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On the Couch – Capturing Audience Experience

A Case Study on Paul Sermon's *Telematic Vision*



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Abstract

The thesis is a contribution to current debates on preservation strategies for electronic media artworks and is based on a case study on Paul Sermon's interactive networked installation *Telematic Vision* (1993–). It thematises a shift from object-centred and artist-informed strategies of preventive conservation and documentation towards an approach laying emphasis on assessing the impact and the context of the artwork being part of the permanent exhibition of the Museum of Communication in Bern. The case study is designed as a phenomenological research and attempts to test various complementary audiovisual and text-based qualitative methods focusing on recording and documenting audience experience and the reflective accounts of the audience's perception of contemporary artworks. The applied methods in the test case have been adapted from neighbouring fields like oral history, visual anthropology, cognitive and social sciences and museum studies. The chosen package of methods comprises a combination of two variants of video observation capturing the audience's conduct whilst using the installation, a series of video-cued recall interviews with participants and polling by a specific questionnaire. The approach has generated a rich panorama of experiential eyewitness accounts and states that such sources yield vital information for the preservation of such time-based and process-oriented artworks like *Telematic Vision* which emerge only through the lived experience of the audience. But experiential evidence is only useful for preservation issues in unison with other established approaches guaranteeing the integrity of the state of notation of the artwork and providing the material and contextual parameters for its re-presentation. The thesis attempts to fill the experiential gap in a holistic approach to preserve electronic media artworks.

Credits

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On the Couch – Capturing Audience Experience

A Case Study on Paul Sermon's *Telematic Vision*.

1. Introduction

The metaphor of the couch in the title is multifaceted. It is first of all a reference to the object of the case study, namely Paul Sermon's installation *Telematic Vision* of 1993, where two identical sofas build the main stage for the enactment of the artistic concept. The participative artwork is questioning, amongst other things, the viewer's habitual role of being a couch potato in front of the TV set. But lying down 'on the couch' is of course also a deliberate and mild allusion to methods used by couch doctors. Very personal lived experiences are meant to be resurfaced from memory and will be restructured in a reflective narrative to be analysed in the following case study. And further still, the image of the couch shall also indicate that the whole phenomenological approach presented here is yet on the test bed and open to be discussed. And last but not least *Telematic Vision* itself will be the object of analysis. One of the two starting points for the approach is at the same time also one of my practical backgrounds as a historian and curator for photography, film and video at the Museum of Communication (MoC) in Berne. It is the ongoing program of the museum of actively documenting and collecting traces of the individual and social impact of technological developments. These activities denote a conceptual turning away from traditional object-centred collection strategies. With the strategy of pro-actively producing qualitative sources on contemporary immaterial phenomena the museum is pursuing a collection policy of documenting the cultural impact of the rapid evolution of communication and information technologies during the past 150 years into the near future. Questions have been intensively discussed of not just collecting and storing „dead media“ artefacts, but of how to assess immaterial individual and social everyday experiences and consequences of technological developments, as well as the changing socio-economic and cultural contexts. To achieve this task, audiovisual recording methods are continuously adapted and applied that have been developed since the 1970ies in the neighbouring fields of oral history and visual anthropology.

In order to further illustrate the argument in the context of this research let me just point out one exemplary discursive field: It is generally assumed, that for the first time people ever heard the voice of someone who was not physically present over distance via telephone, that this must have made a disturbing impression on our antecedents at the end of the 19th century. Only: This is historically de- and reconstructed evidence from a wide range of mostly indirect sources, if not induced from a present-day perspective, as immediate experiential sources on these and similar events in the history of electronic media are rather rare.¹ To stick with the example of the telephone: The same might even be said of something inconspicuous like the dial plate that only recently has disappeared as an interface from our everyday lives. The technological apparatus has been conserved and stored in hundreds of versions in the collection of the museum. But what about the specific use and the cultural implications of these interfaces?² And how were the impact and perception of the novel use of the succeeding push buttons? Or an even more recent example: The change from analogue to digital signal transmission and the rapid advent and diffusion of wireless phones. Almost everybody is nowadays ready to tell personal anecdotes and impressions of how mobile telecommunication and its convergence with mobile computing has changed her everyday social life and her conduct in public space. But will historians in 50 years from now be able to reconstruct these experiences and the attributed meanings adequately without having the opportunity to search systematic repositories of such phenomenological sources? These issues lie at the heart of the active documentation program of the museum and have also theoretically and methodically influenced the following approach.

The second starting point is a project initiated by me in 2007 to develop a feasible preservation strategy for the collection of electronic media artworks at the MoC. The main goal of the project was primarily to evaluate current preservation initiatives, models and tools and to test them in a case study. The chosen test case was,

¹ E.g. Thomas Hengartner. „Das Telefon wird alltäglich – Zu einer Alltags- und Erfahrungsgeschichte des Telefons“. In: Museum für Kommunikation (ed.), *Telemagie – 150 Jahre Telekommunikation in der Schweiz*. Bern/Zürich (Chronos) 2002; Christoph Asendorf. *Ströhme und Strahlen – Das langsame Verschwinden der Materie um 1900*. Giessen (Anabas) 1989; Carolyn Marvin. *When Old Technologies Were New – Thinking about Electronic Communication in the Late Nineteenth Century*. N.Y./Oxford (Oxford UP) 1988; also from a different perspective: Jeffrey Sconce. *Haunted Media – Electronic Presence from Telegraphy to Television*. Durham/London (Duke UP) 2000.

² Christian Marclay's single channel video *Telephones* (multiple in the collection of the MoC) might become a paradigmatic artistic document on this issue.

already then, Paul Sermon's interactive installation *Telematic Vision* of 1993, which is in a state of ongoing performance in the permanent exhibition of the museum since 2003. With the test case the tensions between the temporality of the original artistic intent, the decaying material artefacts of the installation, the changing contexts and parameters for the audience and the attempts of the museum to preserve the integrity and authenticity of the artwork became apparent by the immediate maintenance problems of certain technical components and the lack of a structured and standardised technical, conceptual and aesthetic documentation. The preliminary results of the project are outlined in a report that discusses the shift away from object-centred classical methods of conservation and documentation towards strategies focusing on the artist's intent, acknowledging the time-based and process-oriented behaviours of the artwork.³ The conclusions of the report are strongly influenced by the perspectives of the *Variable Media Network*.⁴ But the report also observes traces of a new paradigm shift towards a focus on the documentation of the aesthetic experience of the audience. This paradigm shift will be the main topic of the theoretical and practical research of this thesis. The discussed approach is also a resumption of the initial case study and at the same time a completion with a change of perspectives.

The concept and the structure of *Telematic Vision* offer an almost paradigmatic type of an interactive networked installation focusing on phenomenological models of embodied perception.⁵ The artwork itself emerges only through the lived experience of the audience.⁶ Therefore any kind of discourse and any kind of knowledge regarding a strategy for the preservation of the artwork are based on memorised subjective experiences, captured and documented as first-hand accounts or retold as reflective narratives. Sources representing such phenomenological information, no matter be they textual, oral or visual, become the pivotal points of interest.

The general hypothesis at the outset of the study is the following: The recording and the documentation of the affectively experienced sensation and of the reflective accounts of the observers' or participants' perception of contemporary electronic media artworks are additional seminal methods to complete the body of established

³ Rolf Wolfensberger. *peaMoC_v.0 – Preservation of Electronic Art at the Museum of Communication in Berne*. 2007. (unpubl. internship report for MediaArtHistories 1, Donau University Krems)

⁴ chapter 2.1

⁵ cf. Claire Bishop. *Installation Art – A Critical History*. London (Tate Publ.) 2005 (2008), pp.10.

⁶ chapter 4.1

universal preservation strategies. The approach also leads to a broadening of the knowledge base for the art historical discourse on the reception of electronic media artworks, as it offers audiovisual and narrative sources of the actively lived experience not only of experts, but also of non-expert observers or participants. The case study is designed as a qualitative phenomenological research into the field of aesthetic perception and embodied experience and it is an attempt to find methods of documentation that give access to the historicity and the changing contexts of electronic media artworks. The focus of the research is on the assessment of the impact. It is a shift away from preservation strategies that focus mainly on the original aesthetic concept and the medial apparatus towards a focus on the audience and the context dependency of the aesthetic experience. It is undisputed that, especially with ephemeral electronic media art, a specific presentation at a certain moment in time, at a certain location for a certain public cannot be identically re-installed or re-staged to allow the same panorama of aesthetic experiences. History will not repeat itself. A given presentation can only be documented and the documentation be kept accessible. Phenomenological documentations of such specific manifestations indicate the experiences of the audience only in their historical contexts and allow at best a comparison to future (and past) recorded experiences. Future audiences will not have the same experiences, but through the documentation they will at least have the chance to be able to evoke new experiences as informed audiences and the documentation provides sources for comparative research. The approach thus takes into consideration that the focus on temporal and situational contextualisation states a strong dependency of the lived aesthetic experience on the according medial apparatuses and medial surroundings.

In a first draft the approach was labelled *Variable VIP Approach*. The acronym *VIP* in the primary outline of the project was denominating the compound *Viewer–Interactor–Participant*, identifying various modes of subjective embodied perception and at the same time indicating that contemporary electronic media art, especially in its interactive or participative genres, generally implies involvement that goes beyond mere audiovisual perception, placing emphasis on the fact that the artwork emerges only through the active participation of the perceiving person. The adjective *variable* was not only meant to indicate the significance of changing contexts of time and location, the historicity and contemporaneity of phenomena, but also that

documented experiences are communicable differently from person to person only and yet still remain intersubjectively comparable as a result of their contextuality. Of course the label was also meant as a reference and foil to the *Variable Media Approach*.

But finally I decided not to add just another neologism to the ongoing discourse. A whole list of terms to cope with these aspects has been suggested already by artists themselves. From the perspective of human-computer interfaces and networked structures Roy Ascott has adapted the term *user* for ‚beholders‘ of interactive new media artworks in 1991, subsuming the different functions as active co-creators.⁷ The issue was also addressed by David Rokeby for example by giving preference to terms like *interactor* or *navigator* in his groundbreaking essay *Transforming Mirrors* of 1995.⁸ The simultaneous role of the viewer and user was again emphasised by Bill Seaman and Miroslav Rogala separately around 1998 through their newly coined terms *vuser* and *(v)user*.⁹ Similar to these creations is perhaps the French term *spectacteur*, used by several authors since the early 1990ies.¹⁰ Stronger influenced by the perspective of conceptual performative artworks other terms like *participant* or *participator* have been preferred in the discourse. But despite the choice of existing illustrious terms and instead of enlarging the list by another neologism, seeming to match the proposed issues more precisely, I decided to primarily use the very general and also broadly accepted term *audience* and characterise it as the collective or umbrella term subsuming every possible role, function or relationship that might emerge between the electronic media artwork and the interacting perceiving person.

The following text is introduced by a concise overview of the most substantial global strategies for the preservation of electronic media art that have been developed in recent times. The general background is accentuated further by an exemplary

⁷ Roy Ascott. „Die Kunst intelligenter Systeme/The Art of Intelligent Systems“. In: Hannes Leopoldseder (ed.). *Der Prix Ars Electronica. Internationales Kompendium der Computerkünste*. Linz (Veritas) 1991, pp. 25.

⁸ David Rokeby. „Transforming Mirrors – Subjectivity and Control in Interactive Media“. In: Simon Penny (Ed.). *Critical Issues in Electronic Media*, Albany (SUNY press) 1995, pp. 133. The term „interactor“ was allegedly first brought up by artists Kristi Allik and Robert Mulder in 1992: Kristi Allik and Robert Mulder. „Electronic Purgatory“. In: *Ars Electronica 1992. Endo Nano (part 01)*. Linz 1992. 207-208.

⁹ Miroslaw Rogala. *The Experience of Interactive Art*. 2000, <http://www.rogala.org/exinteractive1.html> (8.2.2008); Bill Seaman. *Recombinant Poetics*. 1999, <http://digitalmedia.risd.edu/billseaman/textsRecomb.php> (8.2.2008)

¹⁰ e.g. Jean-Louis Weissberg. *Présences à distance. Déplacement virtuel et réseaux numériques: pourquoi nous ne croyons plus à la télévision*. Paris-Montréal (L'Harmattan) 1999.

survey of literature and research dealing with the issue of capturing audience experience in various fields, which have been of major influence theoretically and methodically for the design of the case study. The initial outline of the study, to focus primarily on the documentation of eyewitness accounts of a general audience, is then put to a first test in a conversation with two renowned conservators of electronic media art. Chapter 3 should therefore be read as an intervention to the concept re-ascertaining the role of the informed contemporary expert eyewitness. After a detailed introduction to the artwork of the case study a similar intervention in chapter 5, in the form of a detailed conversation with the artist, is stating the importance of the direct involvement of the creator in conservation and documentation issues for his work. Chapter 6 finally is dedicated to the extensive qualitative field work and the testing of methods to capture audience experience with *Telematic Vision* and an evaluation of the results. This central section of the study is thus addressing the third party actively participating in the emergence of the artwork: beside the artist on the one hand, the curator and conservator on the other, the audience is assigned a decisive role. A large part of the field work consisted of recording and analysing audiovisual documents and editing them for archival purposes. An important part of the source material for the evaluation is therefore accessible in excerpts on the attached DVD of the appendix. The DVD forms an integral part of the thesis.

2 Overview of research and literature

2.1 Survey of initiatives and strategies for the preservation of electronic media art (preservation 1)

The following survey briefly sums up the initiatives and projects which have emerged during the last ten years theoretically and practically addressing the documentation and preservation of electronic media artworks. The survey is of course not complete and deliberately biased. It is based on a more systematic listing in the above mentioned *peaMoC* project report.¹¹ It focuses on the most influential strategies and model tools that have been developed and applied to an increasing number of case studies by various projects and institutions in the meantime. The survey also attempts to point out the dominating tendencies and prevailing paradigms of the ongoing discourse.

The challenge to preserve electronic media artworks became apparent in the art system for the first time in the late 1970ies and early 1980ies, predominantly in the genre of video art, when museums and private collectors started to collect tapes and installations of the first generation of video artists. Starting points for strategies to cope with these ephemeral art forms, increasingly dependent on industrial format standards and hardware prone to obsolescence, were initially developed by producers and distributors like *Electronic Arts Intermix* EAI (since 1971) or the *Bay Area Video Coalition* BAVC (since 1976) in the US and by *Montevideo* (since 1978) in Europe (Netherlands), to name only some of the most prominent key pioneering institutions.¹² Collecting institutions themselves had not yet approached the impending problems with the necessary emphasis at that time.

Only towards the end of the 1990ies the awareness was heightened by emerging conservation problems with computer based digital art forms, complex interactive installations or responsive environments, again when these new art forms started to find their way into collections. The ephemerality of early net-art online collections, the existence of databases with unreadable obsolete formats in various media archives and libraries and also the increasingly shorter life cycles of industrial standards for hardware and software have been the incentives and have lead to the

¹¹ cf. footnote 3

¹² <http://www.eai.org>; <http://www.bavc.org/>; <http://www.montevideo.nl>, now: Montevideo/Time Based Arts, Netherlands Media Art Institute NIM (1.1.2009)

founding of the first specific initiatives in Northern America and Europe around 1997/1998, at this stage with the active participation of curators, conservators and restorers from collecting institutions and experts from archival digital repositories. Each of these initiatives and projects that have come into being since the late 1990ies has a history of its own and, depending on the formation and interests of the individuals and institutions involved or the funding granted, they have either a strong specific focus or a more multi-levelled approach. After more than ten years of heightened awareness and considerable amounts of money spent it seems that there are no hard and fast rules established yet, but quite a few basic approaches and good practice guides have been proposed. Seven main lines of attack to cope with the various problems of the preservation of electronic media art become visible. The following arrays of questions are in the foreground regarding this, determined first of all by the character of the respective artworks to be preserved. Most strategies follow one of these lines primarily, some attempt a combination or even a holistic approach, depending on the chosen perspectives:

- 1) The authenticity of the material basis: Obsolescence and decay of material components
- 2) The integrity of the artwork: Artistic intent, concept
- 3) Documentation of the creative process and presentation history: Occurrences
- 4) Cataloguing: Terminology, description norms
- 5) Documentation of open and participative artworks: Experience and impact
- 6) Metadata and interoperability of databases: Platforms, access tools
- 7) Dissemination and discourse: Memory, knowledge

These questions have found a wide range of answers or have lead to further specifications in a number of approaches and research projects.

One of the most influential and at the same time also most controversially discussed approaches was forwarded by the *Variable Media Initiative* around 1998 at the *Solomon R. Guggenheim Museum* in New York. The corresponding *Variable Media Network*, founded by the *Guggenheim* and the *Daniel Langlois Foundation* has since 2002 been the fountainhead for other consortium projects like *Archiving the Avant-*

Garde (since 2002) or *Forging the Future (2007/08)*.¹³ The core approach forwarded by the network can be summed up as taking a step back from classical restoration theory and documentation practices by proposing a novel scheme of defining artworks via a strong cooperation with the artists and by a new set of so-called media-independent behaviours of the artwork and relate these behaviours to a specific set of conservation strategies. The so-called *Variable Media Questionnaire* (VMQ) as a tool specifies a formalised ‘artist’s intent’ by documenting the original and ideal state of an artwork as well as its presentation history and eventually defines the artist approved possible future states.¹⁴

No less influential than the VMQ is the *Media Art Notation System* (MANS) that has been developed only recently in the context of *Archiving the Avant-Garde*.¹⁵ It provides a conceptual model of documentation linking vocabularies of description for variable media with the programming languages of databases. VMQ and MANS are the most remarkable tools that have been developed by members of the *Variable Media Network*. Also the strong focus on the artist’s intention and the documentation of the history of the production of an artwork and the history of its development through various presentations have influenced many later projects and have helped to trigger fruitful discussions since.

The pioneering EAI and BAVC (above) are also among the founding members of the US based consortium IMAP (*Independent Media Arts Preservation*) of this period. Since 1999 this initiative is mainly concerned with developing and providing very practical preservation tools for electronic media with a focus on small non-commercial institutions to help them tackle immediate day-to-day conservation problems.¹⁶

Comparably trailblazing like the *Variable Media Network* and IMAP in Northern America is the *International Network for the Conservation of Contemporary Art* INCCA in Europe.¹⁷ This umbrella organisation of mostly European institutions and professionals is coordinated by the *Netherlands Institute for Cultural Heritage* ICN and was founded in 1999 after the 1997 symposium “Modern Art, Who Cares?” in

¹³ <http://variablemedia.net/>; <http://www.bampfa.berkeley.edu/about/avantgarde>; <http://newmedia.umaine.edu/feature.php?id=685/> (1.1.2009)

¹⁴ <http://variablemedia.net/> (1.1.2009), for a future version of the VMQ cf. <http://variablemediaquestionnaire.net> (1.1.2009)

¹⁵ cf. <http://www.bampfa.berkeley.edu/about/formalnotation.pdf> (1.1.2009), http://www.coyoteyip.com/rinehart_leonardo.pdf (1.1.2009)

¹⁶ eg. the online resource guide or the cataloguing template: <http://www.imappreserve.org> (1.1.2009)

¹⁷ <http://www.incca.org> (1.1.2009)

Amsterdam. Similar to EAI and BAVC of the 1970ies pioneering institutions, *Montevideo/Time Based Arts* is also among the driving forces in this network. INCCA has taken the lead in the recent large-scale consortium project *Inside Installations: Preservation and Presentation of Installation Art* (2005-2007).¹⁸

The focus on the process-orientedness of time-based electronic art, as initially thematised by the *Variable Media Network*, was also accentuated and developed by the *Capturing Unstable Media* research project carried out by V2_ in Rotterdam in 2003. In this project the artwork is understood prominently as a process of research and development, with the involvement not only of the artists themselves but of whole teams of artists, technicians, programmers, etc., due to the very nature of mainly computer-based electronic art. The main goal of the project was to develop new methods and terminologies for the description and documentation of electronic art defined as an on-going process in itself.¹⁹ The history of an artwork is thus recorded as a history of “occurrences” and the wide range of collected data is given a formal structure. The tool developed was the *Capturing Unstable Media Conceptual Model* (CMCM). Such a structured approach has been taken up and developed further within the project of *Inside Installations*.²⁰ Both approaches are strongly based on artist-informed strategies, yet with an often unfamiliar look at the artworks, seen as open processes. But they are still very much focused on the perspective of the artist and her creation in conversation with the researching, curating and/or preserving institutions.

A slight twist of the angle of the perspective from the artwork and its author towards the participant or beholder of the artwork has been tentatively put up for discussion by some of the activities within the consortium projects of *Inside Installations* and DOCAM, *Documentation and Conservation of the Media Arts Heritage* (2005-2009).²¹ The Canada based DOCAM project, initiated by the *Daniel Langlois Foundation*, has a strong focus on documentation and the development of descriptive norms. But both projects have likewise been encouraging and hosting multi-disciplinary research despite their main perspectives. Suggestions of how to capture the aesthetic experience of the audience have been supported by the

¹⁸ <http://www.inside-installations.org> (1.1.2009)

¹⁹ <http://capturing.projects.v2.nl> (1.1.2009)

²⁰ cf. the *Inside Installations Documentation Model* (2IDM): <http://www.inside-installations.org> (1.1.2009)

²¹ <http://www.docam.ca> (1.1.2009)

general acceptance that the impact of an artwork is completely dependent on context. Questions of how to additionally assess and preserve these experiential immaterialities have again opened up the field of disciplines concerned with the long-term preservation of electronic media art. The focus on the variable contexts of presentation over time, including methods of participant observation and text-based and audiovisual interviews to capture the changing impact of electronic artworks, has likewise forwarded questions of re-interpretation, re-enactment or repeat performance as specific strategies of preservation to be taken into consideration.²²

The initial *Variable Media Approach* has thus started to be turned upside down somehow and has become something like the point of departure for a *Variable Viewer–Interactor–Participant (VIP) Approach*.²³

Other initiatives, like the European consortium OASIS (*Open Archiving System with Internet Sharing, 2004-2007*) or the Australia based PANIC (*Preservation webservices Architecture for Newmedia and Interactive Collections, since 2003*)²⁴, or specific tools and models like MANS, CMCM or 2IDM (above), have been aiming more closely at solutions to solve the problem of the long-term preservation and the global accessibility of the digital documentation-data as such, which are aggregated by the general preservation activities altogether. The issue of generally accepted machine-readable descriptive languages in these semantic and metadata approaches and the long-term interoperability of databases have lead to an emphasis on questions concerning the openness of the sources and the source codes. Tightly connected to these issues are questions of descriptive norms and terminologies for the recording of these ephemeral art forms. Existing vocabularies or glossaries are being tested and newly developed within various ongoing projects. The aggregated data on singular artworks in varying qualities and orientations in combination with the accessibility of these databases over the Internet are the focus of activity of quite a few initiatives, e.g. the *Database of Virtual Art*, the *Gateway to Archives of Media Art* GAMA, the online archive sections of the *Daniel Langlois Foundation* or *Rhizome.org*.²⁵ These projects of expanded documentation and broad dissemination of the knowledge can be defined as a further leg of the strategies to

²² cf. chapters 2.3 and 2.5

²³ cf. introduction, chapter 1

²⁴ <http://www.oasis-archive.org>; <http://metadata.net/panic> (1.1.2009)

²⁵ <http://www.virtualart.at>; <http://www.gama-gateway.eu>; <http://www.fondation-langlois.org>; <http://www.rhizome.org> (1.1.2009)

provide sources for future access and discourse. They provide in fact the basis for the preservation of cultural phenomena and the construction of cultural memory. Although all of the above mentioned activities require to take a considerable step back from the classical theories of restoration and conservation, because of their strong detachment from physical properties and materiality, the actual conservation of hardware may not be just as easily dismissed. All the immaterial, ephemeral, time- and process-based electronic and digital artworks will nevertheless always be dependent on specific material artefacts at the moment of their instantiation, defined as “the viewing problem”.²⁶ The artistic intent and the aesthetic experience in their historicity can only be realized through the possibility of informed comparison of changing physical properties of media, environment and human beings alike. Storing and conserving original hardware can be one of the necessary bases for authentic reconstructions in novel contexts.²⁷

2.2 Overview of literature theoretically addressing the necessity to document user experience (preservation 2)

In recent years quite a number of experts, being engaged in the above mentioned preservation initiatives in one way or another, have been pointing out the fact that they consider the recording and documenting of the public impact of electronic art a major task to be researched.

In his paper *Longevity of Electronic Art*²⁸ Howard Besser already suggests in 2001 that, especially for the preservation of interactive electronic artworks, videotaping users and the installations during various public presentations might be the best way to capture „views of different instantiations“ of these works. He is taking us even a step further by stating that, because of the dynamic situational and temporal context of these works, they might nevertheless „elude real capture“. Therefore he proposes additional „(i)nterviews with people after they have seen or interacted with a work (to) help future scholars and viewers to understand the impact and importance of that work, as well as what the work actually looked like.“ Besser clearly sees this kind of documentation as an additional contextualisation that might serve as

²⁶ Howard Besser, cf. chapter 2.2

²⁷ cf. chapter 3

²⁸ Howard Besser. *Longevity of Electronic Art*, submitted to the International Cultural Heritage Informatics Meeting, 2001. <http://www.gseis.ucla.edu/~howard/Papers/elect-art-longevity.html> (4.3.2009)

„forensic evidence for a work that no longer exists“ in its original form. As an example Besser is referring to the rare video footage and TV coverage from 1980 of *Hole in Space* by Kit Galloway and Sherrie Rabinowitz.²⁹ These documents are in fact the only traces effectively describing the installation itself as well as its impact on contemporary participants. The role Besser sees for the conservator in cases like *Hole in Space* is not so much as an archivist of such „ancillary materials“ and as an expert in migrating or emulating digital information and environments, but also in the role of a „cultural anthropologist“ deliberately creating evidence for future interpretation of meaning and context. This dual role is closely related to what Besser so prudently defines as „the viewing problem“ in combination with „the translation problem“ adherent to all electronically created and stored analogue and digital information. To be seen, heard, felt, smelt, etc., the information has to be made accessible through appropriate delivery devices which have the inherent flaw of becoming obsolete. How the information then is translated into new generations of delivery devices affects the meaning in any case whatsoever: Therefore Besser’s plea to keep track of various forms of circumstantial evidence including the contemporary cultural impact. But besides mentioning the usefulness of video documentation he abstains from recommending an apt methodology to do so. The existence of such video documents of *Hole in Space*, showing the communication of the participants at the two locations of the installation in New York and Los Angeles in 1980, has lead to several convincing re-presentations of *Hole in Space* in recent years, for example in 2007 in Manchester or at the MOMA in San Francisco in 2008. The *Cornerhouse Gallery* in Manchester did in fact not attempt to re-install or re-enact the original artwork but achieved a historical re-presentation of the original context by juxtaposing the synchronised recorded interaction of the participants. The documentation served as a substitute of the artwork in a new exhibition context.³⁰ This is the way the artwork seems to have been presented lately.³¹

Like Howard Besser Alain Depocas is also using forensic imagery to support his argument for the importance of recording the context. In the introduction to his paper

²⁹ <http://ecafe.com/getty/table.html>, excerpts of footage on youtube: <http://www.youtube.com/watch?v=QSMVtE1QjaU> (19.11.2008)

³⁰ <http://www.cornerhouse.org/art/info.aspx?ID=369&page=46290> (14.8.2008). I would like to thank Paul Sermon for this hint. (cf. interview in chapter 5)

³¹ Rudolf Frieling et al (eds.). *The Art of Participation: 1950 to Now*. London (Thames&Hudson) 2008, p. 140.

*Digital Preservation: Recording the Recoding. The Documentary Strategy*³² he briefly touches on the exemplary history of the 19th century panorama and the rare traces of its impact that have been delivered to posterity. The retrospective interpretation of the effect of the panorama on contemporary visitors and their experience in this case is based on singular „eyewitness accounts“ which have led to the media-archaeologically motivated retelling of the story of these immersive environments as popular public media and possible predecessors of 1980/1990ies CAVE-like interactive installations. The few panoramas still physically existing today can tell us only half of this story. The „hybrid position“ of electronic media artworks between material artefacts and emerging experiential immaterialities thus requires a paradigm shift towards a dynamic and likewise process-oriented recording of context. The proposed documentary strategy for a holistic approach to preserve digital information and electronic art therefore suggests to apply also means external to the artwork itself in order to capture „eyewitness accounts“ of its impact. These documents thus become sources or circumstantial evidence for future reconstructions and interpretations.

Along the same string of arguments Sylvie Lacerte is strongly pleading for a new epistemology to be developed for the production, presentation and preservation of contemporary electronic art while referring to a not so well known but cardinal text by Hans Dieter Huber.³³ According to Lacerte it is no longer sufficient to preserve the integrity of an artwork by following as closely as possible the original intent of the artist and by being as authentic as possible to the aesthetic appearance of the work under the circumstances of its first creation and presentation. Her key argument leads also to a re-evaluation of documentary approaches. „En définitive, la documentation préside à la capture de la mémoire des oeuvres, à leur contextualisation et à leurs liens avec les divers publics qui en auraient fait l'expérience. La documentation est le moyen qui peut autoriser la possibilité de garder des empreintes des oeuvres mais aussi de conserver des témoignages de l'expérience qu'elles ont générée, auprès des visiteurs ou spectateurs, dans un contexte donné et ce, particulièrement si ces oeuvres sont éphémères, soit par la durée de vie limitée de leurs composants ou par la volonté de l'artiste. En revanche

³² Alain Depocas. *Digital Preservation: Recording the Recoding. The Documentary Strategy*. 2001. <http://www.fondation-langlois.org/html/e/page.php?NumPage=152> (4.3.2009)

³³ below

la documentation exige un exercice de sélection.”³⁴ The documentary strategy not only acknowledges certain selective decisions on the one hand but at the same time offers a broadening of the perspective towards new contexts on the other. This not only means giving the different contexts of an artwork a much broader dimension in cultural range but also in time.

These aspects are particularly emphasised by Hans Dieter Huber, referring to original contexts and to contemporary and future contexts of interpretation likewise, opening up a wide „continuum of possibilities and varieties“, mostly provided for as soon as an artwork is placed in the permanent custody of a collection or a museum. And in this institutional continuum „(o)nly by means of detailed documentation of the original context, by transporting and presenting the work as an authentic, representative and typical sign of a certain cultural or social situation, can a contemporary object become a historical, authentic art work preserved for posterity. (...) (D)ocumenting a work of media art involves recording and reconstructing its past and present relations.“ In the institutional context the artwork is ascribed the function of a substitute for the primary context. The institutionalised process of re-presentation or re-staging of a work of art then gives the opportunity of different re-encounters. At every such moment the work combines its historical and contemporary contexts and gives room for the possibility of a variety of materialisations. The differences in location, time, environment, technical equipment, etc. „impact on the viewer’s experience of the work and result in a changed experience“. The shifts in context result in shifts of emerging meaning and subsequently in shifts of reflective narrative. „The particular cultural memorial value of a media art installation thus consists in the ability to document both the historical and the contemporary reference to reality for society and to convey it in a vivid manner.“³⁵ But neither Lacerte nor Huber are very explicit about how this documentation of phenomena should be carried out adequately and made available for discursive interpretation.

³⁴ Sylvie Lacerte, „La pérennité des arts médiatiques: enjeux théoriques et éthiques, défis et embûches“. *Journée d’études organisée par la faculté des arts de l’UQAM, en collaboration avec l’institut du patrimoine*, 2007, p.5 http://www.docam.ca/en/wp-content/uploads/communication_lacerte_final.pdf (10.01.2008)

³⁵ Hans Dieter Huber. „PPP: from Point to Point or from Production to Presentation to Preservation of Media Art“. In: *404 Object not found 2006 – International Project for Media Art – Data Archiving, Presentation, Preservation*. Seoul (Total Museum of Contemporary Art) 2006. 108-117. http://www.totalmuseum.org/404/ver_1.5/research_project_02.html (14.01.2008)

The issue of functional documentary substitutes for the original electronic artwork in the ongoing process of re-interpretation is also brought up by Ursula Frohne. She is opting as well for „new forms of documentation“ or „picture-positing“ techniques that would allow the assimilation of both historical and contemporary display and reception contexts of electronic artworks.³⁶ These techniques she sees paradigmatically reflected in the interactive video installations of Dan Graham, especially in his work *Present Continuous Past(s)*, „(...) where historicity and actuality dialectically connect through the structure of the artwork“. „Graham’s emphasis of the spectator’s role in the given constellation verifies the central function of witnessing, which grants the work its actualised presence.“³⁷ Documentary techniques unveil in this case the historicity of the aesthetic experience and are not only inherent features of the installation as such but could be seen as artistic model strategies for preservation issues themselves. But like her colleagues mentioned above Frohne does not go beyond these inspiring remarks and is not proposing concrete documentary practices to capture the „spectator’s“ experience.

The notion of the conservator’s role as „cultural anthropologist“ (Besser) has recently been underlined by Piotr D. Adamczyk in his paper *Ethnographic Methods and New Media Preservation*, but again only on an academic level.³⁸ Adamczyk is however evaluating specific ethnographic methods as complementary techniques to existing strategies for the preservation of electronic artworks. Adamczyk is explicitly referring to a set of qualitative methods being applied in human-computer-interaction (HCI) research to capture user behaviour, human interaction, social practices or the memory of affective experiences, namely: *Urban and Cultural Probes*, *Bodystorming* and physical *Wizard-of-Oz prototyping*. These methods have a strong focus on research to improve the design, system functionality, usability and acceptance of human-computer interfaces and interactive environments. Adamczyk is exemplifying the potential of the discussed methods for the preservation of electronic artworks by laying emphasis on the fact that existing preservation frameworks do not adequately cope with phenomena of conceptual artworks emerging only by the contextualised

³⁶ Ursula Frohne. „The Artwork as Temporal Form. Giving Access to Historicity, Context and Discursiveness of Media Art“. In: id et al (eds.). „*Present Continuous Past(s)*“. *Media Art. Strategies of Presentation, Mediation and Dissemination*. Wien/New York (Springer) 2005. p. 28.

³⁷ id. p. 29

³⁸ Piotr D. Adamczyk. „Ethnographic Methods and New Media Preservation“. In: J. Trant and D. Bearman (eds.). *Museums and the Web 2008: Proceedings*. Toronto (Archives&Museum Informatics) 2008. <http://archimuse.com/mw2008/papers/adamczyk/adamczyk.html> (15.5.2008)

and active participation of an audience. Adamczyk is not dismissing the achievements of established preservation models and tools, but he is challenging their ability to give answers to burning questions that have also been the point of departure for this study: „Would an experience be the same if reinterpreted by a new technology? Is it the social experience that is really at stake? Are there less tangible elements in the microculture of participation constructed by the artists that escape existing preservation models? And how might ethnographic techniques further inform preservation efforts?“

The understanding for the necessity to capture the indeterminacy of the impact of conceptual participative artworks in particular, to document their complexity and intentional ambiguities or even their unintentional flaws revealed by user experience, calls forth to the employment of qualitative phenomenological methods. However it remains to be proved if the discussed specific methods like *Probing* or *Prototyping*, which are successfully applied in HCI research and experience-centred design, can be usefully adapted to preservation issues of electronic media art.

2.3 Examples of research evaluating user experience to improve interactive art installations (production and presentation 1)

Probing, prototyping, field observations by taking notes or videotaping, contextual interviews or polling by questionnaires are methods that are being applied in different combinations, for different purposes and at different stages of industrial HCI research and interaction design to create parameters for the design process through the evaluation of documented user behaviour and experience. The involvement of the targeted user in the design process has the explicit goal to improve the usability and acceptance of products. But such user-centred design approaches have also been adopted to test the applicability of certain methods to improve the impact of interactive art installations during the process of their creation. The issue has led to collaborations of HCI researchers with artists and curators. The focus of these published fieldwork evaluations is not only on technically optimising interfaces and environments but also on the enhancement of the sensual and emotional experiences of the users and on the communicability of the artists' intentions. Some of the outcomes of this kind of collaborative interdisciplinary studies have, for example, been presented at *Engage – Interaction, Art and Audience Experience*, an

international symposium organised by the *Creativity and Cognition Studios* at the University of Technology in Sydney in 2006.³⁹ This specific community of mainly Australia based researchers, artists and curators, in scholarly exchange with Scandinavian and British protagonists in the field of HCI research, has conducted and published quite a number of case studies in the meantime.⁴⁰ The *Creativity and Cognition Studios* and the *Powerhouse Museum* in Sydney have even created an experimental exhibition space within the permanent exhibition of the museum, called *Beta_space*, which serves as a public research laboratory to investigate audience experience in interactive art installations (since 2004). The focus of these investigations is on audience engagement during the process of the creation of an artwork in a realistic presentation space. As such the studio lab is also an exhibition lab.⁴¹

One of the key note speakers at *Engage* in Sydney was Beryl Graham, who is one of the artists/curators who adopted qualitative phenomenological methods from neighbouring fields to the art system as early as 1997. Her pragmatic methodology for several case studies of interactive installations, exhibited in galleries in the UK in 1996/97, was mainly based on established museum visitors' studies to monitor audience demographics and general behaviour and included, besides observational documentation and tracking, also questionnaires and videotaping. The adaptation of these methods served to establish practical knowledge for artists and curators to consider captured information on audience behaviour in the process of developing and presenting interactive art installations.⁴²

³⁹ <http://www.creativityandcognition.com/engage06/> (26.8.2008); Edmonds, E., Muller, L., and Turnbull, D. (eds.). *Engage: Interaction, Art and Audience Experience. A CCS/ACID Symposium, November 2006*. Sydney (CCS Press) 2006.

⁴⁰ Some examples: Hanif Baharin, Ann Morrison. *Eliciting Audience's Experience to Improve Interactive Art Installations*. (Engage 2006, Sydney), <http://www.hiit.fi/~morrison/hanif.pdf> (25.8.2008); Ann Morrison, Peta Mitchell, Margot Brereton. *The Lens of Ludic Engagement: Evaluating Participation in Interactive Art Installations* (Mulimedia 2007, Augsburg), <http://www.hiit.fi/~morrison/acm2007.pdf> (25.8.2008); Kristina Höök, Phoebe Sengers, Gerd Andersson. *Sense and Sensibility: Evaluation and Interactive Art*. In: *Proceedings of Computer Human Interactions, CHI'2003*, (ACM Press) 2003. 241-248; George Poonkhin Khut, Lizzie Muller. „Evolving Creative Practice: A Reflection on Working with Audience Experience in Cardiomorphologies“. In: Pauline Anastasiou et. al. (Eds.). *Vital Signs: Creative Practice & New Media Now*. Melbourne (RMIT Publishing) 2005; Zafer Bilda, „Interactive Experience in Public Context: Tango Tangible“. *Leonardo* (40/4) 2007: 364-365.

⁴¹ E.g. Brigid Costello et al. „Understanding the Experience of Interactive Art: Iamascope in Beta_Space“. In: *Proceedings of the second Australasian conference on interactive entertainment*. Sydney (ACM Press) 2005; Ernest Edmonds, Lizzie Muller, Matthew Connell. „On Creative Engagement“. *Visual Communication* (5) 2006: 307-322 <http://vcj.sagepub.com/cgi/content/abstract/5/3/307> (25.8.2008).

⁴² Beryl Graham, *A Study of Audience Relationships with Interactive Computer-Based Visual*

A methodologically more sophisticated approach seems to have led initially to the foundation of the above mentioned *Beta_space*. Its founding curator, Lizzie Muller, researcher at the *Creativity and Cognition Studios*, was integrating the processes of creating and presenting interactive artworks in collaboration with the artists in case studies for her PhD thesis. Her main goal was to productively make available the documented user experience with the publicly exhibited prototype installations for the iterative advancement of the artworks.⁴³ One of the key methods she employed, video-cued recall interviews or retrospective reporting, is adopted from cognitive sciences, but is also applied in user centred HCI research. This specific procedure is designed to capture subjective first-hand verbal accounts of experience as unfiltered as possible by reflective discourse. Inspired by Muller's approach an adapted version of this method will also be put to the test in the present case study.⁴⁴ As valuable as the practical results of the case studies, mentioned in this paragraph, proved to be for the production and presentation of interactive electronic artworks, the applied methods will still have to be tested further for preservation issues. Lizzie Muller herself has recently been expanding her approach in this direction as a researcher in residence at the *Daniel Langlois Foundation* in Montreal 2007.⁴⁵

2.4 Examples of video-based field studies in museology (production and presentation 2)

Traditional approaches in museum visitors' studies since the late 1970ies are grounded in the interests of the marketing, public relations and educational departments. The goal of these predominantly quantitative surveys is to gather information first of all on visitors' demographics and satisfaction with the overall facilities of the institution. Exhibition evaluations against this background are looking more specifically into audience behaviour in the exhibition space with a closer look at patterns of navigation, points of interest, the length of the visit, the duration of individual or collective uses of particular installations or the acceptance of the

Artworks in Gallery Settings, through Observation, Art Practice and Curation, USunderland (PhD thesis) 1997, <http://www.stare.com/beryl/cv/sub/thesis.pdf> (1.2.2008)

⁴³ <http://www.lizziemuller.com/research/> (1.2.2008); cf. also promotional video of Lizzie Muller, *Audience Experience of Interactive Art*, <http://www.creativityandcognition.com/video/Lizzie.mov> (1.2.2008)

⁴⁴ chapter 6.3

⁴⁵ chapter 2.5

educational offers. At the centre of these studies is the feedback on the choice of the exhibited theme and its presentation regarding design and mediation of contents. Visitors are seen as consumers and the goal of the studies is to find ways of attracting ever more visitors and provide them with optimised satisfactory educational and entertaining experiences. Front end evaluations to spot audience expectations and prototyping of exhibits to improve and justify investments beforehand serve the same goal. These studies are mainly based on questionnaires and field observations, sometimes on interviews, but they focus on research methods which yield quantifiable results and allow visualisations of statistical data.⁴⁶ Since the 1990ies video observation has increasingly been used for this kind of field surveys mainly to replace the note taking observer in the exhibition by a camera and relocate the observation of the recorded footage to a later stage of the evaluation process.

The recognition of the fact that the mediation of meaning in an exhibition context is dependent on the social interaction, communication and collaboration of the visitors and on their individual cultural backgrounds likewise has lead to the application of qualitative ethnographic methods in visitor studies as well to survey such phenomena. With this shift the importance of video-based field studies to capture and analyse visitors' behaviour has also changed the setup of these visual methods.⁴⁷ Audiovisually recorded visitors' conversations and conduct in exhibition spaces in mainly cultural museums of technical and natural science are analysed to improve learning environments and focus on the cognitive aspects of the exhibits. The activities of the visitors, the interaction with other visitors while they are exploring the exhibits and the coproduction of giving sense to discovered features are studied in detail, yet still from the position of the outside observer. But the more the social and communicative aspects of learning are given priority, mere observational methods have proven to be inefficient and participatory methods have come to the fore. Similar to the above mentioned video-cued recall techniques in human centred HCI research recent visitor studies have also tested „reflective video

⁴⁶ Such surveys are also carried out at regular intervals at the MoC.

⁴⁷ Concise overview on research in Dirk vom Lehn, Christian Heath and Jon Hindmarsh. „Video-based field studies in museums and galleries“. *Visitor Studies Today!* (V/III) 2002: 15-23. <http://www.visitorstudiesarchives.org> (6.12.2008). Id. „Exhibiting Interaction: Conduct and Collaboration in Museums and Galleries“. *Symbolic Interaction* (24/2) 2001: 189-216.

techniques⁴⁸, where participants are shown recordings of their own conduct in the exhibition to make them comment and discuss the experience, which is again recorded for evaluation. To facilitate this purpose researchers have also tested a software tool, called *VideoTraces*, which was originally developed as a pedagogical collaborative learning tool and which allows visual and verbal annotations to a digital video stream.⁴⁹ The singular test cases in visitor studies and also the performative arts have seemingly lead to an adaptation of this software for research on the specific reception of artworks (*ArtTraces*).⁵⁰ The observational and participatory video-based techniques in museum studies are in the first place carried out to assess information on visitors' conduct in general and to gather feedback on the reception of specific interactive learning environments. *VideoTraces* was thus tested as an additional resource for educational purposes in science centres to create environments of mediated perception and elicit conversations. A further exploration into the applicability of the *Traces* tool with the objective of adapting it to the capturing of audience experience with different versions of electronic media artworks might be worthwhile but will not be the topic of this study.

2.5 „Towards an Oral History of New Media Art“ (preservation 3)

A groundbreaking case study to capture audience experience in the field of electronic media art has been published only recently by Lizzie Muller.⁵¹ The test case was David Rokeby's artwork *Giver of Names* as it was presented at the exhibition *E Art: New Technologies and Contemporary Art* at the *Montreal Museum of Fine Arts* in 2007. The result of the detailed study is a broad collection of archival and experiential documents, produced and compiled by Lizzie Muller in collaboration with Caitlin Jones as researchers in residence at the *Centre for Research and*

⁴⁸ Dirk vom Lehn, Christian Heath and Jon Hindmarsh. „Video-based field studies in museums and galleries“. *Visitor Studies Today!* (V/III) 2002, p. 16.

⁴⁹ Reed Stevens and Rogers Hall. „Seeing Tornado: How video traces mediate visitor understandings of (natural?) phenomena in a science museum“. *Science Education* (81/6) 1997: 735-747. http://faculty.washington.edu/reedstev/stevens&hall_science_Ed.pdf (7.12.2008).

⁵⁰ Reed Stevens and Sandra Toro-Martell. „Leaving a trace: Supporting museum visitor interaction and interpretation with digital media annotation systems“. *The Journal of Museum Education* (28/2) 2003. Complete Version: http://faculty.washington.edu/reedstev/Stevens_Traces_Museum_Ed.pdf (6.12.2008).

⁵¹ Lizzie Muller. *Towards an Oral History of New Media Art*, Montreal 2008, <http://www.fondation-langlois.org/html/e/page.php?NumPage=2096>, PDF version: <http://www.fondation-langlois.org/pdf/e/towards-an-oral-history.pdf> (30.10.2008)

*Documentation of the Daniel Langlois Foundation in Montreal.*⁵² Accompanied by the respective research reports the trend-setting documentary collection is accessible on the web site of the foundation since the end of December 2008.⁵³

In her endeavour Muller was starting out from two premises. On the one hand she could resort to her expertise in recording user experience in the above mentioned case studies carried out at the *Beta_Space* gallery of the *Powerhouse Museum* in Sydney.⁵⁴ Whereas the goal of this research was to utilise first-hand experiential records in the ongoing creative process of participative artworks to improve the interactive potentials, the latest case study was much more proceeding on the assumption that the knowledge of contemporary media artworks is rather based on documentary resources and art critical and art historical discourse than on first-hand audience experience. Referring to John Dewey's concept of the dual experiential existence of art between the poles of the author and the audience, the hereby identified „experience gap in the history of new media art“ leads to her call for the creation of an „oral history of new media art“.⁵⁵ „Recording the material aspects of a work, such as its technical specifications and spatial configuration are essential, but alone these will not convey how the work exists in experience. (...) (T)he maker's perspective of the experience of a work frequently offers an ideal account which can be very different from the audience's lived experience. By contrast all experiential descriptions from individual audience members will offer partial accounts of a work (...). These partial accounts capture the vibrant, living generative existence of the work. The content of such accounts goes beyond an itemised recording of the historical, social or contextual factors surrounding it, to show how all of these factors are synthesised within a unique, active experience.“⁵⁶ Under the umbrella of an oral history of new media art a wide range of documentary methods should be applied and adapted to create multifaceted historical portraits of the artworks from various perspectives, whereby the centre of activities should lie on the hitherto neglected aesthetic experience of the audience. Given the fact of the possibilities of present-day audiovisual recording technologies the term oral history should not be understood too literal in the sense of the original methodologies first developed in

⁵² Caitlin Jones and Lizzie Muller. „Between Real and Ideal: Documenting Media Art“. *Leonardo* (41/4) 2008: 418-419.

⁵³ <http://www.fondation-langlois.org/html/e/page.php?NumPage=2121> (25.12.2008)

⁵⁴ cf. chapter 2.3

⁵⁵ Lizzie Muller. *Towards an Oral History of New Media Art*, Montreal 2008, p.3

⁵⁶ id. p.4

the fields of social history and anthropology. Orality should rather be seen as the generic term for the quality of the in some way recorded subjective accounts of contemporary witnesses.

In order to fill in the experiential gap with *Giver of Names* Muller opted to test mainly three different audiovisual methods to document the impact of the artwork on audience members during the limited period of its presentation in 2007. Apart from videotaped exit interviews in a journalistic style with visitors leaving the exhibition and audiotaped semi-structured interviews with participants and museum attendants in the exhibition space itself, she also conducted a series of video-cued recall interviews, where the participants are commenting in retrospect their experience as a voice over on their primarily videotaped participation and activities with the installation. A sample of these different roughly 30 experiential records can be accessed in abbreviated form or in full length on the web site of the *Daniel Langlois Foundation*.⁵⁷ Together with the other forms of documentary material, like technical details of applied hardware and software, installation views and an interview with the artist, the collection of records provides a rich portrait of the artwork in a hitherto rarely achieved complexity. Muller concludes her report with an appeal to create a widely accessible repository of such experiential records and to establish respective standards of documentation. The following case study on Paul Sermon's *Telematic Vision*, although realised with varying preconditions, has the same perspectives and will hopefully support this initiative.

⁵⁷ <http://www.fondation-langlois.org/html/e/page.php?NumPage=2133> (25.12.2008)

3 Intervention 1:

Re-construction – re-installation – the role of the authorised eyewitness. A conversation with conservators Joanna Phillips and Agathe Jarczyk

The following notes of a conversation with Joanna Phillips (JP) and Agathe Jarczyk (AJ)⁵⁸ must be valued as a critical look on the initial outline of the concept to capture audience experience. The discussion helped to re-adjust and re-evaluate the various perspectives of creating, curating and preserving electronic media artworks. Phillips and Jarczyk were both engaged as conservators in the exhibition project „*Swiss Video Art from the 1970ies and 1980ies. A Reconstruction*“ at the Museum of Art in Lucerne (March 15 – May 4, 2008). The exhibition mainly focused on video installations, but also presented a selection of single channel video artworks of Swiss video art pioneers. The exhibition was designed with a specific emphasis on authenticity and on corresponding aspects of impact.⁵⁹ The conversation took place on July 2, 2008, was audiotaped, transcribed and translated from Swiss/German into English by the author (RW).

RW: The subtitle of the exhibition in Lucerne was „A Reconstruction“. Could you explain the meaning of this term for the exhibition project and in which strategic context it was applied?

JP: The claim of the curators was to attempt a mise-en-scene for the presented video installations as authentic as possible. Hence the term ‚reconstruction‘, because preferably the same technical equipment, or at least the same type of equipment, should be used again which had originally been used. In fact the exhibition had basically the goal to present and communicate issues dealing with this qualification. We wished to show how the presented artworks had looked like 30 years ago and likewise we tried to convey what knowledge might be lost if they are actualised anew with the current technology at hand. We wanted to draw attention to the fact that under such circumstances you are likely to detach yourself from the original intention of the artist.

AJ: You also have to bear in mind, that an authentic actualisation is not just dependent on questions of using the appropriate equipment. There are a lot more and small details to be considered. Just one example: How should visible wiring be installed? Like this, there are myriads of seemingly inconspicuous details which determine the looks of a piece and with it its reception. In addition to this: If you don't know the according priorities of the artist, the choice of apparatus can be as authentic as you wish, but the original meaning of the artwork might nevertheless be lost.

RW: An authentic reconstruction attempts to be on par with the historical apparatus of an artwork and tries to be as close to the original presentation as possible. The other catchword here is integrity: Based on the initial idea of the artwork you are trying to re-install the artwork according to this idea, but with possible and maybe necessary variations.

JP: An authentic reconstruction proceeds from both premises. On the one hand we tried to mediate the primordial meaning of the artwork. On the other hand we also tried to present the used components as historical documents which thus assign the artwork a historical value.

⁵⁸ Joanna Phillips was working until mid 2008 as an assistant researcher with SIK in Zurich and is now a conservator at the Guggenheim Museum in New York. Agathe Jarczyk is the head of the Studio for Video Conservation in Berne and teaches at Berne University of the Arts.

⁵⁹ http://www.kunstmuseumluzern.ch/archiv/index.html?videoschweiz/index_en.php (10.10.2008)

RW: If you tried to realise an authentic reconstruction as close as possible to the original presentation, from what resources could you obtain information?

JP: Primary sources in our case were illustrations in contemporary exhibition catalogues, artists' documentations or unpublished material from private archives. Another major source were the recorded memories of still living artists or authorised eyewitnesses. With the term authorised eyewitness we defined informants, who had been accepted as such by the artist and had mostly been involved in the production or the installation of the artworks in cooperation with the artist. The only guarantee for a certain „fidelity“ to the original work with regard to the chosen components is the memory of the artist or eyewitness.

RW: So in Lucerne you have helped to put up a historical exhibition, which said: „This was the state of video installation art in Switzerland 30 years ago. - This is the technical dispositive, the apparatus, with which video installations were presented then.“ The offer behind this for the public was a possibility to compare present-day context with the context of that time. For the visitors it was as if they had to read a historical text. They were advised to observe the artworks as historically reconstructed and to interpret them as such.

JP: All the artists taking part in the exhibition have received a questionnaire, wherein they were asked to state the significance of original components. Based on the answers the issues of replaceability could be defined. We have got back completely different answers.

In the exhibition we therefore tried to mediate this fact also to the public with some examples in order to make them aware of the issue of preservation. What the exhibition itself did not want to achieve were concrete strategies for the preservation of the single artworks.

AJ: Even a reconstruction remains always a compromise, especially with installations, which are strongly dependent on space and environment. A re-installation in a new space produces new references and effects. We had to differentiate between non-variable components in the sense of a reconstruction and variable components. We had to define clearly which aspects of the artwork we wanted to re-install and under what premises, and accordingly which aspects of the artwork would thus come to the fore.

Another compromise with the exhibition was, that we deliberately abstained from using original equipment with certain installations, out of considerations of maintenance or because it simply was not available. In these cases some of the reconstruction aspects were focused on displays and monitors and other visible components.

JP: In any case you need to have clear definitions of terms in order to formulate the goals and to outline the specific strategies for every single artwork and to be able to communicate the decisions taken to the audience. A reconstruction is never perfect, but it sets out from the preservation of original components and the additional completion of missing information. And by communicating how the missing information was deduced the field for interpretations is also clearly defined.

RW: If content and intent of an artwork are defined as historical entities they become variable as such. In the 1970ies the idea of an artist has been realised by specific contemporary means. Even if the idea was mainly conceptual, it might have to be actualised in 2010 completely different to achieve the intended impact. You have to consider other aspects than merely obsolete technical components. Your strategy of an authentic reconstruction seeks an actualisation close to the original presentation. Based on the information from still living artists and authorised eyewitnesses you also could have proposed further versions of the artwork, a strategy that would maybe have thematised more the original intent of the work. Thus the public would have had the opportunity to compare different versions, similar to the exhibition ‚Seeing Double‘ at the Guggenheim in New York in 2004.⁶⁰

JP: We never considered to do this for the main exhibition in Lucerne, because we still wanted to present a compact and vibrant art exhibition and not just a research and education oriented reinstallation of the works. At the very beginning we were thinking though of putting up a small laboratory like additional exhibition on the subject in a separate gallery space, but in the end we did not have enough capacities to realise it.

⁶⁰ e.g. Caitlin Jones and Carol Stringari. „Seeing Double: Emulation Theory in Practice“. In: Christiane Paul (Ed.). *New Media in the White Cube and Beyond – Curatorial Models for Digital Art*. Berkeley (U California Press) 2008, and <http://variablemedia.net/e/seeingdouble/index.html> (1.1.2009)

AJ: I would like to add some other aspects to this topic. I am thinking of cases where the artist further develops his original concept and the artwork reaches other materialisations subsequently. Or with a twist of the angle of perspective: I have seen works where you have the slight feeling that the realisation achieved 30 years later does not fulfill its original function any more. Time is an important factor. It might happen that you realise that an artistic intention with an appropriate contemporary realisation ceases to be understood adequately. Should the work not be presented any more in this case? Except in a historicising context in order to signify that the work should be read like a historical text? The impact of the work should then not be measured as such, but I am advised to compare documented experience from 30 years ago with my actual experience. I am perceiving the message of an artwork as variable as well.

RW: This is maybe the point where the approach I am trying to verify in my research becomes important. You have mentioned that the reception of an artwork with its variations changes over time. The general technical dispositive is changing permanently and the artist might be changing his concept as well, reacting to these changes or even reacting to the reception of his work. Reception itself is variable, because the historical contexts are changing and the audience is embedded in a changing mediatised environment. For me these are examples for the importance of the influence of the „surrounding medial layout“⁶¹ on the impact. The intensity of remembering an embodied experience or simple every-day media competence for example are strongly influencing so-called moments of aesthetic experience. This is why it is methodically so difficult to document subjective experiences and subjective sentiments. It is less problematic to collect the reflected intention of an artist from his written statements or through an interview. But to document the immediate reaction of an observer or participant of an artwork is much more delicate.

JP: It could be interesting to confront still living artists with the experiences of recipients of their work and document how they respond to changing reception. Some artist might wish to adapt the realisation. Or she might forbid a reconstructive actualisation because it contradicts the original artistic intention. Another might even declare her work as not being realisable anymore.

RW: Especially with electronic media art we should therefore go one step beyond, the more so if it is structured interactively or participatory, and try to involve the sentiment and experience of the recipients in our strategies. But we should also pose the question whether the intention of the author is still tangible in the chosen actualisation. You might realise that this is no longer the case. Some artists see these unprecedented results as an enrichment and integral part of their work. They do not renounce such seeming misinterpretations and not intended uses. I am wondering how much the documentation of the experience will start playing an important role regarding this.

JP: I think documentation of reception will become evermore important, out of two reasons. On the one hand, if the artist is dead or if he refuses to comment on his works, then you need to have indications on how the contemporary public received the original intention. The other reason is, simply put, fundamental art historical research: source material on these phenomena has to be produced, exactly because they are so likely to be forgotten. But still, the question remains open of how much you can actually achieve with a documentation of this quality. If an artwork turns inexplicable because, for example, the visual experience has changed: Can the documentation of previous experiences and its accessibility take the part of conveying these shifts appropriately? I am not sure whether this kind of mediation is successful? Who would be willing to observe and consume such documents in an exhibition context for instance?

RW: We would not be dealing then with traditional art presentations in gallery spaces. We would more be engaged with research exhibitions like „Seeing Double“ or with parts of the exhibition in Lucerne. Maybe this sort of exhibition is only attractive to professionals for the time being. The public is not used to be confronted with this kind of things and might not be interested. Even the art scene itself, artists, art market, critics, collectors and institutions included, is not interested yet.

⁶¹ Term coined by the perception psychologist James Jerome Gibson

4 Description of *Telematic Vision* as a case study

The basis for the case study to capture audience experience is the collection of documents which describe the original version of *Telematic Vision* outlined in Paul Sermon's concept and artistic statement. These data were completed with as much information as was available on the public presentations from 1993 up to now, which allowed to reconstruct the 15 year long presentation history of the artwork in its different versions, rounded off by a collection of documents which describe the actual version at the MoC. The collection of documents was started and compiled during the project for the preservation of electronic media artworks in the collection of the MoC in 2007⁶² and completed during the investigations for this study. Such was especially the case with the early audiovisual documents from 1993 to 1995 from the personal archive of Paul Sermon.

4.1 The score of the original version of 1993

„(...) The television and sofa are caught up in an inseparable scenario. In *Telematic Vision* the sofa is the seat from which the spectacle of television is viewed and the spectacle that is viewed is the audience that sits on the sofa. Two identical blue sofas are located in dispersed remote locations. In front of each sofa stands a video monitor and camera. The video camera in each location sends a live video image, via ISDN telephone lines, to the other location. The two images are mixed together, via a video effects generator, and displayed on the monitors in front of each sofa in both remote locations simultaneously. Two more video monitors, displaying the same image, are added to both locations, and stand one meter from the arms on both sides of each sofa. The theatre of the spectacle is complete. The viewers in both locations assume the function of the installation and sit down on the sofas to watch television. At this point they enter the telematic space, watching a live image of themselves sat on a sofa next to another person. They start to explore the space and understand they are now in complete physical control of a telepresent body that can interact with the other person. The more intimate and sophisticated the interaction becomes, the further the users enter into the telematic space. The division between the remote telepresent body and the actual physical body

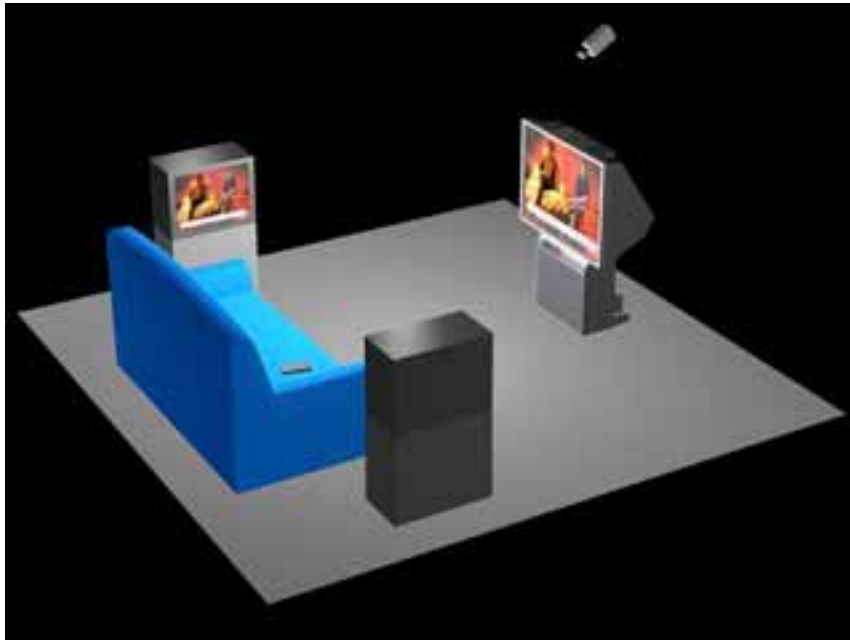
⁶² cf. chapter 1

disappears, leaving only one body that exists in and between both locations.

Assisted by the object of the sofa and the scenario of the television consciousness is extended and resides solely within the interaction of the user. *Telematic Vision* is a vacant space of potentiality, it is nothing without the presence of a viewer and the interactions of a user who create their own television program by becoming the voyeurs of their own spectacle.⁶³

The above original artistic statement of Paul Sermon on *Telematic Vision* from 1993, together with a list of the technical equipment of the time, the sketches and schemas for the network and the environment of the locations, must be seen as the original score of the artwork. A comprehensive description of the artwork and an exemplary compilation of these documents have been published in 1997 by the *Zentrum für Kunst und Medientechnologie ZKM Karlsruhe*, where Paul Sermon developed the concept during a residency at the *Institute for Visual Media* in 1993.⁶⁴ Especially the artist's statement, the equipment list and a sample of installation views of various early presentations are still accessible as historical documents on the artist's web site in 2008 and also on other online databases.⁶⁵

Image 1: Schematic rendering of the installation's setup at one location (adapted from an illustration on the artist's web site)⁶⁶



⁶³ <http://creativetechnology.salford.ac.uk/paulsermon/vision/> (30.12.2008)

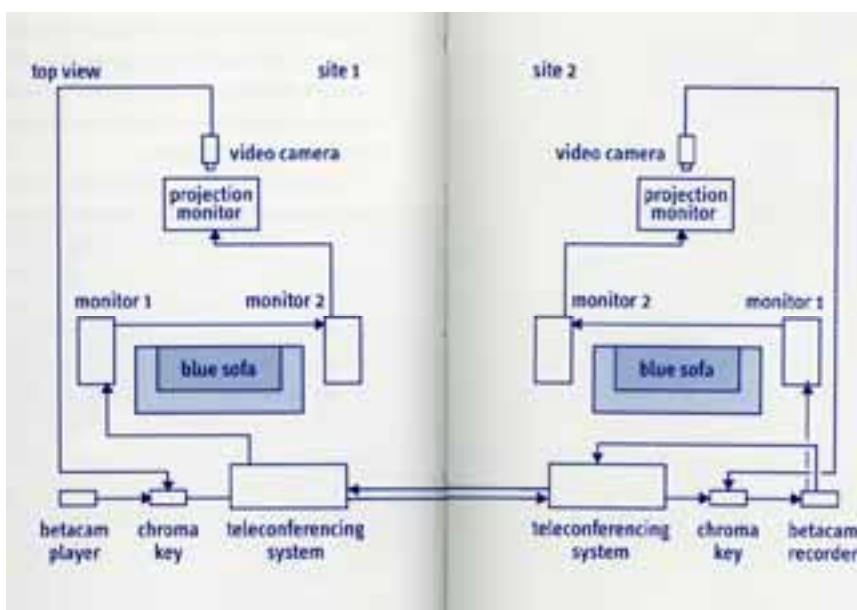
⁶⁴ Zentrum für Kunst und Medientechnologie (ed.). *Hardware-Software-Artware: Confluence of Art and Technology. Art Practice at the ZKM Institute for Visual Media 1992-1997*. Ostfildern (Cantz) 1997. 56-60

⁶⁵ e.g. http://telematic.walkerart.org/telereal/sermon_index.html (1.10.2007), <http://www.virtualart.at/common/viewWork.do?id=87> (1.10.2007)

⁶⁶ <http://creativetechnology.salford.ac.uk/paulsermon/vision/> (30.12.2008)

The important technical features of the original concept of 1993 can be briefly summed up as: Two closed-circuit television installations in two remote locations are linked via teleconferencing systems and ISDN telephone lines. The camera images from both locations are mixed on top of one another with the effect of the chroma-key (blue) of two video mixers and projected on three TV monitors in each location. Added to this is live TV footage as image background and text information fed through video recorders. As no sound links are connected the installation is mute.

Image 2: Schema of the installation network of 1993 (illustration taken from *Hardware-Software-Artware*)⁶⁷



The whole technical and conceptual setup builds the open framework wherein the artwork emerges only through the participation of the users. Or again in the words of Paul Sermon: „The artwork itself is not the installation but the action of the interacting participants – the viewer is the spectacle“.⁶⁸

⁶⁷ Zentrum für Kunst und Medientechnologie (Ed.). *Hardware-Software-Artware: Confluence of Art and Technology. Art Practice at the ZKM Institute for Visual Media 1992-1997*. Ostfildern (Cantz) 1997. 60-61

⁶⁸ Statement of the artist in a conversation with students at Donau University Krems on Mai 27, 2007.

4.2 Presentation history 1993-2008

Telematic Vision has been publicly presented 24 times between 1993 and 2008. The singular instantiations are listed below with an indication of the type of documentation accessible.

Table 1: Presentation history

1993	Feb. – Nov.	Residency at Institute for Visual Media ZKM Karlsruhe, research and development	Work description, diagrams, equipment list	Text/fotos
	9. Sept.	Interactiva Cologne (Karlsruhe - Cologne)	Line-out installation views (moving camera)	Video doc
	5. – 13. Nov.	Multimediale 3, ZKM Karlsruhe	Line-out Installation views (moving camera) Trailer Tape	Video doc Artist's web site
1994	June	ZKM Karlsruhe - Netherlands Design Institute Amsterdam		
	23.8. – 28.8.	ISEA Helsinki		
1995	8. - 3. March	Cebit Hannover	Line-out	Video doc
	November	ICC Tokyo	Line-out (transfer mistake) Installation views (moving camera)	Video doc Artist's web site
	20. Dez. 1995 – 18. Feb. 1996	3rd Lyon Biennial	Line-out Performance tapes	Video doc
1996	Sept. – Nov.	Croydon Clocktower Gallery, London		
1998	29.5. – 14.6.	MoC Berne (MoC – Train station)	Installation views opening (moving camera) Visitors polling	Video doc
	16.6. – 30.8.	MoC Berne	Licence plus instructions	Text/fotos
	June	WDR Cyberstar Prize giving ceremony, Cologne		
	19.7. – 24.7.	SIGGRAPH 98, Orlando USA		
	September	Carl Bertelsmann Prize giving ceremony, ZKM Karlsruhe – Gütersloh		
2000	1.1. – 31.12.	„Play Zone“, Millenium Dome, London	Installation view (moving camera)	Video doc
2000	5.5. – 30. 7.	„If...Wunschwelten der Kommunikation“, MoC Berne – Kornhaus Forum Berne	Installation view (moving camera)	Video doc
2001	1.2. – 1.4. 01; 5.5. – 30.6.01; 22.7. – 18.9.01; 11.10. – 25.11.01; 5.9. – 3.11.02	„Telematic Connections: The Virtual Embrace“, Travelling exhibition (Independent Curators International): San Francisco, Pasadena, Austin, Atlanta, Oklahoma		ICI web site
2002	18.10. – 10. 11.	MoC, Art Collection, MoC Berne – MoC Frankfurt	Installation views	fotos

2003	21.3.	Museums Night: MoC – Kornhaus Forum Berne	Installation views	fotos
2003 – 2008 etc.	Mai – permanent	MoC Berne	Line-out Installation views Video-Cued Recall Artist Interview Visitors polling	Video docs, text, fotos

Highlighted presentations are documented by line-out video recordings or other documentary footage that has been used for this study.

4.3 Actual presentation of *Telematic Vision* at the Museum of Communication

Telematic Vision is part of the art collection of the MoC since 1998 under a special licence agreement between Paul Sermon and the museum. The artistic statement of 1993 and the adapted equipment list of 1998, which are an integral part of the licence, form the score for the 1998 version of the artwork and various later manifestations at the museum until now. The first installation was realised between a gallery space at the museum and a shop window in the shopping mall at the railway station in Berne. Here is a short description of the artwork on the website of the museum for the exhibition of 1998: „Two blue sofas situated in different locations are linked in a video conference. Viewers at both locations are invited to take a seat on the sofa and watch television. Suddenly, they see themselves appear in virtual form sitting next to the person sitting on the sofa at the other location. Communication can begin. The telematic room becomes a captivating stage.“⁶⁹ Between 1998 and March 2003 *Telematic Vision* has been publicly re-installed 4 times by the museum in slightly varying versions.

Image 3: Installation views of the 2 locations in the exhibition at the MoC since 2003, note the position of the wall labels (photographs by Brigitte Lustenberger, MoC, 2008)

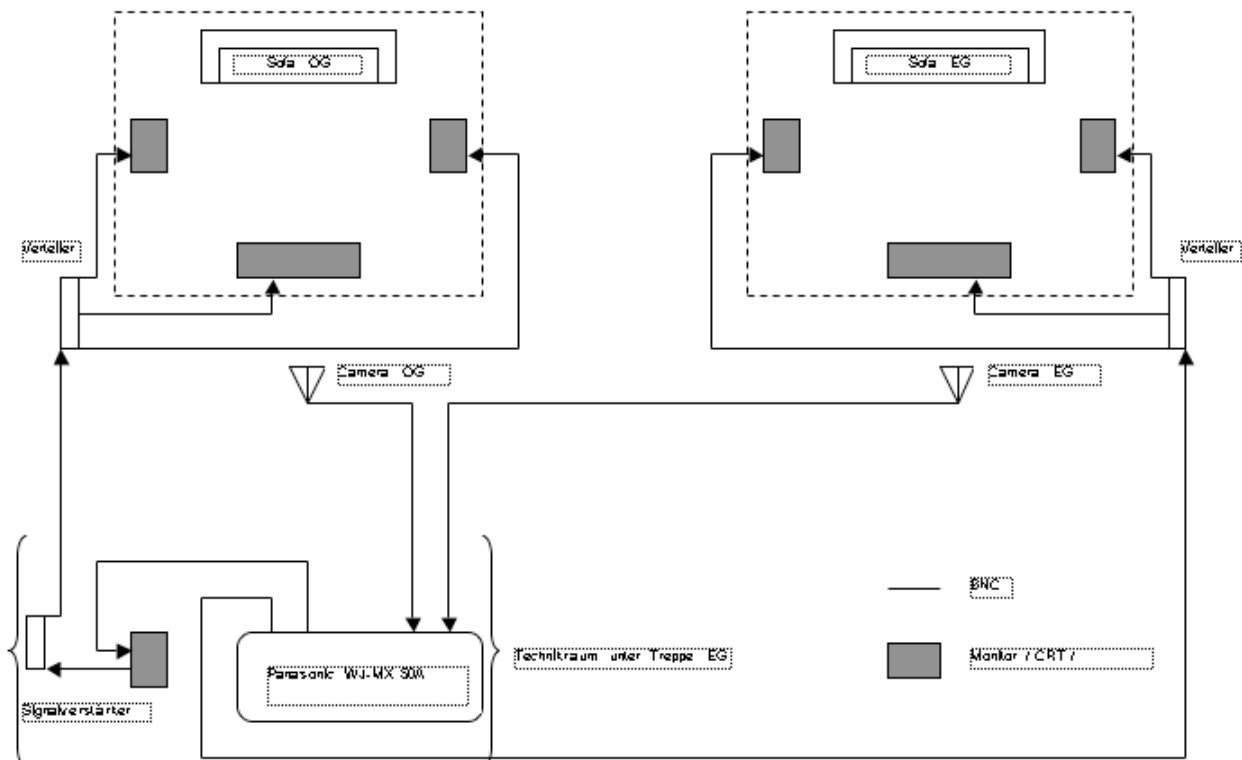


⁶⁹ <http://www.mfk.ch/deutsch/aus/archiv/Telemat1E.HTM> (30.12.2008)

Since 2003 *Telematic Vision* is in a state of ‚repeat performance‘ as it builds an important part of the permanent exhibition „so near and yet so far: People and their Media“. One sofa is located in the introductory section of the exhibit, titled „Face to Face“. The section was created in collaboration with artists and is dedicated to the theme of direct embodied communication. The second sofa is located in a subsequent section of the exhibit dedicated to the history and impact of the electronic broadcast media radio and television (image 3). In its enacted state through visitors *Telematic Vision* forms the perfect link between the two exhibition topics and the exhibition itself gives an appropriate context for the meaning of the artwork outlined in the artistic statement.

The technical and environmental setup in the current materialisation of the concept are nevertheless deviant from the original score and also from the first realisations at the MoC. The technical apparatus itself has undergone some major changes. Because the two locations of the installation are in the same building the former ISDN links have been replaced by simple BNC cables for video signals. The cameras of the CCTV system have had to be replaced already for the third time. The same is true for the sofas. A comparison of the network schemas from 1993 and 2003 make clear some of these adaptations (images 2 and 4).

Image 4: Schema of installation network since 2003 at the MoC.



But also certain original features of the installation are no longer offered in the versions of the artwork since 2003, e.g. the live TV broadcasts as background imagery. Through these adaptations the integrity of the concept and the authenticity of the appearance of *Telematic Vision* started to become a question of concern. These questions were addressed in a first step by contacting the artist and conducting a detailed interview (chapter 5) and by the evaluation of video documentations representing audience experiences of early versions of *Telematic Vision* (chapter 4.4).

4.4 Early Video Documentations of Presentations 1993-1995

In the course of the arrangements for the preservation of *Telematic Vision* at the MoC and with regard to this specific research Paul Sermon was so kind as to make available all the existing video documentation from his personal archive. The documentation consists of video footage of different contexts and contents of some of the presentations of *Telematic Vision* during the first three years of its creation. This valuable documentary material was stored by the artist in the original formats of the early 1990ies, mostly on U-Matic SP. On the occasion of viewing the tapes, the MoC commissioned the prior conservational production of archival copies on Digital Betacam and viewing copies on DVD.

Table 2: List of evaluated tapes

1	Interactiva, September 9, 1993, Cologne. Karlsruhe - Cologne	Moving camera, sound IT,	Also sound link between locations, opening with guests and speeches, sofa in Karlsruhe	60'
2	Interactiva, September 9, 1993, Cologne. Karlsruhe - Cologne	Moving camera sound IT,	Also sound link between locations, opening with guests and speeches, sofa in Cologne	11'
3	Interactiva, September 9, 1993, Cologne. Karlsruhe - Cologne	Line-out, sound IT	Background live TV feed plus subtitles Recorded sound of opening with guests and speeches	60'
4	Multimediale 3, Karlsruhe, November 8/9, 1993	Moving camera, installation view with participants, sound IT	Sofa 1 at ZKM 18' / sofa 2 at <i>Museum beim Markt</i> 19'-26'	26'
5	Multimediale 3, Karlsruhe, November 1993	Moving camera, installation view with participants, sound IT	Sofa 1 at ZKM	30'
6	Multimediale 3, Karlsruhe, November 9, 1993	Line-out, sound mute	Background live TV feed plus subtitles	60'
7	Multimediale 3, Karlsruhe, November 13, 1993	Line-out, sound mute	Background live TV feed plus subtitles	60'
8	Multimediale 3, Karlsruhe 5.-13. Nov. 1993 (Telematic Spaces, 1994)	Promotion Tape with artist interviews	Telematic Vision Telematic Dreaming Telematic Séance	21'

9	Cebit Hannover, March 8-15, 1995	Line-out, sound mute	Background tape feed of TV stills and videostills of earlier performances, opening with guests	14'
10	Lyon Biennial, December 1995	Performance tape, sound mute	Background tape of TV stills and videostills of earlier performances	60'
11	Lyon Biennial, December 1995	Performance tape, sound mute	Background tape of TV stills and videostills of earlier performances	60'
12	Lyon Biennial, December 1995	Line-out	Background tape feed of TV stills and videostills of earlier performances	10'
13-16	ICC Tokyo, 1995	Line-out	All four tapes must have been falsely transferred in 1995	signal disturbances

The content of the available documentary videos of the first three years is quite heterogeneous. Apart from a few uncut line-out recordings in one take from the chroma-key mixers, there are a number of documentaries shot with a moving camera in either one or both locations of the installation. They show general installation views with participants. These takes also document the environmental sound at the locations together with the conversations of the visitors.⁷⁰ A special kind of documentary are the tapes that have been recorded during the openings of presentations as the installations are used mostly by guests and officials of these events. The tapes of the *Interactiva* for example document that on the occasion of such an opening, notably the first public presentation of *Telematic Vision*, the video conference system was exceptionally installed with sound.⁷¹ This exception made it temporarily possible that the opening speeches be heard in both locations. The sound feature is conceptually disabled in the normal presentation mode of the artwork, but has been installed for openings on other occasions as well, e.g. for the first presentation of *Telematic Vision* at the MoC in 1998.

The documentations from the first two presentations of the artwork at the *Interactiva* and the *Multimediale 3* in 1993, with the ZKM in Karlsruhe as the initiator, show Paul Sermon himself as a participant in the role of a performer or animator. Another two male performers seem to have taken the same role of animators as well during the *Multimediale 3*, as they are omnipresent in a large part of the recordings.⁷² The documentation of opening events (*Interactiva*, *Cebit*) and the presence of instructed performers makes it difficult to compare these tapes with other footage on an equal basis with the perspective of trying to analyse recorded behaviour of inexperienced participants. But still, these tapes are indispensable sources for the preservation of

⁷⁰ Tapes 1, 2, 4 and 5; example on DVD: Documentation, Clip 2

⁷¹ Tapes 1-3; example of recorded ambient sound and sound link on DVD: Documentation Clip 1

⁷² Tapes 3, 6 and 7; examples on DVD: Documentation, Clip 1 and Clip 3

Telematic Vision as they bear the only visual traces of specific technical features of the ‚original‘ versions and of phenomena emerging through the participation of visitors from 1993 to 1995.

The installation views by a moving camera document the surroundings of the installations and the movement of the visitors in the exhibition sites.⁷³ They correspondingly render an impression of the environment and the space the early materialisations of *Telematic Vision* were setup in. At the same time one catches also cursory glances of the apparatus, but only of the technical equipment also visible to the visitors, mainly the mounted cameras and the monitors in front and to both sides of the sofas (image 5). The apparatus as a whole was not systematically documented by means of video.

Image 5: Installation views of the locations during the *Multimediale 3* in Karlsruhe 1993 (still images from tapes 4 and 5, with kind permission of Paul Sermon)



⁷³ Example on DVD: Documentation Clip 2

The line-out recordings from the *Interactiva* and the *Multimediale 3* show two features of *Telematic Vision* which only have been implemented exactly this way in these first two presentations of 1993. The features are described in the outline of the technical instructions for the installation and the corresponding diagrams to this day, but have never been used in this primordial combination afterwards.⁷⁴ The documentaries show the interaction of participants with a remote control on one of the sofas, which could be used to zap through TV channels in the background of the persons sitting on the sofas. The footage also shows the interaction of participants with a second remote control, located at the other sofa and designed to change overlaid subtitles displayed at the bottom of the screens (image 6, left).⁷⁵ According to Paul Sermon's definition given in the interview (below) the line-out recordings of the presentations at the *Interactiva* and the *Multimediale 3* are in fact the only true documentations of the original version of *Telematic Vision* of 1993.⁷⁶

Image 6: left, Paul Sermon and participant at *Interactiva* with interactive features of remote controls – live TV feed and subtitles; right, participants at *Lyon Biennial* with background of pre-recorded still images (still images from tapes 3 and 12, with kind permission of Paul Sermon)



The 1995 versions of *Telematic Vision* are documented through the line-out recordings of the presentations at *Cebit Hannover*, at the *Lyon Biennial* and at the ICC in Tokyo, and also through archived performance tapes with pre-recorded still images. The most striking difference at first glance are these pre-recorded TV stills,

⁷⁴ Zentrum für Kunst und Medientechnologie (Ed.). *Hardware-Software-Artware: Confluence of Art and Technology*. Art Practice at the ZKM Institute for Visual Media 1992-1997. Ostfildern (Cantz) 1997. 56-60; <http://creativetechnology.salford.ac.uk/paulsermon/vision/> (15.11.2008)

⁷⁵ Tape 3; example on DVD: Documentation, Clip 1

⁷⁶ cf. also tape 8 (promotion tape) with artist's interview, excerpt with a statement of Paul Sermon on recording and archiving the interaction, on DVD: Documentation, Clip 5

video stills of earlier performances and the title of the artwork in a loop, which served as the background images for the first chroma-key level (image 6, right).⁷⁷ The interactive features of the remote controls and the live TV feed had been dropped in the meantime. This has apparently been changed in order save on bandwidth as especially the transmission of fast moving TV images through the ISDN lines was interfering with the filmed images of the participants and sometimes had even caused a short breakdown of the links. Such image disturbances can occasionally be seen on the line-out recordings from 1993.⁷⁸ According to Paul Sermon the feature of the pre-recorded still images as a background, without the option of the interactive remote controls for live channels and subtitles, was already implemented for the presentations of *Telematic Vision* in 1994 (link between the ZKM and the *Netherlands Design Institute* in Amsterdam and for the ISEA in Helsinki).⁷⁹ There are no video documentations of these two occurrences.

This definitely means that *Telematic Vision* was only publicly presented in 1993 in two versions which closely followed the original score and technical setup. So in order to improve the transmission speed and the quality of the images, the background images were first replaced by still images since 1994 and in later re-installations even this first chroma-keyed layer was allowed to go. Documentations from 1998 onwards, especially of the presentations at the MoC, show that *Telematic Vision* has since then always been re-installed without the background of the TV live feed or still images and only with the images of the chroma-keyed sofas (image 7).

Image 7: Still images taken from the line-out recordings during the case study (MoC, 2008)



⁷⁷ Tapes 9 and 12; examples on DVD: Documentation, Clips 7-9

⁷⁸ cf. conversation with Paul Sermon chapter 5; Tapes 6,7; example on DVD: Documentation, Clip 4

⁷⁹ Email of Paul Sermon to author, 17.9.2008

These differences in the recorded line-out images, which are exactly the same the participants saw of themselves displayed on the TV monitors while they were interacting and communicating with one another, must have influenced the respective experiences during the various instantiations of *Telematic Vision*. But this observation must remain hypothetical for the moment, as no specific narratives on such memories have been recorded for early re-installations.

The first re-installation of *Telematic Vision* for the MoC in Bern in Mai 1998 between the museum building and a shop window at the main railway station through ISDN lines was again equipped with the option of using the live TV feed, but without the feature of the subtitles. Again to improve the transmission speed and the quality of the images the feature of this additional chroma-key layer was dropped with the agreement of the artist. The possibility of implementing a performance tape with still images was not taken into consideration. So it can be stated that after June 1998 *Telematic Vision* has been re-installed at the MoC several times always without the TV background.

Another lost characteristic of the early versions can be observed in the documentary footage from the early 1990ies. The movements of the participants are slightly delayed because of the then possible transmission speed of the ISDN links. But in the documentary videos only a knowing observer, who can remember this effect by having experienced it herself or because her attention as been drawn to it, will spot sequences where the effect is visible. Information on this characteristic of the earliest materialisations of the concept by using ISDN lines could not have been drawn from simply watching the visual documentation. Additional written or oral eyewitness accounts of memorised experience had to be accessible on this fact. This kind of information came mostly from my own memory as an eyewitness and could be verified through conversations with museum staff who could remember this effect as well. The phenomenon was also discussed in the interview with the artist.⁸⁰ The first presentations of *Telematic Vision* at the MoC from 1998 onwards, with one location at the Museum and the other remote and linked via ISDN lines, were also equipped with this delay effect. But the current presentation of *Telematic Vision* at the MoC is using an internal network with BNC video cables between the two locations of the sofas and the signal is additionally amplified. There is no visible delay and the movements of participants are displayed instantaneously in real time on the

⁸⁰ chapter 5

monitors. The aesthetic and also sensory experience of the installation in 2008 is therefore considerably different from the one offered in 1993 also in this respect.

Table 3: Overview of variations of realised frameworks

	Multimediale 1993	Lyon Biennial 1995	MoC 1998	MoC 2002	Moc 2003	MoC 2005	MoC 2008
Sofa	1	2	3	3	3	4	5
Front Monitor	1	1	1	1	1	1	1
Side Monitors	1	1	2	2	1	1	1
Cameras	1	1	1	2	2	2	3
Video conference system, ISDN	1	1	1	1	x	x	x
Local network, BNC	x	x	x	x	2	2	2
Video mixer	1	1	1	1	2	2	2
Video player: Subtitles	1	2	x	x	x	x	x
TV receiver: Background images	1	2	1	x	x	x	x

- Numbers indicate different versions of certain components of the framework.
- Sofa: At least five different types of sofas have been in use, regarding shape and upholstery (3 different sofas at the MoC)
- Front monitor: always rear-projection monitors, the two monitors at the MoC are now more than 10 years old (replacement due)
- Side monitors: CRT monitors (1) and LCD flat screens (2) have been in use; at the MoC currently CRT monitors
- Cameras: three different types cameras have been in use: DV cameras (1), video conference cameras (2), CCTV cameras (3)
- Video conference system with ISDN: used for remote locations until 2002
- Local BNC network: since 2003 at the Moc
- Video mixer: since 2003 only one video mixer (instead of two) is used for the chroma key effect, when the background images were definitely abandoned.
- Video player for subtitles: the interactive version with remote control only used in the first presentations (1); later, subtitles merged with pre-recorded background images (2)
- TV receiver, background image: Interactive version with remote control (1) and version with pre-recorded still images (2) abandoned after 1998 presentation at MoC.

Clip 6 on the DVD supplement conveys some further information which seems rather inconspicuous at first glance. But the short excerpt of the line-out recording from the *Cebit* presentation in Hannover in 1995 shows staff re-adjusting the cameras. This is of course only minor but still valuable information about the technical setup of the installation and about the handling of the equipment at that time.

Comparing the line-out recordings from the first presentations (clips 1, 3, 7 and 9 on the DVD supplement) the varying quality of the displayed images is also a phenomenon which strikes the observing eye, although the recordings on the tapes must not necessarily be representations of the quality of the actually displayed images on the screens. The quality of the chroma-key effect is highly dependent on the lighting conditions at both locations, but also on the hue of the blue colour of the sofas, which is liable to be worn off by frequent use. It becomes evident by these examples how the apparatus itself and the environmental context with its many features can have a vital influence on the potential aesthetic experience.

Through these early visual documentations and Paul Sermon's explanations I was eventually able to reconstruct the history of the concept and the process of its materialisations, as well as the history of the numerous presentations in different contexts. The recordings showed us traces of different variations and likewise traces of different experiences. The existence of these changes in the apparatus and the impact of it on the emerging artwork through participants became only evident through the archived recordings of the experience.

But it has to be clearly stated that all the major technical changes and improvements and also the variations in interactive and communicative features, from whichever perspective they are looked at, have to be weighed up against the artist's original concept and the artist's statements with regard to these differences when considering curatorial decisions and preservation strategies. This is of course a commonplace remark, but it has proven to be essentially true by evaluating the documentations of the early occurrences in the history of *Telematic Vision*.

5 Intervention 2:

„Interactive telematic art defies a means of mechanical reproduction“ A conversation with Paul Sermon

The conversation between the author (RW) and Paul Sermon (PS) took place at the School of Art and Design at the University of Salford on August 12, 2008. The conversation was „audiotaped“ with a digital voice recorder and then transcribed. The transcription has been approved by Paul Sermon. The conversation was accomplished like a semi-structured interview. It is a mixture of very concrete questions and answers on technical aspects and a narrative about the creation and the history of the artwork. But the conversation also touches on very general issues of preservation and the documentation of the participants' experience. The structure of the *Variable Media Questionnaire* and the best practice guides published by INCCA on how to conduct artist interviews were very helpful guidelines in the preparation of the visit to Salford.⁸¹

RW: Starting point of the following conversation on Telematic Vision is the title of your presentation at the Danube Tele-Lecture in Vienna in 2007: „Interactive telematic art defies a means of mechanical reproduction“ and your concept: „The artwork itself is not the installation but the action of the interacting participants (...) the viewer is the spectacle. (...) The apparatus is only a means to achieve the meaning (...) the hardware is allowed to change – it has to be adapted to the concept.“ You developed TelematicVision in 1993 during your residency at the ZKM Institute for Visual Media. Based on the artistic concept of the work you created then a material ‚dispositif‘ or a specific technical apparatus. Does this original apparatus have the status of a model apparatus?

PS: The title of my talk in Vienna takes up the Walter Benjamin notion of reproduction, concerning the way the work is reproduced. I was just trying to highlight that the work itself is not necessarily reproduced. It is a system that is reproduced and the results of which can be similar but never identical. So in a sense I am referring to this notion of it being an open system, that the outcomes are undefined. To some extent the outcomes can be predicted, but they are not finite. The result is that the audience will engage in some ways they have never been engaged in before. There might be similarities but the audience will eventually come up with new narratives and new ways of engaging with the piece. So the outcomes are not finite. That's what I have been trying to hint at, that it is trying to transcend that paradigm.

History of the creative process

RW: So the technical model you created in 1993 was just the apparatus that was possible there at that time. And it was also part of the open system. The apparatus is conceived as being variable under the condition that the artistic concept is observed.

PS: I developed the piece in Karlsruhe as I started a residency there in February 1993 and I made a first prototype presentation in Cologne in September for the *Interactiva*. The time of the residency was used to develop this apparatus, to test and find out how it could work. The only work that had preceded it was the piece with the two beds, *Telematic Dreaming*, that I had produced in Finland in June of the previous year, in 1992. In fact I have done one piece in between, we should probably be

⁸¹ The VMQ is one of the pillars of the peaMoc project, cf. chapters 1 and 2.1; <http://variablemediaquestionnaire.net> and <http://www.incca.org>

talking about, which is important for me, because in my view it did not work in some ways. I am referring to *Telematic Séance*.

In Karlsruhe I used the studio and the equipment and was able to play around, it was almost like a kind of a stage set. And some of the first experiments I did were very much based on the bed piece. The experiments involved projection and I also had a white sofa first. I was projecting the image on the white surface of a sofa. I was literally trying to replicate the previous piece using a sofa, but for me it didn't really work. I felt uncomfortable with this bent figure projected on the surface of the sofa, going out of focus because it was not a flat surface at all. The proportions were not right and all sorts of issues around it were a bit of a concern. I wasn't getting satisfactory results at all. These experiments were done around Easter time in 1993.

And then I also went to Finland to do a new piece of work, because they invited me back to take part in the second New Media Festival in Espo. They asked me to produce a new piece for the Otso Gallery. As I was already working on *Telematic Vision* for the ZKM I had to come up with some new idea. And I actually produced the piece called *Telematic Séance* I was mentioning. And it turned out to be a hard piece to do and in some ways it wasn't really working. I didn't have the opportunity to test it out. I literally went there with a concept. I had done this also with *Telematic Dreaming*. I arrived with a concept, not having previously experimented with it or tried it out at all. But with *Telematic Dreaming* I was very lucky in fact that it actually worked. And I took up that experimental approach again with *Telematic Séance* and projected an image of me on a round table on the surface of another table and relayed these images backwards and forwards between two locations. But I think with the title of the piece people didn't really get what to do, it was too complicated. They were not familiar with the topic of a séance. I was this figure moving on the table and people were just sort of tapping on my head. And they were talking to each other because I also had to introduce audio. But the audience was not interacting the way I thought they might or they were not interacting at all. They were a little uncomfortable.

The piece completely drained me out because it was the opposite of the really successful bed. Technically it was exactly the identical apparatus but with a different context, a different surface for the projection, and the result was completely different. Which got me to start thinking about what is it then. It is not necessarily purely the technical apparatus that I had setup that makes it work. And I became uncomfortable about replicating the projection idea on the sofas.

During this year at Karlsruhe I was also reproducing the bed again for V2 when they were still based at s-Hertogenbosch. That was the time when I became very much concerned with the projection surface and the monitors on either side of the bed. And I realised how people were not looking at the bed surface but they were looking at the monitors. They were not only concerned with this other person but with themselves as well. For me this was a sort of an awakening, an understanding, that it is all about not only viewing the other person but viewing yourself, yourself as the actor, as the performer, the puppet, the avatar. The screen is the place which is interesting, where things are going on, in that composite image. It was quite a radical step technically, in the development of the piece for Karlsruhe, that I decided not to introduce any video projection. Only to use chroma-key technology between the two sites, and monitors. By doing that I also solved the problem of having to have a darkened space because of the projection and the camera view on it and so on. It allowed me now to have two bright locations. That's how I arrived at the technical setup of *Telematic Vision* more or less. I had to find out where to place the screens after having observed how people interact. So having one in front and one on each side of the arm of the sofa was very important.

RW: Eventually it was like a shift of where the action takes place. You moved it from the real space of the bed or the sofa into this virtual space on the monitor. Participants find themselves in a new place.

PS: I found, that with doing the bed, for me the most interesting place was this blue bed space. It was also a kind of control room where I was the performer at that time. For me that was a much more interesting location, I didn't have this other figure on the bed. So I was not concerned with this kind of presence. I had to become more concerned with absence, the absence of the person and our collaborative presence on the screen.

On the sofa the person next to me was not a present figure in the projection, but the person was still there in some ways. The visible thing was on the screen and the invisible thing was sitting next to me on the sofa. There was far more a poignancy about presence in space going on there than it was the case with the projection. This I explored more with the sofa.

RW: With all the different versions of Telematic Vision that have been staged since 1993 would you still point to an apparatus that could be called the original one or do you see it more in a continuum, in the sense of different material realisations for the re-enactment of the original idea?

PS: I think there are some things that are essential. The two main aspects are the sofa and the front TV and the relational situation of these two objects. The sofa very rarely moves closer than two meters or further than three meters away from the TV, which kind of replicates the usual living room situation. The other thing is of course the camera angle. I always had this kind of a bleak view at about 45°. The camera isn't a straight on shot, it is always situated higher above the TV monitor. It can be done other ways but my interest really is to try to get a 45° view, to get a full body image of the person sitting on the sofa. The legs might be cut, but when you lean back on the sofa you are almost at a 45° angle. This has a lot to do with the video format at that range and the resolution. The idea is that you should have this kind of view of the people. That is a requirement of the piece.

Another requirement is that there is at least one video screen on one side of the sofa, to the left or to the right. Actually if one is on the left, the other one should be on the right. So that when one person looks at the screen and the other person looks at her screen they will be looking at each other. So they can make this visual connection being face to face and also have the possibility to see their profile image. I originally did it with two monitors on each side and I have a preference to do it with two, because it offers more possibilities.

That is essentially the main thing. The way how I have relocated this setup gives some more possibilities. I like to experiment with site specific situations, to do it in unexpected ways, e.g. in situations where people think nothing is actually going to happen, where they think they are just looking at a sofa and a TV.

Variations of the score

RW: But there were variations in the setup, especially with additional possibilities you offered the interactors. Because the current version at the MoC does not offer those features any more, like the live TV feed that was part of the first version through a third chroma-key level. When or why did you allow this feature to be dropped?

PS: I initially introduced it because I wanted the audience to understand that the installation is a place to watch TV and sort of make them aware or make them think about that the normal TV situation is a state of passiveness or disempowerment. I wanted to let them discover that their own presence is re-empowering them, that they can take control and that they are in fact the focus. Which they actually are, even without the TV background image. I thought that the TV background would enforce that message. But now I think I don't necessarily need this feature because everyone is familiar with the situation and they will discover it themselves. Even if they don't it is not a problem either. They will still be empowered to some extent by enjoying the situation.

RW: In the early versions they even had the possibility to change channels with a remote control. This underlined the everyday TV situation.

PS: This was part of the same thing. Both sofas had different options in the original version. On one of them you could simply just change the channels. 1993 was a time when in Europe suddenly a huge amount of TV channels emerged and could be seen through satellite and cable. Particularly in central Europe you got TV broadcasts from everywhere. I wanted to point at that whole couch potato type of flicking through channels. I wanted to make this again part of the message. That the notion of being in control at this level was just a complete farce.

The additional feature on the other sofa is quite similar, where participants could flip through predefined text messages. I struggled with the content of those text messages. I tried to make it look as they were referencing the communication between the two locations in a way that was kind of obvious, like subtitles. Again suggesting that there is some level of empowerment through interactive elements in television, but in fact that this is not the case. On the contrary the empowerment is the image itself and the performing.

I felt that I don't need those features, so I did not do it again. Certainly not the remote controls after Karlsruhe, that was the first thing to go. And then later the TV background image was the second thing to go, which made the installation also easier technically speaking. I didn't have to bother with too many chroma-key levels and chroma-key lighting and I could also have one of the sofas in a different colour.

RW: The first time we staged Telematic Vision in Berne in 1998 you reintroduced the live TV feed, but then you also allowed to drop it.

PS: I have also used TV background images, not live TV feed, but prerecorded images in some versions of *Telematic Vision* and recently in some other installations. They were still images, not

moving images. The problem is: If you have too much movement in these background images they take up a lot of bandwidth. At that time when you had some vibrant MTV video with lots of movement and editing in the background it sucked up your bandwidth and sometimes even the connections broke. And without it you also had a much clearer image, because of how the compression of the codec worked. So that was another reason why we took it away.

Varying material components

RW: Talking of bandwidth: when we first presented Telematic Vision in Berne there was one sofa in a shop window at the train station and the other at the museum. They were linked via 6 ISDN lines and there was this slight delay in the images because of the bandwidth possible at that time. This delay gave a special feature to the possibility of communication between the two remote locations. This phenomenon has disappeared because of broader bandwidth today and when you link the two locations in the museum via BNC cables. There is no delay in these cases. Is this an improvement or is there something missing without the delay?

PS: There are both positives and negatives about doing it in either way. Ultimately at the time video conferencing was possible via ISDN through telephone lines. You get a slight delay but it was interesting. It produces almost something like a delayed reaction. You do something and then you watch what you are doing, a moment after you have done something it happens. You get into this kind of sync to slow the space-time continuum down to see where you are, to see what you're doing, to understand your presence. This is interesting. Neuroscientists like Daniel Dennett have written about it, that perception is happening like that in any case. It is this notion of the conscious experience which is actually a delayed experience. We are talking of course of milliseconds, but there is a kind of processing going on in the mind and the conscious experience emerges later. It is a little bit like a display of this parallel processing going on in the mind. And on the sofa your slowing down this theatre the other way round. You think of things, you are doing things and then they happen. But you are actually conscious of it.

RW: You had to slow down, because if you did not you could not communicate with the other people. Both had to slow down. Now it is instantaneous, real time, there is no delay. It is a technical improvement, but it has changed the look of the enactment.

PS: Yes that is in fact very interesting. I have never tried to recreate this feature, to bring back in the delay artificially. But I am equally happy with the result of it all being more real time.

RW: Let us turn to some more technical components that influence the preservation of the apparatus: For example the chroma-key mixer, which is still the one from 1997. It still works but might break down anytime. In the meantime you yourself have been using other types of mixers.

PS: The type or company is not so important. I always happen to keep an eye on these things. With mixing there have been a lot of changes since then, especially concerning the online or offline digital mixing facilities for video editing on computers, but this is not very good for our needs. We need plug and play live feeds, live in and live out. And these kind of mixers are more used in the VJ culture of today. The VJ market has introduced lots of new smaller, compact, simple in and out devices. That has been something that has been quite useful, like the Edirol V4, which gives the best key I have seen at the moment. We have to keep an eye on such technical things changing.

RW: A similar problem pops up with the cameras we used at the museum. At the moment it is the third generation of cameras in use: we changed from MiniDV cameras to video-conferencing cameras and at the moment to CCTV cameras.

PS: With all these things you should try to get the best specifications you can. This can change though. The best camera for this might not be the best to use with Telematic Vision. I always used to recommend to use 3 chip CCD cameras, but now if you find a camera with a large chip with enough lines, it is worth trying. On the other hand I have not used HD so far. This would also be interesting to test.

RW: There is another related burning question, not because of the cameras but because of the monitors. We are still using 4:3 CRT monitors on the two sides of the sofas and a large rear-projection monitor for the front. CRT's are disappearing and the image on the rear-projection monitors is causing problems because of difficult replacements for the lamps. The actual solution would be

using flat screens but there you have the problem of the ratio of 16:9, where you would have to show the image with pillar box format.

PS: I only think you should avoid stretching people, to keep a true image of the persons on the sofas. Because of the size of the sofas, a standard 4:3 ratio seems better than the stretched letter box format. But still it might be interesting to try to do the whole thing in HD. Edirol for example has developed a similar HD version of their mixer.

RW: We have been talking about the sofas, the distance of the sofas to the monitors etc., as parameters which are set. There is the sofa itself that suffers from the use. And then there are the plinths for the monitors and, depending on the type of monitors, you have to have other plinths. How important for example is the design or the colour of the sofas, or the surrounding environment and such?

PS: The main thing about the sofas is that when you are sitting on it you should see the images on the monitors at eye level. And the distance for the front monitor I have mentioned above. The side monitors may be up to a meter from the sofa arm, just to allow people to move around the sofa. I think the whole sofa should be free. It works best if you can actually also get behind the sofa. So the whole thing becomes a stage, an object in itself. So you can go behind it and play with the whole space around it. That became quite clear when we first did the piece. But we have also tried out different kinds of settings. It should be an isolated object, so that participants can explore what they can do with their bodies. You were talking of the sofas that had to be repaired and replaced because of the use. I remember that when I went to pick up the installation after the Biennial in Lyon in 1995 the sofas were completely shredded. It was a sign that people were using the installation, which was a good sign.

Licensing the score

RW: Let us also talk about the licence. Because the museum did not buy Telematic Vision, it purchased a license instead, limited to Switzerland, which came with a specific set of instructions of how to install the piece. Do you think licensing is an appropriate model for the presentation of process-oriented conceptual artworks in general, have you done this often or do you know this solution of other colleagues?

PS: This was recommended to me in the past, and I think I have the same arrangement with the National Museum of Film and Photography in Bradford for *Telematic Dreaming*. They had a licence to show the piece in the UK. And of course the ZKM has similar sort of license for *The Tables Turned*. Which means that I could not reproduce that work in Germany without their agreement. This is the same type of agreement I have with your museum in Switzerland.

RW: Yes, the MoC has the exclusive license for Switzerland. Of course you have to be informed all the time about where and when the piece is shown. And there are special rules if the installation is planned to go on loan to other institutions or to be shown abroad, in locations outside the range of the license.

If you look at media art, electronic art, which is process-oriented, conceptual, performative, interactive, etc., instead of selling the artwork to one institution or producing multiples or limited editions, you sort of license the concept. This to me seems very appropriate for this kind of art, meaning, that not only the concept is process-oriented but also the way of presenting the work.

PS: For me it works well like that. It is actually like a piece of music, like the musical score. The written notation is the substance of it, the instructions, the manual.

Varying contexts of experience

RW: Telematic Vision is part of the permanent exhibition at the MoC since 2003 and before that it has been put up several times. With this repeat performance it also becomes something like a laboratory where you can watch social phenomena slightly changing. Participants acting with these kind of media are bringing with them their 'knowledge of media' and they are confronted with a medial situation, they perhaps did already know or did not know. How do you judge this aspect of this 'long-term temporality' of the artwork with regard to the original concept?

PS: Yes with regard to temporality: if the work is only shown temporarily and within intermediate periods or if it is shown permanently, the knowledge that builds around it or the knowledge the audience brings with it play an important role.

People will ultimately try and do different things in the space. For example at your museum with regard to the whole context of the museum, if you take a group of school children that have already gone through a whole journey in the exhibition and they end up in front of the sofas, what has been before and what is coming after will certainly have an effect. I think what is very much important is that it is always understood as an artwork. It is useful for people to understand the context it sits within, particularly in the context of the MoC. While we understand it as an artwork that culturally sort of sits in the context of media technology and interactivity and raising questions in this area: We should not lose this notion. And maybe also for older students or scholars it might be useful to contextualise it even further as a resource for archives or media archives. And of course the aspect of people just experiencing it or watching other people experiencing it. I think it should sit quite comfortably in any context.

RW: When I watch people sitting on the sofas and when we did the documentation only recently for preservation issues, I had the feeling that, when we had the first presentation of Telematic Vision ten years ago, people did not react to it the same way. Their behaviour on the sofas has changed with the medial environment. So, kind of provocatively speaking, I wondered if their might be a point in time where the audience will only have a nostalgic reaction towards it because they find the technology used so common or so outdated. Or going even a step further: If you want to preserve the concept of providing this communicative system that participants can interact with someone who is not physically present in a place which is not real, you might have to come up with an apparatus which is far distant from the one you designed in 1993.

PS: I think this is more a question of context, where the work is located and how it is understood. I'm sure people now experience a certain familiarity about it, about the concept. When it was produced for the first time there was still a certain magical sense to it. They wondered how it is done. Perhaps the novelty of something like that being done over long distance via ISDN communication is also lost. Therefore I think it should be historically contextualised, especially in your museum, which is the place where such things are historically contextualised. It might be that I would feel comfortable that there is information, contextual information maybe even through video material, that might help people to understand, what it was meaning then and how it works now. People have heard about it, I mean people with a specific interest in this kind of work, people who are familiar with my work. For them it is different, more like: I have heard so much about this piece, finally I have a chance to see it. On the whole, I think people are still very fascinated about it. I have been doing a lot of new things in different areas in the meantime, particularly in Second Life, where I was researching this combination of Second Life with the First Life, creating similar sorts of things actually, but in a different environment. The feature of not being able to speak remains still quite interesting with these earlier installations. You are forcing people into a situation where they otherwise would think they should be able to speak. We have video communication, why can't we have audio communication? These were the questions I was confronted with when I produced the piece. I think there were good reasons not to have provided audio, rather offering a communication people are not usually familiar with. So, I think, as the piece gets older, it may need contextualising. It has been contextualised of course through literature, but I mean, especially in this museum situation, it needs other kinds of methods of communicating back to people with regard to context.

Documentation and discourse

RW: That's where documentation comes in. In your presentation at Vienna you were referring to the piece Hole in Space by Kit Galloway and Sherrie Rabinowitz from 1980 where you have this video footage, where you can see how people reacted to the piece at that time. And you can try to reconstruct how this experience must have been for them. The footage provides you with what the artwork consisted of. Maybe the only traces that are left are the documentations. And considering the sofas, if you have documentation on how people behaved and what they tell you how they experienced it...

PS: I think it is a story, it is a narrative....

RW: Like a narrative of 1993, you have one of 1998, a narrative of 2003 or 2008...? And if you want to contextualise it in perhaps 20 years, you would have to present these different narratives?

PS: I think the notion of the story also relates back to the first questions about the apparatus. If you explain the system to the audience, they have almost understood the work and all the possibilities with it are emerging in their own minds. If you tell them, for the sofa, well, it has got a camera, and you send the image through a video line and mix it with an another image from a second camera on another sofa, etc., and that they cannot talk but only see their bodies moving, etc., so this is a story. And people will start to go testing it out by themselves. Which is like a little story you can tell by attaching things together. This is also a kind of a story with which I am trying to contextualise it as well.

As with *Hole in Space*, it is also a story, a story I was being told even before I have seen any documentation of it. People would talk about it and tell the story. With such pieces there will always be the story that unfolds about the whole context of it. And if you finally come to see the video you have the feeling of already knowing it, because you have heard the story that has built up an image of what it could have possibly been like. I think that it is the same with the stories people tell about the sofa or the bed. And these stories add up to contextualising a work.

You know, I guess Kit and Sherrie would have more visual documentation on *Hole in Space*, but they are consulted and contacted all the time with regard to this early work, because people have heard so much about it only through stories. It is like if the narrative had become more important somehow.

RW: The artwork itself has a history, gets its story. If it is interactive or participative the artwork is ephemeral, because it emerges at that moment when people are using it. So you capture this kind of work only by documenting it through video. In such a case the video footage of people using the work is like a substitution of the work itself.

PS: What actually recently has been done at a show at the Cornerhouse Gallery in Manchester in 2007: They presented *Hole in Space* at a show called *Outside the Box*. They had two large screens with life size images of the footage that was to be seen in the shop windows in 1980 in New York and Los Angeles. And these images were projected on two walls opposite each other and synchronised. So the participants of 1980 were again like talking to each other and you could sit and watch this historical conversation, then realised through satellite. That was quite an effective way of showing the work, or better a documentation of that piece.

RW: Even if you have this kind of documentation or even if you happen to have commentaries of eyewitnesses about their experiences, the individual experience itself can't be preserved of course.

PS: I think the Cornerhouse Gallery did not use documentary footage in the strict sense of the word, from the point of view of the documentor. They used the line-out material as the means of documentation. That is the same kind of documentation I have got on *Telematic Vision* which is mostly line-out material. I put a great value on that, because it brings me back to my idea about the screen. The image on the screen is not an image that is just being presented, it is actually conveying the most purest means of the communication that is going on. It is where the communication took place. It is not a recording of a conversation, it is the conversation. So when two bodies are kind of playing around with each other, those people who are doing that are looking at what you are looking at. They are looking at exactly what you are looking at. Of course you haven't got the people around them that were perhaps watching them and making jokes and such. But, when you are actually in that situation you are pretty isolated. You are channeling your thoughts into that screen image. The important person is the one in the screen. There is a sort of disembodiment and re-embodiment situation going on, that you are re-embodied in the screen. So the line-out feed is in fact the richest source of documentation.

6 Field Survey: Capturing Audience Experience

6.1 Introduction to the applied methods for *Telematic Vision*

In order to capture audience experience and impact of *Telematic Vision* in its current materialisation at the MoC in 2008 I have chosen to adapt and test a package of the following three qualitative audiovisual and textual methods, developed and applied in various fields of phenomenological research⁸²:

- video observation of participants in combination with line-out recording
- polling of randomly chosen participants by a specific questionnaire
- video-cued recall interviews with a selected group of participants.

The different approaches were designed to be complementary to each other. While each method was allowing to tackle the issue from a different point of view, taken together, they were promising a coherent overall analysis.

The starting point to choose video observation in combination with line-out recording as two related methods was the fact that Paul Sermon himself had initiated a series of line-out recordings and installation views by a moving camera of the early instantiations of *Telematic Vision*. Through these visual documents and the artist's comments in the interview I have been able to reconstruct the history of the concept and the process of its materialisation, as well as the history of the numerous presentations in different contexts from 1993 until 1997/8.⁸³ The interpretation of these documents has generated traces of different variations of the artwork and likewise traces of different aesthetic experiences. The more so as the line-out images must be seen as the visual representations of the artwork, which is in itself indeterminate and emerges only through the interactions of the participants, who have left their traces in the video streams. But despite the undeniable value of these documents for preservation issues they remain visual traces of time-specific phenomena recorded from the position of the outside observer (technically the camera or recorder), additionally interpreted from a third person perspective. So the first step of the decision to produce experiential documentation of the present materialisation of the artwork at the MoC was to repeat line-out recordings and contextual audiovisual observations in order to produce comparable sources.

⁸² cf. introduction and chapters 2.3 and 2.4

⁸³ chapters 4.4 and 5

Apart from a few written discursive accounts of contemporary eyewitnesses like curators or art-critics⁸⁴ there are no other narratives available which describe the aesthetic experience of participants for this specific period of the life cycle of *Telematic Vision* that would be based on the first-person perspective. The other two chosen methods are therefore attempts to bring us closer to the capturing of first-hand eyewitness accounts of the experience, both with different preconditions. One step in this direction I hoped to achieve by polling participants with a specifically designed questionnaire. Immediately after having performed on one of the sofas, participants were asked to describe their personal experience from the still very fresh memory and to paraphrase the sensations and emotions they could remember. But polling by a printed questionnaire, distributed and collected in the gallery space of the exhibition, provides us only with already digested, reflected and abstract written first-hand accounts of the experience in retrospect. The information is of course also pre-selective by the kind of questions asked. On the other hand museum goers, especially frequent visitors of the MoC, are used to this kind of surveys, which are regularly conducted in museums to evaluate visitors' behaviour and general satisfaction with the exhibits.⁸⁵

So in order to complete this sort of instantaneous information from the first-person perspective, I opted for an additional method of field survey which promised to generate even more direct and spontaneous subjective eyewitness accounts of the experience. Such narratives can be captured by recording the above mentioned so-called video-cued recall interviews (VCR). This third method has in fact been originally developed for research in cognitive sciences and participatory design, but it has already been successfully tested in a few case studies to document the experience of users of interactive digital artworks.⁸⁶ I have chosen to adapt this method as well on *Telematic Vision* also to be able to compare the results with the conclusions from this neighbouring research. In addition to the line-out recordings and the observational videos the outline of the VCR interviews at the MoC through video recording has produced an additional set of audiovisual documentation.

⁸⁴ e.g. Machiko Kusahara. *A Topology of Body and Space: Paul Sermon's Telematic Performance*, 1995, http://telematic.walkerart.org/telematic/sermon_kusahara.html (25.11.2008); Margaret Morse, „Telematic Vision 1993“. In: ZKM (ed.). *Hardware-Software-Artware*. Ostfildern (Cantz) 1997, http://creativetechnology.salford.ac.uk/paulsermon/ess_2.html (25.11.2008)

⁸⁵ chapter 2.4

⁸⁶ chapter 2.3 and 2.5

Together with the textual documents of the questionnaire the goal was to generate a whole body of multi-layered evidence of audience experience.

6.2 Fieldwork 1: Video observation and line-out recording

6.2.1 Outline of the test setup and procedures

The entire field survey by video was carried out in spring 2008 on two consecutive days of shooting, mostly for practical reasons to be able to minimise the effort and the expenses. Two cameras were installed underneath each CCTV camera already mounted at the two locations belonging to the equipment of *Telematic Vision*. These additional cameras were positioned to shoot the action on both sofas separately from the same angle than the CCTV cameras but with a slightly wider perspective. The performance of the artwork was not to be disturbed and visitors should be aware of the survey as little as possible. The video recorder for the line-out signal was placed in the separate installations' service room close to the chroma-key mixer. The recording of the line-out images did not pose any technical problems as the video stream could be taken directly from the video mixer.

The whole experiment had to be planned carefully as normal proceedings during the opening hours of the museum should not be disrupted. Visitors were informed upon entering the exhibition that this kind of research was going on. Everybody who was recorded participating in *Telematic Vision* was specifically informed in person by me immediately after the take and asked permission to use the footage for research purposes. If someone renounced to take part, the scene was deleted. A special form had also been prepared, where participants could have given their written consent. But surprisingly enough, none of the participants wished to be bothered with formalities and they were satisfied with giving their verbal agreement.

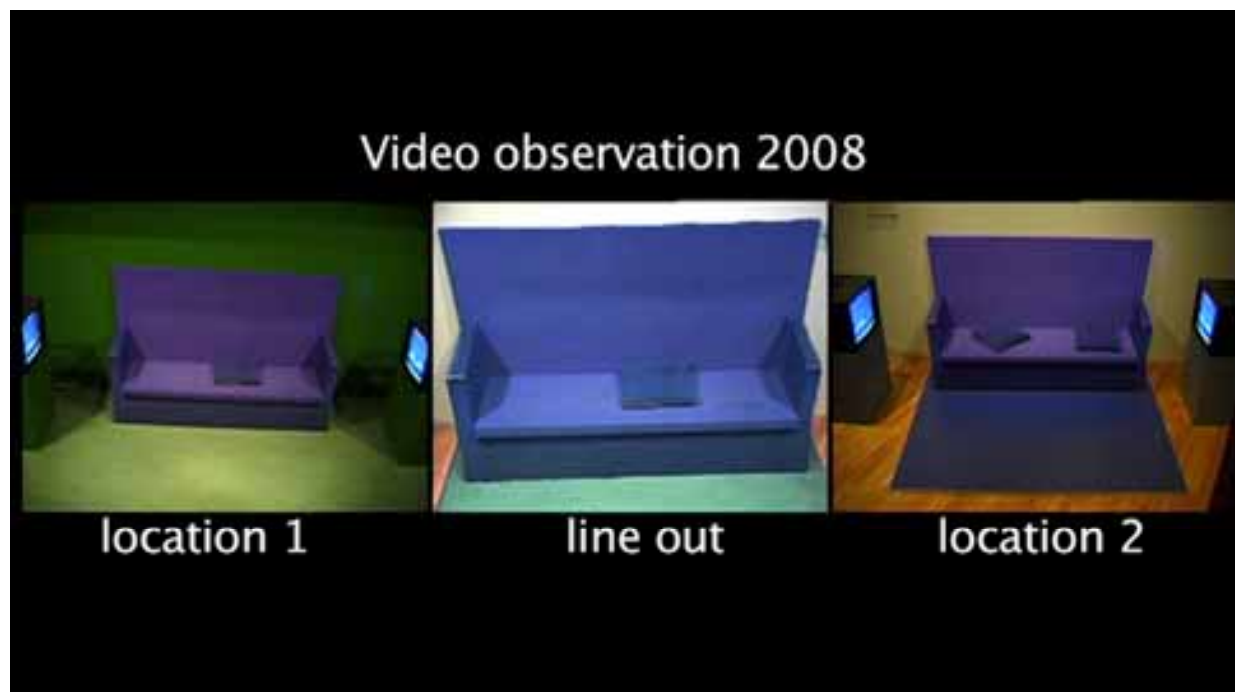
The first day of the shooting was planned to be dedicated to field observation exclusively. The participants were accidental visitors of the museum. The museum was not very crowded on this first day, which meant that visitors coming to one of the two locations of the installation were confronted with it without having had the opportunity of first watching predecessors using it and then trying it out themselves. The documentation of visitors only passively watching *Telematic Vision*, being enacted by participants, had therefore to be postponed. This kind of survey was then

decided to be carried out at regular intervals during the following weeks by observing the two locations of the installation and its surroundings by taking field notes.

The weak stream of visitors on the first day also resulted in the fact that a lot of empty and unused installation was filmed. Which meant of course that the whole procedure was less hectic. But still even more valuable, it also showed us quite plainly that *Telematic Vision* only emerges through the presence of participants. The second day of the shooting was dedicated to additionally capture the scenes with the pre-informed participants for the video-cued recall interviews. The decision was taken that these interviews could not be carried out with accidental visitors, because of the procedure and the time they would have to dedicate. We guessed that paying visitors could not be expected to be willing to spare at least half an hour for this research during their visit to the museum.

At the end of the two days of field survey with video observation I had gained the certainty that we had captured enough scenes of documented participants' behaviour to be able to qualitatively analyse it and compare it with other documentary material.

Image 8: Display of the three synchronised video streams for the analysis of the line-out footage and the video observation from both locations (MoC, 2008)



The coverage from the two cameras and the line-out images from the recorder first had to be edited and the three video streams had to be synchronised. The original tapes with the inedited footage will of course be archived as well. But the final

documents for this specific research analysis are composites of the line-out with the two shots from the separate locations (image 8). The ambient sound from the two locations of the sofas, which was also recorded, was mixed onto the final document as well. Thus we were able to document what participants were uttering while they were using the installation, which does not offer the possibility of verbal communication.

Table 4: Number of chosen scenes and participants

scene	length of take	number of participants
1	2'20	2
2	10'30	7
3	6'20	3
4	1'10	2
5	8'20	3
6	1'40	2
7	3'	2
8	3'	3
9	9'30	3
10	6'30	3
11	6'	4
12	5'	2
13	7'	2
14	8'20	2
15	3'50	2
Total	82'	42

Highlighted lines indicate scenes with participants for the video-cued recall interviews.

The length of the 15 recorded scenes is between 1 and 10 minutes, with an average running time of 5 and a half minutes. The total number of participants was 42. The number of participants per scene oscillates between 2 and 7. The participants of the scenes 10 to 15 were asked to take part in the video-cued recall interviews (cf. below).

The age of the participants being objects of the video observation was between 3 and 60, with an average of about 30. These data are only estimates as the participants in this survey were not asked to give further information. The age structure in the test coincides roughly with the average age structure of visitors of the MoC which is surveyed at regular intervals. 20 (7) of the participants were female, 22 (7) male. The figures in brackets indicate the sex of the participants also taking part in the video-cued recall interviews.

6.2.2 A tentative structure of the documented behaviour

The singular scenes that were recorded and chosen for the evaluation are all running through a particular series of performative sequences which show each specific patterns of conduct. Of course participants did not act and interact identically, but certain common patterns and sequences can nevertheless be identified.

The prior decision to not only record the line-out material from the chroma-key mixer, which is identical to the images the participants themselves were seeing in real time on the screens during their performance on the sofas, but also to shoot the locations of the two sofas from the position of the mounted cameras simultaneously and synchronize the streams, has proven to be very useful for the following type of evaluation. Very often the recorded interactions became only apparent or more obvious if observed against the background of the camera feed. Also the surrounding area of the sofas with bystanders is only visible through the slightly wider angle of the observational cameras.⁸⁷

Structure of the stories performed: 5 phases of interaction

Considering the performed scenes as independent stories I was noticing that they all contained more or less similar identifiable elements that could be organised into a tentative structure of chapters or phases.

Phase 1: Orientation/discovery

Visitors finding an empty sofa at one location and seeing themselves projected in real time on the three screens immediately started a one-sided exploration of the actual location, of the equipment and the offered features: sofa, cushions, monitor in front, monitors to the side of the sofa, different perspectives, etc. Being still solitary participants on only one of the sofas they established the link to their own image transmitted to the TV screens.⁸⁸

A remarkable shift of conduct occurred at the very moment when participants on the other sofa appeared on the monitors. Meeting the others unexpectedly in virtual space was accompanied by gestures and utterances of surprise and revelation,

⁸⁷ DVD, video observation: Excerpts 2, 7

⁸⁸ DVD, video observation: Excerpts 1, 2, 7; video-cued recall: Clip 7

which was immediately followed by the first perception of mutual interactive features and collective attempts to orientate themselves in the novel shared space.⁸⁹

This phase presented itself slightly different to visitors finding the second sofa empty in the actual location but meeting someone already sitting on the sofa in the virtual space of the screens. Their approach to the situation was from the beginning directed to explore the existence of this other person.

Phase 2: Experimenting/getting into contact

Phase 2 can be characterised as the sequence where the participants were exploring the functionality of the interactive features in more detail. They were mutually discovering the fact that the presence in the virtual space of the screens offered some unfamiliar possibilities of interaction. They were busily engaged in establishing a common „language“ and finding a common ground for a face-to-face communication where sound is absent.⁹⁰

Phase 3: Playing/acting

The exploration of the possibilities was followed by a phase with mostly coherent short playful interactive performances. The played scenes range from attempts to try out the immaterial physical boundaries on the virtual stage of the TV screens, but also to actual mimetic and gestural conversations.⁹¹

Phase 4: Saturation

Depending on the engagement of the participants the action and interaction on the sofas came to a noticeable halt after a certain period of time. It seemed like the repertory of discovered and tested acts had been exhausted and the performances started to become repetitive. These were the moments when the first participants started to show a loss of interest.⁹²

Phase 5: Finishing/leaving

Whereas some participants sought to find a common gestural agreement on finishing the interaction, others just got up and left the installation. Those left behind alone on one of the sofas realised that without fellow players the experience of the artwork was suspended until some new performers appeared on the scene.⁹³

⁸⁹ DVD, video observation: Excerpts 1, 7

⁹⁰ DVD, video observation: Excerpts 1, 4; video-cued recall: Clips 4, 11

⁹¹ DVD, video observation: Excerpts 3, 5, 6, 9

⁹² DVD, video observation: Excerpts 3, 4

⁹³ DVD, video observation: Excerpts 1, 3, 4; video-cued recall: Clips 1, 9

The outlined 5 phases can't be said to follow always a strict chronological order. Substantial variations can be observed depending on the medial competence of the participants, the prior knowledge of some about the chroma-key effect or about the artwork itself and of course the general emotional state the participating individuals were in. Especially the initial phase of orientation was recurring at various moments in the course of the performance and could be identified as moments of re-orientation. Situations of „what next?“ and situations of „what else?“ or situations of refused or aborted communication were triggers for such re-orientations. Some participants started to look for the wall label in these very moments for the first time, others were re-reading it, as if to make sure not to have missed the point or find some advice.⁹⁴ Also the phase of finishing, interrupting and ending the communication between participants and leaving the installation appears at different stages of the performance, significantly when participants in one location showed disinterest or refused to establish contact from the very beginning. The varying readiness of participants to get involved, to accept the situation and indulge in the experience is defining the indeterminate structure of the documented scenes.

6.2.3 Some patterns of interaction and performance

The following is a summary of a variety of use of bodily means that can be observed in the face-to-face communication of the participants in the virtual space of the screens when technically deprived of the ability to talk to each other. But the simultaneous recording of the ambient sound in both locations by the observational cameras was not only revealing the soundscapes in the vicinity of the installations. The acoustic context of the presentation, influencing the general aesthetic experience, was additionally captured by the recording cameras. It made me aware of the fact that *Telematic Vision* nevertheless is not at all an installation without sound, which you would otherwise deduce from watching the mute line-out recordings only and which would be confirmed by the artistic concept. Participants were not only sporadically engaged in conversations with fellow players on the same sofa, but some were not refraining from talking to the virtual persons on the screens even after they had realised they could not be heard.

⁹⁴ DVD, video observation: Excerpt 1

Shifting to and fro

Especially in phases 1 and 2 (orientation and getting into contact) I noticed in almost every scene an extensive initial shifting to and fro of the participants on the sofas. This was a manifestation of the attempts to cope with the wrong presentation of directions through the camera views on the monitors. But the sometimes frantic fidgeting also served to establish new boundaries following the perception that the representations of the bodies in the virtual space of the screen were lacking the physical boundaries of the actual bodies defined by skin and clothes.⁹⁵

Hiding and covering

The two layers of the chroma-key allow participants on one sofa to hide behind participants on the other sofa. The other way round this feature can be used to sit on one another or make the others disappear, depending on whoever takes the initiative. This effect was explored by almost all participants sooner or later during the performance.⁹⁶

Merging into patchwork persons

The feature of the chroma-key with the aid of the blue side of the cushions allows participants to create see-through areas. Once discovered, participants used this effect with pleasure to merge the two layers and create elaborate virtual patchwork persons. The effect was intensified if participants were wearing clothes that matched the blue-screen colour of the sofas.⁹⁷

Pillow fight and boxing

Depending on the composition of the group sitting on the sofas the cushions were often used for virtual pillow fights. A blow with the cushion was also often used to provoke a reaction, like an opening move to start interaction. Mostly male participants also indulged in an occasional short boxing match mimicking uppercuts, being knocked out or posing as the winner.⁹⁸

Touching and fumbling

Approaching the virtual screen body of the fellow players on the other sofa was not only tried out by simply touching or embracing, stroking the head and cheeks, scratching hair, etc. More daring participants started fumbling and groping the others sooner or later, relying hopefully on the fact that potentially abusive behaviour might

⁹⁵ DVD, video observation: Excerpts 4, 7; video-cued recall: Clip 5

⁹⁶ DVD, video observation: Excerpts 4, 6

⁹⁷ DVD, video observation: Excerpts 4, 5; video-cued recall: Clips 9, 11

⁹⁸ DVD, video observation: Excerpts 2, 9 ; video-cued recall: Clip 6

not have any consequences in real life.⁹⁹ The option of being able to transcend virtual boundaries seemed also to incite gender specific behaviour to try to transcend social and cultural norms. Sometimes I had the feeling that the dividing line between innocent and playful approaches and serious harassment was very small.

Gestures and signals

At one point during the time on the sofa most participants attempted to establish mutual communication by gesturing and signalling, trying to transmit concrete messages: e.g. waving hello and good-bye, shaking hands, nodding or shaking the head, showing common hand signs like stop, thumbs up or down, let's go, boring (yawning), signalling with the forefinger, using rudimentary sign language (finger alphabet) and slowly pronouncing words with expressive lip movement and, seemingly inevitable, the usual offensive gestures.¹⁰⁰

Pantomime

Some participants arrived at a point where they were able to perform short pantomime-like stories or simple games based on gestures. Some were engaging in fictitious dialogues by mute conversation. Such interactions were observed not only with participants knowing each other but also with strangers.¹⁰¹

Narcissus

One phenomenon that was repeatedly observed, mostly while taking field notes regularly during a period of 6 months, were teenagers or young adolescents who completely ignored the telematic qualities of the work. They used the fact that they could see themselves on TV, together with a simultaneously present public in actual and virtual space, to produce narcissistic and self-indulgent personality shows, mirroring certain TV features of today. Closely related to this behaviour: Their counterparts were completely happy in just motionlessly watching themselves in abundance. They seemed to be caught in an eternal loop of sitting on a sofa and watching TV where they could see themselves sitting on a sofa, watching TV and looking back at themselves. They were completely ignoring their surroundings in a curious state of absorption close to something like „Zen and the art of being a couch potato“. Unfortunately none of these phenomena could be documented visually during the two days of the observational video recording.

⁹⁹ DVD, video observation: Excerpt 9; video-cued recall: Clips 7, 8, 9

¹⁰⁰ DVD, video observation: Excerpts 1, 3, 4 ; video-cued recall: Clip 8

¹⁰¹ DVD, video observation: Excerpts 5, 6; video-cued recall: Clip 8

Gaze

The performative interaction on the sofas can be characterised by an almost constant gaze of the participants on the TV screens. Even if there were several participants on the same sofa they only sporadically involved each other in direct communication in the actual space. If they interacted, even by exchanging spoken words, they tended to relocate their communication back to the virtual space on the screen as well, where they were already interacting with the participants on the other sofa. Whenever they happened to sense and realise the actual presence of their fellow participants on the same sofa by physical touch or voice, the resulting reaction can be described as a brief awakening: only to be resolved again in concentrating back on the performance on the virtual stage.¹⁰²

Such temporary reality shifts between the actual and the virtual scenes could also be observed in a few particular cases with participating children, who at a certain moment were confounding the two spaces for a brief moment. One child for example was taking part in a cushion fight and instead of going on to hit the virtual partners on the sofa, as she had been doing for some time, started to throw the cushion at the projected images on the front monitor.¹⁰³

The line-out recordings must be seen as a body of singular representations of the emerging artwork. The exemplary evaluation of these recordings in comparison with the synchronised video observation from the two locations allows nevertheless only an interpretation of the participants' captured experience of the artwork from the perspective of the outside observer. It remains a reconstruction in the form of a third-person narrative. There are a lot of interesting stories performed on the virtual sofa on the screen which can be observed and retold by description. This narrative reveals certain structures of engagement and a set of typical patterns of behaviour which remain consciously undisclosed to the participants themselves during the short moment of experiencing the installation.

This special narrative allows also to draw conclusions about the contextual situation, specifically about the technical functioning of the installation and its interactive features at a certain moment in time. It can be taken as a subtext to counter-check the actual physical installation.

¹⁰² DVD, video-cued recall: Clip 1

¹⁰³ DVD, video observation: Clip 2

The recording of line-out images in 2008 enables a comparison with line-out documentations from 1993 and 1995. These representations are not only instances in the presentation history of the artwork with its variations but also sources for a reconstructive approximation of possible variations and changes of the emerging embodied aesthetic experience. The observing eye might also detect first clues for changes of the impact due to changes in the medial surroundings of everyday life.

6.3 Fieldwork 2: Video-cued recall (VCR) interviews

6.3.1 Outline of the setup and preliminary remarks

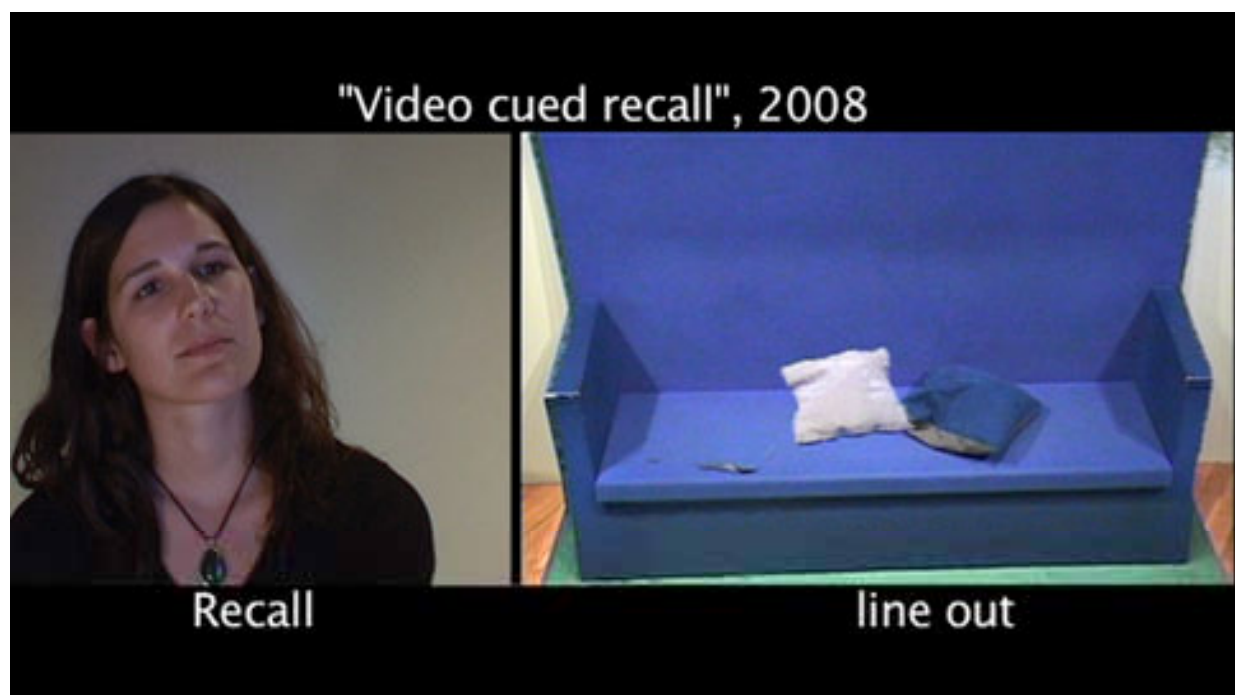
Participants who were asked to engage in *Telematic Vision* and afterwards be ready to talk about their experience in video-cued recall (VCR) sessions were invited for the second day of the shooting of the video observation.¹⁰⁴ 14 test persons were finally taking part in 6 scenes and separately interviewed. The participants were taken to a separate location for the shooting of the interview immediately after they had finished the interaction on the sofas. They were placed each in front of a video monitor where they were going to watch the recorded line-out footage of the scene on the sofa they had just been part of. The video recording of their performance on the sofa with the other participants was meant to function as a trigger while they were again filmed watching the scene. The participants were told to spontaneously tell their impressions about what they were seeing in retrospect and recall the recent personal experience while the experience was still fresh. The interviewees were left talking uninterruptedly, no additional questions were asked. As an immediate response to the line-out video recording the procedure promised to yield very straight and also highly intuitive, less filtered and reflected comments on the lived experience, contrary to written questionnaires or structured interviews where the remembered experience is retold on the background of more selective interpretations and cognitive processes. To put it crudely: The video-cued recall method offers less time to reflect and is one step closer to the primordial experience.

¹⁰⁴ Cf. chapter 6.2.1. For the shooting of the interviews two professionals were additionally involved: Nora de Baan for the camerawork and Nathalie Oestreicher for direction, editing and post-production.

The age of the test persons is oscillating between 6 and 51 with an average age of roughly 35. The 7 women and 7 men were taking part in groups of 2 to 4 in the 6 recorded scenes. One person was participating twice but only interviewed on the first instance. 3 of the test persons were employees of the MoC and therefore more or less familiar with the artwork and had already experienced it at least once. 4 of the subjects had heard or read about *Telematic Vision* before, but had never seen it for real so far. 7 of the subjects had no knowledge of the installation at all. Depending on the length of each scene with participating test group members the VCR documents are between 4 to 8 minutes long as the participants were asked not to overrun a feasible time of shooting for each scene with regard to the following interview.

The interviews were conducted in the mother tongue of the participants (Swiss dialects and German) and afterwards transcribed into German for the text-based evaluation of the narratives and also for back-up archival purposes. The transcripts are part of the appendix and will be referred to in the following evaluation. For the analysis of the audiovisual documents the interviews and the line-out recording were edited and the separate video streams synchronised and mixed together into one document (image 9). The attached DVD contains exemplary short excerpts of a sample of these documents with subtitles in English.

Image 9: Setup of the audiovisual VCR documents for the analysis, consisting of the line-out footage and the synchronised interview (MoC, 2008)



The adapted method of the VCR interviews was aimed at capturing immediate subjective accounts of the memorised sensory and aesthetic experience of each test person triggered by visually perceiving her own interaction on the sofa. As a matter of fact the test person was seeing herself for the second time as she was watching exactly the same images in retrospect she had already been watching in real time sitting on the sofa. The setup was presenting the same line-out under slightly different circumstances. Thus we were able to get a short term spontaneous reflection on the preceding recorded instantaneous reaction of the participants towards the perceived and lived through phenomenon of being simultaneously in the projected image and having an active role in it. The line-out recording is not only a documentation but also a representation of the artwork and has a two-stage function in the recall sessions. On the one hand the interviews render accounts of the memorised primary experience of having taken part in the artwork previously and on the other hand they render comments on the secondary experience of watching it happen again during the interview. The specific situation with *Telematic Vision* and this kind of VCR, where the interviewees watch themselves being part of the visual display of the artwork, generates also specific accounts of the embodied experience. The result of such an interview technique will of course be different with installations where the participant is not part of the displayed visualisations and where the recorded video footage shows her interacting in some way at the location of the artwork, using interfaces for instance, from the perspective of an observing camera.¹⁰⁵

6.3.2 Re-telling the experience

The following evaluation of the participants' accounts of their experience is in itself an attempt of a structured narrative of a thick description and interpretation. The re-telling of the stories told in the 14 VCR interviews by the participants follows more or less the tentative structure outlined above for the evaluation of the observational video documentation. The 5 phases that have been identified there for the structure of the performed scenes emerge also in the VCR interviews in the spontaneous subjective descriptions of the affectively experienced sensations.¹⁰⁶

¹⁰⁵ cf. the VCR's conducted by Lizzie Muller on *Giver of Names* and *Cardiomorphologies*, cf. chapters 2.3 and 2.5

¹⁰⁶ cf. 6.2.2

Especially when the interviewees are commenting on the first moments of using the installation they are recalling the general envelope of the emotional conditions they were in when they observe themselves starting to explore the situation and getting into contact with the other participants (phases 1 and 2). The remembered initial experiences are couched and paraphrased in terms like puzzlement, irritation, bewilderment or anxiousness. These emotional states were slowly making way to states of curiousness and excitement about the unfamiliar encounters in actual and virtual spaces at the same time. Depending on the personality of the test persons some were recalling of having immediately felt at ease and comfortable with this situation, which had lead them to explore it eagerly, while others were recalling that they first had to overcome a moment of embarrassment and others even expressed an ongoing state of having felt uneasy and worried throughout the scene, which they describe as being basically eerie and not very inviting to engage in. A special kind of account of the initial phases of orientation can be observed with pre-experienced participants, although even they explained that they had to adapt to the situation on the sofa anew. For them the sentiment of puzzlement was less strong as they could draw from memorised experience and they started to comment the beginning of the interaction by already explaining and interpreting the interactive features (VCR 13, clip 11).¹⁰⁷

Especially for the evaluation of these initial phases it was very valuable to be able to observe what was happening between the lines during the interview, so to speak. Regarding this the advantage of videotaped recalls has proven to be extremely valuable, which was chosen as a method in favour of just audio-taped interviews. The videos straightforwardly document the physical subtext during those periods when, for example, the interviewees were absorbed in silently watching the recorded footage, their facial expressions, the mimics, the smiles and laughter, and also their non verbal utterances of wonder, dislike, approval, etc., or the clearing of the throat, which all might pass unnoticed in a simple textual transcription of the narrative from audiotape.

It has become apparent how the general mood with which the participants were encountering *Telematic Vision* and the affectively experienced sensations the artwork was evoking during its enactment and the sensations that are recalled have

¹⁰⁷ In this chapter references to the respective interviews, attached in appendix 9.1, are indicated in brackets in the text, also the according excerpts on the DVD.

gone through different stages of memory and reflection. The narratives of the interviews alternate thus between straightforward descriptions of the observed activity, explanations of the motivations and paraphrases of the remembered emotional conditions, but also instantaneous verbal expressions of feelings recalling the experience.

„I always find it embarrassing at first to see myself on a screen. That’s why I seem to be avoiding looking straight into the camera.“ (VCR 02, clip 02)

„When I noticed the three monitors I realized the unfavourable perspectives you see yourself in. I find it generally unpleasant to see yourself filmed like that.“ (VCR 09, clip 07)

„When I arrived there were already people on the sofa on the screen, my sofa was empty. I waited first, because I had the impression the sofa was crowded, no place for me. I mean, where I was, there was still enough space on the sofa, but it was virtually occupied.“ (VCR 06)

„I guess you are behaving rather unnaturally on that thing. (...) You can clearly see that this didn’t appeal much to me.“ (VCR 12, clip 10)

„I felt rather shaky. I imagined it to be more intuitive. I spent a large period of the session to find out how the thing functions. I was also permanently rationalising what was going on. That’s why I did not behave naturally.“ (VCR 07, clip 06)

Most of the interviewees continue to comment the sequences in the initial phases of the scenes, where they were trying to get a general overview, how they were exploring the interactive features of the installation and describe how they learned about using the setup to get into contact with fellow participants. Particularly the adjustment of the movements to the inversion of the projected image on the screens is practically mentioned by everyone as being a recurring difficulty in using the installation. They collectively took the inverse effect of the camera image on the screen as being a deliberate feature of the installation that was there as a contrast to the effect of looking into a mirror. Recalling the experience and valuating it in retrospect they therefore did not go into looking for technical explanations regarding this. The inversion of the image in the virtual space which affords a permanent adjustment of the interaction and an experimental adaptation of the discovered face-to-face communicative possibilities is remembered by almost all participants.

„The whole situation is extremely weird. As soon as we have noticed that we were not on the same sofa, we also realised that our movements were hard to adjust. You

have got to focus on the fact that you are looking in the wrong direction. It is like in a totally new dimension.“ (VCR 05, clip 04)

„I found it very funny that the image is reversed left to right, that you have to move the other way.“ (VCR 02)

„Again and again I forgot that it is reversed left to right. I constantly moved in the wrong direction.“ (VCR 11)

„Because of the inversion your behaviour is very odd, you are always moving the wrong way.“ (VCR 12)

„Although I had heard about the installation I found it nevertheless difficult to orientate myself. You see (...) watch the movements of my hand there. For me it was like finding your way in a video game. Check out all the buttons first. How do I have to move.“ (VCR 07, clip 06)

The last statement is also an example for the different levels of reflection that the triggered recall can render. The interviewee in this case describes and explains his behaviour on the sofa, leaving it open whether he is simply recalling his motives or justifying them in retrospect.

The test persons describe how they experienced the phase of orientation and how they tried to overcome the obstacles and limitations to get into contact in the unfamiliar virtual space on the screen. They are paraphrasing the structure of the artwork which provides a very thin line between successful and unsuccessful attempts to communicate and which exposes the participants to an emotional roller coaster of mutual understanding and misunderstanding.

„Because he did not know what I was up to, there was this permanent exchange where you had to adapt yourself constantly. My ideas got overthrown all the time. I thought he should have understood more quickly, that my little actions were clear enough.“ (VCR 08)

„It is all about figuring out what the other one does, how we could communicate, if he had planned something specific (...) You see one another but it is also very difficult because of that. Seeing each other you think you can communicate whatever you want, but it's difficult.“ (VCR 11, clip 09)

„I did not behave naturally. You can see this from our searching looks which try to meet. Looking for a situation to communicate, trying to react, approaching each other.“ (VCR 07, clip 06)

„It was a permanent search for something to do which would make sense as a pair, a search for some alternatives of interaction.“ (VCR 09, clip 07)

Like the inverse angle of the camera feed on the screens the two layers of the chroma-key effect are also acknowledged as an inherent interactive feature of the installation which offered possibilities of playful communication but again with certain limitations. Here the remarks are coupled with either regret or approval that the options were different depending on the location the test persons had been participating.

„Here I became aware that in the position I was filmed I was always behind the virtual person on the other sofa. She could dominate me by sitting in front of me. She had more options. Her position was definitely stronger.“ (VCR 06, clip 05)

„I found it very irritating that I was always in front of her, always on top. Somehow you should be able to switch. (...) She can put her arm around my shoulder. Here I am on the losing side, I can't react to this.“ (VCR 12, clip 10)

„He is sitting on my lap and I wanted to grab him from behind. But I am always behind. There are those two levels. The people on one sofa will never manage to sit on those on the other sofa.“ (VCR 01, clip 01)

„It was very amusing to sit with my 100 kilos on somebody who is only 60 kilos. (...) On the other hand it worked well for her, when she was trying to embrace me from behind. For me being in front, this was impossible.“ (VCR 14)

„You can't defend yourself against it, when someone just sits on you, you're helpless.“ (VCR 09)

The various options and limitations of the interactive features, especially that they are not available for everybody in the same way, has generated different reactions of the participants. It can also be observed how recalled slightly frustrating moments provoke different explanations in hindsight. While some regret and accept certain restrictions, which has certainly influenced the overall impression of their experience, others remember obstacles as having been the more challenging for the interaction. For example the different layers, the quality of the keyed images on the screens and the inversion make it difficult for participants to act and interact by trying to touch their mutually present virtual bodies on the screen.

„Shaking hands is difficult because my hand overlaps hers. Maybe we should have changed hands, might have worked better that way. Like this we look awfully funny.“ (VCR 14)

„I was trying to touch his shoulder, but my hand went right through him at the back, difficult to meet precisely.“ (VCR 11)

„When I tried to reach behind his head to push him down I realized that it would not work. I had to re-orientate myself completely.“ (VCR 08)

„It is not that easy to touch something accurate by the millimetre which is not actually there and you only see it with your eyes.“ (VCR 05)

„The movements of the hands were very irritating, because you have the feeling that you are going to touch somebody, and then nothing happens. Except when you suddenly touch the person who is sitting with you on the same sofa.“ (VCR 04)

Also in close relation to the layers of the chroma-key is the described discovery of the effect of the additional feature of the cushions with the blue-screen side or the effect of blue clothes of the participants of the same hue. Because of the layered images this feature was again not offered to all the participants in the same way, which is likewise the topic of many remarks.

„My blue cushion did not have the same effect on the others as their cushions had on me. This I found a little bit mean.“ (VCR 01)

„I wondered why my own cushion did not produce the same see-through effect.“ (VCR 04)

„Suddenly I realized the blue effect, that the cushions have the same effect as the sofa. Then I tried to hide and make myself disappear.“ (VCR 09)

„This is really funny, that he was wearing a blue T-shirt and that he could play with it, that’s cool, an additional instrument.“ (VCR 11)

This see-through effect can only be produced by participants on one sofa in the current version of *Telematic Vision* as it is re-installed at the MoC and was recorded during the 2008 field survey. This is the reason why some interviewees are complaining that they were not able to actively use it, sitting on the wrong sofa, so to speak. I became aware of this fact with all its consequences taking note of the statements from the VCR interviews in combination with watching the 2008 line-out recordings and comparing them with the now available visual documents from the earlier presentations. The mentioned phenomenon was emerging differently in the earliest instantiations of *Telematic Vision* 1993-1995 and is documented in the line-out recordings from Paul Sermon’s archive.¹⁰⁸ The third background chroma-key layer of the live TV feed or the pre-recorded still images, provided through a second

¹⁰⁸ cf. chapter 4.4

video mixer, made it possible then that the see-through effect was working with both sofa images.¹⁰⁹ Nevertheless, the layers were also there, like in the technically simpler version of 2008, and people on one sofa were always in front of the others on the other sofa due to the given possibilities of the effect. But, the see-through effect was working for both, although not vice-versa on each other. The background imagery as the rearmost layer was enclosing the whole performance on both sofas. What can be observed regarding this issue is, that despite the expanded features of the early versions of *Telematic Vision* participants did not engage in more elaborate interaction and communication in 1993 than in 2008. Maybe the assumption of a more varied performance could cautiously be established only for those sequences where animators were involved in the interaction. But in the early documentations ‚normal‘ visitors are just as often happy enough with interacting in covering each other and hiding themselves, as can be observed in the latest line-out recordings.¹¹⁰ In the presentation of 2008, with just two mixed images and leaving the blue sofa as the main stage without the ‚distraction‘ of the background, I have the impression that participants engage more frequently in trying out the potential of the chroma-key effect.

„Oh, that’s funny, me in a woman’s body. But somehow it is rather embarrassing having to watch this now.“ (VCR 12, clip 10)

„I liked it that you could put your head on somebody else’s body.“ (VCR 14)

„It is exciting to hide your face with that blue thing“ (VCR 10)

The concentration of the participants on the interaction on the virtual sofa as such, without background imagery, highlights it as the primary stage and puts the remaining interactive features in the foreground. And with this, I believe, also the enacting bodies of the participants are forwarded as the dominating communicative tools in the 2008 version of *Telematic Vision*. The central role of the bodily means of communication and the experience of deprivation of certain sensorial abilities is expressed by the interviewees in their comments on the absence of the possibility to use voice and language, as no sound links are established between the two locations.¹¹¹

¹⁰⁹ eg. DVD: documentation, Clips 3, 6, 9

¹¹⁰ cf. evaluation of behaviour patterns chapter 6.2.3, examples on DVD: video observation clips 4 and 8, VCR clip 9.

¹¹¹ This impression is reinforced by a certain reading of the questionnaires, cf. chapter 6.4

„It impressed me that you don't have sound, that you can't hear what the others say. You only have the images. You have got to develop some kind of sign language.“
(VCR 02, clip 02)

„The most amazing thing is that one of the central senses is suppressed, sound, that you can't communicate. The first thing on such a sofa would normally be to talk to each other: ‚Hello, how are you?‘ We would try to solve all the complications by using language. It does not work here. You turn into a being amputated of senses. This was the most impressive experience.“ (VCR 07, clip 06)

„It is a reduction of channels, because you only see each other. You can't feel, smell, nor hear each other. That's why you act perhaps more daring. (...) You wouldn't probably be behaving like that if you were sitting beside each other for real. It would mean that sooner or later you would touch the other, there are those natural inhibition thresholds.“ (VCR 13, clip 11)

The technically enforced concentration on the body and the tactile and visual senses has some other side-effects on the conduct of the participants which they recall by watching themselves during the interview.

„It looks like a big family on a sofa, but there were only the two of us actually. And what you can see now much better, which I didn't realize then, are the faces of the people. You only pay attention to the body language, you forget about the facial expressions. And because you only see yourself from an angle slightly from above you can't see the mimic of the others. (...) There is this close proximity and distance at the same time. Because you can't hear the others, the distance remains. (...) And what is also very astonishing is the fact, that even those who are sitting on the same sofa do not talk to each other. You are so concentrated on what the others are doing that you stop talking to each other and you are completely fixed on the action on the TV screen.“ (VCR 01, clip 01)

„It looks very funny seeing ourselves afterwards now, how we move around awkwardly. We don't even look at each other, just staring into the TV.“ (VCR 02, clip 02)

„What is so striking is the fact that I kept gazing at the TV although I was sitting next to a real person. She was much less important for my perception than the person who was only there on the TV. I was concentrating myself much more on the virtual person. The real person even kind of annoyed me. I only became aware of her when she got in my way, instead of when we would have interacted directly. (...) I found it

quite difficult with three persons at the same time. Seeing it now I think it would have been easier to communicate with only the two of us. The third person was sort of interfering, which irritated me.“ (VCR 06, clip 05)

The fixed gaze of the performers on the virtual space of the monitor screens as if they were puppeteers guiding with their actual bodily movements an absent figure, which was in fact a real time representative of their own body, is a phenomenon that was also observed in the evaluation of the line-out recordings.¹¹² „It reminded me of a Punch-and-Judy show (VCR 10),“ where the visual mix of actual and virtual realities was able to channel alertness to the point of absorption into the fiction performed on stage. Certain moments during the enacted scenes seem to have intensified the immersive technical potential of the installation.

„I think this was a situation where an observer from the outside would not have realised that we were three people sitting in two different locations.“ (VCR 04)

„This is something which surprised me, that moment when she fell off the sofa, it looked absolutely realistic. (VCR 07)

The experience of a different kind of proximity to either acquaintances or unknown persons emerging during the period of the enactment on the virtual stage of the sofa is also described and commented on during the interviews. In relation to this you can register triggered and uttered self-conscious remarks on the observed own behaviour and the reaction of the participants. Some seem surprised how differently to the actual reality they had been performing during the short stay in virtual reality. Watching their own enacted presence on the virtual stage for a second time seems to trigger feelings of embarrassment with some interviewees.

„I don't actually like it when people approach you so close. Here they are in fact not that close. But exactly because they can't approach you physically they can come extremely close. This is fantastic. I mean the effect that you immediately start fumbling each other. This is some kind of phenomenon, with total strangers.“ (VCR 12, clip 10)

Other participants in contrast are justifying the not exactly everyday behaviour as being the welcome result of the structure of the artwork which offered them a possibility to step into a hitherto unknown world with different parameters.

„I think we harmonised pretty well. There are always moments where we are trying to find something to do together, reacting on what the other does. Ouch, there I was

¹¹² cf. chapter 6.2.3

a little bit offensive: bold behaviour in virtual space. The whole situation is very playful.“ (VCR 10, clip 8)

„I am very surprised how childish I am behaving, sitting there on the sofa. I completely forgot that I was sitting in front of a camera or that I was on TV. I just started to play around. And it seems also irrelevant whether you know the other person or not, you tend to forget that.“ (VCR 11, clip 9)

„In fact it is pretty exhausting, judging it now. At home on the sofa, it is just a sofa and those who are there are really there. It would be exciting if you could invite someone to sit with you.“ (VCR 05)

The overall experience of having participated in *Telematic Vision* is appreciated by all interviewees as being pleasant and interesting, at least entertaining. While some were completely absorbed by the immersive qualities of the installation and remember the end of the interaction as a sobering experience others were more eager to come to an end as they had started to get tired with the performance.

„I found the whole situation quite enjoyable and very funny. Time went by pretty fast. (VCR 06)

„I'd never thought that we had spent so much time on the sofa. Being engaged I felt that maybe only 3 to 4 minutes had passed. But watching it now it seems to have been much longer, 7 to 10 minutes.“ (VCR 11)

„Somehow I didn't get that she wanted to stop. And she just left. To be alone on the sofa turns out to be rather boring, you can't do much. So I also quit. Being alone you can't do much. The point is there have to be at least two.“ (VCR 07)

„After having moved to and fro for quite some time I started to find it rather boring. As soon as I had figured out what it is all about I lost interest in going on.“ (VCR 02)

„Here we agree that we had enough. Pretty easy to communicate.“ (VCR 12)

„And suddenly you start feeling a little bit lost when you are left sitting there alone.“ (VCR 04)

The above narrative with examples of very personal accounts of experiences from the first-person perspective demonstrates how diverse these experiences are lived, remembered and re-experienced. But the recorded subjective eyewitness accounts constitute, as a body of documents, a coherent sample of intersubjectively comparable statements about the audience experience of *Telematic Vision* in spring 2008 in Switzerland. The interviews bear witness on the environmental context of the installation at the MoC at that very moment and also about the general cultural

context wherein the artwork emerges. The interviews open up a window on enacted experience.

6.4 Fieldwork 3: Questionnaire

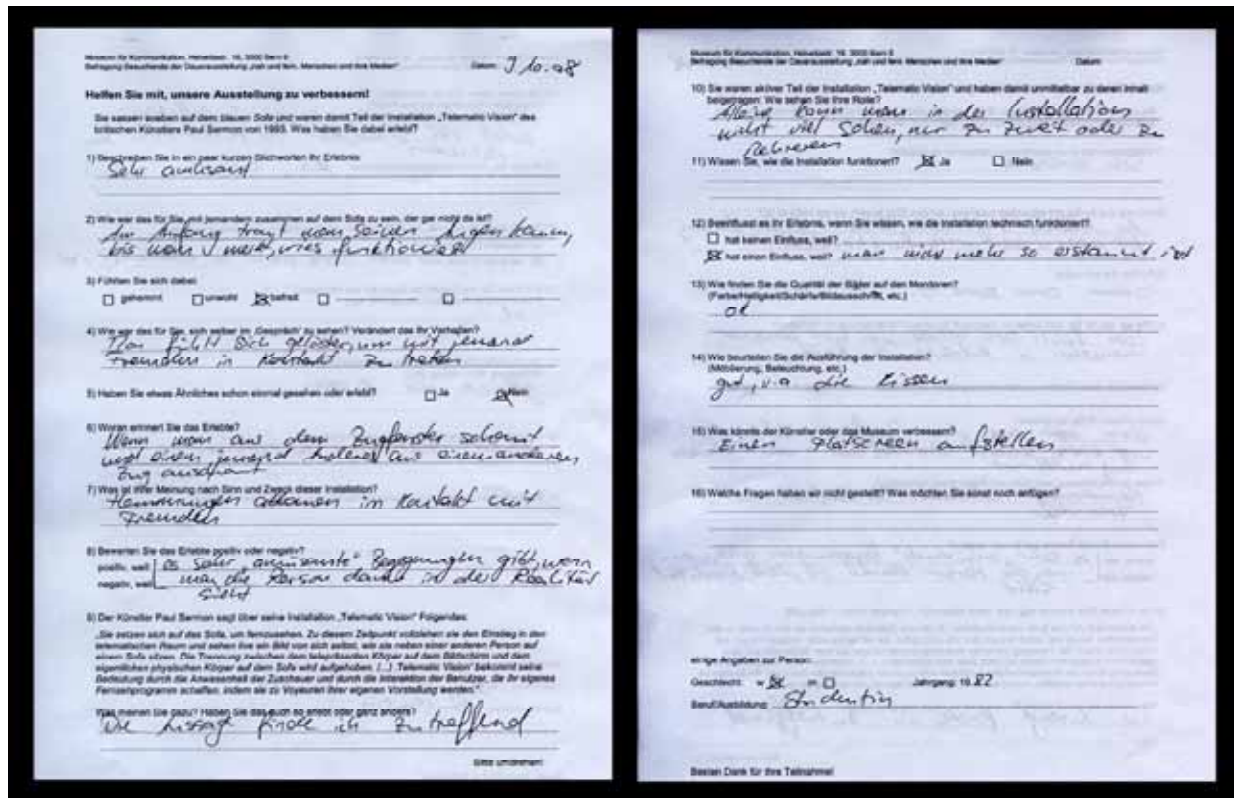
6.4.1 Outline of procedures

The line-out recordings, as actual representations of the enacted artwork, in combination with the video observation, have made possible an interpretation of audience experience from the perspective of the outside observer in chapter 6.2. The video-cued recall interviews on the other hand have yielded data from the first-person perspective of the affectively experienced sensations of the participants and the spontaneously triggered subjective reflections on the experience in retrospect. The first-person narratives of the latter have been restructured and reconstructed in chapter 6.3. In order to counter-check these retold immediate first-hand eyewitness accounts I have chosen a third method which allows to take a look at personal experience from an angle again one step more abstracting. I tried to retrieve this kind of information by randomly approaching participants, who had been engaged in using the installation, to fill in a specific questionnaire (image 10).¹¹³ Forced to take a short break to do this and write down the remembered impressions about the experience the answers should render more distanced and reflected accounts of the encounter.

The inquiry took place at irregular intervals over a period of several weeks. Participants were asked to describe their personal experience on the sofas from memory and to paraphrase the sensations and emotions they could remember. The questionnaire consisted of a total of 16 questions. 7 questions were aiming at capturing the very experience trying to encircle the remembered phenomena from different angles and offering space for interpretation. 3 questions were specifically aimed at debating the artist's conceptual intention and the remaining 6 questions were dedicated to impressions about the technical and contextual implementation of the concept. The questionnaire was rounded off by some additional anonymised

¹¹³ cf. appendix 9.2 and image 10

Image 10: Example of filled in questionnaire for *Telematic Vision* during the case study (MoC, 2008)



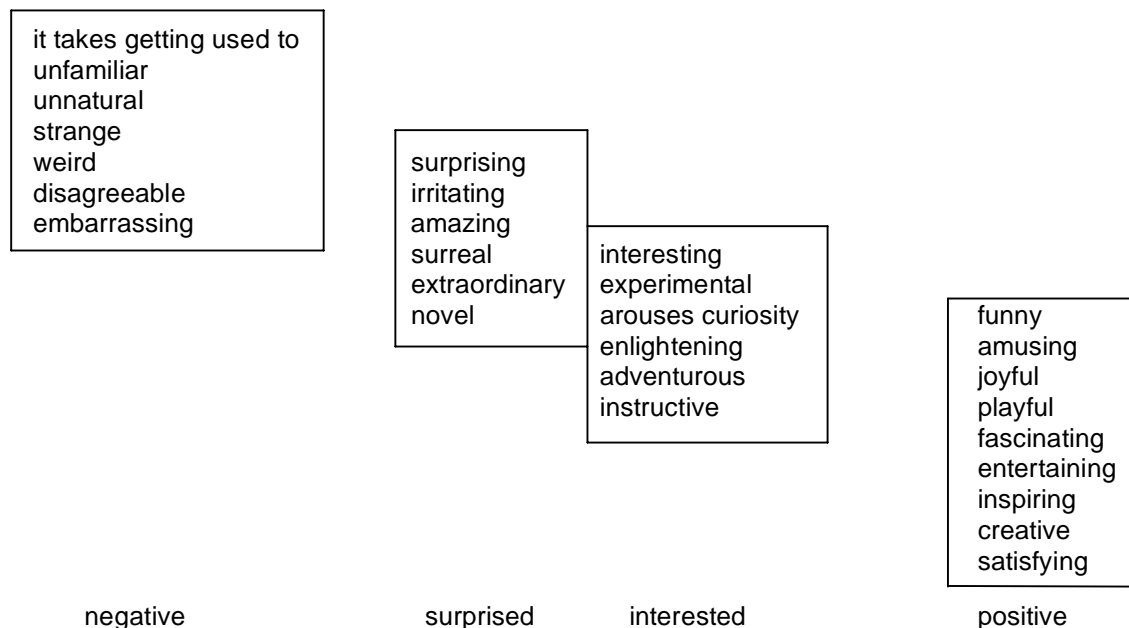
questions about age, sex and educational or professional status of the interviewed person. The survey itself turned out to be more laborious than expected because visitors seemed generally to be rather reluctant to spare some time in filling in a questionnaire of this sort or did not want to be distracted from pursuing their exploration of the exhibition. That's why for the evaluation of the survey for this study, only a relatively small sample of 18 questionnaires was chosen. The sample consists of those which were filled in completely by 10 female and 8 male participants. The age of the participants of the sample ranges from 23 to 51, with an average age of roughly 35. A striking peculiarity was the fact that 11 out of the 18 participants stated an academic education or teaching as their professional background.

6.4.2 Evaluation of the questionnaires

The initial paragraphs of the questionnaire were set rather openly to allow enough space for own formulations. Participants were asked to describe with a few catchwords or paraphrase in brief sentences the general experience on the sofa, how they remembered the feelings and the according emotional states they had

gone through when they met fellow participants in the virtual world on the TV screens or how they had felt while they were acting and interacting together (questions 1 – 3).¹¹⁴ To conclude this topic they were finally asked to judge the experience as such, if they could memorise it as being positive or negative and explain the argument (question 8).

Table 5: Clusters of attributes for the general overall experience (questions 1-3, 8)



Tables 5 and 6 visualise the attributes that can be derived from the answers for the sensory overall experience of the encounter and the tags for the remembered feelings and emotions during the enacted scenes. The evaluation does not attempt to quantify the answers but it is an attempt to record and map the whole panorama of embodied audience experiences. This procedure seems in fact to be the most appropriate way to cope with the indeterminacy of the process-oriented performative artwork. The visualisations must be read as contrasting juxtapositions or complements to the narratives reconstructed from the VCR interviews.

While a few participants remembered the experience as generally being rather unpleasant throughout their stay on the sofa, others described passages of emotional change from negative to positive, how they had gotten used to the irritating situation and started to become fascinated, which in the end left them with feelings of satisfaction. Others again stated that they had felt immediately at ease which had led them to engage happily in the adventurous and encouraging situation.

¹¹⁴ cf. summary of the answers in appendix 9.3

But also the opposite direction of emotional change is reported with participants who started out full of expectations and left the installation with feelings of disappointment and disillusion. Yet despite the restrictions, the impression of the overall experience of the performance on the sofas seems to have left all participants with a general feeling of having lived through a moment with very engaging, playful and entertaining sensations.

Table 6: Tags for the emotional condition, feelings (questions 1-3, 8)

self-conscious uncomfortable exposed observed helpless being at the mercy of somebody	handicapped amputated restricted	cheerful at ease relaxed liberated uninhibited
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Feelings tagged in retrospect contain already a certain degree of interpretation of the experience. They denote a reflection of the memories provoked by the features of the installation, e.g. regarding the CCTV situation or regarding the restricted and concentrated communication at the same time. Taken together, the attributes and tags outline the emotional envelope for the reflective descriptions of behaviour. In combination with questions 1 to 3 participants were asked in question 4 whether they felt they had been acting differently than otherwise or whether their conduct was extraordinary or just as usual, influenced by the fact that they had been able to observe their conduct during the performance simultaneously. Here the answers were the most disparate from person to person. This is no surprise as the remembered individual conduct with the attributed emotions is measured afterwards against concepts of routine everyday behaviour which was likely to be disrupted during the experience on the sofa: “I would never behave like that in real life”.¹¹⁵

Stated influence of the position of being an interacting observer on conduct (question 4):

- No change of conduct at all
- No change of conduct, but interesting to watch yourself acting and to watch the effect of your actions

¹¹⁵ Citations are translated examples of the complete answers from the questionnaires. Appendix 9.3 contains a summary of these answers.

- Observing yourself heightens the awareness of your own conduct
- Change of conduct: Seeing yourself hinders you to act as you normally would
- Change of conduct: Installation breaks down normative restraints, gives you more freedom to communicate

The extraordinary situation of having experienced the co-presence of physically absent persons in the virtual space of the monitors was commented on similarly to the recorded accounts of the test persons in the VCR interviews. At one end of the scale the remembered sensations are described in terms of an appreciated breakdown of normative boundaries which allowed to experiment with unfamiliar ways of communication, while at the other end this kind of liberation rather provoked reactions of reserve and rejection.

Questions 5 and 6 are complementary to this issue where participants are explicitly asked if the whole situation reminded them of something they had already lived through. It is an attempt to give room to embed the aesthetic experience in an everyday contemporary context. 10 of the 18 interviewees stated that the experience had been utterly novel to them, but asked in retrospect most participants did nevertheless draw comparisons with situations from everyday life: “Nowadays we rarely communicate face-to-face. Also in a chat room or on *Skype* you are present and at the same time absent, you communicate without being in the same place. The installation reminds me also of *Big Brother*”.

Drawn comparisons to everyday context (questions 5 and 6):

- Becoming an actress
- Watching a puppet show, pantomime
- Being exposed to a hidden camera or CCTV surveillance
- Using Web Cam with video conference systems, *Skype*, Chat, etc.
- Memory of other telematic artworks, VR installations
- Meeting strangers
- Being an news anchorman

The remembered situations from everyday experience were commented with the according positive or negative feelings which were associated with the overall experience on the sofa.

Question 7 is an attempt to capture statements on the subjective interpretation of the meaning of the artwork. The core of the answers focuses on the artistic offer to provide a situation to experiment with concepts of proximity, actual and virtual reality and nonverbal embodied face-to-face communication: “It is all about communication without real presence and the misunderstandings that come with it” / “Spatial distance and the proximity of bodies are put in relation to each other and communication without sound” / “What has become very clear to me is the fact that while I am communicating I am not only a sender of information but also a receiver” / “It tells you what happens if you are bereaved of one of your communicating senses.” The presence in a telematic space itself is rather seen as an experimental playground to meet strangers or even as a “test bed to reduce inhibitions when associating with foreigners”. The situation of sitting on a sofa in front of a television set and being an active part of the broadcast program is faded into the background. The result stands in an interesting contrast to central parts of the original artistic intent put down in Paul Sermon’s statement from 1993.¹¹⁶ Only when confronted with this aspect of the artwork through an excerpt of the artist’s statement in the introduction to question 9 the interviewees seemed to revalue and appreciate these featured effects, remembering their activities on the sofa: “In hindsight I totally agree, but sitting there I was not aware of it. (...) Producing your own program sure is exciting” / “While I was sitting there I did not think about the meaning, but reading the statement afterwards, it makes sense to me.” These exemplary answers sum up quite well one string of reactions to the artist’s statement. But what becomes also very clear is that the television context had clearly been of secondary importance during the performance. The role of the performer with the focus on communication aspects and the use of body language was remembered as being a much stronger experience than the role of the mere voyeur (question 10).

The following two paragraphs of the questionnaire were dedicated to the question whether the participants were acquainted with the technology behind the installation and whether this knowledge had any influence on the experience. Roughly half of the interviewees stated they knew or could guess how the effects of *Telematic Vision* were produced (question 11). But both groups, either knowing or not knowing, almost unanimously declared that this kind of specific understanding was either irrelevant or did influence their conduct and experience only marginally as they were

¹¹⁶ above chapter 4.1 and also conversation with the artist, chapter 5

more or less taken in by the interaction and communication with the fellow participants (question 12).

With questions 13 and 14 I intended to capture subjective statements on the perceived quality of the present actualisation of *Telematic Vision*. The idea behind this was the hope to be able to define more precisely contextual parameters of the installation. Here again the personal background of the participants and the influence of the general medial surrounding are filtering the judgements about the technical and environmental implementation. While half of the participants remembered the quality of the projected images on the monitors as being satisfactory, others criticised a hard image contrast, blurry and flickering edges or that the image seemed slightly out of focus. The sofas of the actual version of *Telematic Vision* at the MoC were a point of criticism as well. Quite a few participants found the upholstery too hard and uncomfortable. Someone complained about the cleanness of the cushions and wondered if the cases were washed regularly. So on the whole the answers to these specific questions on the appearance of *Telematic Vision* turned out to be less informative and coherent than expected as especially statements about technical issues like the quality of the images were formulated very vaguely. Also the answers to the last paragraphs on propositions for general improvements must be seen under same light. They range from suggestions of installing a more living room like environment to replacing the CRT monitors with HD flat screens. Some suggested to provide more props like the cushions to intensify the possibilities of interaction with the chroma-key effect.

Despite the limited sample of evaluated questionnaires the results of the fieldwork are nevertheless convincing as the inquiry was not designed as a comprehensive quantifiable survey from the beginning but as a qualitative questioning for subjective information on certain phenomena. It has become apparent that already such a small number of completed questionnaires can yield valuable results. I have therefore decided to continue the inquiry after the completion of the study. It is planned to do this annually for a delimited period at a time. The goal is to collect a specific documentation that chronologically covers a whole chapter in the life cycle of the artwork. The questionnaire has proven to be a flexible instrument that can help to spot contextual and experiential variations which help to monitor the set parameters of the concept and its actualisations. With regard to issues of preservation of

material components and their appearance the questionnaire definitely needs to be adapted and specific questions need to be formulated more precisely.

7. Conclusions

Although I had helped to re-install *Telematic Vision* on several occasions between 1998 and 2003 at the MoC and since then up to now I have been engaged in keeping it technically running, I only became aware that the artwork had undergone considerable changes during all these occurrences when I started to look through the existing but scarce documentations systematically.¹¹⁷ I have to admit that I was slightly alarmed by this fact at the outset of the study. I was convinced that we had been carefully observing the original score and also the artist approved annotations to the score, but the changing media dispositive as such through all these years was obviously also generating variable aesthetic experiences. And the delicate question had to be asked: Is the current re-installation at the museum still true enough to the original artistic intent? Elements answering the question have been outlined by this research.

Having watched visitors occasionally over the last 10 years using *Telematic Vision* it occurred to me furthermore that with the rapidly changing mediated lifeworld their behaviour whilst interacting and communicating with each other had also changed somehow. And as a conservator, being engaged in the maintenance of the artwork, I became aware on top of this, that I was myself drawing heavily from my own experience and memory when it came to judging the functionality of the interfaces for example or the quality of the projected images. Questions like these might appear to be of secondary importance at first glance. But such experiential and contextual information, available through documented eyewitness accounts only, have proven to be key sources of a specific materialisation of the artwork not documentable by other means. And there were not that many documents of this quality at hand when I started the preservation project. Thus it became clear to me that the museum's ongoing practice of documenting the cultural impact of human-machine interaction in the field of communication technologies and electronic media, through methods of oral history and visual anthropology¹¹⁸, could also be for the benefit of tackling issues of preservation in our electronic media art collection. Practical experience from this project of pro-actively documenting immaterial contemporary social and cultural phenomena has therefore led to the outline of the

¹¹⁷ chapter 4.4

¹¹⁸ chapter 1

case study which was designed from the start alongside a multi-layered approach of different but complementary methods.¹¹⁹ The goal of the field work was to test a number of diverse qualitative methods to record and document experiential phenomena constituting the essence of *Telematic Vision*.

Exceptional in the package of chosen methods is the dual status of the line-out video recordings. The live stream of video images as such is a representation of the artwork itself. If recorded, these images document respective temporary states of performance of the artwork. Each video sequence is thus a representation of a historical medial embodiment of the artistic concept. But the line-out is at the same time also a historical document of the actively lived experience of the participating audience whose bodily enactment of the concept leads to the emergence of the artwork in the first place. The combination of the line-out with the synchronised contextual video observations from both locations, as it was carried out for the case study, has generated valuable documents for the evaluation of audience conduct and experience from the perspective of the outside observer.¹²⁰ The fact that similar documentations (line-out recordings and documentary footage from moving cameras) exist from early presentations of *Telematic Vision* has led to the decision to repeat this kind of documentation. The early recordings, from 1993 and 1995 mostly, have been the only existing documents so far representing audience experience. Together with the newly produced observational documents these recordings constitute a string of particular testimonies for different instantiations of the artwork in the form of audiovisual descriptions of the different appearances. In close communication with the artist these documented appearances have made possible an actual re-discovery and a re-evaluation of the variable material framework based on the original score.¹²¹ But variations of the conceptual and material framework, like the effects of the TV background images or the transmission delay for example¹²², could only be re-evaluated by assessing the impact. The emergence of the artwork's intended meaning is dependent on the actual medial realisation of the framework and the everyday mediated cultural environment likewise. In the case of *Telematic Vision* this is an inherent feature of the open artistic concept. The artwork paradigmatically thematises the tensions between the

¹¹⁹ chapter 6.1

¹²⁰ chapter 6.2

¹²¹ cf. conversation with Paul Sermon, chapter 5

¹²² chapters 4.4, 5 and 6.2-4

ideal and the real or between „the state of notation“ and „the state of performance“¹²³, which have been highlighted by the assessment of the audience's experience. The two documentary methods that have been adapted for this purpose were on the one hand video-cued recall interviews and on the other hand a specifically designed questionnaire. The evaluation of these documents has generated visual, oral and written accounts from two slightly different first-person perspectives.¹²⁴ They are complementary by their varying degree of reflective distance to the primordial lived experience recalled from memory. The reconstruction and analysis of the remembered and retold sensory and aesthetic experience of the participants in a comprehensive narrative has rendered a colourful panorama of very personal and diverse eyewitness accounts. But taken as coherent documents in the whole body of sources, generated by the phenomenological approach, they remain intersubjectively comparable experiences, which are at the same time manifestations of the artwork.

A total of 60 test persons were involved in the whole field study. 42 participants were captured in 15 performed scenes on the sofas by the audiovisual line-out recording and the observational video footage. 28 of them were accidental visitors of the exhibition, 14 were specifically invited to take part and afterwards be prepared for the video-cued recall interviews. From the distributed questionnaires 18, which were filled in completely, were chosen for the present evaluation. The test persons of the whole case study form a representative cross-section of the general public of the MoC. I additionally tried to achieve a balance between various age groups and the sexes.

Thus the phenomenological approach has produced historical evidence about the actualisation of *Telematic Vision* at a certain moment in time, which means that it is historicising the artwork by contextualising it in its medial and cultural surrounding. The reconstructed narratives of contemporary audiences bear witness of a given type of aesthetic experience. Recording and documenting audience experience is therefore time- and process-oriented in itself and has hopefully left traces which will help to ask the right questions for impending preservation issues, for the ongoing discourse and for comparative actualisations in the future likewise. The assessment

¹²³ Hans Dieter Huber. „The Embodiment of Code“. Lecture at *Digital Heritage: Symposium on Video Art in Germany from 1963 to the Present*, Düsseldorf 2005

<http://www.40jahrevideokunst.de/main.php?p=2&n1=4&n2=20> (25.1.2008)

¹²⁴ chapters 6.3 and 6.4

of the experiential impact has yielded information to tackle the immediate problems of maintenance and the preventive conservation of certain components of the material framework of *Telematic Vision*. Taking the accounts of the contemporary eyewitnesses seriously will hereby lead to a re-evaluation of the present materialisation and contextualisation of *Telematic Vision* on the foil of the original artistic concept and does support the ongoing artistic research.¹²⁵

What has also become fairly obvious by the multi-layered phenomenological approach is the fact, that the documentation of audience experience through only one of the chosen methods alone would have remained rather incomplete. The observed behaviour and the retold memories needed to be counter-checked and looked at simultaneously from the different perspectives. The evaluation of each method has likewise generated complementary reconstructive narratives. Together they open up a dialogue between the perspectives and contribute to the process of a continuing discourse. The retold experiences bear witness on the emergence of the artwork at a certain moment in time and space. They are „documentary surrogate versions“¹²⁶ of lived aesthetic experiences as such and proper contextualisations of the respective instantiations of the artwork. They also reveal evidence of the actually achieved material framework of the artwork at a time. Yet the recording of the embodied communicative enactment of the artistic concept by participants during the presentation of *Telematic Vision* in spring 2008 at the MoC and the comparison with similar earlier experiential documentations has proven its potential for preservation issues only in combination with a counter-check with the artistic concept, the original score and the artist’s annotations to the score, and a validation of the conceptual and material framework of the artwork in an ongoing direct conversation with the artist. As a conservator and curator I have tried to adopt the additional role of the ‚cultural anthropologist‘ in this respect.¹²⁷ I have thus been able to help to define and update the historicity, actuality and openness of the primordial artistic concept in creating evidence for future interpretation of meaning and context. For this very reason the assessment of the impact at regular intervals, in the case of the artwork

¹²⁵ cf. statement of Paul Sermon in the documented interview from 1993 during *Multimediale 3*, DVD: Documentation 1993-1995, clip 5

¹²⁶ Ursula Frohne. *The Artwork as Temporal Form. Giving Access to Historicity, Context and Discursiveness of Media Art*. In: id et al (eds.). „Present Continuous Past(s)“. *Media Art. Strategies of Presentation, Mediation and Dissemination*. Wien/New York (Springer) 2005, p. 28

¹²⁷ Howard Besser. *Longevity of Electronic Art*, submitted to the International Cultural Heritage Informatics Meeting, 2001. <http://www.gseis.ucla.edu/~howard/Papers/elect-art-longevity.html> (4.3.2009)

being in a state of permanent performance or on the occasion of its temporary presentation, is a strategy that has to be targeted and pursued.

The bundle of complementary methods to capture contextualised audience experience, which has been applied and tested in this case study, has proven to be adequate specifically for *Telematic Vision*. The fact that the artwork's content emerges only through the participation of the audience and the meaning is constituted in the actively lived experience¹²⁸ has influenced the choice of methods. The series of documents produced hereby build vital components in the global strategy to preserve an interactive, networked, time- and process-based installation like this, where the documentation of the artistic intent, the history of its actualisations, arrangements for the preventive conservation of material components and provisions to provide broadly accessible knowledge build the other fields of activities. Any other electronic media artwork, structured differently, will require of course a specific adaptation of the methods chosen to document the states of its notation and the states of its various performances. By the richness of the sources provided for the preservation of the artwork, the case study on *Telematic Vision* has hopefully demonstrated the importance of documentary methods capturing audience experience. It is of course also a contribution to the memory of *Telematic Vision*.

¹²⁸ „... the viewer is the spectacle ...“, cf. footnote 68

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9. Appendix

9.1 Transcripts of the VCR (14 interviewees from scenes 10-15)

VCR 01 (scene 11)

10'00'24'00	Jetzt sieht man das leere Sofa.
10'00'27'00	Jetzt kommen D. und der F. und haben sich als erste hingesetzt.
10'00'45'10	Und ich bin in der Zeit hochgegangen, und habe mir überlegt, wie ich mich aufs Sofa setzen will und werde dann das Kissen nehmen wie man gleich sehen wird.
10'00'55'00	Und dem F. das blaue Kissen zuwerfen, so dass man ihn schnell nicht sieht.
10'01'25'00	Ja, jetzt komm ich dort von rechts, nehme das Kissen: Da! Verpasst.
10'01'37'18	Und am Anfang habe ich gedacht, wir wären alle übereinander und hatte vergessen, dass man hintereinander sitzt.
10'01'49'10	Und mein blaues Kissen hat gar nicht so einen Effekt auf die anderen wie deren blaue Kissen, das war ein bisschen gemein.
10'01'59'20	So wie M. es jetzt macht: man kann sich nur hinter dem eigenen blauen Kissen verstecken, die anderen verstecken das geht nicht.
10'02'06'22	Und dann habe ich meistens versucht mit dem F. zu agieren, wobei jetzt verstecke ich mich zuerst hinter D .
10'02'20'06	Und da hat es funktioniert: Hier hat F. mich gesehen und wir haben einander gewunken.
10'02'43'23	Hier wollte ich das Kissen wegnehmen, dass D. mir auf den Schoss gelegt hat.
10'02'54'02	Das ist ein bisschen wie eine Familie auf dem Sofa, aber man sitzt doch nur zu zweit.
10'03'06'17	Was man jetzt viel besser sieht, was ich beim Spiel gar nicht gemerkt habe, sind die Gesichter. Das geht alles so schnell wie man reagiert, dass man nur auf die Körpersprache achtet, gar nicht auf die Mimik.
10'03'24'02	Und weil man sich von leicht oben sieht, kann man gar nicht sehen, was für eine Mimik die anderen haben.
10'03'34'16	Da haben wir ein bisschen rumgetobt.
10'03'50'15	Eigentlich ist das Sofa wie ein Spiegel: es ist alles seitenverkehrt. Ich wollte dem F. auf die Schultern packen, aber ich war immer zu spät.
10'04'29'03	Da sitzt er wie auf dem Schoss, da wollte ich ihn auch wieder von hinten packen, aber ich war immer hintendran – es gibt diese zwei Ebenen: diejenigen, die auf dem oberen Sofa sitzen, schaffen es nicht, den anderen auf dem Schoss zu hocken.
10'05'04'12	Man hat so eine Nähe ist gleichzeitig trotzdem weit weg, weil man den anderen ja nicht hört, es bleibt eine Distanz.
10'05'51'20	Das war am verblüffendsten: Wenn F. das blaue Kissen vor sich hält, oder so wie jetzt, so dass man nur das halbe Bein sieht oder nur das halbe Kissen.
10'06'12'00	Und das Komische ist, dass auch die zwei, die gemeinsam auf dem Sofa sitzen nicht miteinander reden. Man ist so konzentriert auf das, was die anderen machen, sodass man gar nicht mehr miteinander spricht, sondern nur darauf was im Fernseher passiert.

VCR 02 (scene 11)

10'07'00'00	Also mir ist es im ersten Moment immer sehr peinlich wenn ich mich das erste Mal im Bildschirm sehe und gucke deswegen auch nie wirklich direkt in die Kamera. Wenn ich mit dem F. gehe, ist das sehr angenehm, weil ich mich dann darauf konzentrieren kann was er macht. Und ich finde es auch spannender, weil ich das Gefühl hab, dass er die Phänomene weniger versteht, und dafür viel mehr damit spielt als ich selber. Ich bin da nicht so, dass ich das so ausprobieren oder so experimentiere und ich bin auch nicht so spontan.
10'07'40'00	Ich finde es auch interessant, weil er andere Sachen sieht als ich: Zum Beispiel das mit dem Grün – das ist mir noch nie aufgefallen, dass wenn man das Kissen höher als das Sofa zieht, dass es dann grün wird.
10'08'01'12	Was ich auch noch schwierig finde, ist im ersten Moment, wenn die Person dazukommt, dass es wirklich seitenverkehrt ist und dass man sich dann

	seitenverkehrt bewegen muss. Das ist dann sehr lustig.
10'08'24'20	Und nach ein paar Mal Hin- und Hergerutsche finde ich es dann fast langweilig, weil irgendwie hat man dann verstanden um was es geht, und dann habe ich eigentlich weniger Lust irgendwie noch weiterzuspielen.
10'08'58'06	Und was ich auch noch ganz gut finde, ist dass man den Ton nicht hört, dass man nicht hört, was die anderen sagen. Dass man sich eigentlich so ein bisschen mit Zeichensprache verständigen muss und nicht noch den Ton zu den Bildern hat.
10'10'03'00	Es ist sehr lustig, sich den Film (die Aufnahmen) im Nachhinein anzuschauen, weil die Leute sich so komisch bewegen und sich nicht gegenseitig angucken sondern immer nur auf den Bildschirm gucken. Und dadurch, dass es manchmal nicht ganz scharf ist und die Umrisse verschwimmen, sieht es sehr lustig aus.
10'10'30'12	Und offenbar, was F. dauernd macht ist, er versucht immer wieder zu gucken, wo es sich überschneidet, wo er sich auf jemanden draufsetzen kann – das ist eigentlich das Spannendste.

VCR 03 (scene 11)

10'12'50'00	Da kommen wir.
10'12'58'16	Und dann probiere das eine falsche Kissen zu nehmen, das oben war, aber gar nicht da war.
10'13'11'00	Dann habe ich ein Kissen von hier genommen und es mir einfach vor die Augen getan.
10'13'34'12	Oh, oben wird es grün, das Kissen! Das eine Kissen wird oben grün.
10'13'49'08	Jetzt hat jemand das falsche Kissen genommen und es geworfen. Und jetzt kommt A.
10'14'01'20	Jetzt sind wir am Hin- und Herrutschen – jetzt ist A. am Rand und jetzt ich bin in der Mitte. Jetzt hat sie das Kissen und dann rutsche ich wieder zu D. Und jetzt rutsche ich wieder.
10'14'44'20	Was habe ich jetzt gemacht? Gewunken.
10'15'08'20	Und jetzt habe ich das Kissen genommen und so gemacht (mein Kinn draufgestützt).
10'15'19'00	Und jetzt das Kissen weg. Jetzt tue ich es dort hin.
10'15'29'00	Und dann mache ich so (<i>gestikuliert</i>) und dann setze ich mich wieder.
10'16'01'08	Ich bin jetzt ohne Kissen. Jetzt muss ich das Kissen wieder holen. Und jetzt habe ich wieder das Kissen. Jetzt muss ich das Kissen wieder holen. – Aber ich muss doch das Kissen holen! Jetzt muss ich das Kissen holen. Dann bin ich neben dem Kissen und dann mache ich so (<i>winkt</i>) und A. auch. Und jetzt passiert nichts.
10'16'40'00	Und dann bin ich auf dem Boden gekrochen und dann wieder aufgestanden.
10'17'20'00	Jetzt bin ich weggegangen.
10'17'25'12	Jetzt sind alle vom Sofa weg.
10'17'34'20	Kissen wieder hintun. Jetzt setzte ich mich wieder drauf.
10'17'55'20	Jetzt habe ich dem andern das Kissen angeworfen.
10'18'07'16	Jetzt werfe ich wieder. Und dann kann ich nicht. Und dann habe ich es ihm auf die Hand gefeuert.
10'18'38'10	Und jetzt ist keiner mehr drauf auf dem Sofa.

VCR 04 (scene 11)

10'12'50'00	Das ist der sehr irritierende Effekt, wenn man die Leute plötzlich quasi durchsichtig sieht. Das hier ist der Moment, in dem wir oben langsam beim Sofa angekommen sind.
10'19'48'00	A. hat schon ein bisschen gewusst, wie es geht.
10'19'58'18	Als erstes kommt die Irritation, dass es seitenverkehrt ist. Beim Versuch mit der Hand fragt man sich, wo das hinführt.
10'20'13'12	Und dann habe ich versucht so zu tun, als würde ich ihn packen, was natürlich nicht gegangen ist und er hat es auch nicht gemerkt.
10'20'35'20	Irritierend sind immer die Handbewegungen, weil man das Gefühl hat, man würde jemanden berühren und dann passiert nichts. Ausser bei A., die auf meiner Seite sitzt, die kann ich berühren.

10'21'00'12	Da habe ich mich gefragt wieso es bei meinem eigenen Kissen nicht durchsichtig wird. Das Kissen auf der anderen Seite macht einen Durchsichtseffekt und bei dem eigenen passiert das irgendwie nicht.
10'21'42'00	A. hatte [das Prinzip] recht begriffen. Und das Spiel um die Plätze – vermutlich ist das sozusagen zwingend, dass man irgendwann damit beginnt.
10'22'02'12	Und dann habe ich vor allem den beiden zugeschaut, was sie so Lustiges machen.
10'22'20'00	Irgendwann beginnt die Interaktion zwischen den beiden Ebenen.
10'22'41'20	Die Handbewegungen sind immer leicht verzögert, bis das Hirn letztendlich begreift auf welche Seite es nun geht.
10'23'12'10	Das wäre glaube ich eine Situation bei der ein Aussenstehender nicht merken würde, dass hier drei verschiedenen Personen auf zwei verschiedenen Ebenen sitzen.
10'23'27'12	Das ist die Wiederholung vom Anfang, als F. versuchte das Kissen zu holen.
10'23'51'00	Eine virtuelle Kissenschlacht.
10'24'00'00	Da habe ich das Kissen auf die falsche Seite geworfen und bis er reagiert ist es wieder weg.
10'24'32'20	Und irgendwann kommt man sich ein bisschen verloren vor, wenn man dort alleine sitzt.

VCR 05 (scene 10)

10'24'48'16	Also so gemütlich scheint das Sofa ja nicht zu sein. Und v.a. was mache ich denn da? Ein bisschen Ordnung, ein wenig gemütlich einrichten.
10'25'34'07	Das ist ganz schräg. Das ist sogar extrem schräg. Und jetzt merken wir, dass wir nicht auf dem gleichen Sofa sitzen. Wir bringen unsere Bewegungen nicht aneinander vorbei. Das Ganze ist noch ein bisschen steif.
10'26'21'00	Es ist sehr schwierig, weil man sich darauf konzentrieren muss, weil man in die falsche Richtung schaut. Es ist so wie eine völlig fremde Dimension.
10'26'50'14	Ihm ist offenbar nicht so wohl mit zwei Frauen auf dem Sofa, er sitzt schön in der Ecke.
10'27'01'23	Das war jetzt auch nicht grad nett. Da hecke ich irgend so eine Gemeinheit aus. Ich merke, dass ich mich da mehr auf die Frau konzentriere, als auf den Mann, er sitzt mehr so dabei.
10'27'37'17	O.K. wie zuhause. Zum Glück ist das nicht mein Chef....Wenn ich nicht so Muskelkater hätte, hätte ich noch von oben herunter geschaut, nachträglich betrachtet, hätte ich das noch schön gefunden.
10'28'12'18	Hier sieht man es gut, es ist, als würde ich höher sitzen als die andern. Die plagen mich.
10'28'42'08	Das ist gar nicht so einfach, etwas millimetergenau zu berühren, das gar nicht da ist und das man nur mit Augen sieht. Und auch die Handbewegung, zuerst verkehrt herum. Der Mann wechselt mal wieder die Seite.
10'29'22'23	Vielleicht möchten die zwei ja alleine auf dem Sofa sein?
10'29'37'05	Lass mich in Ruhe. Zum Glück sind wir nur zu dritt. Wenn da noch 2-3 andere drauf wären, wüsste man nicht wo wehren.
10'30'08'08	Aha, er geht, es ist ihm zu viel.
10'30'23'11	Oh, Tempeltanz. Das müsste man noch vertonen. Ein anderes Lied. Eigentlich ist es noch recht anstrengend, wenn ich das so sehe. Zuhause auf dem Sofa, ist es einfach das Sofa und genau die drauf sind, sind auch wirklich drauf. Spannend wär natürlich, wenn man sich noch jemanden wünschen könnte. Und fertig Spass.

VCR 06 (scene 10)

10'31'32'20	Als ich dazugekommen bin, hab ich gesehen, dass schon jemand auf dem andern Sofa sass, mein Sofa war ja noch leer. Wir haben die Situation zu zweit angetroffen. Zuerst hat sich die andere Person dazugesetzt, ich habe noch gewartet. Es hatte ja auch fast keinen Platz mehr auf dem Sofa. Bzw. auf dem Sofa, wo ich stand, hatte es schon noch Platz, aber es war ja virtuell schon besetzt.
10'32'26'17	Als ich mich dann dazugesetzt habe, hatte ich zuerst Orientierungsschwierigkeiten, was ich auf dem Bildschirm gesehen habe. Ich hab zuerst in die falsche Richtung

	geschaut. Das hat mich sehr irritiert.
10'32'52'11	Mir ist aufgefallen, dass ich v.a. auf den Bildschirm geschaut habe, obwohl ich neben einer lebenden Personen gesessen bin, war diese für meine Wahrnehmung viel weniger wichtig, als die Person, die gar nicht bei mir gesessen ist, sondern nur auf dem Bildschirm. Ich hab mich viel mehr auf diese konzentriert. Die Person, die real neben mir gesessen ist, die hat mich fast ein bisschen gestört, sie ist mir eher aufgefallen, wenn sie mir im Weg gewesen ist, als wenn ich zusammen mit ihr etwas gemacht habe.
10'33'33'06	Dann habe ich gemerkt, dass ich in der Position, in der wir gefilmt wurden, dass ich immer hinter der virtuellen Person sass, die konnte mich eigentlich recht dominieren, sie kann sich vor mich setzen. Sie hat jedenfalls ein Möglichkeit, die ich nicht habe. Sie war wie in einer stärkeren Position. Sie hatte auch die Möglichkeit mit dem durchsichtigen Kissen, auch das konnte sie bestimmen.
10'34'19'21	Ich habe weniger agiert, als nur reagiert. Ich war ziemlich beeindruckt durch diesen Sprung von ihr
10'35'04'17	Vorhin bei dieser Intervention wollte ich mich fast ein bisschen rächen dafür, was ich über mich ergehen lassen musste und nicht selbst bestimmen konnte, was ich machen wollte.
10'35'30'20'	Ich fand es schwierig mit drei Personen gleichzeitig. Beim Zuschauen hatte ich das Gefühl, zu zweit wäre es wohl einfacher, miteinander zu kommunizieren. Zu dritt hatte es wie so ein Störelement mit dabei, das mich irritiert hat.
10'36'08'01	Aber die Situation als ganzes fand ich angenehm und witzig, die Zeit ist schnell vorbei gegangen
10'36'43'00	Dann bin ich als erster aus der Szene gegangen und hab zugeschaut. Ich hab gedacht vielleicht kommt unten noch zusätzlich jemand dazu und es geht irgendwie weiter. Das war dann nicht so. Ich hab dann statt nur auf dem Bildschirm, den Personen noch auf dem Sofa zugeschaut. Das sieht man noch oft, dass die Leute nur zuschauen und selbst gar nicht aktiv werden und mit Genuss die ganze Kommunikation auf dem Bildschirm mitverfolgen.

VCR 07 (scene 13)

10'38'01'01	
10'38'14'14	Was ich mich gefragt habe, als sie sich auf dem ganzen Sofa breitgemacht hat, wie wird das sein, wenn ich mich drauf setze. Also schon rein technisch, wird da etwas abgeschnitten, sieht das realistisch aus, so wie es wäre, wenn ich mich tatsächlich auf ihre Beine setzen würde. Ich sollte dann langsam ins Bild kommen, weiss nicht wo ich bin.
10'38'46'10	Ah voilà. Das hat mich zuerst irritiert, dass ich hinter ihr durchlaufe. Jetzt geht es ums Ausprobieren. Ich habe schon von der Installation gehört. Ich habe mir das theoretisch vorstellen können, aber in der Umsetzung hatte ich sehr Mühe mit der Orientierung. Man sieht das in der Handbewegung, kann ich den Kopf streicheln, geht das überhaupt, wie sieht das aus
10'39'11'20	Für mich ist es vergleichbar mit dem Zurechtfinden in einem Videospiel. Wo man zuerst alle Knöpfe finden muss, wie beweg ich mich vorwärts, wie rückwärts.
10'39'24'13	Ich war sehr unsicher. Ich habe mir das viel intuitiver vorgestellt. Ein Grossteil der Sitzung war dann auch herauszufinden, wie das Ding überhaupt funktioniert. Ich war auch dauernd damit beschäftigt, das Geschehen zu rationalisieren, bis und mit, was passiert denn technisch, sowenig ich davon verstehe. Ich habe mich nicht natürlich verhalten.
10'39'57'06	Das sieht man auch an den Blicken, die aneinander vorbeigehen. Das Suchen einer Kommunikationssituation, dass man miteinander auf Situationen reagiert, aufeinander zugeht. Man sieht, wie der Blick wandert und sucht. Sie sucht in eine Richtung, ich schaue auf den Plasma
10'40'21'24	Das verrückteste, finde ich, ist das komplette Ausschalten von einem zentralen Sinn, vom Ton, dass wir nicht kommunizieren können. Der erste Akt auf so einem Sofa wäre ja, dass ich jemanden ansprechen würde: Hallo wie geht's'
10'40'34'04	All die Komplikationen, die es gibt, würde man versuchen, mit Sprache zu lösen und das geht hier nicht. Und das macht einen zu einem sinnesamputierten Wesen. Das wahr wohl eine der stärksten Erfahrungen bei dem Versuch
10'41'04'12	Man sieht, es gefällt mir. Dauerglinsend komme ich so langsam in Fahrt, es ist

	immer noch ein Ausprobieren
10'41'15'13	Das ist jetzt eine Imitation der Vorgänger auf dem Sofa, das Heruntergehen vom Sofa, ich hab gesehen, dass man das ja auch kann. Bis dahin wars für mich einfach das Sofa und man musste sich daran halten und drauf setzen, aber man kann auch runter gehen. Die Kamera fängt ja auch noch einen andern Winkel ein.
10'41'32'00	Für mich war es immer eine Spielerei. Herausfinden, was ist möglich. Ihr ist es offenbar ähnlich gegangen. Mal schauen, was das System zulässt. Auch mit den zweiseitigen Kissen, mit denen man sich unsichtbar machen kann. Das ist mir auch nicht so ganz klar, z.B. wenn man sich den blauen Teil vor den Kopf hält.
10'42'03'19	Das ist der Versuch einer physischen Kontaktaufnahme. Ich wollte ihr auf die Hände klopfen, sie will aber offenbar etwas ganz anderes. Das hat nicht funktioniert. Ansatzweise kommt man schon zu dem Punkt, als ob sich die Hände berühren würden. Aber aufgrund der Schilderungen über die Installation, dachte ich es sei viel realistischer. Dass es mehr so aussieht, als ob die beiden Handflächen tatsächlich aufeinander klatschen.
10'42'35'07	Das hat mich eigentlich sehr erstaunt. Das ist eine Position, auch mit dem runterfallen, die sieht absolut realistisch aus.
10'42'50'22	Das ist ein weiterer verzweifelter Versuch, sie gibt früher auf als ich...die Hände irgendwie in Übereinstimmung zu bringen. Wir habe als Witz zum voraus gesagt, wir könnten ja das Abklatsch-Spiel versuchen, es ist beim Versuch geblieben.
10'43'21'21	Irgendwann fand ich es dann auch langweilig. Weil ich gemerkt habe, ich bräuchte Training, um mich richtig bewegen zu können. Ich müsste einmal systematisch ausreizen, was passiert wenn, und auch die Orientierung über die (kameras). Ich habe mich v.a. links-rechts orientiert, weniger über den Frontmonitor. Auch weil der Partner links oder rechts gesessen ist. Also die beiden kleinen Monitore waren für mich die Orientierungspunkte.
10'43'51'17	Irgendwie hat die Kommunikation nicht funktioniert, ich hab die Klappe nicht gesehen.
10'43'57'15	Allein ist es relativ langweilig. Man kann nicht viel machen. Die Luft ist draussen. Ich verabschiede mich. Ich habe dann auch nichts für mich ausprobiert. Allein kann man auch nicht viel machen. Der Witz daran ist schon, dass man zu Zweit interagiert.
10'44'30'09	Da versuch ich sie zu veräppeln. Sie wollte eigentlich mir mitteilen zu kommen. Ich tu aber so als wär da noch eine dritte Figur im Raum und versuche, diese herzulocken, um S in die Irre zu führen. Ich nehm ihr Signal bewusst nicht auf.....und wollte mich dann doch noch formal verabschieden mit einem Handschlag. Aber eben die Hände gehen so nicht hintereinander.

VCR 08 (scene 13)

10'45'20'02	
10'45'25'18	Ich hab gedacht, ich besetze gleich mal das ganze Sofa, dass N. so schnell wie möglich reagieren muss. Ich hab mir vorgestellt, dass ich die sein möchte, die die erste Reaktion provoziert. Den andern reinlaufen zu lassen. Aber ich habe mir auch gedacht, der kommt viel schneller. Ich war auch nicht ganz sicher, wohin ich schauen musste, damit es klappt. Da hab ich mich halt einfach mal hingelegt, hab gewartet und er kam einfach nicht.
10'46'05'17	Da kommt er endlich. Und es ist gar nicht so abgelaufen, wie ich mir das gedacht habe. Er hat sich einfach in eine Ecke gesetzt und sich nicht darauf eingelassen. Ich habe mir irgendwie vorgestellt, dass er meine Füße in den Schoss nimmt oder so.
10'46'29'05	Ich musste dann anfangen zu schauen, was er so macht. Dann musste ich zuerst begreifen, wie man sitzen muss, damit man einander überhaupt sieht.
10'46'46'18	Dann wollte ich mich eigentlich in seinen Schoss legen, aber das ging nicht, weil er sich sofort mit einem Kissen vor mir geschützt hat und mich zurück geschoben hat.
10'47'02'21	Dann wollte ich mir die Kissen zurecht machen, um mich hinzulegen, aber da war er auch schon da und das ging wieder nicht.
10'47'14'13	Dann wollte ich ihn dazubringen, sich auf mein Knie zu legen. Und darauf beugt er sich selbst auf sein eigenes Knie. Eigentlich wollte ich nicht immer die Aktive sein und Ideen bringen. Aber mir scheint, ich hatte dauernd Pläne.
10'47'54'18	Da wollte ich hinter sein Kopf greifen, um ihn runterzuziehen und hab dann

	gemerkt, dass das gar nicht geht. Ich musste mich wieder neu orientieren, wie das das Ganze funktioniert.
10'48'14'11	Dann kam seine deutliche Aufforderung zu Kissenschlacht. Und ich hab dann mitgemacht. Das konnte dann auch nicht ewig so weiter gehen, er ist dann aus dem Bild gegangen. Und dann hat er mich erschossen.
10'48'47'10	Da hab ich gemerkt, dass ich wieder so einen Thron gebaut bekomme und wollte ihn nutzen
10'49'04'09	Ich hab gemerkt, dass ich noch viele Pläne hatte, was man noch machen könnte. Aber dadurch, dass er natürlich nicht wusste, was ich genau wollte, hat das so einen Austausch ergeben, bei dem man sich dauernd neu anpassen müssen. Meine Ideen sind permanent umgestossen worden. Ich hatte die Vorstellung, dass er schneller versteht, was ich mit meinen kleinen Aktionen machen wollte, dass es klarer sei. Dann kommt noch das technische Problem dazu, sobald beide gemerkt haben, worum es geht, haben wir es nicht geschafft, es zu realisieren.
10'49'50'12	Dann kam mir in den Sinn, wir könnten ja Hoppe-Hoppe-Reiter spielen, aber da sitzt man ja anders. Und er hat es wohl nicht begriffen.
10'50'07'14	Dann musste ich mich wieder orientieren und wir wollten das Abklatschspiel machen, aber das war auch eher schwierig umzusetzen.
10'50'31'11	Und ich wollte dasselbe auch mit den Füßen machen aber es ist mir nicht gelungen, ihm das verständlich zu machen. Und dann hat D. gesagt wir sollten aufhören. Und N. hat das nicht gemerkt und wohl gedacht ich treibe mit ihm ein neues Spielchen. Und ich fand das lustig, dass er nicht gemerkt hat, dass es fertig ist. Er wartet einfach bis etwas neues sich ereignet. Er ist ganz traurig so allein auf dem Sofa. Er hat natürlich akustisch nicht mitgekriegt, dass wir gesagt haben, es ist fertig, weil er so weit weg ist.
10'51'24'08	Da kam mir in den Sinn, dass ich mich anders verständlich machen musste, indem ich ihn holen gehen musste
10'51'31'04	Eigentlich auch noch ein schönes Bild, Er wartet darauf, dass ich ihn holen komme. Das hab ich dann versucht.
10'51'53'06	Ich bin da, aber er sieht mich noch nicht. Ich wollte ihm sagen, die Treppe runter zu kommen. Ich wollte ihm mitteilen aufzuhören. Und er macht auf Superdilettant. Er muss sich noch richtig verabschieden. Und ich will mich nicht darauf einlassen. Und er gibt mir sowieso die linke Hand, was mich auch irritiert hat. Und dann endlich hat er es begriffen.

VCR 09 (scene 12)

10'52'36'11	
10'52'41'19	Da hab ich zuerst mal die drei Monitore gesehen, bzw. die unvoreilhaftige Perspektive des Frontmonitors
10'53'22'14	Es ist grundsätzlich unangenehm sich selber zu betrachten
10'53'34'16	Ich habe bis zum Schluss die Perspektive nicht im Griff gehabt, wo es auf welche Seite geht
10'53'50'20	Dann ist man bemüht, sich wahnsinnig affig zu benehmen und extrem originell zu sein, sich möglichst was einfallen zu lassen.
10'54'19'21	Eben, das hatte ich nicht besonders im Griff. Ich habe mehr beobachtet, ob er einen Plan hat oder eine Idee, was wir machen könnten und dann darauf zu reagieren
10'54'52'13	Jetzt kommt es mir viel weniger lang vor, als ich auf dem Sofa gesessen bin. Dort ist es mir sehr lange vorgekommen.
10'55'22'06	Da hab ich mir auch mal wieder etwas einfallen lassen, nicht immer nur er.
10'55'37'11	Ich hab stets versucht, dass ich mich nicht mit ihm überschneide. Und dann hat wieder das affige Überhand genommen, lustig-lustig.....ausser Kontrolle... Spass haben...
10'56'24'05	Es ist wirklich stets so ein Suchen nach etwas, das zu zweit irgendwie Sinn macht, was gäbe es sonst noch für Interaktionsmöglichkeiten
10'56'58'20	Das ist ziemlich irritierend und nahe, sich so auf jemanden draufzusetzen
10'57'11'20	Da ist mir das mit dem Blau aufgefallen. Dass die Kissen den gleichen Effekt verursachen wie das Sofa. Ich hab dann versucht, mich hinter den Kissen zu verstecken, dass man ganz weg ist.
10'57'49'00	Man kann sich überhaupt nicht wehren, wenn sich jemand auf einen draufsetzt,

	man kann nichts dagegen machen
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VCR 10 (scene 12)

10'58'06'22	Gut, da gibt es noch nichts zu sehen
10'58'21'24	Das hab ich gar nicht gesehen. Gut. Sie wartet. Es passiert nichts.
10'58'56'15	Mir ist es auch lange ‚vorgekommen‘, bis ich dort angekommen bin
10'59'09'23	Ich hab nicht recht gewusst, wo sie sitzt, ich wollte eigentlich auf die andere Seite. Voilà, geh rüber!
10'59'25'04	Ah, ein bisschen mehr in die Nähe. Dann hab ich ein Standbild versucht. Auf jeden Fall hab ich versucht, Kontakt herzustellen.
10'59'49'13	So tun, als würde man es nicht sehen, als ob es zwei verschiedene wären, als wäre man gerade beieinander.
10'59'53'24	Ich hätte gern spielen wollen, schauen ob das funktioniert....voilà... es ist total schwierig, sich zu finden
11'00'27'09	Gut, ich hab sie machen lassen.
11'00'39'11	Wir sind gut aufeinander eingestiegen, haben immer aufeinander geschaut, darum gibt es immer wieder Momente, wo wir schauen, was wir jetzt noch machen könnten. Beide schauen wie der andere sich verhält.
11'00'48'10	Da war ich jetzt ein wenig frech. Tasch! Leicht anzüglich im virtuellen Raum.
11'01'00'12	Alles sehr verspielt die ganze Geschichte. Es lädt zum Spielen ein.
11'01'16'18	Das fand ich witzig. Nur noch mit den Füßen, schauen, ob das möglich ist. Man sähe jetzt eigentlich nicht einmal mehr, wie wir uns zusammen absprechen, ziemlich verrenkte Geschichte.
11'01'49'05	Wir wussten dann doch nicht so recht, was machen.
11'01'54'04	Das hat mich an Kasperlitheater erinnert, die gehen auch immer am untern Rand
11'02'15'23	Gut, hier wusste ich dann nicht mehr, was machen. Ob es wohl fertig ist oder nicht.
11'02'35'13	Genau, wieder in die Ausgangslage zurück.
11'02'45'12	Das blaue Dings fand ich ganz spannend. Dass man die Gesichter nicht mehr sieht. Aber ich hab festgestellt, es klappt bei mir nicht. Dann wollte ich hinter sie sitzen, dass man nicht fast nicht mehr sieht.....also alles wirklich sehr verspielt.
11'03'19'20	Dann mal die Seite wechseln. Ehrlich gesagt hab ich keine Ahnung, was wir da eigentlich wollten
11'03'35'14	Das ist juste aufgegangen

VCR 11 (scene 14)

11'03'43'15	
11'05'02'01	Zuerst muss man rausfinden, was überhaupt möglich ist. Ich wollte zum Beispiel auch das blaue Kissen zum Abdecken nehmen, aber das ging gar nicht auf dem Sofa, auf dem ich war.
11'05'18'12	Auch rausfinden, was der andere macht, wie man kommunizieren könnte, oder ob er schon irgend einen Plan hat, oder ob er etwas darstellt
11'05'54'08	Man sieht sich zwar, aber es ist trotzdem schwierig, weil man das Gefühl hat, man sieht sich ja und man kann doch vermitteln, was man will und das ist das trotzdem schwierig. Aber das hat jetzt zum Beispiel geklappt
11'06'34'04	Mich hat erstaunt, wie das Kind in mir zum Vorschein kommt, wenn ich da auf dem Sofa sitze. Man vergisst plötzlich, dass man vor einer Kamera ist oder im Fernsehen und man fängt an zu spielen.
11'06'52'07	Es ist auch nicht so wichtig, ob man den andern gut kennt oder nicht, das vergisst man irgendwie auch.
11'07'21'0'8	Das fand ich recht lustig, dass sein T-Shirt blau ist und man damit spielen kann, das ist cool. Das ist noch so ein zusätzliches Instrument.
11'08'24'05	Was ich immer wieder vergessen habe, ist, dass es seitenverkehrt ist. Ich bin mehrmals in die falsche Richtung. Und dann merkt man's dann, aber es ist noch schwierig.
11'09'20'02	Oder genau die Schulter des andern zu treffen und dass die eigene Hand dann hinter dem andern hindurchgeht und eben nicht vorne
11'09'54'13	Ich glaub, da haben wir nicht so genau gewusst, was wir machen sollen.
11'10'02'09	Dann hat man wieder eine Idee

11'10'40'10	Aber als als ich auf dem Sofa sass, hätte ich nie gedacht, dass wir so lange drauf waren, dass so viel Zeit vergangen ist. Es kam mir vor wie 3-4 Minuten. Jetzt kommt mir das viel länger vor, 7-10 Minuten
11'11'15'22	Das find ich lustig, dass das geklappt hat.
11'11'25'11	Aber da hab ich zum Beispiel wieder die falsche Hand genommen. Ich hab gar nicht dran gedacht, dass es anders rum ist.
11'11'55'06	Nun ist aber genug

VCR 12 (scene 14)

11'12'21'17	Es passiert nichts
11'12'39'02	Jetzt kommt er
11'12'53'21	Das mit dem blauen T-Shirt war nicht geplant. Obwohl ich es eigentlich gewusst habe, habe ich nicht daran gedacht, dass man blau nicht sieht.
11'13'21'15	Man benimmt sich eher unnatürlich auf dem Ding.
11'13'45'11	Was mich irritiert hat, ist, dass ich immer vorne bin, immer oben. Irgendwie sollte man das umschalten können, dass man switchen könnte
11'14'01'18	Das ist noch lustig , ich im Frauenkörper.
11'14'20'24	Aber irgendwie, ja eben....es ist mir ein wenig unangenehm, dem ganzen zuschauen zu müssen.
11'14'32'13	Irgendwie...ich hab das einfach nicht gern, wenn einem die Leute zu nahe kommen, das habe ich auch sonst nicht gern, und hier... sie kommen einem ja eigentlich nicht zu nahe, aber irgendwie kommen sie einem gerade dadurch, dass sie einem körperlich nicht zu nahe kommen können, kommen sie einem erst recht unglaublich viel zu nahe. Das find ich phantastisch, dass das der Effekt ist, dass man sofort damit anfängt, einander zu betatschen. Das find ich ein Phänomen. Wild fremde Leute....
11'15'35'02	Und zum Machen ist es lustiger als zum Zuschauen, find ich. ... äh...
11'15'46'08	Patsch, patsch, patsch...
11'16'02'13	Und was schwierig ist, dass man sich immer auf die falsche Seite bewegt, dass es verkehrt ist.
11'16'12'16	Und darum benimmt man sich auch ein wenig seltsam, weil man stets die falschen Bewegungen macht.
11'16'59'06	Ist ein wenig langweilig
11'17'08'02	Also so lange ist mir das nicht vorgekommen auf dem Sofa
11'17'33'19	Dann die Kissenschlacht, ist wohl auch obligat, dass das stattfindet. Ich finde, wir haben relativ spät damit angefangen. Ich nehme an, sonst fängt das schon nach 15 Sekunden an.
11'18'06'14	Das war jetzt wieder das mit der falschen Seite. Genau und das geht jetzt eben nicht. Sie kann ihren Arm um mich legen und ich bin ein wenig der Depp im Umzug, der nicht reagieren kann
11'19'00'08	Also so etwas würden wir im Büro nie machen....das ist absurd
11'20'01'04	Jetzt sind langsam die Ideen aufgebraucht
11'20'20'24	Also man merkt deutlich, dass ich eigentlich überhaupt nichts mache und sie ist wahnsinnig aktiv. Man sieht deutlich, dass mir das ganze ein bisschen weniger liegt als ihr.
11'20'43'01	Ja, jetzt verständigen wir uns darüber, dass es genug ist. Das ging ziemlich schnell.

VCR 13 (scene 15)

11'21'08'19	<i>Beobachtet V. auf dem Sofa und kommentiert sein Verhalten</i>
11'21'23'01	Zuerst muss man sich immer orientieren, was hat es alles, wo ist links, wo ist rechts. Er wartet einfach mal.
11'21'50'08	Ja wenn die nicht kommt, nehm ich mal den Platz ein
11'22'11'09	Zuerst muss auch ich mich orientieren, was hat es an Kissen, dann auch: wo ist rechts und links, weil es ist nicht spiegelverkehrt: Man sieht sich genau so, wie die Kamera einen aufnimmt. Dann erste Kontaktaufnahmen. Wobei ich noch nicht so richtig weiss, auf welche Seite ich ausweichen muss, wo es zu ihm hin- und wo es von ihm weggeht. Dann

	muss man zuerst auch rausfinden, wer hinten und wer vorne ist. Der unten hat ja ein Kissen, wo es durchsichtig wird und die Person oben ist immer hinten und hat kein durchsichtiges Kissen. Also eigentlich kann ich weniger machen.
11'23'00'17	Es gibt gewisse Sachen, die besser gehen in dieser Position, in der man hinten sitzt
11'23'05'18	Das ist so das Verlegenheitsblödeln.
11'23'12'14	Immer auch die Frage, was mache ich jetzt als Nächstes. Es ist immer so ein Agieren-Reagieren. Im Allgemeinen bin ich glaub ein wenig dominanter, was man jetzt grad macht, wie fest man sich neckt oder wie stark man Annäherungen zulässt oder nicht.
11'23'31'03	Es ist so eine Reduktion der Kanäle, man sieht sich ja nur. Man spürt sich nicht, man schmeckt sich nicht, man hört sich nicht. Und darum traut man sich auch sehr viel mehr.
11'23'42'17	Die üblichen Konventionen...man kann sich schlagen, da hab eben auch ich wieder vorgegeben, dass wir böse werden und er macht mit.
11'23'55'12	Und jetzt der Übergang in's Necken, ja eben wieder so Verlegenheitsblödeln
11'24'06'06	Das würde man ja alles nicht machen, wenn man real nebeneinander sitzen würde. Das würde ja auch heissen, dass wenn man aufeinander zukommt, das man sich irgendwann berührt. Und darum kommen dann die natürlichen Hemmschwellen.
11'24'22'09	Da ist es immer schwierig, dass man sich überhaupt trifft. Dass er, wenn er mich streicheln will, zuerst einmal auf die richtige Seite fasst und nicht über das Ziel hinausschießt.
11'24'33'08	Und wenn es langweilig wird, haut man am besten wieder mal kurz drein, dann gibt es wieder Action
11'24'49'23	Da ist es natürlich gemein, dass er vorne sitzt und mich hauen kann und ich ihn nur von hinten mit dem Kissen treffe.
11'24'59'01	Jetzt suchen wir uns beim Händehalten. Es ist wieder Versöhnung.
11'25'07'02	Man überlegt sich auch, also ich überleg mir schon, so jetzt haben wir es dann bald, jetzt haben wir alles durchgespielt.
11'25'14'13	Sind wir wieder harmonisch, wir haben uns geprügelt....dann kann man noch ausprobieren, dass es so aussieht, als ob man wirklich nebeneinander sitzen würde....Wenn sich die Münder treffen....ja und dann, ja da ist eigentlich alles....tschüss

VCR 14 (scene 15)

11'25'36'07	Sitzt und beobachtet leeres Sofa
11'25'52'06	<i>Lacht über sich, wie er die Kissen ausprobiert</i>
11'25'58'19	Es dauerte ein gewisse Zeit, bis jemand anderes gekommen ist
11'26'15'17	Es ist ein wenig unbequem auf dem Sofa
11'26'35'05	Jetzt kommt jemand
11'26'42'02	Am Anfang war es etwas schwierig, rechts und links zu unterscheiden
11'26'52'02	Da ein wenig im Ohr bohren
11'27'02'07	Tätscheln. Das mit dem Kissen ist noch lustig, weil man hindurchschauen kann.
11'27'22'16	Das hat mir gut gefallen, dass man den Kopf der andern Person draufsetzen kann.....tip top
11'27'40'24	Da ist wieder das gleiche Problem, mit links-rechts. Und das ist auch lustig, dass ich mich mit meinen 100 Kilo auf jemanden mit 60 Kilo draufsetzen kann.
11'27'58'22	Die Hand schütteln. Das ist schwierig, weil meine Hand die ihre überdeckt, mit der andern Hand wär's wohl besser gegangen. So sieht es ein bisschen komisch aus.
11'28'10'15	Jetzt wird sie rabiat.
11'28'26'24	Die Zunge rausstrecken
11'28'43'20	Da hat man jetzt wider gesehen, wie ich die Seiten verwechselt habe.
11'28'57'15	Jetzt wird's brutal, da habe ich mir selber weh getan, so durchsichtig dreinzuschlagen.
11'29'19'08	Und jetzt kommt die Versöhnung, mit happy end
11'29'41'02	So geht es gut, wenn sie hinten herum umarmt, für mich vorne ging das nicht so gut, weil mein Bild überdeckt ihres
11'29'51'15	Noch ein Küsschen und arrivederci....tschüss

9.2 Empty form of the questionnaire

Museum für Kommunikation, Helvetiastr. 16, 3000 Bern 6
Befragung Besuchende der Dauerausstellung „nah und fern. Menschen und ihre Medien“

Datum:

Helfen Sie mit, unsere Ausstellung zu verbessern!

Sie sassen soeben auf dem *blauen Sofa* und waren damit Teil der Installation „Telematic Vision“ des britischen Künstlers Paul Sermon von 1993. Was haben Sie dabei erlebt?

1) Beschreiben Sie in ein paar kurzen Stichworten Ihr Erlebnis:

.....
.....

2) Wie war das für Sie, mit jemandem zusammen auf dem Sofa zu sein, der gar nicht da ist?

.....
.....

3) Fühlten Sie sich dabei:

gehemmt unwohl befreit

4) Wie war das für Sie, sich selber im ‚Gespräch‘ zu sehen? Verändert das Ihr Verhalten?

.....
.....

5) Haben Sie etwas Ähnliches schon einmal gesehen oder erlebt?

Ja Nein

6) Woran erinnert Sie das Erlebte?

.....
.....

7) Was ist Ihrer Meinung nach Sinn und Zweck dieser Installation?

.....
.....

8) Bewerten Sie das Erlebte positiv oder negativ?

positiv, weil:

.....

negativ, weil:

.....

9) Der Künstler Paul Sermon sagt über seine Installation „Telematic Vision“ Folgendes:

„Sie setzen sich auf das Sofa, um fernzusehen. Zu diesem Zeitpunkt vollziehen sie den Einstieg in den telematischen Raum und sehen live ein Bild von sich selbst, wie sie neben einer anderen Person auf einem Sofa sitzen. Die Trennung zwischen dem telepräsenten Körper auf dem Bildschirm und dem eigentlichen physischen Körper auf dem Sofa wird aufgehoben. (...) ‚Telematic Vision‘ bekommt seine Bedeutung durch die Anwesenheit der Zuschauer und durch die Interaktion der Benutzer, die ihr eigenes Fernsehprogramm schaffen, indem sie zu Voyeuren ihrer eigenen Vorstellung werden.“

Was meinen Sie dazu? Haben Sie das auch so erlebt oder ganz anders?

.....
.....

Bitte umdrehen!

10) Sie waren aktiver Teil der Installation „Telematic Vision“ und haben damit unmittelbar zu deren Inhalt beigetragen: Wie sehen Sie Ihre Rolle?

.....
.....

11) Wissen Sie, wie die Installation funktioniert? Ja Nein

.....
.....

12) Beeinflusst es Ihr Erlebnis, wenn Sie wissen, wie die Installation technisch funktioniert?

hat keinen Einfluss, weil?

.....

hat einen Einfluss, weil?

.....

13) Wie finden Sie die Qualität der Bilder auf den Monitoren?
(Farbe/Helligkeit/Schärfe/Bildausschnitt, etc.)

.....
.....

14) Wie beurteilen Sie die Ausführung der Installation?
(Möblierung, Beleuchtung, etc.)

.....
.....

15) Was könnte der Künstler oder das Museum verbessern?

.....
.....

16) Welche Fragen haben wir nicht gestellt? Was möchten Sie sonst noch anfügen?

.....
.....
.....

einige Angaben zur Person:

Geschlecht: w m Jahrgang: 19.....

Beruf/Ausbildung:

.....

Besten Dank für Ihre Teilnahme!

9.3 Summary of answers from questionnaire

Fragen 1-3 und 8: Erlebnis Allgemein, Qualität des Erlebnisses

1 (Erlebnis in Stichworten)

- zuerst gewöhnungsbedürftig, dann lustig
- lustig, neu, unbekannt
- eher unangenehm, ungewohnte Nähe und Vertraulichkeit, unnatürliche Situation, die zu nicht regelkonformen Verhalten führt
- erwartungsvoll, aber dann ernüchtert über die Schwierigkeit zu kommunizieren
- nicht das erste mal, aber trotzdem immer wieder neues Erlebnis
- die Art der nicht verbalen Kommunikation ist ein Abenteuer
- Situation unangenehm, fühlte mich gehemmt und ausgestellt. Begann aber mit der Zeit Spass zu machen
- Kommunikation via TV mit Spass und Aha Erlebnis, die Zeit vergeht schnell, spiegelverkehrtes Kommunizieren
- Spiel, Interaktion, Umgang mit Grenzen, Staunen, sehen und nicht gesehen werden
- (...)
- originell, lustig
- lustig, zuerst begreift man nicht, wo sich die andere Person befindet
- überraschend
- nonverbale Kommunikation
- sitzend, stehend, agierend, beobachtend, kommunizierend, provozierend
- sehr amüsant
- irritierend, ungewöhnlich, surreal, futuristisch, experimentell
- Neugier, Unsicherheit; spannend mit jmd. zu kommunizieren, den man nicht kennt; sehen, wie weit man gehen kann, Grenzen austesten

2 (Erleben der anderen Person)

- interessant
- zuerst ganz merkwürdig, aber sehr lustig
- spielte keine Rolle, dass die andere Person nicht real da war
- wollte herausfinden, welche Sitzpositionen im TV echt aussehen. Nicht das Gefühl, mit jemandem anderem auf dem Sofa zu sitzen.
- Person ist da, aber nicht physisch. Reagierte trotzdem auf sie, aber ungehemmter als wenn sie physisch präsent gewesen wäre.
- irritierend und zugleich spannend
- die virtuelle Person war viel präsenter als die reale Person auf dem gleichen Sofa. Distanz ist unangenehm, fühlte mich etwas ausgeliefert; behindert, da ich nicht sprechen konnte.
- die Anwesenheit der nicht realen Person hat die Kommunikation komplizierter gemacht, weil man sich ohne Worte verständigen muss, aber eben auch weniger kompliziert, weil keine Berührungängste vorhanden sind.
- erstaunlich
- eigenartig, befremdend aber auch lustig
- lustig und schwierig (spiegelverkehrt)
- ein etwas anderes Erlebnis, komisch und zugleich lustig
- ungewohnt, da nicht gesprochen werden kann
- unbedenklich, in der heutigen Zeit normal
- spannend, kreativ
- am Anfang traut man seinen Augen kaum, bis man merkt, wie es funktioniert
- nicht überraschend, aber auch nicht vertraut. Es war ein Herunterbrechen von Vorwissen auf die reale Situation
- witzig, ungewohnt, spannend; befriedigend, weil ich gemerkt habe, dass ich auch in so einer Situation auf andere zugehe

3 (Gefühle)

- erwartungsvoll, lustig
- fröhlich
- gehemmt, unwohl
- behindert, irritiert
- locker
- gehemmt, und dann gelöst
- gehemmt
- gehemmt und dann befreit
- angeregt
- befreit, komisch
- befreit
- (...)
- unwohl
- befreit
- (...)
- befreit
- gehemmt, ungeschickt
- neugierig, beobachtet

8 (Bewertung Erlebnis +/-)

- + sehr gut, unterhaltsam
- + weil es Spass macht für Klein und Gross
- + interessante aufschlussreiche Erfahrung;
- - unangenehme Erfahrung
- - weil ich mir amputiert vorkam und ein Zusammenspiel nicht zustande kam

- + spielerisch, unterhaltsam, ausgelassen
- + weil es eine andere Welt eröffnet
- + interessantes Erlebnis, spielerisches Element;
- - Gefühl des Ausgestellt-Seins. Hemmungen
- + das Kind erwacht, macht Spass herumzualbern
- + anregend
- + lustig, spassig, in der Realität nicht möglich
- + nicht alltäglich, gut für Koordination
- + etwas Ungewöhnliches
- + weil, ohne zu sprechen gut kommuniziert werden kann
- + Schulung von heutiger Kommunikation
- + weil es Spass macht, Neugierde weckt, zum Ausprobieren ist
- + weil es amüsante Begegnungen gibt, wenn man die Personen dann in der Realität trifft
- + weil ich sah, dass die Sache funktioniert
- + weil die Kommunikation befriedigt

Fragen 4-6: Einfluss auf Verhalten; schon einmal erlebt?

4 (Sich betrachten: Einfluss auf eigenes Verhalten)

- keine Änderung
- keine Änderung, aber man sieht, wie man sich benimmt
- sich zu sehen ist nicht ungewohnt, hat aber das Verhalten beeinflusst
- zu starke Differenz zwischen meinem Verhalten und dem des Partners
- spannend sich nicht gespiegelt zu sehen, sondern so, wie einen die andern immer sehen
- seitenverkehrt ist eine neue Dimension, animiert zum Ausprobieren
- es gab mir zu Denken und verhinderte einen lockeren Umgang mit der Situation
- es verändert das eigene Verhalten; man wird sich bewusst, wie man aussieht und wie man sich verhält; verhindert, das man gelöst ins Gespräch kommt.
- ist abhängig davon, wie die andere Person auf das „Gespräch“ einsteigt
- Ich würde mich nie so verhalten auf einer Bank im Park; man ist ungezwungen
- ich war schon mal da, kannte die Situation, daher kein Einfluss
- (...)
- ist nichts besonderes, kein Einfluss auf Verhalten
- kein Einfluss auf Verhalten
- steigert das Bewusstsein für die eigene Gestik
- man fühlt sich gelöster, um mit einer fremden Person in Kontakt zu treten
- ich habe mir das so vorgestellt, mein Vorwissen hat sich bestätigt
- Verhalten ändert sich nicht, weil ich erst im Nachhinein überlegt habe, wie das aussieht. Ich reagiere/agiere spontan, weil ich mit der andern Person kommunizieren will

5 (schon so etwas gesehen, erlebt?)

- 10 nein
- 8 ja

6 (Erinnerung woran?)

- Teil eines Filmes zu werden, den ich nicht mache
- (...)
- (...)
- an ein Marionettenspiel
- andere telematische Kunstwerke
- Erlebnispark
- TV Sprecher vor Filmprojektion; Kinder bei Kissenschlacht
- Heute kommuniziert man nur noch selten real von Angesicht zu Angesicht: Auch im Chat, Skype oder MSN ist man zugleich an- und abwesend, kommuniziert miteinander, ohne am gleichen Ort zu sein. Es erinnerte mich auch an BigBrother.
- Pantomime
- Dass wir uns im wahren Leben nicht gerne mit jemandem Fremdem auf die gleiche Bank setzen
- (...)
- versteckte Kamera
- (...)
- Videokonferenz
- Überwachungskamera, Web Cam
- wenn man aus dem Zugfenster schaut und einen jemand anderes aus einem andern Zug anschaut
- VR-Brillen und VR-Helme, die Einblick in andere Sphären geben, oder die Interaktion mit physisch abwesenden Personen oder Objekten simulieren
- Skype Telefon mit WebCam, dort spürt man die Distanz mehr, weil man nicht auf dem gleichen Sofa sitzt

Fragen 7, 9 und 10: Kunstwerk

7 (Bedeutung der Installation)

- (...)
- tiefe Bedeutung
- Kommunikation ohne Worte, räumliche Distanz-körperliche Nähe überschneiden sich
- mir wurde bewusst, dass ich nicht nur Senderin von Information bin, sondern auch Empfängerin

- erfahrbar machen, wie sich Kommunikation verändert, wenn durch ein Kommunikationsmedium die kommunizierenden Sinne reduziert werden
- Aufzeigen einer „fremden“ Art der Kommunikation
- Kommunikation erfahrbar, erlebbar machen unter erschwerten Bedingungen (ohne Sprache)
- Reflektion über Kommunikation ohne reale Präsenz, sowie die Missverständnisse und Vor- und Nachteile, welche dabei entstehen können
- Realität-Virtualität; Interaktion im Cyber Space
- Kommunikation zwischen Fremden
- (...)
- Kommunikation mit einer Person, die man sieht, die aber nicht nebenan sitzt
- nonverbale Kommunikation
- Kommunikation über Distanz; virtuelle Kommunikation
- Nonverbale Kommunikation, Kontakt mit Fremden, Kontakt mit sich selbst, Akteur und Voyeur zugleich
- Hemmungen abbauen im Kontakt mit Fremden
- langfristig: der erste Schritt in Richtung Teleportation; kurzfristig: 3D-Chat Anwendungen
- Möglichkeit anschliessend das eigene Verhalten zu analysieren. Etwas Neues Erleben. Erfahren, wie andere Menschen auf mein Verhalten reagieren: Dass die andere Person nicht anwesend ist, schafft eine gewisse Narrenfreiheit.

9 (Statement Sermon)

- das eigene Programm schaffen ist spannend
- am Anfang denkt man nicht so weit, aber mit der Zeit schon
- „Fernsehprogramm“/Voyeur der eigenen Vorstellung habe ich nicht erlebt. Kommunikative Aspekte und Körpersprache standen für mich im Vordergrund
- Ich verspürte immer die reelle Distanz zwischen mir und meinem Mitspieler
- Thema Fernsehen war nicht präsent. (Kennt die Installation) In Urversion mit dritter Ebene wäre es eventuell vorhanden, in der jetzigen Aufführung im MfK aber nicht: Statement eigentlich nicht zutreffend.
- habe mich nicht als Voyeurin wahrgenommen, eher als Spielerin auf einer Bühne
- Fernsehsituation, wie zuhause, war mir nicht bewusst. Aber das eigene Programm schaffen und sich dabei selbst beobachten, das kam bei mir stark rüber.
- Auf dem Sofa hab ich nicht über die Bedeutung der Installation nachgedacht. Im Nachhinein leuchtet es aber ein. Telematic Vision wird ohne den Zuschauer, der gleichzeitig Darsteller ist, bedeutungslos.
- trifft zu
- (...)
- eine sehr technische Beschreibung, für mich war es eher fun
- ja ungefähr so
- (...)
- stimmt, heute normal; für die Ausstellung ein gutes Mittel, das Thema anzustossen
- stimmt
- zutreffend
- ich habe die Trennung zwischen dem telepräsenten und dem physischen Körper auch so wahrgenommen
- Voyeurin der eigenen Vorstellung trifft für mich zu. Wenn andere Zuschauer dagewesen wären, hätte mich das aber sicher beeinflusst

10 (Einschätzung der aktiven Rolle)

- es ist wie „Theatersport“
- einfacher Mitmacher, der viel Spass hatte
- ohne Teilnehmende ist die Installation wie ein Rahmen ohne Gemälde
- ich habe wohl nicht viel zum Inhalt beigetragen
- als aktiver Teil trage ich zum Inhalt bei, klar.
- ich war eine lustige Kleine in einer grossen Vision
- Beobachter und Akteur zugleich, aber nicht Irritierter
- Als agierend und reagierend zugleich: Ich nehme Inputs auf und versuche selbst welche für ein „Gespräch“ zu geben.
- Animator, aktiver Mitgestalter
- Ich verhalte mich so, wie ich sonst nicht würde
- Teil eines Spiels
- (...)
- (...)
- Mitspieler
- als aktiver Teilnehmer, Motivator für andere, auch mitzumachen
- alleine kann man in der Installation nicht viel sehen, nur zu zweit oder zu mehreren.
- für mich Teilnahme nicht von allzu grosser Bedeutung. Aber Frage, ob die Aufnahmen gespeichert werden und so ein Beitrag zum Werk entsteht. Dann aber Datenschutzfrage: Will ich, dass mein Herumturnen gespeichert wird?
- (...)

Fragen 11 – 15 (Technik)

11 (wie funktioniert?)

- 10 ja
- 8 nein

12 (hat das Wissen einen Einfluss auf das Erleben?)

- Nichtwissen hat keinen Einfluss, wär aber interessant, zu erfahren, wie es funktioniert
- keinen Einfluss, denn ich bestimme ob ich mitmachen will, oder nicht
- keinen Einfluss, da nicht brandneue Technik
- (...)

- (...)
- Hat Einfluss, weil mich der Mensch interessiert und nicht die Technik
- kein Einfluss, da die Installation mich gefangen genommen hat. Überlegungen zur Technik erst später
- Hat Einfluss, da die Installation erklärbar wird und weniger „geheimnisvoll“ bleibt
- keinen Einfluss, da ich mir dessen im Moment nicht bewusst bin
- keinen Einfluss
- Nichtwissen hat keinen Einfluss
- kein Einfluss, man muss es nicht wissen
- (...)
- kein Einfluss, denn es braucht ja auch noch die Mitspieler
- kein Einfluss, da die Anwendung nicht veränderbar ist
- hat Einfluss, wenn man nicht mehr so erstaunt ist
- kein Einfluss; ist klar, dass viel Technik dahintersteckt
- kein Einfluss, da ich ohnehin versuche, mit der andern Person zu kommunizieren

13 (Qualität der Bilder)

- gut
- gut
- gut, ein wenig zu hell, zu harte Kontraste
- old school, wie bei den ersten Farb TV's
- schlecht
- hab nicht darauf geachtet
- ok. sollte schärfer sein, weniger harte Kontraste
- Schärfe und Farbe der Bilder sind nicht ideal, war mir aber egal
- gut
- ok
- sehr gut
- könnte besser sein. ev. zu dunkel
- zu hell, etwas unscharf
- ok
- zu unscharf, flackernde Ränder
- gut
- etwas mager, sollte in HD sein
- gut

14 (Qualität Installation)

- mehr Farben
- gut
- weiches Sofa
- zu klinisch, zu unpersönlich, eher Bank als Sofa
- weiches Sofa
- unbequemes Sofa
- Möblierung praktisch, Beleuchtung zu hart
- ok
- ok
- ok
- ok
- ok
- angenehm
- ok
- wie fleissig werden die Kissenbezüge gewaschen? ev. unhygienisch?
- ok
- zu wissenschaftliches Ambiente
- Beleuchtung, Sofa gut; Kissen ein gutes Hilfsmittel

15/16 (verbessern/offene Fragen)

- das Bild sollte gespiegelt werden, damit die Bewegungen nicht seitenverkehrt sind
- Hintergrund um das Sofa stört
- mehr Requisiten für Effekte
- TV Situation (wie zuhause) verstärken
- ev. Installation mit Ton
- Bildqualität verbessern
- Flatscreen aufstellen
- Anlage sollte noch beiläufiger ausschauen, weniger inszeniert
- (...)

10. List of images and tables

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10. DVD supplement to:

Rolf Wolfensberger. On the Couch – Capturing Audience Experience
A Case Study on Paul Sermon's *Telematic Vision*

Tracklist:

Documentation 1993-1995 (Paul Sermon)

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- Clip 2 – Multimediale 3, ZKM, 1993: installation view (excerpt)
- Clip 3 – Multimediale 3, ZKM, 1993: line-out (excerpt)
- Clip 4 – Multimediale 3, ZKM, 1993: line-out, signal disturbances (excerpt)
- Clip 5 – Multimediale 3, ZKM, 1993: artist interview (excerpt)
- Clip 6 – Cebit, Hannover 1995: line-out (excerpt)
- Clip 7 – Cebit, Hannover 1995: line-out (excerpt)
- Clip 8 – Cebit, Hannover 1995: line-out (excerpt)
- Clip 9 – 3rd Lyon Biennale, 1995: line-out (excerpt)

Video observation 2008 (Museum of Communication)

- Clip 1 – Setup
- Clip 2 – Excerpt 1
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- Clip 10 – Excerpt 9

Video-cued recall 2008 (Museum of Communication)

- Clip 1 – Setup
- Clip 2 – Interview 1 (excerpt of VCR 01)
- Clip 3 – Interview 2 (excerpt of VCR 02)
- Clip 4 – Interview 3 (excerpt of VCR 03)
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- Clip 12 – Interview 11 (excerpt of VCR 13)

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