

Device [*n]

Surveillance—Terrorism—Truth

**By Day-Dream
[David Opp & Amnon Dekel]**

**We are surrounded by engines of the digital-electro-age.
Ding..beep...buzz.click..quak.ping.ping..Oh...pop...Oh..wurr.....
We live in a noisy age, so noisy we don't listen, so loud that we
have become Deaf. We fear fear itself and fear that we are
feared and hated.
New Millennium - new Surveillance. We know they know all
about us, where we are what we do when we do it why we do it
how we do it. Electro-Magnetism all around us - in us. 1000
KiloHertz 88 MegaHertz 900 MegaHertz 1.2 GigaHertz 2.4
GigaHertz- if only we could hear what see, see what we hear
Surveillance...Servo-Motor. ..PhotoCell.. .9V. ..Relay
..Microcontroller.. .I/O...GPU...Transistor .. Eyes..1984. .2001
George.....Orwell.....Bush
Death Penalty .. Guantanamo .. Abu-Garib
2005 2112**

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..00...INTRODUCTION

Our sonic installation is a place to see what we hear and hear what we see. The **Space**, called **Device[*n]** puts the listener/interactor/user into a situation that is partly a visualization of our new-millennium-post-9-11 fears and partly an illustration of the difficulties that we are having as a species to leave behind our somewhat Luddite fears of technology next to our mundane cyber fantasies of the promised digital **nirvana** (while downloading the latest a-nokia ringtone). We are neither there no here. But our ears have become numb from the restless non-ending sonic attacks that modern cities put them through. Unfortunately, by making ourselves defensively **deaf**, we have lost our capability of hearing the world as it is. Device[*n] puts us into a sonic-quiet-space and lets us hear while seeing. Around the space in multiple locations are **Visio-Sonic-Objects**. The objects come in different **shapes** and **sizes**, are built from different **materials**, and represent different **categories**, but have one thing in common: **they survey the space near them and react when the space changes**. These changes can be **sonic** in nature (**Piezo-electric** elements which emit different pitches as the light that falls on them is swayed and changed by the people walking around them). Other reactions are **mechanical**, with servo and DC motors moving and emitting sound in the process. The multiple objects, reacting to the multiple changes in the whole space, create a **SONIC-FACSIMILE** of the physical space and offer the visitors a chance to **hear the social and physical mapping** of the events in it. The objects, the materials they are

made of, the sounds they emit, the motions they make, the lights they shine, in the context of the sonic space and what it is built of and the atmosphere it transmits, all work together to create in the visitor/participator a **feeling of ambiguousness**, of **decay**, of **something gone terribly wrong**, of past **technological fantasies going sour**, of human kind's **failure to negotiate a truce with itself** and it's multiple sub-groups and philosophies. We hope that Device[*n] will elicit people to hear and see the dirt **around** and **in** them, and walk away THINKING...

..01...DESCRIPTION

Device[*n] is an enclosed space of varying sizes (depending on the venue where it is shown). The space will be preferably enclosed from its surroundings to ensure that the inside is relatively quiet. Inside, the space is prepared to look like a grimy industrial environment that has been forgotten for many years. Cement blocks, iron rods sticking out of them, and electrical wiring are all around. The Visio-Sonic-Objects are placed in multiple positions in the space, sometime hung on the wall, other times placed on top of a cement block, other times hanging from the ceiling. Dim lighting is placed in various positions (which are related to the actual placement of the Visio-Sonic-Objects since they interact with them).

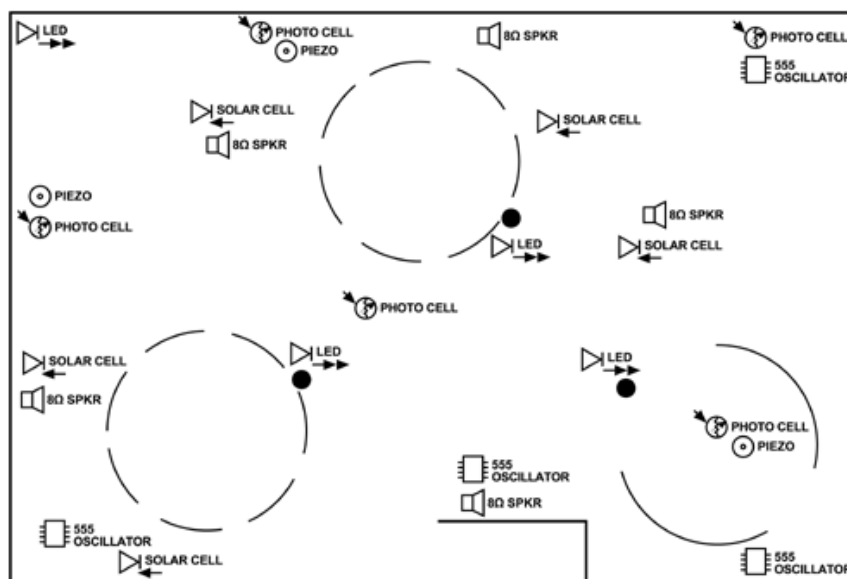
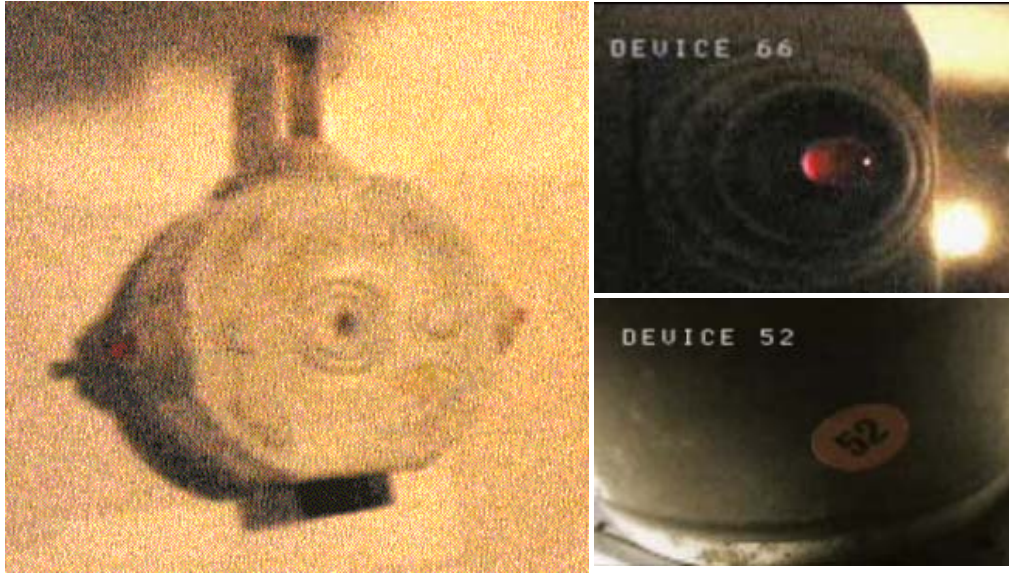


Figure 1: Possible Layout

The Visio-Sonic-Objects are built from various materials (plastic, tin, iron, cardboard, glass, metal, concrete, etc) and contain various electrical components inside them (Piezo-Electric elements, light sensors, light emitting diodes, transistors, oscillator chips, electrical elements, wiring, DC and Servo motors, programmable micro-controllers, video cams, computers and so on).

In the background the installation will also include various programming interfaces, network control & audio, visual, and physical network feedback.



These objects survey their proximity using various sensing technologies (Photocells, Phototransistors and Photo Resistors, next to digital input switches) and react in various ways (turning on Light Emitting Diodes and bulbs, pulsing various Piezo-electric elements which emit different pitches for different bursts of time, and running motors which, apart from creating motion, also create their signature whirring noises).

The *sonic-scape* that results is a Sonic Mirroring (“Sonic-Facsimile”) of the ebbs and flows of the light energy in the space, which is changed as a result of the people walking around it.

..02...EQUIPMENT

- A room/space where one can control the lighting
- Electric power
- Network access
- Electric cables
- Hardware tools [drills, screws and so on]



..03...BIOS**David Opp:**

David Oppenheim is a multi-media artist living and working in Tel-Aviv / Jaffa. He studied graphic design, video and animation at the Bezalel Academy of Art and Design, Jerusalem, Israel, and electronic music composition at Morley College, London.

At the moment David is focusing on interactive, loop-able & linear video projects for installation, download, transmission & projection.

In 1996 he founded Day-Dream Studios [New York], where he has created commissioned web-installations as well as developing Day-Dream.com, an ongoing web project and in 1999 released the DAY-DREAM.CDR.

As a musician, he has composed electronic music for interactive, dance, theatre, video & film, working under the name Mildew/OVESH and as a member of the bands Shalosh Hait, bBARBARA, the one-man-band project Cadaver Eyes & Lietterschpich. He has released six full length albums and various tapes.

His work appears regularly in publications around the world, and is in permanent collections in museums and galleries such as The Museum of Modern Art San-Francisco, the Museum of the Moving Image & Postmasters gallery.

EXHIBITS & EVENTS

Ongoing: live shows with barbara, cadaver eyes & lietterschpich.

2005 Sonoreties Festival, Belfast, Lietterschpich performance. [Brithis council / Foreign Office]

1996 - 2004 DAY-DREAM.com, ongoing web project. [Discrete / Avid]

2004: Hazofe, Tel-aviv, video instelation

2002: C404 DVD, New York, Experimental DVD project.

2002: Explora Kalisher, Tel-aviv, group show.

2001: Channel 13, Reel New York, Honorarium & show.

2000: Philadelphia Science Center, commissioned installation & web project [NEA].

1999 - 2001: MyCity BCCO Culture Center, Rio, Brazil, touring web installation.

1999: Gasbook 7, Japan, commissioned short film titled "an Eye".

1999: Cyberarts show, Vienna, Austria, Mildew audio project.

1999: Day-dream.cdr, released and added to the SFMOMA permanent collection.

1999: Montreal Intl festival of New Film & New Media, digital media installation.

- 1998: Art Directors Club, New York, Young Guns 98 show.
- 1998: Cellcom, Tel Aviv, Israel, commissioned installation.
- 1998: Sound Clash, Tel Aviv, Israel, Electro Acoustics Mildew set.
- 1998: Trans Hudson gallery, New York, live Mildew set.
- 1997: Postmasters Gallery, Soho, New York, MacClassics exhibit.
- 1997: Downtown Art Festival, New York, web installation.
- 1997: Red Hot Aids Foundation, commissioned web installation.
- 1997: Hot Wired RGB gallery, commissioned web installation.
- 1997: Interdisciplinary Center, Tel Aviv, Israel, digital media installation.
- 1997: Word, The Thing, commissioned art web site.
- 1996: Eye Magic, Media Awards Ceremony, commissioned large screen video loop
- 1994: Art from Israel Gallery, New York City, paintings.
- 1991: New Art Gallery, Dulman, Germany, paintings.



Amnon Dekel:

A Cyber-Psychologist-Programmer-Computer Scientist-Entrepreneur-Artist-ex-Air Traffic Controller, Amnon has been working with digital technology since 1980 (when he got his first Sinclair Z80 “computer”). Since then he has spent his time exploring the bleeding edge of User Experience Design in art (Pulse Art Gallery NYC 1995, and Postmasters NYC, 1996, and at Interact 2003.) and in Industry (Award of Excellence in Information Design (CommArts Magazine 1996 for the Discovery Channel Online), Design Distinction Award (ID Magazine) and Pulitzer Nomination for a Bosnia Website designed for the NY Times in 1996). Today Amnon juggles a PhD in Pervasive Computing, teaching PostPC technology and TEXperience, building a new company for the second internet bubble, and parenting.

EXHIBITS & EVENTS

- 2005 **Digital Experience and the Physical World**
Designing user experiences for reactive physical spaces. Presented at the User Experience Workshop at Pervasive 2005, Munich, Germany. May 11.
- 2005 **Place de la bonne heure**
Developed the control system for the motorized chair.
With Miri Segal. Dvir Gallery, Tel-Aviv, Israel. April.
- 2005 **Normally Opened - Normally Closed**
Developed the control system for Ezri’s Furniture.
With Ezri Tarazi. Reactive Physical Furniture. Periscope Gallery, Tel-Aviv Israel. January.

- 2003 **One Measure of Happiness**
A Dynamically Updated Interactive Video Narrative using Gestures
With Noam Knoller and Udi Ben-Arie, Interactive Experience Exhibition,
Interact 2003, Zurich, Switzerland.
- 2000 **Synopsis: A Personal Summary Tool for Video.**
With Ofer Bergman. ACM-CHI2000: Conference on Human factors in
Computing System, p 4-6, ACM Press.
- 1998 **Maria Magdalene.**
With Ran Hadari and Maya Zer. Group Exhibition, AKF, Goes, Holland.
- 1996 **Talk2Me: Exploring conversational body art**
At the Interactive Telecommunications Program, NYU, NY
Interactive body art driven by a phone conversation
- 1996 **TheOpeningScreen©2.3.**
In Can You Digit? Group Exhibition. Postmasters Gallery, New York, NY.
- 1995 **Machina Religina: The computer as religious artifact.**
With Mairav Salomon. In Cage: Art in the Digital Age. Group Exhibition.
Pulse Art Gallery, New York, NY.
- 1995 **Focus 002: ComputoPersonal Space**
At the Interactive Telecommunications Program, NYU, NY
- 1994 **Space©Time: Exploring Dynamically Self-Generating Video Documentaries**
At the Interactive Telecommunications Program, NYU, NY

AWARDS

- 1998 **New Talent Pavilion Selection, Milia D'or**, Cannes, France, for "Point of View", a student project under my supervision (Students: Guy Vardi and Roni Shaleev).
- 1997 **Pulitzer Nomination**, for Bosnia web site designed and produced for the New York Times (with Fred Ritchin and Gilles Peres).
- 1997 **Design Distinction Award**, ID (International Design) Magazine, for Bosnia web site designed and produced for the New York Times (with Fred Ritchin and Gilles Peres).
- 1996 **Award of Excellence in Information Design**, Communication Arts Design Annual, for Discovery Channel Online web site

..03...CONTACT Info

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