**bastard
CROWD
[mobile]**

Introduction

Since 2014 performer and choreographer Daniel Aschwanden and media artist Conny Zenk who share collaborations on various projects since 2009 engage in a transdisciplinary and transcultural aproach dealing with the use of smartphones as communication tools.
Performative aspects, translations into video and projection, the placing in public, urban spaces, the playful working out of everyday situations belong to these aproaches as well as the development of a theoretical display.
The influence of new digital devices, predominantly smartphones and their ongoing presence in close range of the body are fostering proper (sub) cultures of use and are influencing cultural settings. They are enriching resulting opportunities of communication on the one hand but are also means of introducing unwilling participation and surveillance. Aschwanden / Zenk follow a transdisciplinary strategy which places the work consciously in diverse formats and contexts of media (projection, performance, installation, interventions, urbanism, public space, ...) networking the results to develop the respective formats.
 Laboratories and workshops are happening under studio-conditions and in urban space. Performances are conceptualized for public space and as well for stage versions in controlable, technically well equiped artspaces. A consequent development of a theoretical discourse underlines the practical aproaches, and creates a fruitful interplay of practice, analysis and reflection.

The work has been presented at various venues in Europe, Africa and Asia:
Tanzquartier Vienna, ur5anize festival Vienna, XP-Space Beijing, flicking your forehead space Beijing, ZaJia Lab Beijing, rencontres internationales de cinéma nouveau et arts contemporains Paris, HADUWA art space Apam.

Performance
poses+posses
live-peformance and multi-channel audio-video installation

How is the body dancing in a situation of being caught in realities between absence and simulation and his challenged analog presence? Facing it´s own double as a digital shadow? Unspectacular everyday movements are suddenly interrupted by outbursts, manifesting manyfold tensions of nameless distances appearing, bridging gaps between the visible and invisible. Performer and Choreographer Daniel Aschwanden in collaboration with media artist Conny Zenk use practices like "face.scanning", digitally produced and graphically layered videos accomplished by an audio composition by composer Veronika Mayer and present large projections, referring to the practice of the selfie to approach the question, rather asking new ones then answering. The difference to the situative procedure of capturing ephemeral moments of depicting oneself consists in a performatively extended way of creating images by applying a slow-motion choreography of the smartphone across the face.The image of the face.scan (recorded by the smartphone) is continuously being exposed and videotaped, a lifely and durational extraverted selfie. It is strangely recompleting the face, deconstructed and parted by media. The gadget suddenly belongs to the face like a pair of glasses.

The use of the smartphone despite producing images continuously displays similarities with a microfone, and the images generated are constantly evoking the comparison with a spooky practice of x-raying oneself, producing a stream of data which again is read and visualized as an everchanging grid, accumulating to layers of noise devouring the image, it´s source.

The gaze at the screen has become more common then taking a look at the mirror in the morning at home, except you are alone in front of the mirror. While taking a selfie you are always watched or at least someone could always be watching when you stream data into virtual techno-landscapes of gigantic dimensions, controlled by state agencies as well as multinational corporations. We are not just part of our personal networks but as well part of an invisible mass, following programs and patterns which define our behaviour. Our physical communication is ruled by scores to be fullfilled, predetermined by the handling of the gadgets which in such a way organize the body and gazes in choreographic patterns.

Formerly passive users or spectators have transformed into active participants of cultural production, Mirko T. Schäfer argues in his book „Bastard Culture!": „Participation has become a key concept to get a hold of extending new media practices." He describes the conseqences as an „extension of the cultural industries". The most diverse user groups and practices are overlayed with each other. It´s this practice of overlaying the hybrid formats of choreographic interventions refer to, including users as well as the image-production of their smartphones.

We are not handling things anymore, we simply softsweep the screens of our smartphones says philosopher Bjung Chul Han in an essay, and so by the everyday use of the gadgets we exchange the dimension of former solidaric political actions with hypes short of breath. Such the mobile phone holds me as well as I am holding it.

Technical Rider
Performance . poses+posses

live-peformance and multi-channel audio-video installation

* duration 50 min

performance : what we need

space:

* dark room > optimized for projection
* additional light / 1-2 spotlights / white
* performance space at least 5 * 3 meters
* table for av-performers at least 1.60 * 0.50 meters
* dual screen projection
* projection size : at least 4 * 2 meters

sound:

* 2 single addressable speakers
* 1 Sub
* Mixer
* additional: cables

projectors:

2 WUXGA or XGA projectors
5000 ANSI-LUMEN
2 HDMI or VGA input

performance : what we bring

equipement:

* computers : MacBook Pro
* graphic card : Matrox Triple Head2Go DP Edition
* sound card : Focusrite Saffire USB 6
* adaptors : HDMI / VGA

WORKSHOP
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urban intervention

Members of the „gadget –society", come to join approaches of re-analogisation, drift in (public) space and indulge in acts of happy self(ie) surveillance!
A practice of „blending together" different media constitutes our transdisciplinary working approaches. We will act out of questioning aspects of public space, participation, as well as practices of embodiment using elements of performance and dance techniques and connectivity - referring to the immense production of personal imagery and subsequent aspects of surveillance. This involves a simultaneous research into interdependent fields: improvisation, movement and use of gadgets and social networks.
We will work with trained dancers as well as nonprofessionals, improvise with scores like „swarming"- movements on the physical and processing images on the digital side

Scan yourself, share the images and show them to your neighbour while you observe him doing the same with you. It´s not just you looking at each other, your images are as well.
Which smartphone user could pretend never having used the built in selfie function?

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Choreographer and performer Daniel Aschwanden and digital artist Conny Zenk collaborate since 2010 realizing various transdisciplinary projects in the context of urban situations.

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Daniel Aschwanden / Conny Zenk
2015

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* duration: 2 days of workshop / 6 hours per day
* studio and site specific work (neighbourhood)
* max. 30 participants

workshop : what participants should bring

gadgets:
* smartphone or tablet with back and front side camera
(all modells and brands are welcome!)
* gadgets should be fully charged before the workshop starts
* power adaptor of the personal gadget to charge during the break
* if possible: as much free space / gigabytes available (at least 1 GB)

workshop : what we need in the studio

* multiple plug for all participants to charge their mobile phones
* maybe one assistant / student who is in charge for transferring the video files from the smartphones to a comptuer;
one assistant / student who is also doing pictures during the workshop

sound:
* 2 speakers
* additional: cables

projectors:
2 WUXGA or XGA projectors
5000 ANSI-LUMEN
2 HDMI or VGA input

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2015

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Artists : Biography

Daniel Aschwanden, Swiss, living and working in Vienna, *1959.
performer, choreographer, director, curator
where art meets the social: performative interventions in urban contexts, hybrid formats of interventions in public spaces in Europe, China, Africa, stressing the angle of cultural exchange and communication using a variety of art practices. Since 2009 guestlecturer at the University of Applied Arts Vienna.
Co-founder of content.associates, an interdisciplinary platform working on models of extending urban development processes implementing art & culture, marking possible public space. 2013 expert for performance @ Social Design Studio / University of Applied Arts Vienna.

Conny Zenk, living and working in Vienna, *1985.
visual composer, video and media artist based in Vienna.
She is working in transdisciplinary fields, developing hybrid contexts between projection, digital gadgets, bodies and urban environments. Active as a live visual improviser focusing on generative video art, as well as light installations and site-specific performances in different collaborations, also with dancers and choreographers, architects and electro-acoustic as well as electronic musicians amongst others. In her visual performances and installations she investigates projection as a space creating architecture.