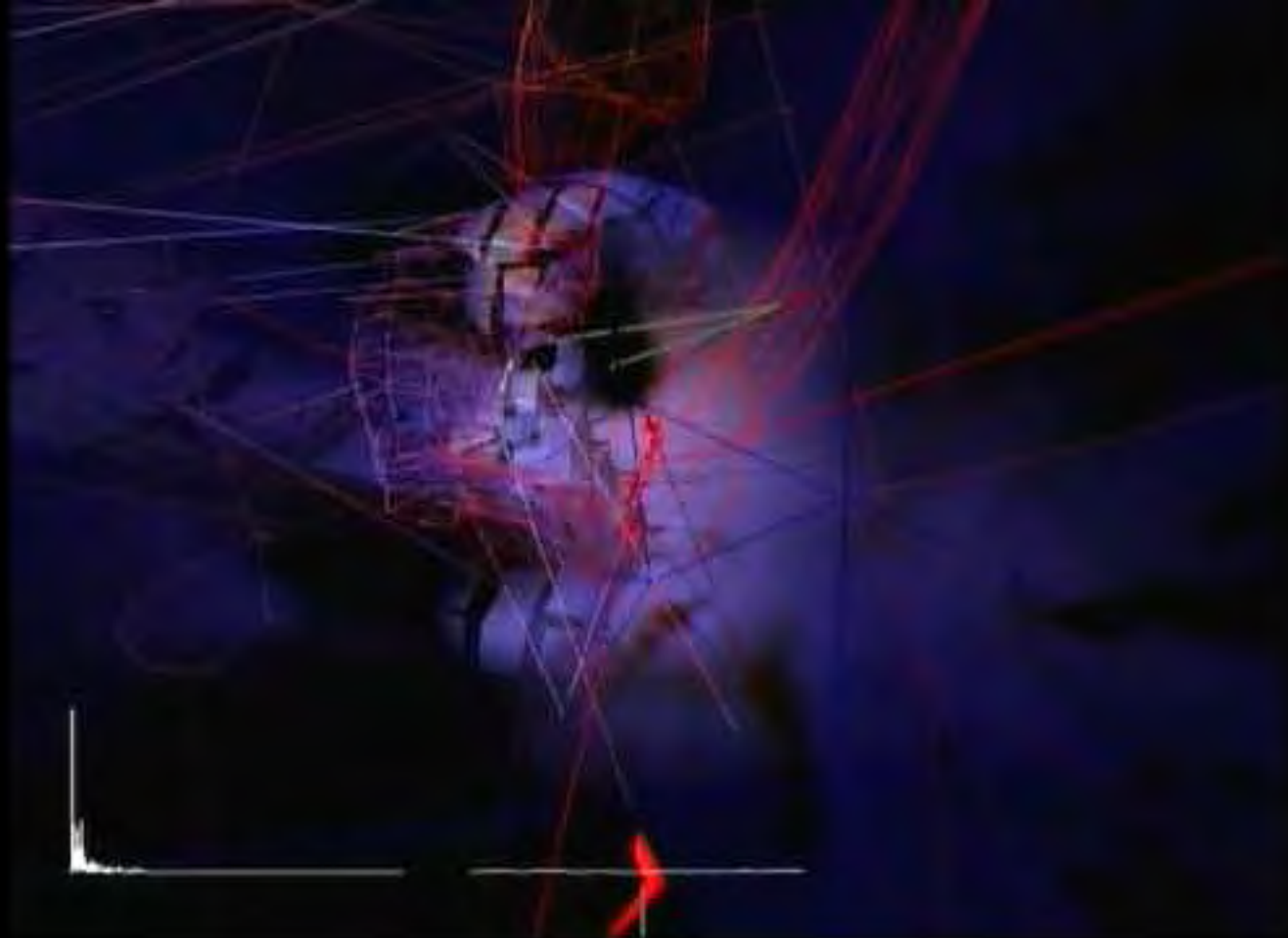
sonic shadows



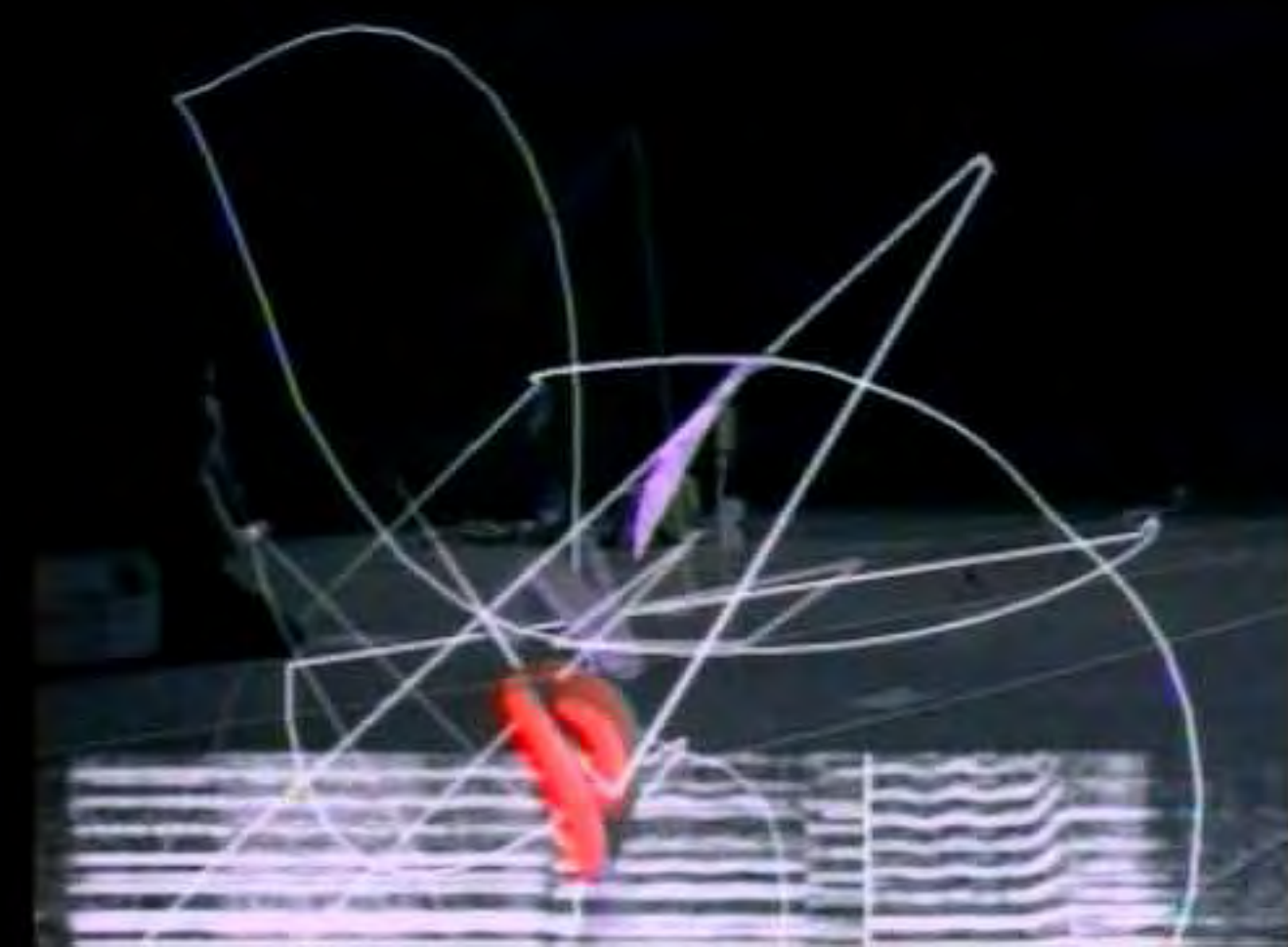
pulse 8

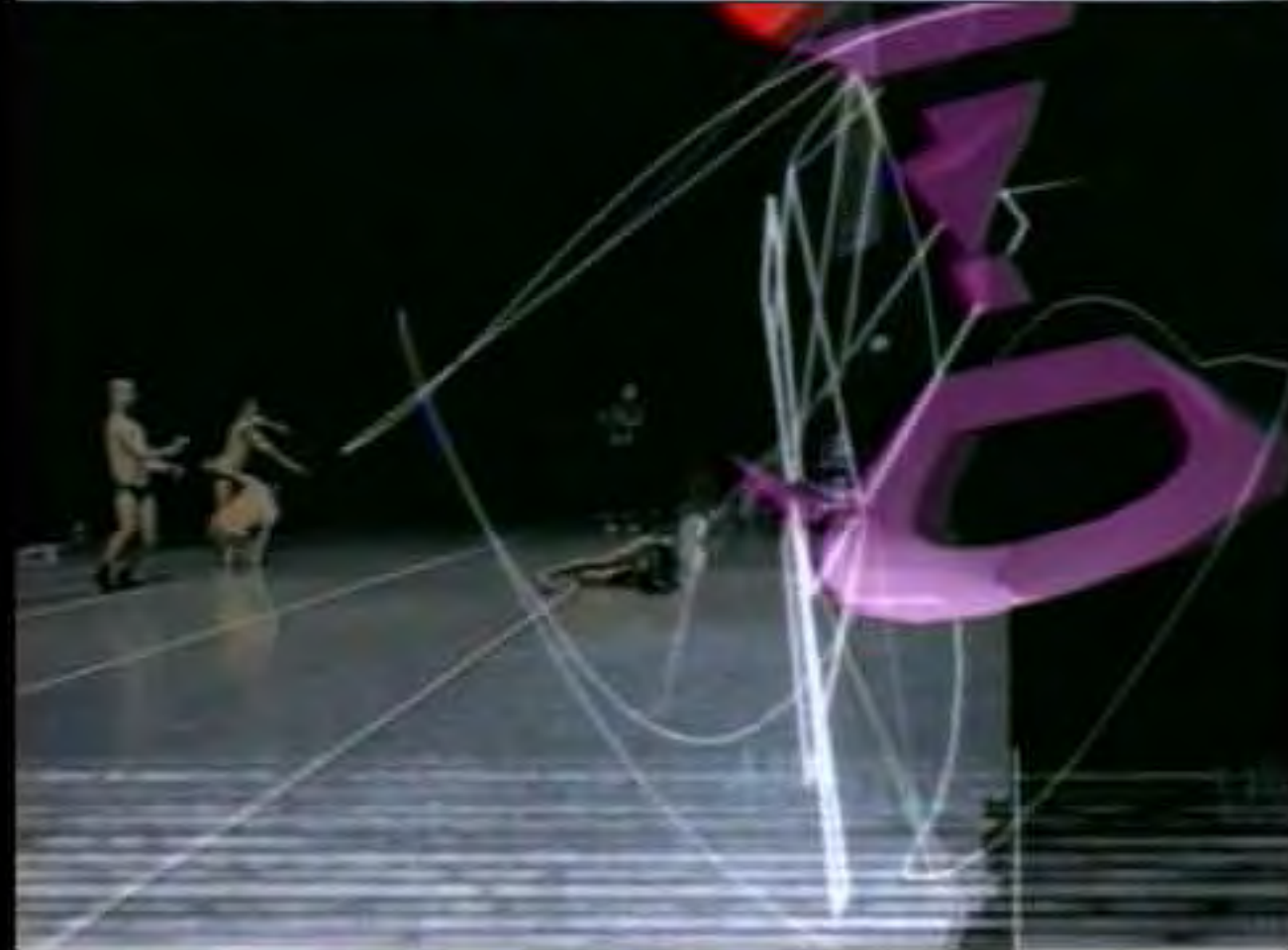




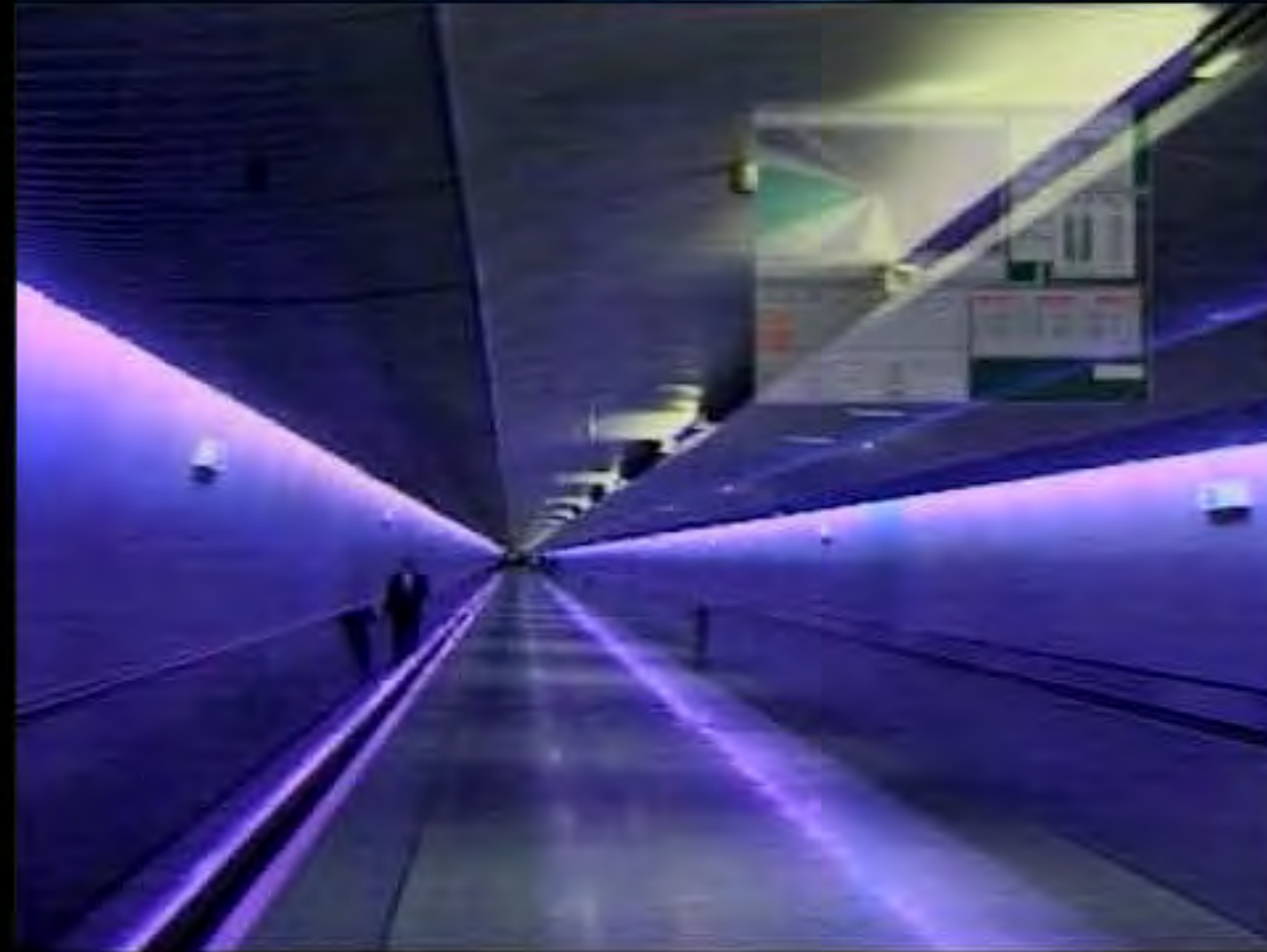
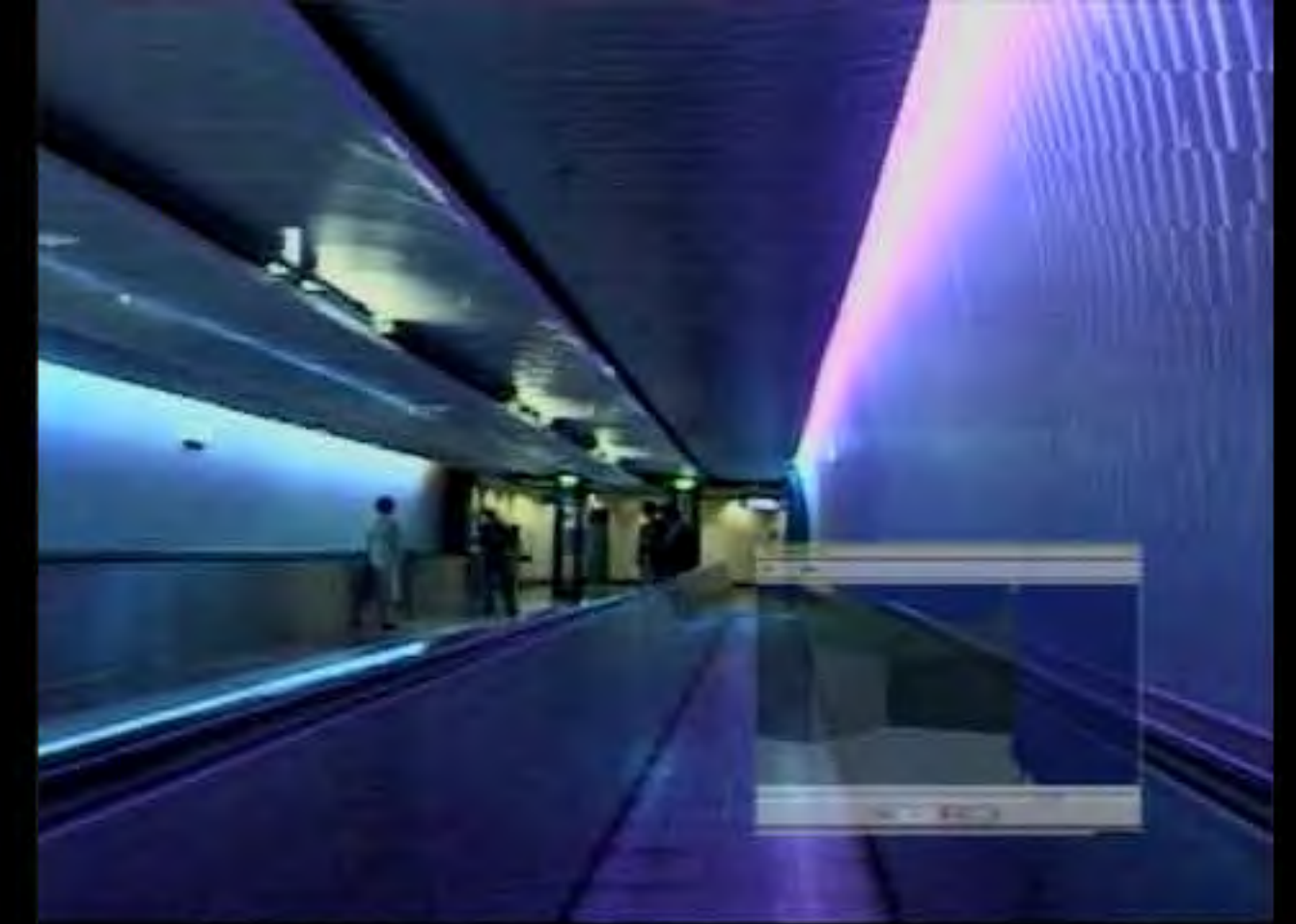


binary ballistic ballet









DIGITAL ?

1656

digital (lat.): mit dem Finger
digitus: der Finger

Main Entry: dig·i·tal
Pronunciation: 'di-j&-t&l
Function: adjective
Etymology: Latin digitalis
Date: circa 1656
1 : of or relating to the fingers or toes :
DIGITATE
2 : done with a finger



- 300 v. Chr.: Pingala (Indien) beschreibt ein Zahlensystem bestehend aus 2 Zeichen, allerdings ohne Null
- 11. Jahrhundert: Der chinesische Gelehrte und Philosoph Shao Yung entwickelte eine geordnete Anordnung von Hexagrammen, die die Folge von 0 bis 63 darstellt und eine Methode, um dieselbe zu erzeugen. (64)

Welches Buch fand man unter dem Kopfkissen des gestorbenen Johann Sebastian Bach?



Dissertatio de Arte Combinatoria



- 1666 (aged 20)
- In this work **Leibniz** aimed to reduce all reasoning and discovery to a combination of basic elements such as numbers, letters, sounds and colours.

37. Veni Ignis LIII 110101	38. Ignis Aqua m. XLIII 101011	39. Aqua Montes XX 010100	40. Tonitrua Aqua X 001010	41. Aquam. Ignis XXIX 011101	42. Ignis Veni XLVI 101110	43. Tonitrua Montes IX 001001	44. Montes Aquam. XXXVI 100100
45. Montes Aquam. XXXV 100011	46. Veni Ignis XLIX 110001	47. Aquam. Montes XXXI 011111	48. Caelum Veni LXII 111110	49. Veni Montes LII 110100	50. Tonitrua Aquam. XI 000101	51. Ignis Montes XIIV 000100	52. Ignis Montes XIIV 101000
53. Aquam. Terra LIIII 011000	54. Terra Veni VI 000110	55. Aquam. Aqua XXVI 011010	56. Aqua Veni XXII 010110	57. Veni Aquam. LIV 110110	58. Aquam. Veni XXVII 011011	59. Veni Aqua I 110010	60. Aqua Aquam. XIX 010011



"Nihil praeter unum in omnibus. Unum autem necessarium."
"Nichts außer einem in allem. Das Eine aber ist notwendig."

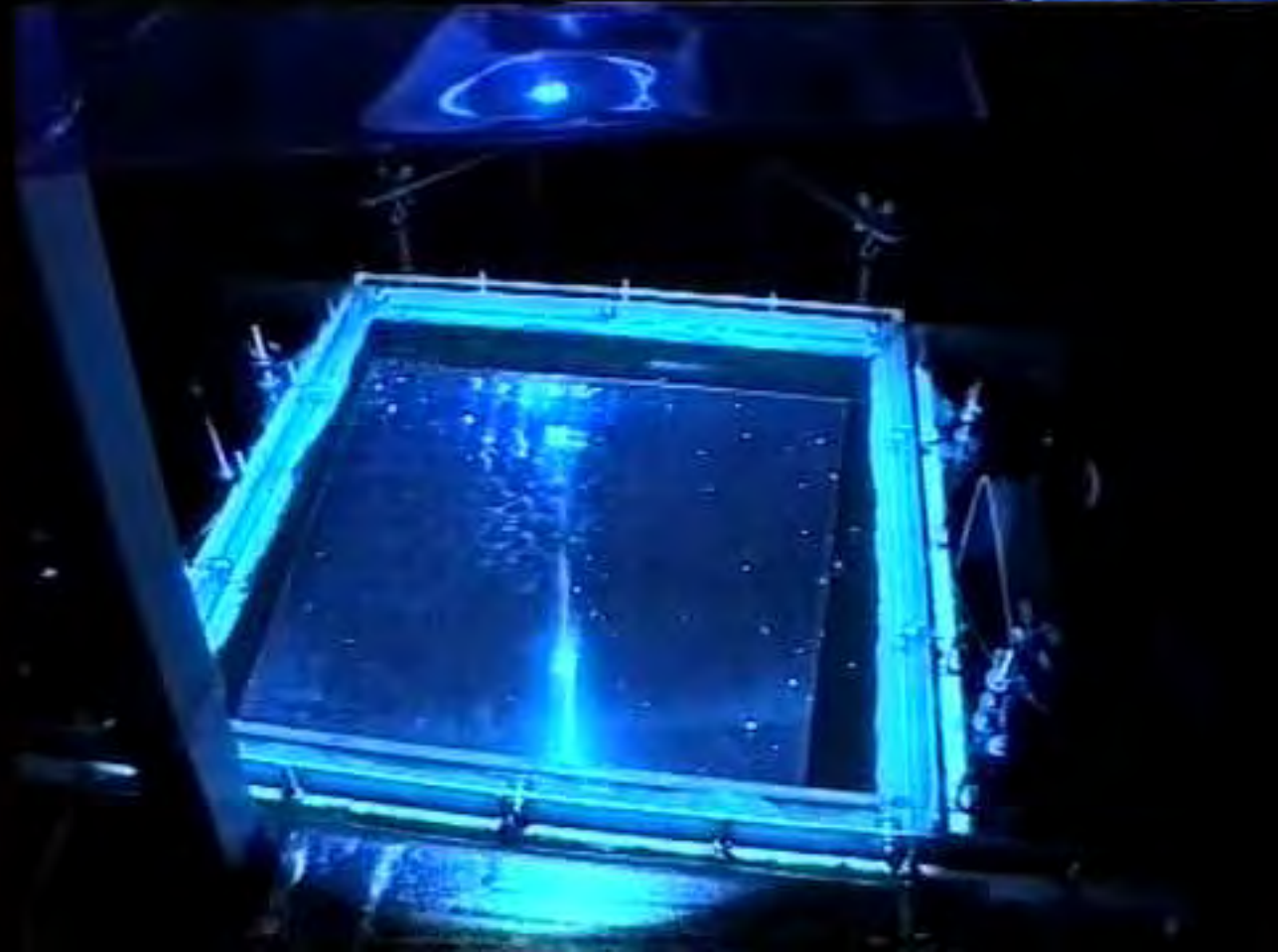
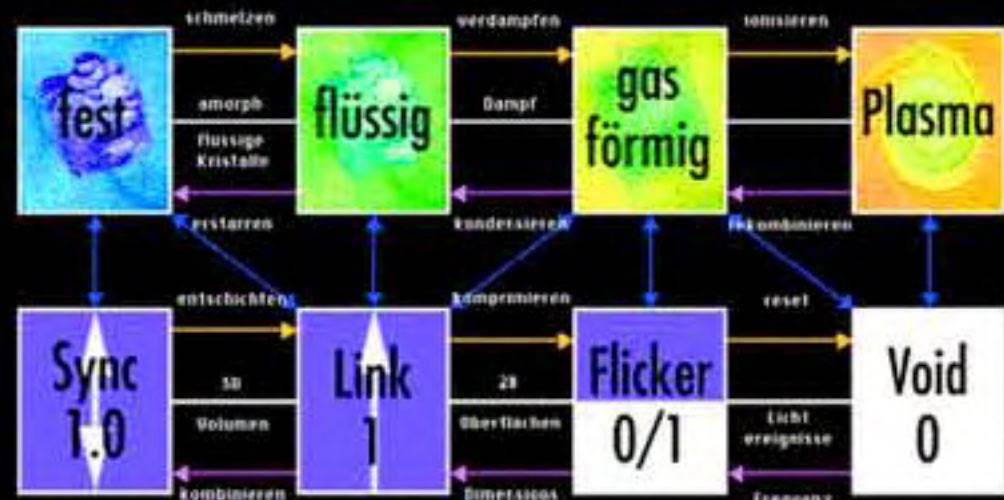
1999, somewhere in America, a lump of coal is burned every time a book is ordered on-line. It takes about 1 pound of coal to create, package, store and move 2 megabytes of data, which is the equivalent of downloading 2 minutes of music from the internet.

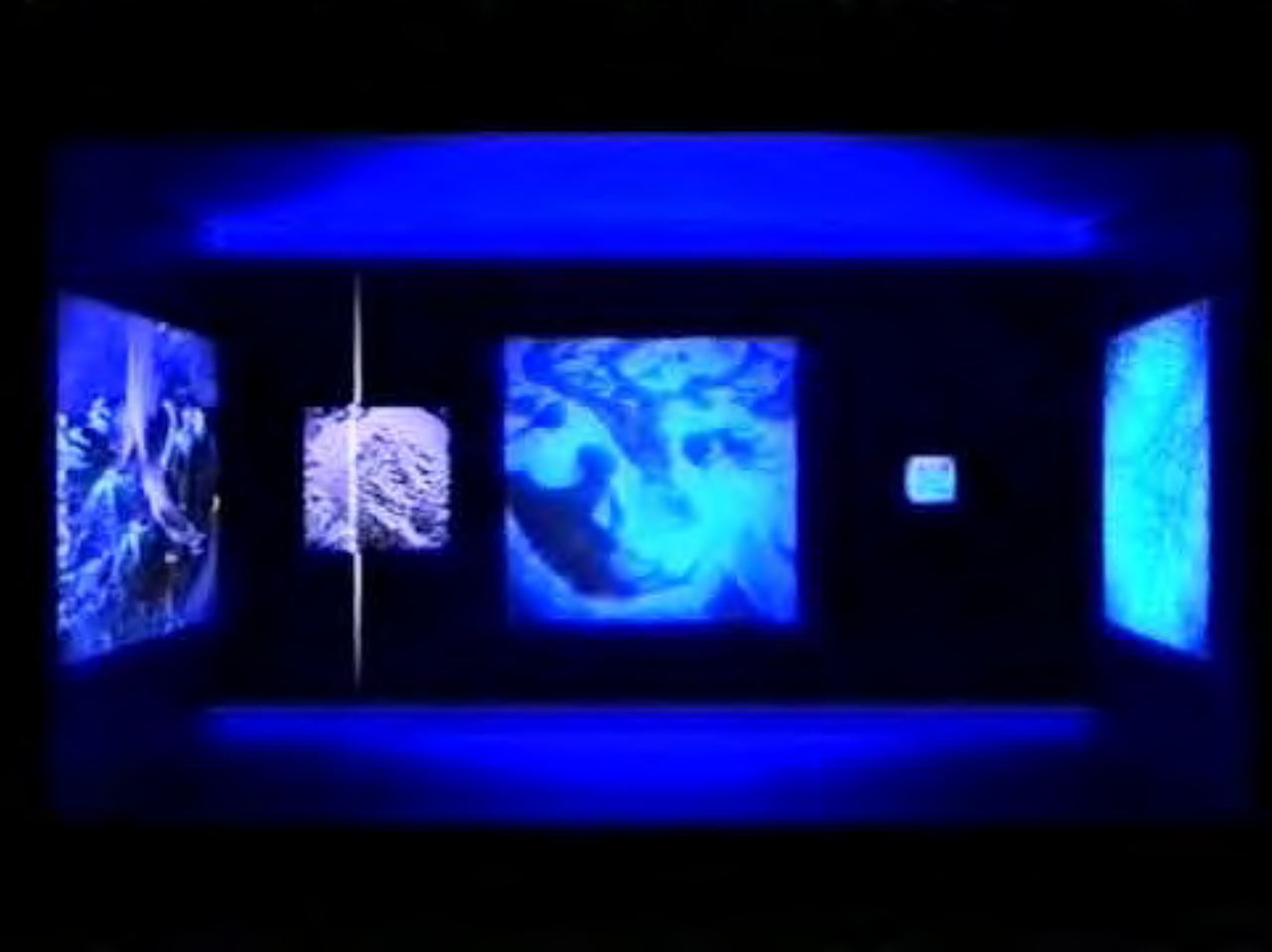
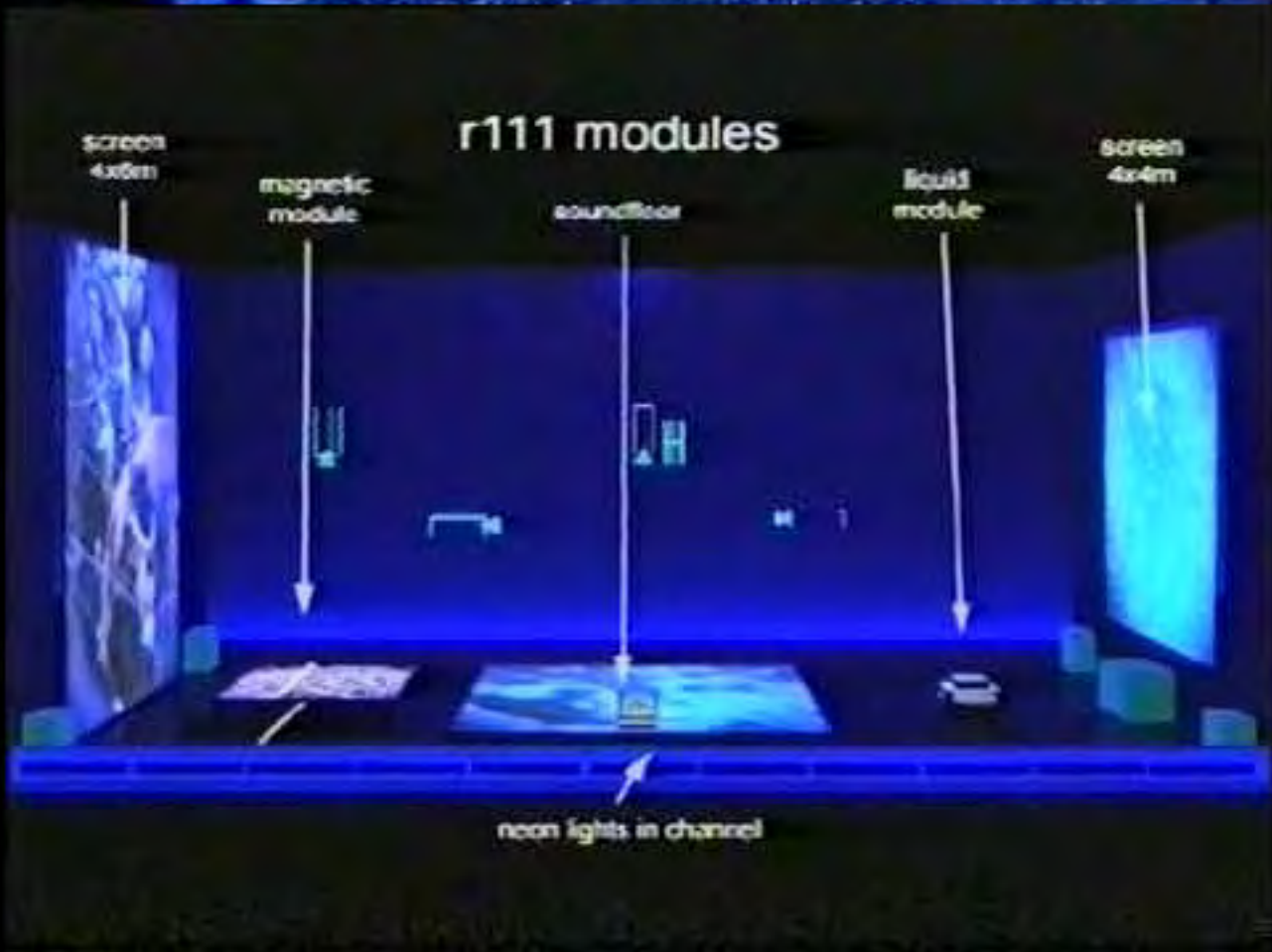
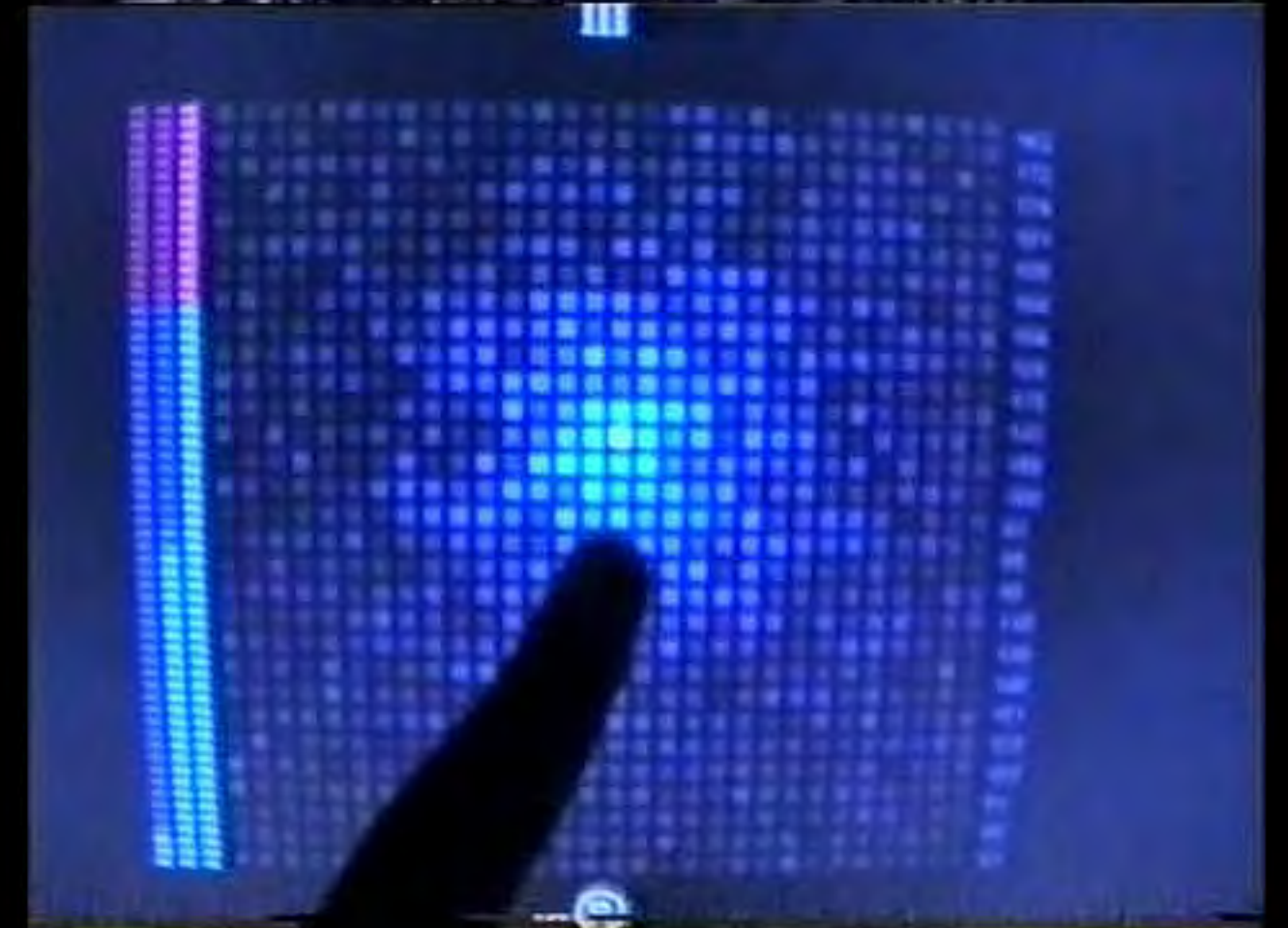
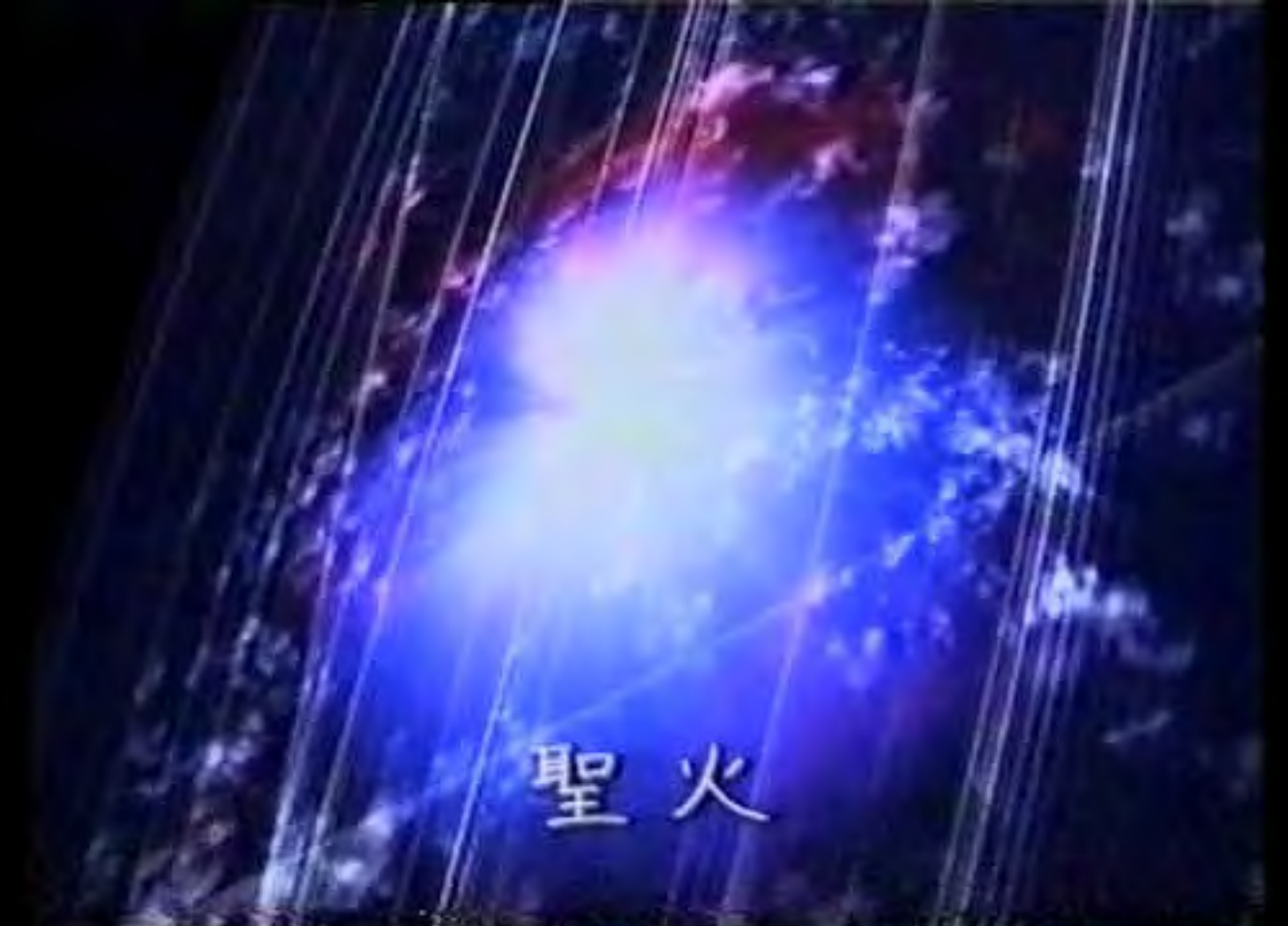
R111 is an interactive installation. energy-potentials are cannibalized off the internet and from the local movement of spectators in the physical space of R111.

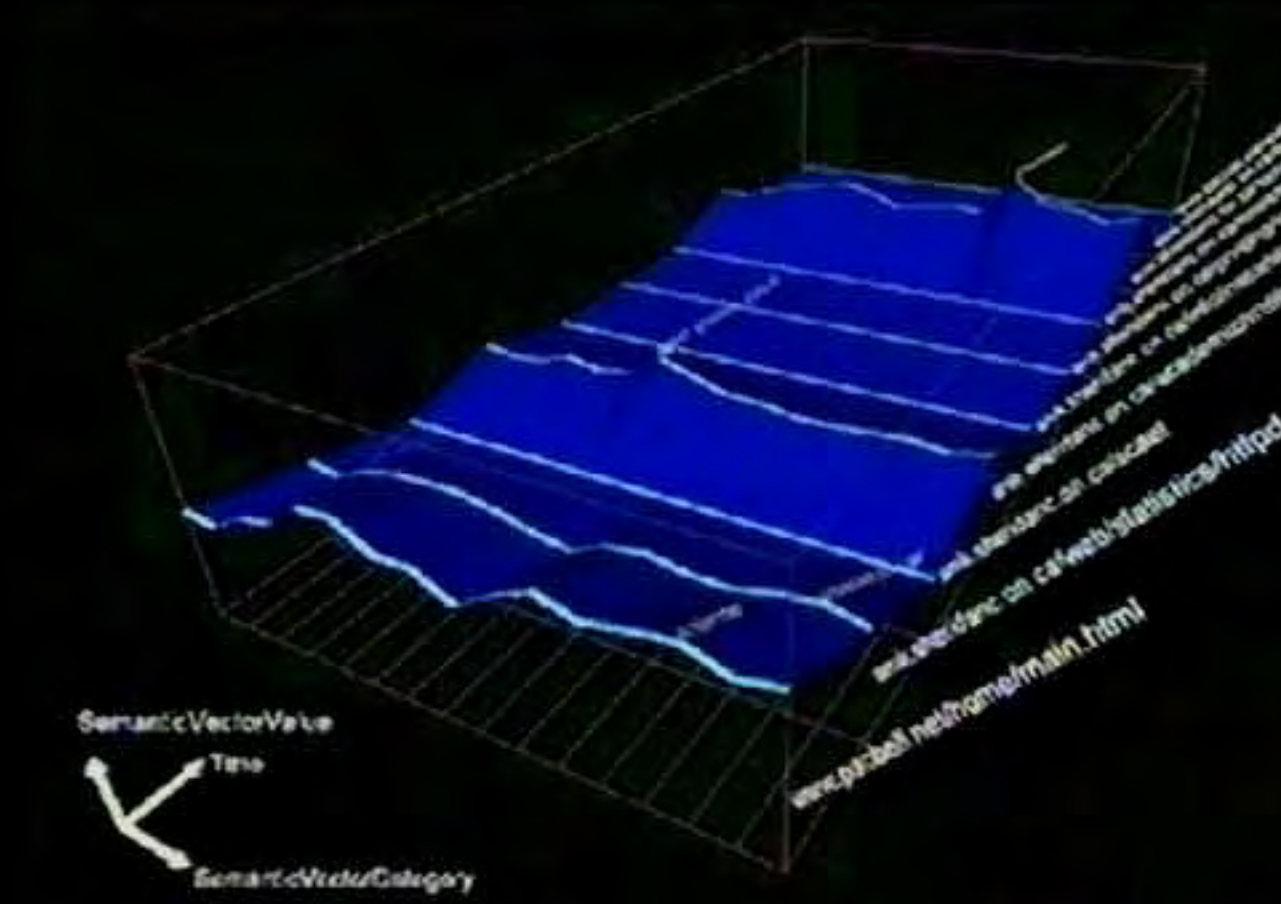
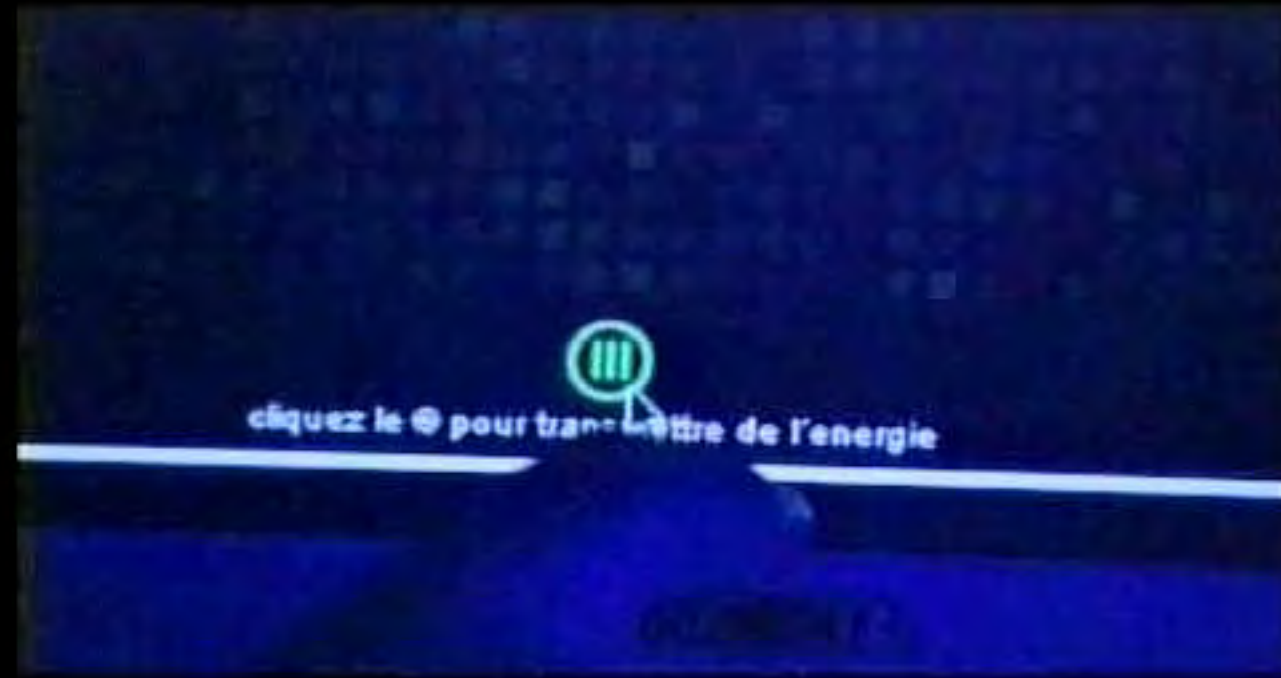
These energies are then transformed into various states of matter – both physical and virtual – and presented by the installation with the help of physical and virtual modules.

New media actual tendencies are virtualizing reality. R111 on the opposite materializes virtuality: **choreographing particles of matter** as though they were pixels.

Aggregatzustände







CODECS

AVATAR

incarnation cRdxXPV9GNQ

... a **product of making a difference**
sending **divisions...**

(mathematical intrusion into language)

2

In order to raise interest before the official cinema launch, the movie "Avatar" employs an avatar itself in the form of an online-video-trailer released into the wild of the YouTube-video-community, a digitally engineered native-coded body targeting for the valuable resource "views" in the digital network we are connected to.

On October 29th, 2009, just after the release of the trailer and the manifestation of our concept, the trailer hit one million views, which creates the exhibited cube with a side length of 3 meters and a weight of 27 tons.

As of June 1st, 2010, the total views for the trailer have surpassed 14.5 million creating a cube with the side length of 7 meters, weighing 397 tons. The cube is continuously growing and hence so is the amount of coal physically burnt in exchange.

(Assuming 24hr full view)

3

Our installation "Avatar" will introduce the avatar of the film "Avatar"'s online video-trailer represented by a massive lignite coal briquette body equivalent to the volume of coal that was burnt for the creation of the electrical energy used to serve, transmit and view the online-video-trailer 1 million times. We convert pixels into briquettes, a naturally engineered valuable fossil resource produced by mining the network Earth we are connected to.



Cubus Niger - Incarnation cRdxXPV9GNQ,
a lignite coal cube with a side length of 3 meters created by the electrical power consumption of one million views of the "Avatar"-movie-trailer on YouTube.

<http://www.youtube.com/watch?v=cRdxXPV9GNQ>

1

"Avatar" is a science fiction film in the context of imperialism and ecology where an aggressive corporation mining for a valuable natural resource is starting a military conflict with a native tribe which is living in harmony with nature, worshipping a mother goddess called "Eywa". To advance it's materialistic interests, the mining corporation uses an avatar, a hybrid, genetically engineered native-human body to interact with the tribe and the bio-botanical spiritual neural network it is connected to.

Where "Ava" is another form of "Eve" ("Eywa") and "tar" is another form of coal, the Internet is our only chance to enhance human development, a precious intellectual resource, our native body of knowledge. Even if we would consider only one percent of the available information in the net to be valuable, it would justify the large amount of natural resources we are investing at this point of human development. With the availability of information comes a deal: the individual responsibility of knowing and acting. Where Earth enforms, intelligence informs, society otherwise uniforms.





Pyramis Niger - a lignite coal pyramid with a base side of 1,422 meters and a height of 905 meters created by the electrical power consumption of the Internet in 2009, totaling 1,000,000,000,000 kWh's. The lignite briquettes would create a line 1.5 times as big as the distance between Earth and Sun.

The shape of the pyramid is thought to be representative of the descending rays of the Sun (Avatara, Sanskrit for "descent"). The same is true for coal, a frozen message from ancient solar rays, an embodied secret from millions of years ago. We are burning it for a purpose, generating electrical power for the Internet, assembling and compressing cultural memory: global (s)warming for intelligence. Let us be very precise about the way we transform the old memory of the world into the new.



1,443,920,192,575 kWh

Yes, these are 1,443,920.2 million kWh's of electricity used by the Internet since January 2012. Global (s)warming for intelligence.

It is a countdown.

what? █ █ █ █ █ create

131.265537%

If the Great Wall of China would be completely built from coal, the Internet with it's need for 1,443.9 billion kWh of electricity since January 2012 would already have consumed 131.3% of it.

what? █ █ █ █ █ create

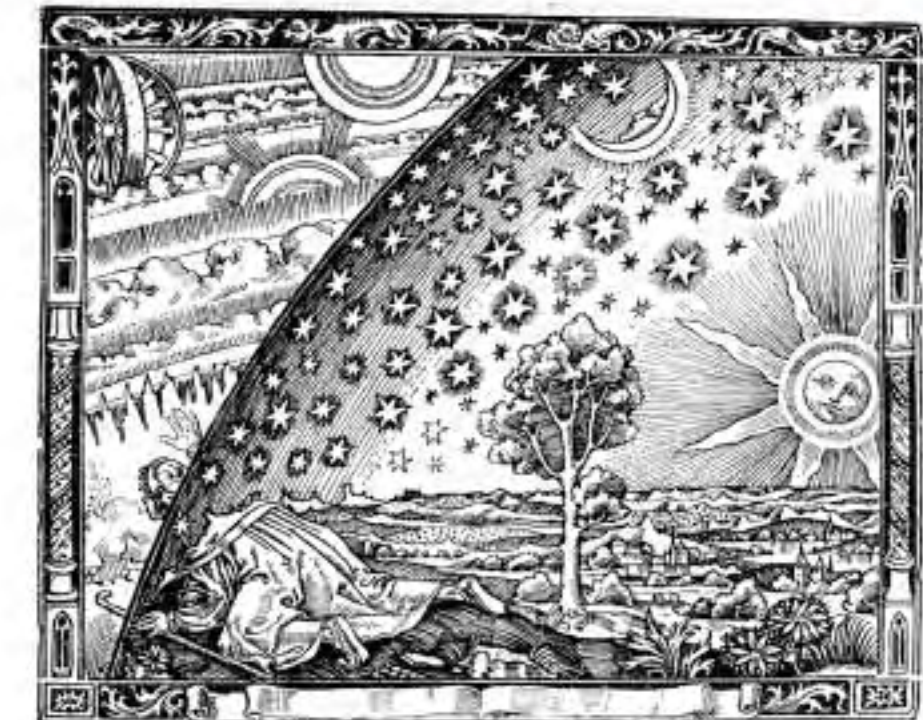
11,813,885.2 kg

of radioactive waste were produced since January 2012 for 3,784,190.20 GWh of nuclear power.

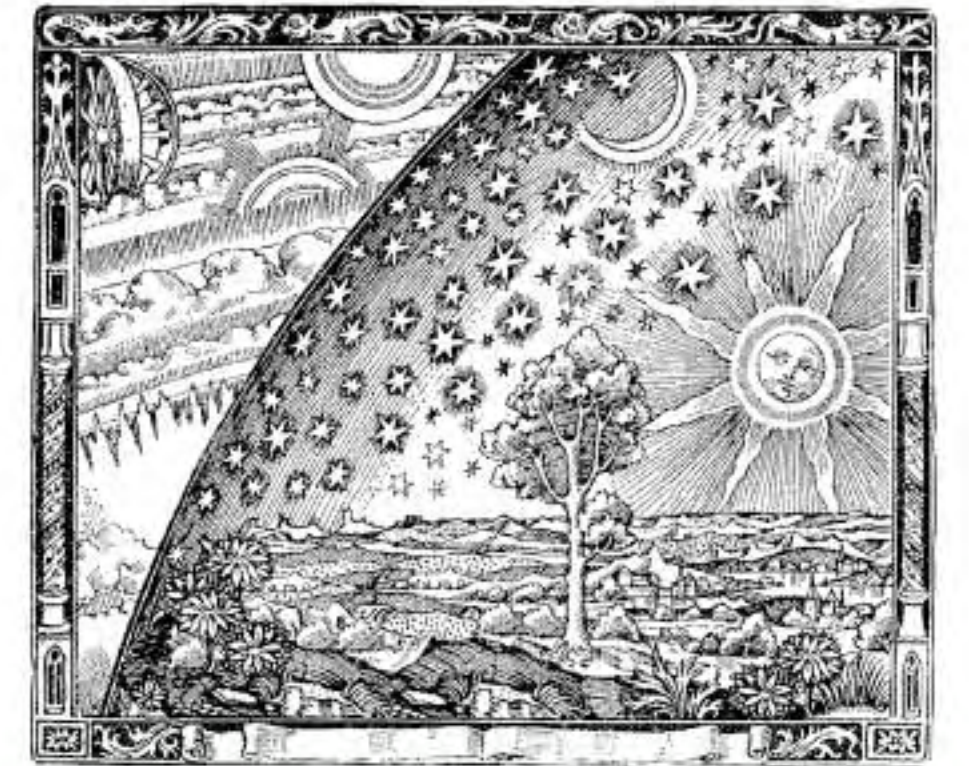
437 blocks are humming
001 blocks are blocked
068 blocks are constructed

what? █ █ █ █ █ create

CODEX



Un missionnaire du moyen âge raconte qu'il avait trouvé le point où le ciel et la Terre se touchent...
ATMOSPHERE



ATOMSPHERE

March 2011

Eruption of Mt Fuku in Japan

Decking
all square posts (timber)
on 234 mm centers

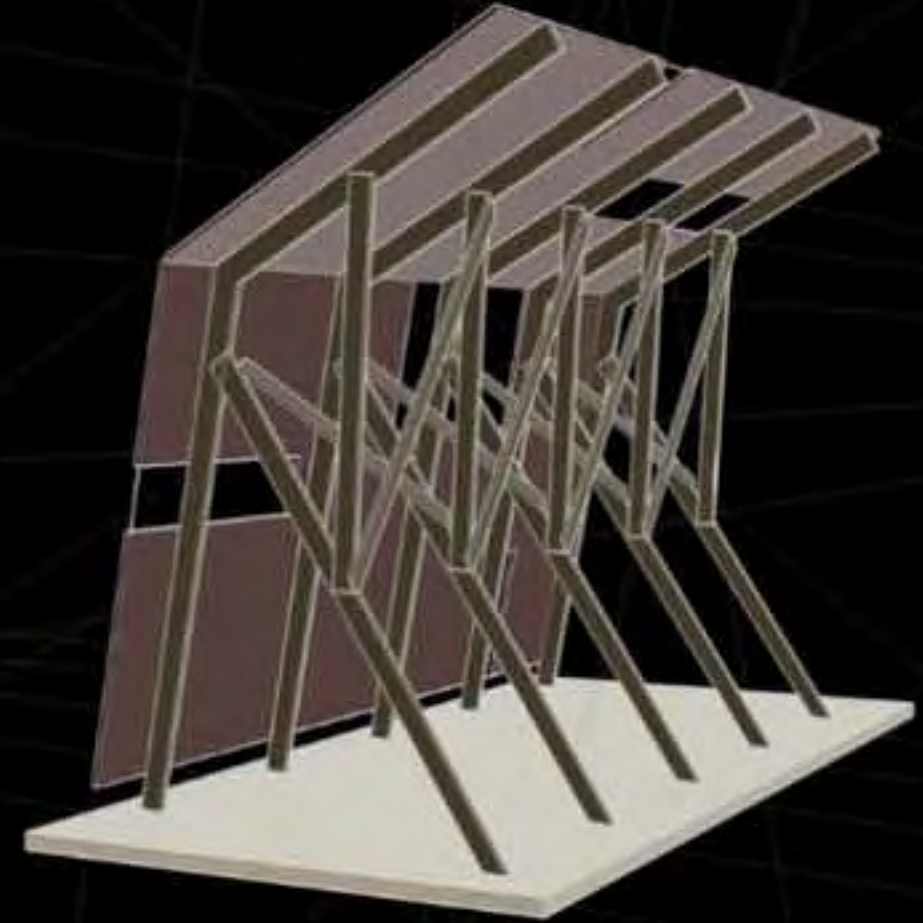
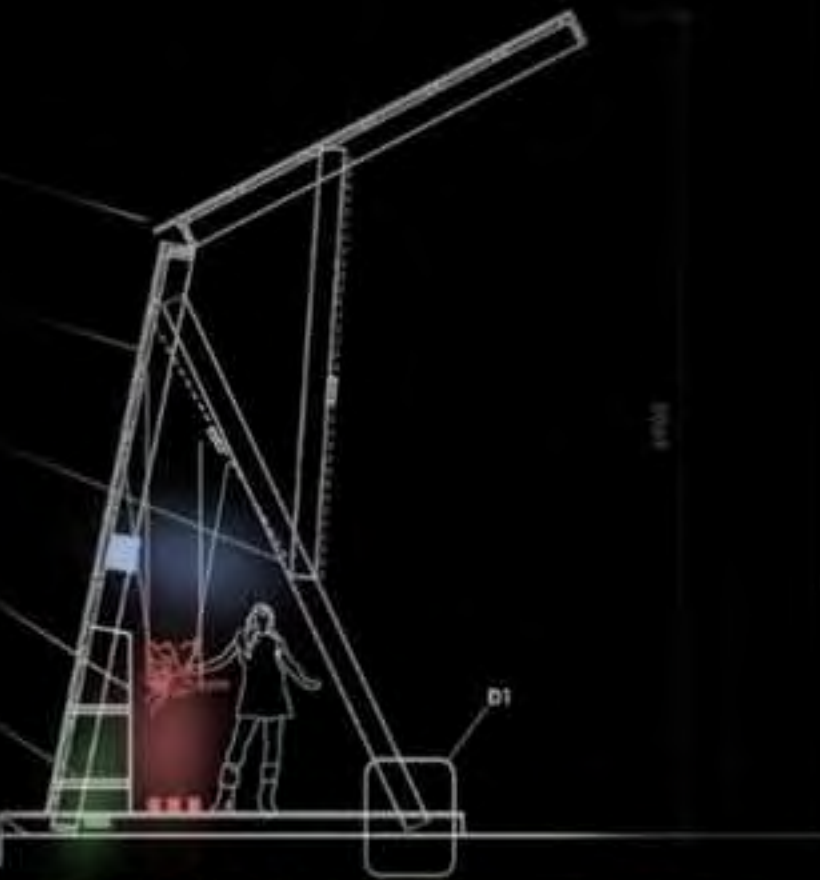
Painted wood frame
is specified by
region

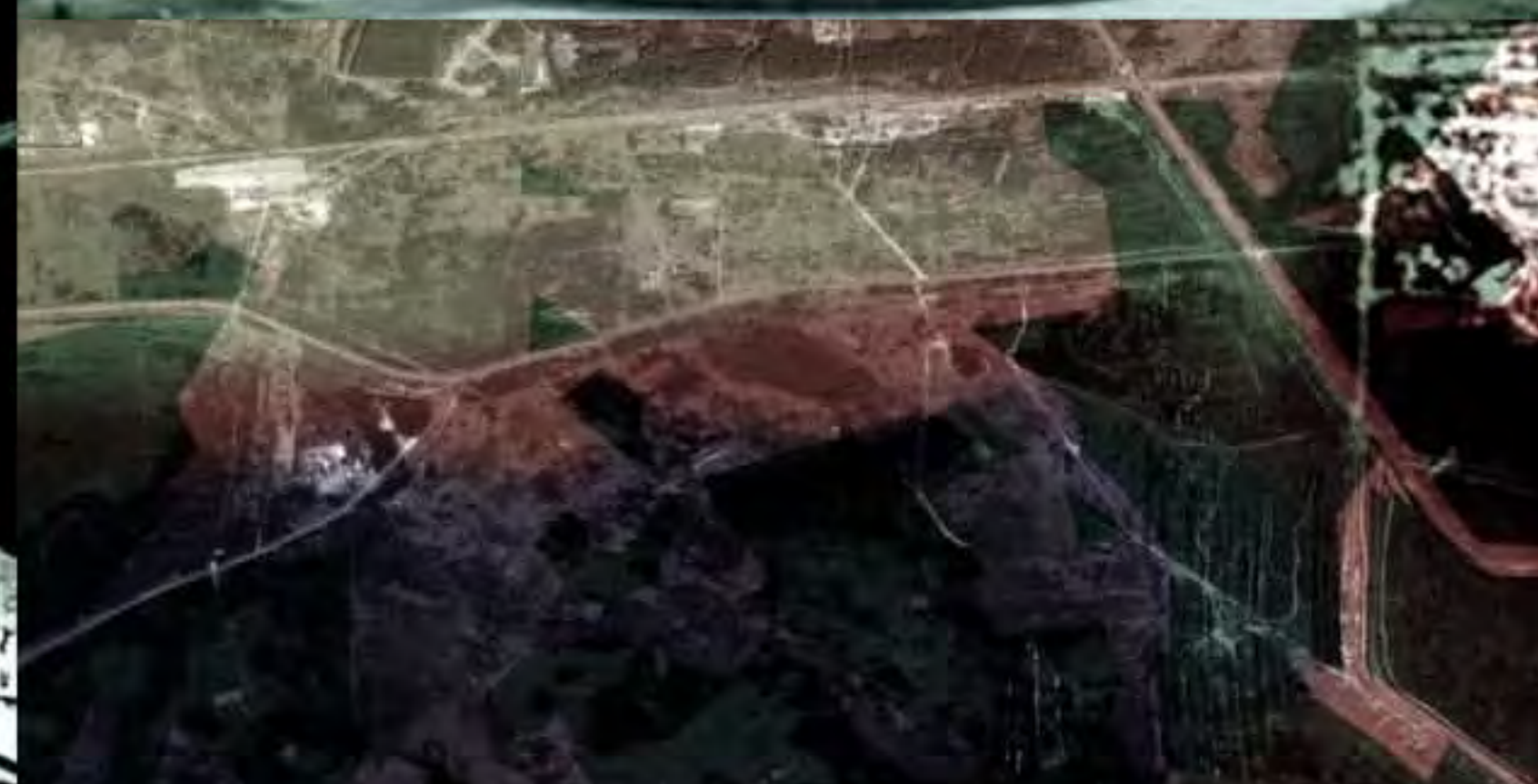
Eye-vented
steel frame posts
is specified

Installation by physical force
234 mm posts, install, on 234 mm posts,
ensuring to cover, height and
quantity to be determined

Locked column for weather-tightness
specification (optional)

Plan:
Painted square on 234 mm centers
around frame at edges





Welcome to the **Atomsphere**

