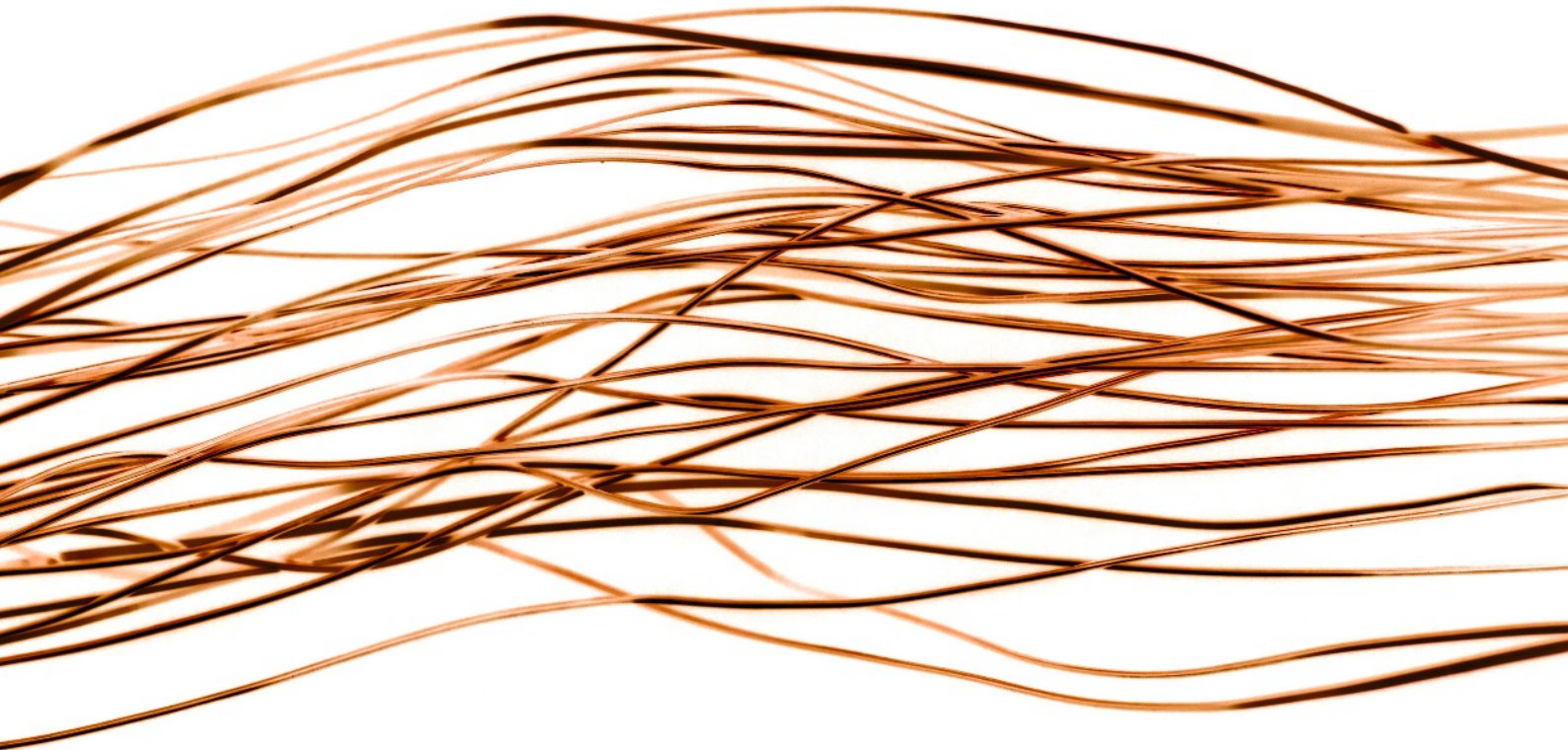


Gebhard Sengmüller



Curriculum Vitae

Artist's Statement

Works

Gebhard Sengmüller - Curriculum Vitae

Gebhard Sengmüller is an artist working in the field of media technology, based in Vienna, Austria. Since 1992, he has developed projects and installations focussing on the deep background of electronic media, retroactively changing the timeline of media history, dissecting and recombining media technologies, and constructing autogenerative systems and networks. His work has been shown extensively in Europe, the Americas and Asia, among others in venues such as Ars Electronica Linz, the Venice Biennale, the Institute of Contemporary Arts London, Postmasters Gallery NYC, the Museum of Contemporary Photography Chicago, the microwave Festival Hong Kong, or the InterCommunication Center Tokyo (gebseng.com).

Curriculum Vitae

- 1967 born in Vienna, Austria. Childhood and school in Salzburg, Austria
- since 1985 artistic work with photography, Super 8
- 1988 founding member of LUMEN X photo laboratory, Vienna
- since 1989 artistic work with electronic media, video, computer
- 1989 - 1994 founding member of PYRAMEDIA Media Art Collective, Vienna
- since 1992 architectural photography (fotosengmueller.com)
- 1994 BKA Kunst grant for artistic photography, Paris
- 1994 - 1996 member of HILUS Intermedia Project Research, Vienna
- 2000 BKA Kunst grant for visual arts, New York City
- 2008 Media Art Prize of the Province of Salzburg
- 2010 FLEFF Map Digital Space Competition - Curator's Prize

Gebhard Sengmüller lives in Vienna with his wife, fashion designer Barbara Dienz-Sengmüller and their children Leopold and Pauline.

Education

- 1992 - 2002 University of Applied Arts, Vienna / Masterclass of Visual Media Design, Prof. Peter Weibel (Mag.art. degree, equivalent to MFA)
- 1992 Workshop Cerith Wyn Evans (GB) / University of Applied Arts, Vienna
- 1987 - 1989 University of Music, Vienna / Institute of Electroacoustics, Prof. Dieter Kaufmann (Diploma in sound engineering)

1985 Summer Academy Salzburg / class of artistic photography, Tamarra Kaida

Teaching

- since 2005 Lecturer, University of Arts, Linz, Austria, Institute Interface Cultures: teaching a class on Media Archeology
- 2012 Lecturer, University of Applied Arts Vienna, Austria, Institute Digital Art: teaching a class on Media Archeology
- 2007 Lecturer, Transart Institute, Danube University Krems, Austria: teaching a seminar on Media Archeology
- 1998 - 1999 Lecturer, HGB Leipzig (University of Fine Arts, Leipzig, Germany): teaching a class on Media Archeology and curating a student's exhibition at Dogenhaus Gallery, Leipzig
- 1992 - 1997 organizing and teaching courses in photography and darkroom techniques at the W.U.K. Center, Vienna

Collaborative Work

Throughout my artistic career, I was always very interested in working in artistic collectives.

- 1989 co-founder of the PYRAMEDIA group Vienna, collaboratively developing new concepts in the field of video art and computer animation
- 1994 - 1996 member of HILUS Intermedia Project Research, a non-profit organisation serving the Viennese media art community, organizing conferences and working on an extensive database on art with new technologies in Austria
- 1997 - 2000 participant of the VERGESSEN© project, a collaboration of about 20 artists and art theoreticians, working on the topic of forgetting in different ways, trying to cope with a phenomenon which seems inaccessible to known methods of epistemology
- 2012 - 2015 Artist in Residence, "Leben an der Grenze" research project, University of Salzburg, Austria
- 2017 - 2019 PEEK artistic research project "RESET THE APPARATUS! The Persistence of the Photographic and the Cinematic in Contemporary Art"

Exhibitions/Projects

2021

PAVILHÃO DA CIDADE CRIATIVA - A ARTE DA INTERFACE / Bienal Internacional de Arte de Macau 2021, Macao, PRC

2020

SCHAURAUM DIE ANGEWANDTE / Quartier 21, Museumsquartier Vienna

2019

LEBEN AN DER GRENZE / Stadtmuseum Waidhofen an der Thaya, Austria
ARCHITEKTUR IN SALZBURG / Touring Exhibition, Austrian Cultural Forum
KUNSTANKÄUFE DES LANDES 2017-2019 / Traklhaus Salzburg, Austria

2017

ANIMA_L / FLUSS Wolkersdorf, Austria

2016

WINTER LIGHTS / Canary Wharf Public Art, London
FLATPACK FILM FESTIVAL / Birmingham, UK
FILM AND INTERMEDIALITY / University of Applied Arts, Vienna

2015

CINEMA 2.0: HARD CINEMA / Hong Kong Arts Centre
LEBEN AN DER GRENZE / Arbeiterkammer NÖ, Austria
SAVE THE DATA / Kunstpalais Erlangen, Germany

2013

GLOW / Eindhoven, Netherlands

2012

MOSTRA SESC DE ARTES / Sao Paulo, Brazil
APPROACHING TRANSIENCE PART II / Wien, Austria

2011

PERSISTENCE OF VISION / Nikolaj Kunsthallen, Copenhagen, Denmark
ARTEFACT / STUK, Leuven, Belgium
NIEDERÖSTERREICHISCHE LANDESAUSSTELLUNG / Kulturfabrik Hainburg, Austria
KÜNSTLERISCHE METHODEN DER BILDFINDUNG / Fotogalerie Wien, Austria

2010

HYBRID ART / Moscow, Russia
OPEN SPACE 2010 / InterCommunication Center, Tokyo, Japan
TRANSMEDIALE / Berlin, Germany
AN DAS GERÄT! / Halle 14, Leipzig, Germany
Persistence of Vision / FACT Center, Liverpool, UK
LICHTROUTEN / Lüdenscheid, Germany
AND FESTIVAL / Cornerhouse Gallery, Manchester, UK
MICROWAVE FESTIVAL / Hongkong
PLAYLIST / iMal, Brussels, Belgium
FLEFF OPEN SPACE / Suntec Conference Center, Singapore

2009

PLAYLIST / Laboral, Gijón, Spain
CONCEPT FILM (II) / Arti et Amicitiae, Amsterdam, Netherlands
ARS ELECTRONICA / Linz, Austria
PARAFLOWS / Wien, Austria
SCHMIEDE '09 / Hallein, Austria

2008

JAPAN MEDIA ARTS FESTIVAL / Tokyo, Japan
SCULPTURE AND OBJECT XIII / Kressling Gallery, Bratislava, Slovakia
SIGNALE VOM MILLSTÄTTER SEE / Kunst am Bau Projekt, vierter Platz, Millstatt, Austria (mit realitylab)

2007

EMAF Festival / Osnabrück, Germany
MONITORING / Kassel, Germany
WAV_MODULATOR / Kunst am Bau Projekt, Siegerprojekt, Wels, Austria (mit Herwig Turk)
BASTART GALLERY / Bratislava, Slovakia
VOORUIT ARTS CENTER / Gent, Belgium
DISCOVERY WORLD MUSEUM / Milwaukee, USA

2006

BLIND SPOT / Hannah Maclure Centre, Dundee, Scotland
PIKSEL / Bergen, Norway
LAB.30 / Augsburg, Germany
ELECTROHYPE / Malmoe, Sweden

2005

ART MEETS MEDIA / InterCommunication Center, Tokyo, Japan
IMAGES FESTIVAL / Toronto, Canada
TRANSITIO_MX / Centro Multimedia, Mexico City
SKIZZEN FÜR EIN HAUS / Kunstverein Salzburg, Austria

2004

ARS ELECTRONICA / Linz, Austria
DEAF FESTIVAL, V2_Organisatie / Rotterdam, Netherlands
ALT WIEN / Wien Museum, Vienna, Austria
NOUMATROUFF / Mulhouse, France
HILCHOT SHCHENIM / Digital Art Lab, Tel Aviv, Israel
JAPAN MEDIA ARTS FESTIVAL / Tokyo, Japan
BASICS / Galerie 5020, Salzburg, Austria
TELEVISUELLES LEBEN / Kunstverein, Salzburg, Austria
VIDEOTHEK / Galerie der Stadt Wels, Austria

2003

ICA Institute of Contemporary Arts / London, UK
FACT Center / Liverpool, UK
SOUND IMAGE / Laboratorio Arte Alameda, Mexico City

2002

IMAGES FESTIVAL / Toronto, Canada
CLUB 3, Forum Stadtpark / Graz, Austria
READ_ME 1.2, Macros Center / Moscow, Russia
THANATOTRONICS, Duisburger Filmwoche / Duisburg, Germany

2001

NET.ART PER ME, Slovenian Pavillon at the 49th Biennale di Venezia / Venice, Italy
DIGITAL ART LAB / Tel Aviv, Israel
MAK NITE, Museum of Applied Arts / Vienna, Austria
BITS & PIECES, University of Hartford / Hartford CT, USA
AUDIBLE IMAGERY, Museum of Contemporary Photography / Chicago IL, USA
INTERFACE EXPLORER, Public Netbase / Vienna, Austria
BATOFAR SEEKING VIENNA / Paris, France
26TH YOUTH SALON / Zagreb, Croatia

2000

POSTMASTERS GALLERY / New York, USA
LOWTECH, Shedhalle / Zürich, Switzerland
FORUM DES IMAGES / Paris, France
SHIFT E.V. / Berlin, Germany
INTERFERENCES, Biennale Internationales des Arts Multimedia Urbains /
Belfort, France
SCENES OF SOUNDS, Tang Museum / Saratoga Springs NY, USA
D-VISION 2000 FESTIVAL / Vienna, Austria
LOWTECH, Kunstraum München / Munich, Germany
STAR PROJECT, Karajan Center / Vienna, Austria

1999

TRANSLOCATION, Generali Foundation / Vienna, Austria (with HILUS)
PHONOTAKTIK FESTIVAL / Vienna, Austria
EMAF - EUROPEAN MEDIA ART FESTIVAL / Osnabrück, Germany
FCMM - FESTIVAL OF CINEMA AND NEW MEDIA / Montreal, Canada
TOOT '99, Hull Time Based Arts / Hull, England
DOGENHAUS GALERIE / Leipzig, Germany
DIGITALE FESTIVAL / Cologne, Germany
CYBER '99 FESTIVAL / Lisbon, Portugal
HALTBAR BIS...IMMER SCHNELLER, Kunsthalle Krems / Krems, Austria
(with VERGESSEN©)
LOST IN SOUND, Centro Galego de Arte Contemporanea / Santiago de Com-
postela, Spain

1998

DEAF FESTIVAL, V2_Organisatie / Rotterdam, Netherlands
SUB-TECHS: POST-DIGITAL SCULPTURE, The Lab / San Francisco CA, USA
ANALOG-DIGITAL, OK Cultural Center / Linz, Austria
VERGESSEN© TRAILER, in 30 cinemas / Vienna, Austria (with
VERGESSEN©)
DIAGONALE / Graz, Austria
DISKRETE PRAXIS, Büchsenhausen Exhibition Room / Innsbruck, Austria
VERGESSEN© FESTIVAL / St. Veit a.d. Glan, Austria
MEDIA.KUNST, Salle de Bal / Vienna, Austria
GALERIE 5020 / Salzburg, Austria
IN BETWEEN THE IMAGES / Graz, Austria

1997

VERGESSEN© / different projects (<http://www.vergessen.com>)

MACHINE AESTHETICS, V2_Organisatie / Rotterdam, Netherlands
VERGESSEN© SHOP, Grundsteingasse / Vienna, Austria (with VERGESSEN©)
COWBOY.ANIM, Mini Kebap / Vienna, Austria
SYMPTOMS AND HOME REMEDIES / Brno, Czech Republic (with
VERGESSEN©)
STILL, Salle de Bal / Vienna, Austria

1996

VERSION 2.2, Saint-Gervais de Geneve / Geneva, Switzerland
STATEMENTS, Galerie Cult / Vienna, Austria
KÜNSTLERPECH, Junge Szene 96, Secession / Vienna, Austria (with HILUS)
APOLLO 17, Media Arts Festival / Klagenfurt, Austria
ST. PETERSBURG BIENNALE / St. Petersburg, Russia
TINSEL TOWER, PS1 Clocktower Gallery / New York, USA

1995

RECYCLED REALITY, Traklhaus / Salzburg, Austria
SPRING PROJECT, Ambrosi Museum / Vienna, Austria (with HILUS)

1994

MEDIENBIENNALE LEIPZIG / Leipzig, Germany
ERASMUS PROMO VIDEO, University of Applied Arts / Vienna, Austria (with
Christine Meierhofer)
CULTURE ELECTRONIC / Loosdorf, Austria
KUNSTSTÜCKE SIGNATION, ORF Austrian Broadcasting Cooperation / Aus-
tria
ELEKTRONISCHE GALERIE / Vienna, Austria
KONTEXTKUNST, documentary video, Neue Galerie / Graz, Austria (director,
with Bruno Klomfar)
M.I.T. MEDIAMOO / Boston, USA
DIAGONALE / Salzburg, Austria

1993

ARS ELECTRONICA / Linz, Austria
PUBLIC SPACES, promo video, WUK / Vienna, Austria (with PYRAMEDIA)
KUNST UND MEDIEN, IFABO / Vienna, Austria
REALTIME, ORF Austrian Broadcasting Cooperation / Austria (with TRANSIT)
VIRTUAL VEXILLOMAT, Elektronische Galerie Freihaus / Vienna, Austria

1992

VIDEOLEITSYSTEM, *Tanzsprache Festival / Vienna, Austria (with PYRAMEDIA)*

1991

VEEJAY DEEJAY, *medialivemixinstallation, WUK / Vienna, Austria (with PYRAMEDIA)*

MEDA TM, *Transformator Media Art Festival/ St. Veit a.d. Glan, Austria (with PYRAMEDIA)*

TRANSFORMATOR, *documentary video for ORF Kunststücke / Austria (director, with Rosa von Suesz)*

VEXILLOMAT, *WUK / Vienna, Austria (with Rosa von Suesz)*

1990 - 1992

TERMINAL TAPES, *WUK / Vienna, Austria (with PYRAMEDIA)*

1989

TRANS EUROPE HALLES, *documentary video, WUK / Vienna, Austria (with PYRAMEDIA)*

Talks/Lectures/Presentations/Conferences

2021

UNIVERSITY OF APPLIED ARTS / Vienna, Austria

2017

BLAUGELBE GALERIE / Zwettl, Austria

2016

FLATPACK FILM FESTIVAL / Birmingham, UK

FILM AND INTERMEDIALITY / University of Applied Arts, Vienna

2011

UNIVERSITY OF APPLIED ARTS / Vienna, Austria

2010

ICC INTERCOMMUNICATION CENTER / Tokyo, Japan

MICROWAVE FESTIVAL / Hongkong

2009

TECHNARTE / Bilbao, Spain
RE:LIVE / Melbourne, Australia

2008

AKADEMIE DER BILDENDEN KÜNSTE / München, Germany
SCHMIEDE / Hallein, Austria
FAMU Film School / Prague, Czech Republic
SCHMIEDE '08 / Hallein, Austria

2006

TRANSART INSTITUTE / Linz, Austria

2005

PUBLIC NETBASE / Vienna, Austria
ICC INTERCOMMUNICATION CENTER / Tokyo, Japan
INTERACCESS / Toronto, Canada

2004

ISRAELI CENTER FOR DIGITAL ARTS / Tel Aviv, Israel
HOCHSCHULE FÜR KUNST UND GESTALTUNG / Linz, Austria
LE QUAI ART SCHOOL / Mulhouse, France

2003

HÖR!SPIEL!ART.MIX / Bayrischer Rundfunk BR2, München, Germany
MULTIPLACE 2 FESTIVAL / Priector Gallery, Bratislava, Slovakia
FACT Center / Liverpool, UK
WIMBLEDON COLLEGE / London, UK

2002

FLOW: NEGOTIATING DATA MOVEMENT / Royal Ontario Museum, Toronto, Canada
ICA Institute of Contemporary Arts / London, UK
NJUMEDIJA / Belgrade, Yugoslavia
KUDA.ORG / Novi Sad, Yugoslavia

2001

HALLWALLS CONTEMPORARY ART CENTER / Buffalo NY, USA
DISTINGUISHED ARTISTS SYMPOSIUM, University of Hartford / Hartford CT, USA (C)
SNIF / Tel Aviv, Israel
M.I.T. MEDIALAB, Massachusetts Institute of Technology / Boston MA, USA

BROWN UNIVERSITY / Providence RI, USA
MASSACHUSETTS COLLEGE OF ART / Boston MA, USA
RPI Rensselaer Polytechnic Institute / Troy, USA
ACADEMY OF FINE ARTS / Vienna, Austria

2000

REMEDICATION / Merz Academy, Stuttgart, Germany
THING.NET / New York NY, USA

1999

MEDIA NON GRATA / Tallinn, Estonia

1998

HOCHSCHULE FÜR GRAFIK UD BUCHKUNST / Leipzig, Germany
POLAR CIRCUIT WORKSHOP / Tornio, Finland

1997

MACHINE AESTHETICS, V2_Organisatie / Rotterdam, Netherlands

1996

HOCHSCHULE FÜR BILDENDE KUNST / Basel, Switzerland (with HILUS)
MIRRORPAGE SYMPOSIUM / St. Petersburg, Russia

Art Collections

Artothek des Bundes, Österreich
Sammlung zeitgenössischer Kunst der Kulturabteilung der Stadt Wien
Sammlung Kunstankäufe des Landes Salzburg
Kawakami Sangyo, Tokio
Sammlung Welbers, München

Bibliography/Reviews

“Retrograde Remediation - Cross-Media Translations in Contemporary Film-Related Art” by Gabriele Jutz, in: “originalcopy - Post-Digital Strategies of Appropriation”, De Gruyter, Berlin, 2019
“Gebhard Sengmüller - E-Energy Consumption” by Linda Weintraub, in: “What’s Next - Eco Materialism & Contemporary Art”, Intellect, Bristol, 2019

“VinylVideo” by Ingo Scheel, in: Mint, 2018
 “Retrograde Remediation - Medienübergreifende Übersetzungen in der filmbezogenen Kunst” by Gabriele Jutz, in: springerin, Wien, 2018
 “Architectures of control and points of resistance” by Sharon Lin Tay, in: “A Companion to Contemporary Documentary Film”, Wiley-Blackwell, Hoboken, 2015
 “What is Media Archaeology?” by Jussi Parikka, polity, Cambridge, 2012
 “Zombie Media: Circuit Bending Media Archaeology into an Art Method” by Garnet Hertz and Jussi Parikka, in: Leonardo, 2012
 “An Archaeology of Media Archaeology” by Erkki Huhtamo and Jussi Parikka, in: “Media Archaeology - Approaches, Applications, and Implications”, University of California Press, Berkeley, 2011
 “On the Archaeology of Imaginary Media” by Eric Kluitenberg and Jussi Parikka, in: “Media Archaeology - Approaches, Applications, and Implications”, University of California Press, Berkeley, 2011
 “Und dann war alles elektrifiziert” by Sven Voelker, in: Some Magazine, 2011
 “Twenty Years of FACT” (contribution), Liverpool University Press, Liverpool, 2009
 “Was wäre, wenn...”, in: Lüdenscheider Nachrichten, 2009
 “Salzburger Landespreis geht an Video-Installation” by APA, in: Salzburger Nachrichten, 2008-09-04
 “Portrait Gebhard Sengmüller” by Martina Sperling, in: apa.at, 2008-09
 “Kühe als Konzeptkünstler” by Franz Brinek, in: Pinzgauer Nachrichten, 2008
 “Wie wirklich ist die Wirklichkeit - Die Ausstellung Final Cut - Medienkunst und Kino des Osnabrücker Media Art Festivals”, in: Hannoversche Allgemeine Zeitung, 2007
 “Medien als Schauplätze von Kunst” by Reinhard Braun, in: morgen, 2005
 “Benachbarte Taktiken” by Nat Muller, in: springerin, Wien, 2004
 “FACT Finding” by Beryl Graham, in: Art Monthly, 2003
 “Needles must” by Paul Murphy, in: Design Week, 2002
 “Net Gains” by Carly Berwick, in: ARTnews, 2002
 “Past, Present, and Future Tense” by Gregor Muir, in: Leonardo, 2002
 “Don't you wonder sometimes” by Dan Jones, in: i-D Magazine, 2002
 “Bildplatte und Hanfskulptur” by Martin Behr, in: Salzburger Nachrichten, 2002
 “Le Chainon Manquant” by Andre Piche, in: Enroute, 2001
 “Video Art Gets in the Groove” by Erica D. Rowell, in: ABC News, 2001
 “Fernsehbilder von Schallplatten” by Thomas Rottenberg, in: Der Standard, 2001
 “Ether Talk” by Lina D. Russell, in: WIRE Magazine, 2001
 “VinylVideo - Le mix en trashpeg” by Salma Schnabel, in: Trax, 2001
 “Virtually Real” by Barry Davis, in: Jerusalem Post, 2001
 “Viva Vinyl” in: Stern, 2000

“Kopfüber im Zeitspeicher” by Christoph Blase, in: Frankfurter Allgemeine Zeitung, 2000
 “Hör das Bild, Sieh den Ton” by Tilman Baumgärtel, in: Berliner Zeitung, 2000
 “VinylVideo” by Scott Edge and Chris Force, in: Alarm Magazine, 2000
 “Groove Tube” by Richard Baimbridge, in: Wired Magazine, 2000
 “The Retro-Future of Television Today - VinylVideo™” by Daniel Janoff, in: Ten By Ten Magazine, 2000
 “Future Imperfect” by Daniel Janoff, in: ID Magazine, 2000
 “VinylVideo - Das Missing Link in der Mediengeschichte” by Martina Gröschl, in: wienwebplus, 2000
 “Visions in Vinyl - Pictures Bring New Life to Old Records” by Carly Berwick, in: Village Voice, 2000
 “Wider eine ökonomisierte Kunst” by Vera Tollmann, in: springerin, 2000
 “Lowtech aus Österreich: Die gute, alte LP als Bildspeicher” by Sigrid Berghoff, in: Net Business, 2000
 “Come On Over and We’ll Watch Some Records” by Matthew Mirapaul, in: New York Times Online Edition, 2000
 “VinylVideo on Sterling’s Dead Media” by Caspar Stracke, in: Rohrpost, 2000
 “VinylVideo” by Alessandro Ludovico, in: Suoni Futuri Digitali, 2000
 “VinylVideo - Transforming the Turntable into the VCR of the Past” by Richard Baimbridge, in: Res Magazine, 2000
 “VinylVideo: retour vers le futur” in: Pariscope, 2000
 “Vinyl, Vidi, DJ” by A.H., in: Liberation, 2000
 “Media Scratching” by Jade Lindgaard, in: Les Inrockuptibles, 2000
 “Kunst Zwischen Medien (V)” by Reinhard Braun, in: Springerin, 1999
 “Missing Links” by Timothy Druckrey, in: EIKON Magazine, 1999
 “Video auf Schallplatte” by Ingrid Malina, in: Mediabiz, 1999
 “Contemporary ASCII” by Vuk Cosic, Timothy Druckrey, Lev Manovich, 1999
 “Medien, Gedächtnis, Moderne” by Timothy Druckrey, in: 2nd International Flusser Lecture, 1999
 “A Short History of VinylVideo™ - A Collective Memory” by Rike Frank, in: ISEA Newsletter, 1999
 “Mo Wax – jetzt gibt es endlich auch Filme auf Vinyl” by Ralf Summer, in: Süddeutsche Zeitung, 1999
 “Grooverider - Yesterday’s Technology Today” by Jörg Heiser, in: Frieze Magazine, 1999
 “Rahma Khazam Goes DEAF in Rotterdam” by Rahma Khazam, in: WIRE Magazine, 1999
 “Fortschritt durch Rückschritt” by Wolfgang Richter, in: Salzburger Nachrichten, 1999
 “Sub-Techs’ at the Lab” by Kenneth Baker, in: San Francisco Chronicle, 1998

“Notes on the Aesthetics of Dysfunctionality, or: Why Some of Us Don’t Want to Become ‘Masters’” by Inke Arns, in: Medi-O-Rama, 1998

“Remove the Controls” by Andreas Broeckmann, in: Syndicate, 1997

“Zur Hybris von Mensch und Maschine in den Neuen Medien” by M. Grossmann, in: Nettime, 1997

Bibliography/Reviews (Online/TV/Radio)

“VinylVideo: The technology that lets you play records on your TV set” by Anton Spice, thevinylfactory.com, 2018-10-16

“Supersense brings video on vinyl to life on any regular TV” by Paul Ridden, newatlas.com, 2018-10-16

“Custom VinylVideo discs are here” by Techmoan, youtube.com, 2018-10-05

“VinylVideo Is Literally Video On Vinyl” by Drew Littrell, hackaday.com, 2018-10-01

“You can now buy video encoded vinyl records” by Anton Spice, thevinylfactory.com, 2018-09-18

“VinylVideo - Playing video from a 45rpm record” by Techmoan, youtube.com, 2018-09-17

“If You Hate Your Eyes, You Can Now Watch Video Recorded On a Vinyl Record”, by Andrew Liszewski, gizmodo.com, 2018-09-17

“Friedhof der Datenträger” by Olaf Przybilla, sueddeutsche.de, 2015-11-10

“4 Good Reasons for Injecting Bubble Wrap”, boxvox.com, 2014-10-21

“Parallel Image Display Is Low-Res and Gorgeous” by Chris Jacob, gizmodo.com, 2009-12-05

“What’s The Worst Way To Transmit Video?” by Mike Szczys, hackaday.com, 2009-12-04

“A Parallel Image: a novel way of transmitting a video signal” by Devin Coldewey, techcrunch.com, 2009-12-04

“Salzburger Landespreis für Medienkunst 2008 an Gebhard Sengmüller” by artmagazine Redaktion, artmagazine.cc, 2008-09-03

“Preis für fiktive Medienarchäologie” by APA, derstandard.at, 2008-09-03

“An Infinite Séance 2” by Olia Lialina, teleportacia.org, 2008-03

“Vjing Vinylvideo™ Ica, Londra” by Lavinia Garulli, exhibart.com, 2003-01-08

“VinylVideo™: Quando Il Giradischi Diviene Videogiradischi”, t-turn.com, 2001-08-28

ORF Treffpunkt Kultur, 2001-08

“De la vidéo sur du vinyl” by Patrice Mancino, latrive.net, 2001-06-05

“Dead Media Working Note 29.2” by Richard Barbrook, deadmedia.org, 1999

Publications

- “Big Paul: The Death of Video and the Return of the Repressed” (with Andy Birtwistle) in: “Reset The Apparatus! A Survey of the Photographic and the Filmic in Contemporary Art”, De Gruyter, Berlin, 2019
- “Reset The Apparatus!” (contribution) in: Eikon, Wien, 2017
- “Inventors as Artists” (contribution), Hatje Cantz, Ostfildern, 2008
- “Four Media Archaeological Artworks” in: “Interface Cultures - Artistic Aspects of Interaction”, transcript, Bielefeld, 2008
- “Knowledge-Based Interaction Design” (contribution), Springer, New York, 2008
- “gebseng – four works” in: “apsolutno_report”, Springer, Wien, 2006
- “VSSTV” in: Cabinet Magazine, New York City, 2004
- “VinylVideo advertising folder” in: selfware Magazin, Graz, 2002
- “Presse Spectrum 200-12-30” in: Eikon, Wien, 2001
- “VinylVideo advertising folder” in: Eikon, Wien, 1999
- “Händeschüttelkunst” in: Pakt Magazin, Bielefeld, 1996



Gebhard Sengmüller (Photo © 2004 by Valerie Rosenberg)

Gebhard Sengmüller – Statement on Main Artistic Work

I am an artist working in the field of media technology, based in Vienna, Austria. Since 1992, I have developed projects and installations focussing on the deep background of electronic media, retroactively changing the timeline of media history, dissecting and recombining media technologies, and constructing auto-generative systems and networks. My work has been shown extensively in Europe, the Americas and Asia, among others in venues such as Ars Electronica Linz, the Venice Biennale, the Institute of Contemporary Arts London, Postmasters Gallery NYC, the Museum of Contemporary Photography Chicago, the microwave Festival Hong Kong, or the InterCommunication Center Tokyo.

My most widely recognized project for the last few years has been “VinylVideo”. This is a fake piece of media archeology, a “forgotten” invention for the storage of television signals on LP vinyl records. I presented this project, a collaboration with scientists and artists, in numerous exhibitions, live shows and talks since 1998. Also, this work has been covered widely in art and mainstream media, among others in Frieze Magazine, Wired Magazine, FAZ and the New York Times. In 2004, VinylVideo collaborated with Perry Hoberman and Julia Scher, who created new works for a VinylVideo installation at the opening of the FACT Center, Liverpool. VinylVideo is represented by Postmasters Gallery NYC (gebseng.com/03_vinylvideo/).

Subsequently, I was showing three major new projects: “VSSTV - Very Slow Scan Television”, which premiered at ars electronica, Linz and at the DEAF festival Rotterdam, addresses a parallel TV universe dating back to an era of television monopolies, and incorporates bubble wrap as a new image carrier (gebseng.com/02_vsstv/). “Slide Movie” is an installation that de- and at the same time reconstructs a common media apparatus; it has recently been exhibited at the EMAF festival Osnabrück and at Cornerhouse Gallery in Manchester (http://gebseng.com/04_slidemovie/). “A Parallel Image” (gebseng.com/08_a_parallel_image) is an electronic camera obscura, that facilitates an unusual, non-linear live transmission of moving pictures. This project has won the “Salzburger Landespreis für Medienkunst “ (media art prize of the province of Salzburg) in 2008 and has been shown at the InterCommunication Center Tokyo.

At the moment, I am working on my new installation, “Big Paul” (gebseng.com/11_big_paul/), that proposes an alternative development in the history of television.

Since 2005, I have been lecturing a class on media archeology at the Kunsthochschule Linz, Institute Interface Cultures.

My work always reflects critically the historic and social context of current media art. Its focus is on the tools through which art is generated, be it my myself, in collaboration with others, or “autonomously” by the tools themselves. My work often has a didactic component in the sense that a critical engagement of the audience – not only with the work itself, but with the wider context in which it is placed – plays a central role in it.

The following list comprises the seven main projects that I worked on since 1992. Most of them are about television. In some sense, they also deal with putting things into order and trying to preserve them for posterity. They represent attempts to create systems/environments/tools that produce art instead of me actually having to create that content myself. With this, they examine the interrelation between the specifics of the tools/platforms and the content created with them.

Big Paul (since 2017)

gebseng.com/11_big_paul

In my media-archeological installation “Big Paul” I propose an alternative development in the history of television.

The first feasible idea for breaking down a moving image into lines and frames, and thus readying it for electrical transmission, was already developed in 1883 by the Berlin signal engineer Paul Nipkow. His Nipkow Disk enabled electro-mechanical television for the first time in the history of technology and in an astonishingly simple way. In 1926 the Scottish inventor John Logie Baird succeeded in constructing a functional television system based on Nipkow’s idea, the Televisor. Why, then, are we not living in a world in which television is produced and transmitted with the help of rapidly rotating disks? The main reason is the very low resolution of these first electro-mechanical television systems, which soon succumbed to an electronic TV system developed by David Sarnoff and Vladimir Zworykin at RCA. On the other hand, I found some historical references that question the inevitability of these developments—the trajectory commonly described by historians of media and technology that mechanical TV’s were replaced by cathode ray tube based electronic systems.



Big Paul - Installation View / Artist's Studio, Vienna

“Big Paul” is a functional electro-mechanical television system, which retains the original Nipkow Disk, but enlarges it to a diameter of two meters, thus substantially increasing the number of transmittable image lines and the achievable image resolution. This means that, for the first time, a system of television is created that retains Nipkow’s original idea, but allows it to function in contemporary quality. At the same time, I show an apparatus that—like cinema film and the phonograph, but unlike electronic television—can be comprehended and immediately experienced by viewers.

The installation is a further step in my intensive media-archaeological exploration of media apparatuses of the nineteenth and twentieth century. In a fictive journey through time I introduce minor changes to a crucial furcation in media history and attempt to interpolate the impacts these changes could have had.

A Parallel Image (2009)

gebseng.com/08_a_parallel_image

This work won the “Salzburger Landespreis für Medienkunst” (media art prize of the province of Salzburg). This interactive sculpture, a kind of electronic camera obscura, is based on the fictive assumption that the currently still valid principle of electronically transmitting moving images, namely by breaking them down into single images and image lines, was never discovered. The result is an apparatus that attempts a highly elaborate parallel transmission of every single pixel from sender to receiver.

In 1880 the French engineer Maurice Leblanc defined for the first time the principle for transmitting images with electricity, which is still valid today.

The basis for this was the idea that an image to be transmitted is broken down into lines; the light impulses are transformed into electrical currents; the sender and receiver of the image must be synchronized; the transmitted electric signals are ultimately transposed into light values on a screen again; and that the picture lines are then recomposed synchronously in time.

The breakdown of images already proposed at that time first became practically possible with the conception of the Nipkow disk by Paul Nipkow in 1883. This was successfully employed for the first time in 1926 by the Scotsman John Logie Baird in an electromechanical television system, the Televisor.

Electronic television, in its form that has remained largely unchanged up to the early 21st century, first presented in 1928 by Philo T. Farnsworth and later commercially standardized by Vladimir Zworykin at RCA, is also based on this principle idea of breaking down images into image lines and the therefore requisite time synchronization between sender and receiver.

This way of chopping up moving images into frames, fields and lines is one of the most universal and powerful continuities in the development of electronic image media. This kind of image transmission can be called serial, because a coaxial cable or radio channel suffices to transmit the image signal from the sender to the receiver.

“A Parallel Image” starts from the assumption that the development just described never happened.

Would the absence of the idea of breaking down an image into lines have led to the lack of a procedure for live transmission any time soon? Or would the desire of our technological civilization to have an immediate transmission medium have been so great that a completely different, more complicated way would have been accepted?



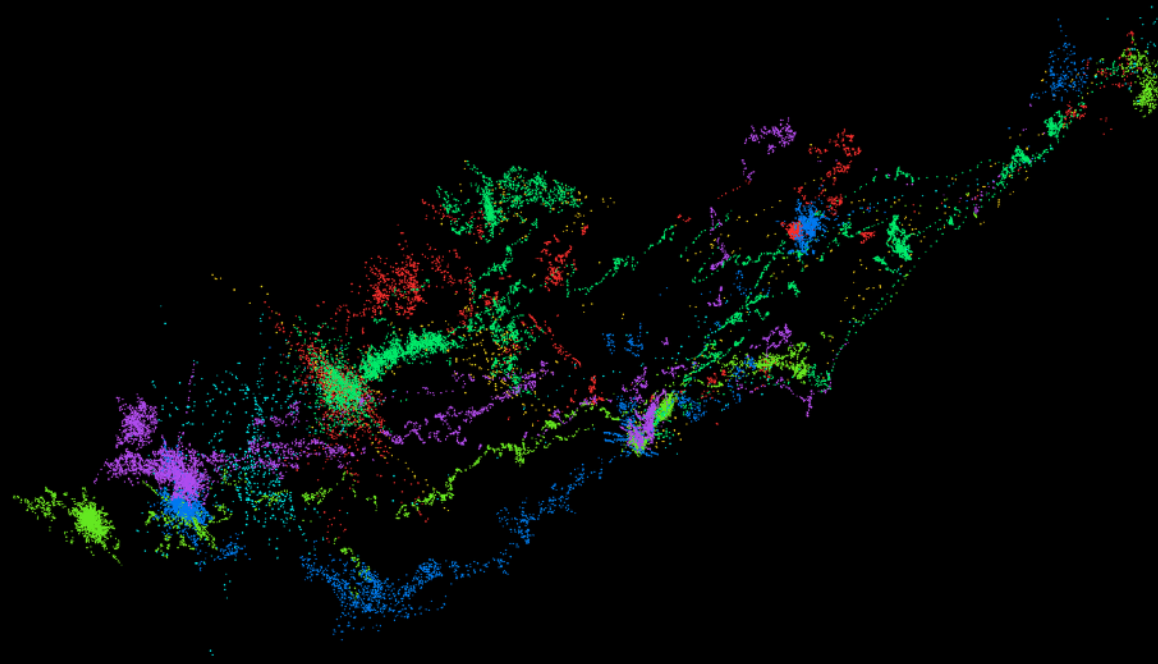
A Parallel Image - Installation View / ICC, Tokyo, Japan

With this claim I attempt to develop a television format that is useless in its efficiency, but nevertheless technically entirely feasible. My format chooses a parallel transmission of every single pixel, which makes a technically elaborate synchronization in time between sender and receiver superfluous.

To this end, I will design an apparatus that links every pixel on the “camera” side with every pixel on the “monitor” side in the technically simplest way possible.

Taking this idea to its logical conclusion, this leads to an absurd system that connects a grid of 2500 photoconductors on the sender side with 2500 small light bulbs on the receiver side, pixel by pixel, using a total of 2500 copper wires.

This results in a relatively gigantic unit consisting of camera, transmission route and monitor, which in its sheer size, complexity and power consumption recalls the mainframes of the early 1940s or old-fashioned electro-mechanical telephone switching centers (telephone exchanges).



Farm Animal Drawing Generator - Day 2 / C-Print, 120 x 120 cm

Unlike familiar serial image transmission, the technology of “A Parallel Image” is completely transparent even to the lay viewer. An object held in front of the “camera” side of the installation appears as a shadow outline on the “monitor” side. The signal path can be followed simply by tracing the wires from each photoconductor to each light bulb.

The resultant medium has an experiential quality that would be more probably attributed to film. Like film, and contrary to the conventional television system, there is a correspondence here between the real world and the transmission that can be sensually experienced. The television image is imbued with the directness of a film frame without the coding that normally takes place in the transmission of a television signal and does not allow for an easily comprehensible connection between the base image and the recorded signal (e.g. on video tape). In its directness “A Parallel Image” is a radically new live medium that returns the visibility and comprehensibility of the process to electronic image transmission.

Unlike most media systems today, a direct experience is possible with “A Parallel Image”. Visitors can intervene directly in this interactive sculpture: the outlines of their bodies appear without delay on the monitor. It is possible to play with this image by changing the distance to the camera, etc.

Swivelling the photo lens (or projecting a film onto the camera surface) also makes it possible to render bodies and objects in their gradations of brightness and their plasticity. The starkly reduced resolution of this camera obscura leads at the same time to an image that clearly indicates the process it is based on in its quality.

Farm Animal Drawing Generator (2008)

gebseng.com/09_farm_animal_drawing_generator

A location based installation for Hyperlink, Stuhlfelden, Austria.

GPS Drawing denominates an art form, in which persons equipped with GPS loggers (these are matchbox sized GPS receivers, recording the current geographical location in short intervals) move along an exactly calculated route. This path then shows up, from a bird’s-eye view, as a large-scale line drawing in a software like Google Earth. I extend this simple principle to an aleatoric, auto-generative drawing technique. To this, over a period of five days, I equip free-roaming farm animals (specifically, six cows and two donkeys on Fritz Voithofer’s farm in Stuhlfelden, Salzburg) with the mentioned GPS loggers. In the next step, the obtained geodata is read out every evening, linked to a map and thus made visible as a drawing. By designating a distinct color to each animal, a layering of the different paths develops. After omitting the map, which gave the original context, an abstract, multi-colored line drawing remains. Unlike conventional GPS drawing techniques, I pass on any planning and entirely leave the drawing’s design to the animal’s stochastic movement and temperament. The results can be viewed as a projected HD animation and as large-size prints.

Slide Movie - Diafilmprojektor (2006)

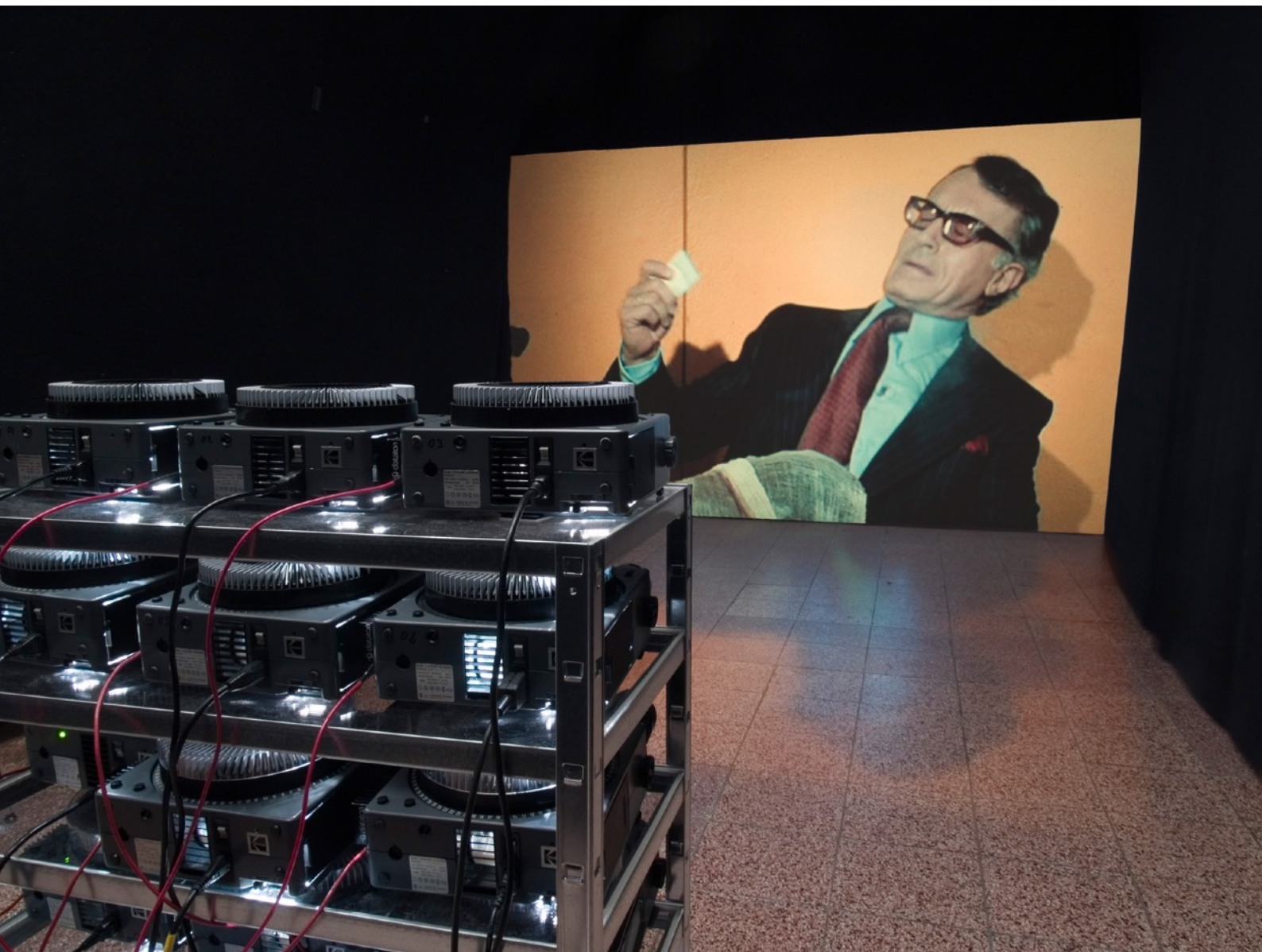
gebseng.com/04_slidemovie

After finishing the very elaborate production of „VSSTV“, I attempted to develop a project which allowed me to keep control not only of the artistic, but also of the technical side of my artwork. The de- and at the same time reconstruction of a common media apparatus.

Black cube installation: a film sequence (35mm motion picture, 24 frames/sec.) is cut up and the individual frames are mounted as slides. They're then distributed among 24 slide projectors that are all focused on the same screen (the exact same point). Via electronic control of the projectors, these individual images are then reassembled - in an extremely cumbersome way - into a chronological sequence. The formula "one projector per frame" thus gives rise to something that at least rudimentarily (and inevitably very inaccurately, due to the lack of precision of the mechanical devices) suggests a motion picture. The film soundtrack emerges as a byproduct - the mechanical clattering of the projectors changing slides.

Felix Stalder on "Slide Movie": "Tapping into the wealth of overlooked, forgotten or even repressed experiences in dealing with media is one of the most important aims of media archeology. This is also the approach that Gebhard Sengmüller takes, allowing himself not only the freedom to recall alternative approaches to media development, but also to propose some of his own. As fictive archeology, apparatuses are set back in time, so that the scope of action is radically expanded. If we can allow ourselves the freedom to reinvent the past, would it not then also be possible to imagine a future beyond the high-gloss techno-fetishism that the industry overwhelms us with?"

Slide Movie, the most recent of Sengmüller's apparatuses, is located not only in the field of media archeology, though, but also in the field of media theory. With the infernal noise produced by twenty-four slide projectors changing pictures, the "film projector" is liberated from the sound-proof projection room and opened up. With the inside out, we find ourselves no longer in the audience space, but in the middle of the projector. The film, whose content is conventionally the focal point, moves into the background. What becomes visible, as though under a magnifying glass, is the medium, the illusion, the way still images are turned into moving pictures. In the terms of cognitive psychology, from which Heideggerian phenomenology also draws, this can be understood as a displacement of "figure" and "ground". The figure is that, to which attention is directed; the ground is everything that first makes the figure possible, but which is omitted by perception, so that we can concentrate on the figure.



Slide Movie - Installation View / Cinema 2.0: Hard Cinema, Hong Kong

The ground of the figure “film” is the cinema, the box office cashier selling tickets, the darkened projection room, the muted projector, the electrical currents that provide the projector with energy, and so forth. All of this must be present, in order for us to see the film. At the same time, however, we must also fade it out, so that we can concentrate on the content of the film, the “figure”. Although - or perhaps specifically because - they are faded out, all these things have a much more lasting influence on our culture than any single film, which often disappears again after a few weeks, only to be replaced by the next film.

Slide Movie succeeds in shifting perception in the direction of the medium. The figure of this work is not the film that is projected, but rather the apparatus that carries out the projection with such great effort. This figure has actually always been there, but it is due to the intervention in the structure of our attention that

we first really become aware of it. The essence of the projector, the transformation from still images to moving pictures becomes manifest.”

VSSTV - Very Slow Scan Television (2004)

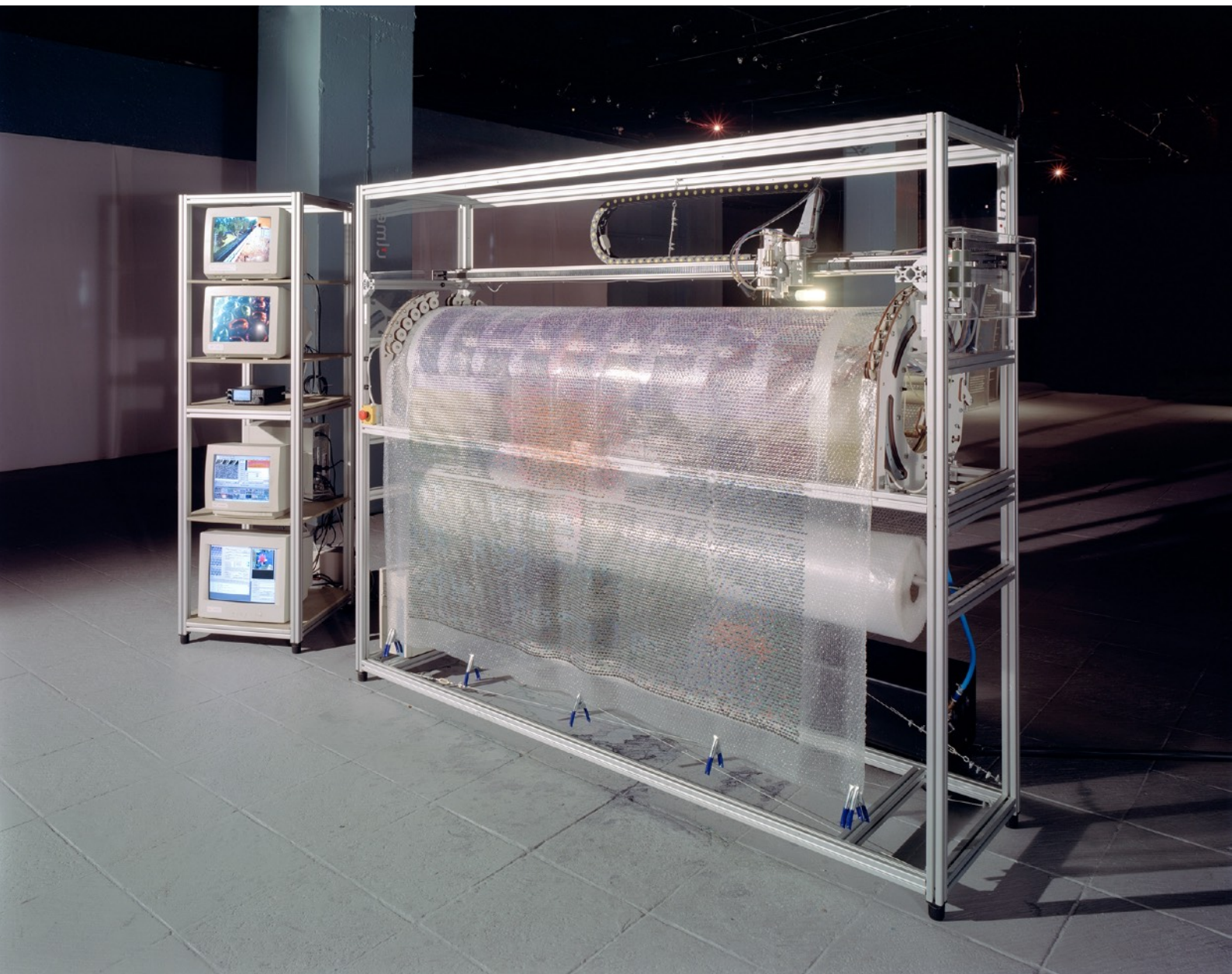
gebseng.com/02_vsstv

This project is in many ways a successor to both TV Poetry and VinylVideo. It shows us a parallel TV universe, dating back to an era of television monopolies. It also shows a historic predecessor to current streaming and netcasting technologies. And, once again, it tries to construct a machine that makes use of content which would be lost otherwise.

Very Slow Scan Television (VSSTV) is a new television format that we have developed building upon Slow Scan Television (SSTV), an almost 50-year-old image transmission system used by Ham Radio amateurs. In contrast to regular TV, SSTV runs on a dramatically reduced frame rate.

Developed in 1957 by Copthorne Macdonald, Slow Scan Television uses the shortwave radio band (Ham Radio) to transmit television images. Ham Radio not only broadcasts information (as is the case with conventional radio), but also uses the radio spectrum for personal communications, usually on a point-to-point basis over a previously negotiated frequency. In contrast to telephone conversations, this communication is open and can be listened to by anyone who happens to be tuned into the same frequency. The Ham Radio band was reserved for the purpose of voice transmission, and therefore uses only a small amount of bandwidth. Broadcasting images within this narrow bandwidth requires reducing their quality and rules out transmitting moving images. Furthermore, the visual information has to be converted into an audio signal.

According to British Ham Radio operator Guy Clark (N4BM), “The original idea was to find a method of transmitting a television picture over a single speech channel. This meant that a typical (at that time) 3MHz wide television picture had to be reduced to around 3kHz (1000:1 reduction). It was decided at the outset that the scanning rates must be very slow, which precludes the use of moving pictures. The choice of time base for synchronizing was the readily available domestic power supply at 50 or 60 Hz (depending on the country of origin). This gave a line speed of 16.6Hz and 120 or 128 lines per frame (against the then UK standard of 405 lines (now 625) per frame), giving a new picture frame every 7.2 or 8 seconds. ... The original SSTV systems were based on ex-government radar screens and cathode ray tubes with very long persistence (“P7”) phosphors. This allowed an image to be painted on the screen over a period of a few seconds.” The



VSSTV - Installation View / transitio_mx, Mexico City

modulation technique often transmits defective images, evident in trapezoid distortions in the image caused by time synchronisation problems.”

SSTV may suggest a parallel TV universe, one that developed during an era in which television monopolies were consolidating their hold over mass media culture. But it also shows similarities to current streaming and netcasting technologies where personal flair and taste determine the range of images broadcast. Texts and pictures refer to the location of the sender and his or her identifier. Self-referential features dominate. Guy Clark writes: “What kinds of pictures are sent? Reviewing pictures saved during the last few weeks I found: Hams in their shacks, lots of pet dogs, a frog, kangaroo, astronauts in the Space Shuttle (SSTV has been transmitted from some missions!!!), bridges, birds, Elvis Presley, rock formations, an old fashioned microphone, antique cars, flowers, children, Jupiter,

a cow, someone playing bagpipes, a UFO, many colorful butterflies, boats, and cartoon characters with personalized messages. Even the Russian Space Station MIR has been transmitting SSTV pictures recently!”

VSSTV uses broadcasts from this historic public domain television system — available anytime over freely accessible frequencies—and regular bubble wrap to construct an analogous system in which the packing material functions as the aperture mask. Just as a Cathode Ray Tube mixes the three primary colors to create various hues, VSSTV utilizes a plotter-like machine to fill the individual bubbles with one of the three primary CRT colors (red, green, and blue), turning them into pixels on the VSSTV “screen”. Observed from a distance, the clusters of pixels/bubbles merge into the transmitted image. Large television images are the result, images that take the idea of slow scan to the extreme. The SSTV format transmits at the rate of up to one frame every eight seconds; in our process, the frame rate decreases to one per day. An observer can witness the extremely slow transformation of the “blank” bubble wrap into an image over the course of 20 hours.

VinylVideo™ (since 1998)

gebseng.com/03_vinylvideo

My main work for many years, existing in many different settings and still growing. Apart from the obvious aspects of media-archeology, time travel etc., it is also about artists who create their own tools and environments instead of using the ones provided by the industry.

VinylVideo™ is a new, wondrous and fascinating development in the history of audio-visual media. For the first time in the history of technological invention, VinylVideo™ makes possible the storage of video (moving image plus sound) on analog long-play records. Playback from the VinylVideo™ Picture Disk is made possible with the VinylVideo™ Unit, which consists of a normal turntable, a special conversion box (the VinylVideo™ Home Kit) and a television.

At the same time, VinylVideo™ is a vision of new live video mixing possibilities. By simply placing the tone arm at different points on the record, VinylVideo™ makes possible a random access manipulation of the time axis. With the extremely reduced picture and sound quality, a new mode of audio-visual perception evolves. In this way, VinylVideo™ reconstructs a home movie medium as a missing link in the history of recorded moving images while simultaneously encompassing contemporary forms of DJ-ing and VJ-ing.



VinylVideo™ - Installation View / Postmasters Gallery, New York City

I describe VinylVideo™ as a fake archeology of media. We designed a device that retrieves video signals stored on a conventional Vinyl (LP) record. The discontinuity in the development of electronic film technology constitutes the historical background for this fictitious video disc technology: Even though television, the electronic transmission of moving images, had been feasible since the late 1920s, storage of these images became possible only after development of the video recorder in 1958. Recording images for private use did not become available until the mass introduction of the VCR in the early 1980s (!). Before, the average consumer was confined to use 8mm film, a technology dating back to 1900, usually without sound. Recording of television was not possible at all.

VinylVideo™ reconstructs a home movie technology of the late 40s/early 50s and thus bridges a gap in the history of consumer technology. The images are stored on a conventional analog record, with a running time of appr. 12 min/side. These records are played on a standard turntable with an ordinary diamond needle, the signals are then processed by the VinylVideo Home Kit into a video signal that is displayed on a black and white TV-set.

Lack of bandwidth poses the main problem for the mechanical storage of video on a record: Unlike TV with a bandwidth of 3-5 Megahertz, LP's hardly provide capacity for 1/200 of this, ca. 25 Kilohertz. To accomplish the storage of film, radical data reduction has to be used: The number of frames per second and resolution are drastically reduced, storage of color is not possible. But this is not enough: switching from frequency modulation, that delivers stable signals but takes up a lot of bandwidth, to amplitude modulation results in additional data reduction. The downside of this is a loss in the quality of the stored images, the pictures become more sensitive to disturbances, like imperfections of the LP. The difference in quality can be compared to the difference between FM and AM radio broadcasting, the latter being much more sensitive to interferences. Instead of building a circuit based on vacuum tubes, VinylVideo™ uses proprietary computer technology developed by Martin Diamant and Günter Erhart for real-time processing of the video signal.



Timothy Druckrey writes, “Part subversion, part retrieval, VinylVideo™ stands on the border between the current frenzy for cut-and-paste home production and the nostalgia for pseudo-retro emerging in the reissue of the VW Beetle and its computational cousin the iMac. Posed as a “fake archeological relic of media technology,” VinylVideo™ provokes a range of questions around the expectations of “a fictitious technological past” (as Charles Gute suggested), the faux-status of innovation, the ploys (and plots) of advertising, the quotidian benefits of aesthetics, the esteem of media theory, the vacuous virtual venture of investment, and the participation of artist collaborators producing editions of “records”. In refusing virtualization, VinylVideo™ avoids the dead-end of another web project destined for obsolescence by coyly integrating itself into the materialized and mechanical system of objects and the semiotics of the tele-visual. Often omitted from the discourses of state-of-the-art media theory, the flickering black and white images are both deeply coded by their intimations of authenticity and historically destabilized by the collapse of the broadcast ideology that sustained their so-called authority. This oscillation, between credibility and disavowal, surely characterizes an approach to media that straddles the line between the parodic and the farcical while proposing to reflect on the status of the image and the technologies that empower them.”

Vergessen© Löserspulen/Erasure Coils (1997-1998)

gebseng.com/06_vergessen

Produced for the Vergessen© project, a collaboration of about 20 artists and art theorists working on the topic of forgetting in different ways, trying to cope with a phenomenon which seems inaccessible to known methods of epistemology. The vergessen© project is an attempt to actively embrace one aspect of life which is almost entirely ignored by our usual machines of knowledge. “Forgetting is usually mentioned in relation to diseases, mistakes, trouble of all kind. we forget history. is there a pattern to it? a system? is it possible to talk about it, is it possible to work with it, is it possible to become aware of it? Do we want to know more about forgetting? is it even possible to know more about forgetting? we are working on projects dealing with various aspects of forgetting and its limitations, projects which should move forgetting into the realm of our experience, that we might better see and hear it.”, as Herwig Turk writes. (please also see www.vergessen.com).

A photo series showing Erasure Coils: large electromagnets which are used in broadcasting companies to instantly erase the content of audio and video tapes. The series consists of seven photos of these devices, located in the regional stu-

dios of the ORF (Austrian Broadcasting Corporation). In my opinion, these machines represent a mechanical/industrial form of “forgetting”.

Christoph Cox on the Erasure Coils series: “Photographs and recordings may stem the tide of forgetting and preserve the passing moment, yet they are equally subject to erasure and loss. Gebhard Sengmüller’s Erasure Coils series presents a kind of technological analogue to human forgetting: the electromagnetic bulk eraser employed by broadcasting companies to delete videotapes. Far from mourning the loss of sights and sounds, Sengmüller’s sober photographs seem wryly to celebrate these black holes of audio-visual information that promise relief from the bureaucratic clutter surrounding them and from the information overload to which their owners contribute.

Sengmüller’s series form part of a larger collective project (vergessen.com) to affirm forgetting as a necessary but neglected feature of human and technological memory. Self-effacing in more ways than one, Sengmüller’s documents imagine, in their very content, their own consumption and erasure as images.”

My Television Archive (1996)

gebseng.com/07_my_television_archive

I did this for the Viennese Galerie Cult and never showed it again, even though I really like it. That’s probably because it is pretty much bound to the German language. The work brings together the two personal obsessions of late-night TV-watching and of constructing ordering systems. The choice of the scenes and the categorization might tell you something about Austrian public broadcasting in the ‘90s, but also about my viewing habits.

The “My Television Archive” interactive database is an encounter with my personal collection of TV shows I’ve taped over recent years. I spent a week ensconced in the middle of the exhibition space during the gallery’s opening hours conducting a fast-forward review of my entire TV archive of VHS video cassettes.

Utilizing “subjective” selection criteria, I picked out short excerpts (lasting 2 seconds to 3 minutes) and saved them to the computer’s video system. In a second phase, the accumulated video sequences were then sorted according to “objective” criteria (for example, “Kissing Scenes”, “Three Actors”, “Tracking Shots”). The computer system that was provided had been enhanced with a specially developed user interface to make these compiled video sequences available for perusal by gallery visitors during the second week of the exhibition.



My Television Archive - Installation View / Galerie Cult, Vienna

In concrete terms, the database looks like this: two video monitors are sitting on a desktop; the left monitor displays the user interface. Proceeding from a start menu, the user can select via mouse-click one of the various theme groups. This brings up a sub-menu that presents the user with a page of icons representing an overview of all available scenes. When one of these icons is selected, the corresponding TV scene (picture with sound) is displayed on the right monitor. This runs as a loop, meaning that the scene is repeated over and over again until the user makes another selection.

The exhibition space is also outfitted with a set of shelves holding the video cassettes that contain the raw material. Each cassette that could be examined during the first week's viewing process is marked with a red dot.

The project can be continued at another exhibition venue, where additional TV material can be viewed and sorted into the existing databank system.

The databank's categories: Title / Two Actors / Three Actors / Four Actors / Five or More Actors / Endings / Nutrition / Transitional Elements / Music / News / Advertising / Kissing Scenes / Telephones / Moderators / Interviews / Off-screen Voices / Substantive High Points / Cars / Firearms & Chainsaws / Tracking Shots / Monologs

TV Poetry (1992-96)

gebseng.com/05_tv_poetry

Has been shown first at ars electronica 1992, later in different settings at the Medienbiennale Leipzig, St. Gervais in Geneva and V2_Organisation in Rotterdam. This early installation is a self-constructed and invented network of satellite dishes, tv-sets and computers that all have one goal: to create poems from television. I remember a statement from the Austrian writer Alfred Polgar from the 1930s about radio. He describes how he listens to radio with headphones. When he takes the headphones off, the radio keeps working, even without him, and the sound trickles into the table top. In this sense, TV Poetry deals with the impossibility of absorbing all the available information on television myself, and instead tries to create a system that will put this information to use in an unexpected way.

TV Poetry is an experimental set-up which can be put together at any location. Combined with precisely adjusted receiving equipment, it rapidly scans the various television transmissions it receives (commercials, news, quiz shows, etc.) for text passages visible on the screen. In an ongoing, realtime process, the text is recognised, filtered out, processed, and output as an endless stream of text, generated by TV programs and CPU programming. Through imponderability, inaccuracy, video noise and misinterpretation within the system, the source text is radically transformed, giving rise to new meanings. Very powerful content (headlines, slogans, ...) "shines through" and tends to remain intact.

Signal processing takes place in parallel process on separate machines and only comes together in the final stage. The quality of the results in terms of density, continuity and recognisable content is in a direct proportional relationship to the available power and capacity of the equipment (number of TV channels, number and operating frequency of the CPUs, bus width of the connections).

"TV Poetry 2/94", which I produced for the Medienbiennale Leipzig, works entirely decentralised. An arbitrary number of field agencies located all over Europe

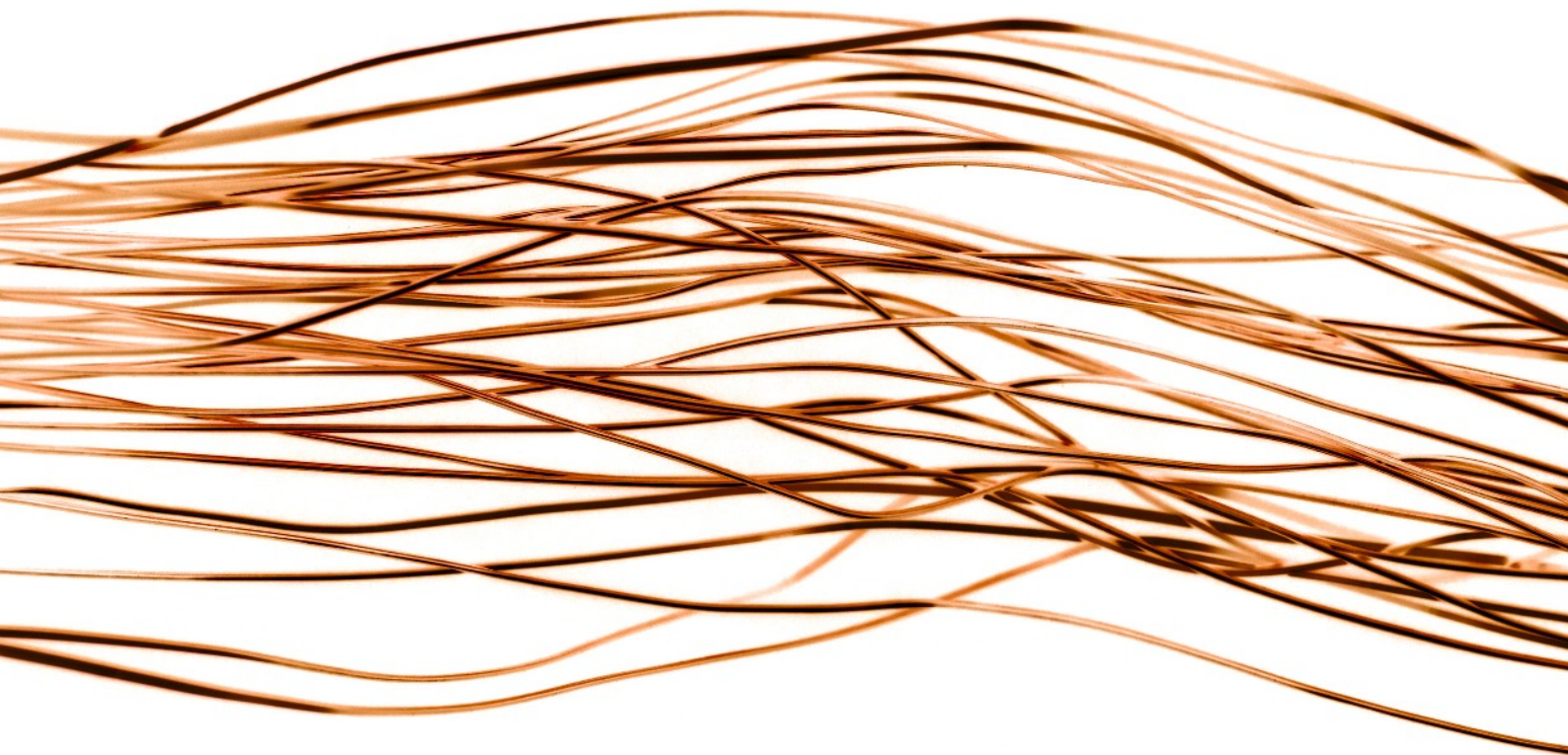


TV Poetry - Installation View / ars electronica Festival, Linz

(in this case: artists apartments and studios in Rotterdam, Lüneburg and Vienna) gather TV signals via cable television or satellite receivers, process this raw information automatically and send resulting poetry to the central computer placed in Leipzig. This unique design (externalisation and compression to only one CPU per field agency) relying heavily on the existing telecommunications infrastructure offers the opportunity of cheaply incorporating even distant locations into an open network. Compared to the previous set-up (TV Poetry 1/93 at ars electronica) this decentralized version results in an increase of channels and available raw information. The gathered information is sent to the Leipzig central station at scheduled times via telephone. In the Leipzig exhibition hall a monitor continuously displays the gathered text. Except from three photographs that represent the the field agencies, the observer will not be aware of the poems distant origin.

Furthermore the system spreads towards a higher degree of virtuality as the text is fed to the UnitN -room in M.I.T.s

MediaMOO. Internet users have access to this virtual reality, where TV POETRY will be available in a verbal/virtual "room". Using an internet terminal in the Leipzig exhibition hall, real visitors can experience and perceive this level.



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