



14/16, ON-SITE RESEARCH

micro-exhibits at six places

On display on Thursday, 24.1.2013
and beyond depending on location



Joan Carles Ballesté

Wasserkluster 1.4

2013, performance, installation

The emergent interest and importance of biofilms and inland waters demand different and combined methods of visualisation. For example, media include microscopic images, data visualisations, and info-graphics. The work focuses on some playful and pedagogic approaches by using different media. Could a bean machine (Galton box) or a fan blowing into a cage moving ping pong balls satisfy our understanding of how stochastic biosystems of different scale work in nature? An installation in the Biozentrum seminar room, next to a whiteboard, serves as the location to showcase the author's ideas. The aim of the performance is to discuss and enrich those approaches, together with the researchers.

Location: Department of Limnology, seminar room

Sebastian Kienzl

A river (part 1-3)

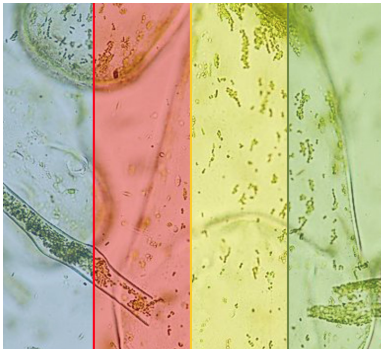
2013, performance, installation of water-filled beakers



'A river (part 1-3)' is a performance comprised of three water-filled vessels that represent three different properties of a certain location in a natural stream: oxygen concentration, temperature and light intensity. In the course of the performance an air pump, a cooling device and a lamp are controlled according to sensor data taken from a mountain stream. That way, the factual river is broken down into three isolated systems which emulate the fluctuations of the three parameters in an artificial environment.

Thanks to Amber J. Ulseth for the support.

Location: Department of Limnology, laboratory



Zhinous Rowshan

Zendegi
2013, installation

This project encompasses the compromise of living algae to humans' life in four colorful seasons (green, red, yellow, blue) placed in four bottles. A concept of 'Zendegi' is minimized under the microscope. As seasons come and go they show that all vital life is cycling through a year either in a laboratory glassware or the reality of human life. All are indicating precious moments that matter.

Location: Department of Limnology, laboratory

Solmaz Farhang

Self-portrait in the lab

2013, photo installation, 2-dimensional c-print

'Spending some days at the Limnology department at the Fish Ecology Group, and observing their experiments, I tried to work with materials and tools at hand (fish larvae, test glass, Alizarin red). Being there and working in the laboratory made me increasingly concerned with the meaning behind the strange feeling of me being there as an "artist". This led me to the idea of taking some self-portrait in the lab.'
– Solmaz Farhang

Thanks to Franz Loisl, Michael Tritthart and Paul Humphries for their support.

Location: Department of Limnology, laboratory





Max Kropitz, Zahra Shahabi

Where it came from

2013, photographic print 42x60cm sealed in weatherproof frame

The institute of wildlife and ecology in Vienna keeps a herd of red deer in a vast enclosure on its grounds. The preserved forest is an inviting space to wander among the semi-domesticated animals. Serving as a form of escape from routine, the space is devoid of man-made artefacts other than the few required for the animals.

A series of photographs attempts to capture the seclusion of the forest whilst documenting its current state in the seasonal cycle. The images will be taken and installed in different locations within the enclosure throughout one year. One image per season will be taken and installed in its place of origin, juxtaposing the slow paced environment with a single moment in its seasonal cycle.

Thanks to Gabrielle Stalder and Peter Steiger for their support.

Location: Research Institute of Wildlife Ecology, deer enclosure

Maria Christina Hilber

Mice versa

2013, pilot observation, performance, installation: light box, lenses and process material

'Mice versa' is reversing the mouse experiments by setting the human under observation. The artist is entering the social environment of the scientist's dining room, gathering material through the reciprocal behaviour.

Location: Research Institute of Wildlife Ecology, dining room



**Elect the
best
Metaphor!**

Paola Otero
**Unknitting the complex network
of the cognitive process**

2013, installation, metal, wire, mobile structure

There is no precise tool that provides us with a deep understanding of our cognitive processes. This project is a complex network of a cognitive process. Due to the lack of precision in the data, it was based on the data generated by the artist thoughts, notes and observations, during a 4 months period. It was observed that the connections between the data and the recurrent topics is not only dynamic but it can only happen while no connections are made with other topics otherwise it cannot connect well to the previous links to the same topic. The work does not pretend to be a scientific study but a reminder to the goal of understanding our cognitive process.

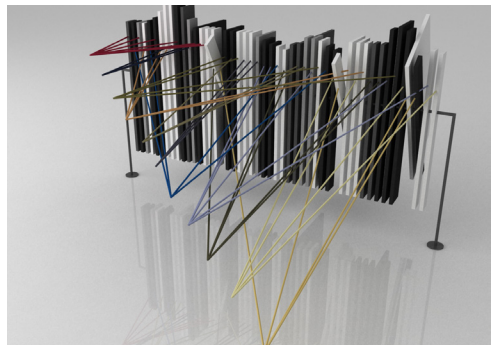
Location: IST Austria, shelf at work space
of Edelsbrunner Group

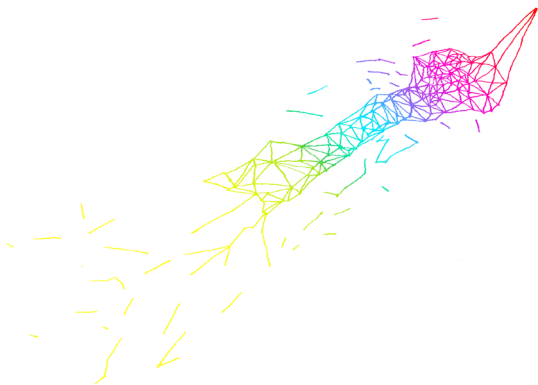
Stefanie Koemeda
**Antibiotic interactions that select against
resistance (Metaphors: call for vote!)**

2013, installation, carton, acrylic, lamps, foil

The public is exposed with three minimalistic metaphorical installations that stand for a phenomenon in Microbiology (see title) that has been discovered in 2007. Experts are invited to reconsider this phenomenon by reflecting the installations' aesthetics and meaning. In order to determine the best metaphor, visitors are asked to vote for their favourite one by assigning one red dot to the corresponding installation.

Thanks to Remy Chait, Tobias Bergmiller, Magdalena Steinrück and to Ursula Gerber for their support.
Location: IST Austria, 'The Bridge'





Isidora Krstić

The consequence of decisions

2013, installation, drawing, coloured string

A drawing originally made on a piece of paper is set in a spatial environment, based on a set of decisions which determine the lines made. The decisions use the proximity of randomized points that lead to different consequences chosen, affecting the strength of the connections, depth and alterations in color. The work tackles the notion of the author executing a list of instructions as opposed to a computer program. Building up to the goal, the questions of persistence, invariability and the demand of an aestheticized structure are put to the test, juxtaposing the two systems.

Location: IST Austria, Mondri 2 seminar room

Al Teeki

The right question leads to the right answer

2013, books, paper, 50 & 100 EUR notes, assorted white 'unpublished' papers, acrylic, ink and padlocks

'Publish or perish', is the maxim of the scientific activities. Yet, most of the published work is never read or cited by other scientists. This has led to a crisis of intellect and information. It has led to a moral catastrophe and to a re-definition, self-justification and re-thinking of the goals of research. That is, the important questions are those that are likely to be published in the top-journals. But brave new questions are rarely successful in their first attempts. Only second or third generation ideas hit the jackpot. The need for publication has thus affected the scientific method itself, by directing the formulation of questions towards the goals of a publication system that is not always innocent or fully objective. But the choice is always in the researcher – or isn't it?

Location: IST Austria, staircase





Basil Adalbero Schu, Blue basin

2013, variable material: cotton fabric, copper sulfate, steel

In a plastic box downstairs in my cellar, are two immersed white shirts. In my cellar, because they float in a solution of copper sulfate and the stink of it was not bearable in my flat. Much like a similar project, I started a few months ago, but it does not seem to work very well. The apparently easy task of covering a surface in salt crystal turns out to be a very complex procedure, i.e. the concentration of the solution, possible contaminations, application and the surface it self. I am far away from mastering this process. The outcome is unpredictable to me so that it becomes an experiment and the work a test piece.

Location: IST Austria, 'The Bridge'

Anita Peretti

The gift
2013, jewellery

The patient-doctor relationship narrowed down to truth telling, trust, gift giving and thankfulness: Jewellery pieces do convey these images, as they are always a gift, deprived from any practical use and purely message. Communicating a message always conveys several underlying and ambivalent meanings. The perception of communication and the manner in which bad news is presented can have a profound effect on patients.

A gift can be well intentioned and at the same time harmful. The ancient Greek word for medicine meant both: medication and poison. Things may not turn out as they were supposed to do.

A piece of jewellery reveals an unexpected inside when x-rayed.

Location: Department of Diagnostic Radiology, waiting area



Image: René Magritte, Les Bijoux indiscrets

Sergio Valenzuela

P-SAT / Post situational awareness

2013, installation: 1 object and 5 videos

After the Action Art – an experiment named ‘SAT – Situational Awareness Test’ on 19 January 2013 between 5.00–6.30 p.m. in the Art & Science Studio, the installation ‘P-SAT’ presents the outcome as intertwined through five videos. The first video is about the body reactions of the audience when they are observing a performance, the second and third video show the performed actions, the fourth video is about the topics developed into the research project, ‘Effect-Affect’ and ‘Attractor factor’, and the fifth video shows collected data from the audience after the SAT experience. The object is the costume-pyramid used for the performer in SAT.

Location: Department of Art & Science, corridor



Ondrej Merta, Václav Pelousek

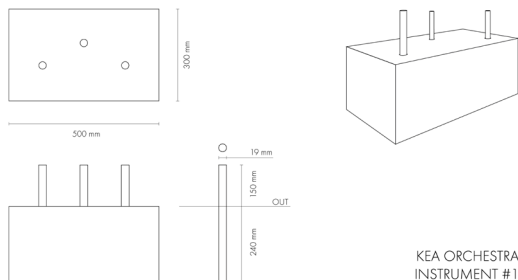
Kea orchestra

2013, video

Kea Orchestra is a transdisciplinary project in which we aim to challenge the musical composition process by working in the field of zoology. Kea is a parrot from New Zealand which is known for its playful behaviour, curiosity and manipulation of objects. The aim of the project is to enable interaction between Keas and sound-making objects, to explore the ways of interaction, design the Kea-compatible interfaces and train the Keas to play music together as an orchestra. Our results and progress will be discussed in the lab and constantly published in the Kea Lab office, lab journal, lab computer and on a blog.



Thanks to Martin Schlump and Standuino for the support.

Location: Kea Lab



In order to investigate the relationships between different artistic and scientific representational cultures, students of the master degree programme Art & Science left the studio at the University of Applied Arts Vienna and dispersed to several scientific partner institutions. They entered worlds with different questions and found open-minded researchers and scientists to carefully observe. Being not invisible themselves, the observers unwittingly left marks in their field of observation and quickly became study subjects as well. To reflect on this process of 'observed investigation' 16 students implemented 14 small site-specific works at the partner institutes creating a larger network of 'micro exhibits'. A bus tour circumscribing the new found interlacing relations and now much extended lab space of the students concludes this winter semester's journey: the search for correlations between art and science went beyond distanced observation and started to inspire relationships between different types of researchers.

All places with exhibits:

-  Department of Limnology, Althanstraße 14, 1090 Vienna
-  Research Institute of Wildlife Ecology, Savoyenstraße 1, 1160 Vienna
-  Institute of Science and Technology Austria, Am Campus 1, 3400 Klosterneuburg
-  Department of Diagnostic Radiology, Währinger Gürtel 18-20, 1090 Vienna
-  Kea Lab, Haidlhof 204, 2540 Großau/Bad Vöslau
-  Art & Science Studio, Vordere Zollamtsstraße 3, 1030 Vienna

Based on a cooperation of the department of Limnology (University of Vienna); the Research Institute of Wildlife Ecology; the Kea Lab (University of Veterinary Medicine, Vienna); the Guet Group; the Edelsbrunner Group (IST Austria); and the department of Diagnostic Radiology (Medical University Vienna) with Art & Science (University of Applied Arts, Vienna).

Exhibits by Joan Carles Ballesté, Solmaz Farhang, Maria Christina Hilber, Sebastian Kienzl, Stefanie Koemeda, Max Kropitz, Isidora Krstić, Ondrej Merta, Paola Otero, Václav Pelousek, Anita Peretti, Zhinous Rowshan, Basil Adalbero Schu, Zahra Shahabi, Sergio Valenzuela, and Harold Vladar.

Scientific and artistic direction of micro-exhibitions: Bernd Kräftner, Virgil Widrich
Assisted by Valerie Deifel, Juliana Herrero

Scientific supervision of students' projects at partner institutes: Tom Battin, Herbert Edelsbrunner, Gyula Gajdon, Călin Guet, Franz Kainberger, Hubert Keckeis, Andrea Maier, Chris Walzer

With thanks to all the supporting researchers at the partner institutes.

Further information: www.dieangewandte.at/artscience



di:'angewandte

Universität für angewandte Kunst Wien
University of Applied Arts Vienna

