

# ***TIME'S UP***

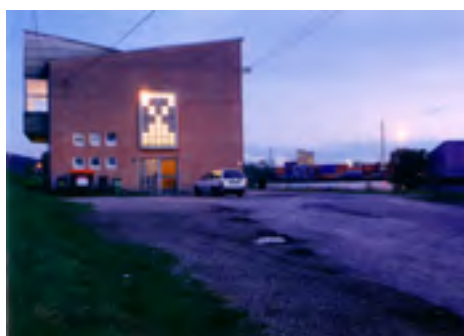
*Laboratory for the composition of experimental situations  
current Oct 2015*

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## TIME'S UP

### General Information



Time's Up is a nonprofit organisation founded in 1996 in Linz Austria, to investigate the possibilities of haptic interactive human scale situations. As a laboratory for the composition of experimental situations, Time's Up creates narrative spaces, especially in the context of constructing models of possible futures and building physical narratives that explore contemporary sociopolitical issues.

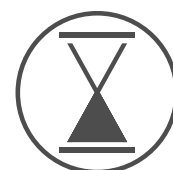
We see our mission as investigating the ways in which people interact with and explore their physical surroundings as a complete context; discovering, learning and communicating as they do. Thus our research is based upon constructing interactive situations not unlike the normal physical world, inviting an audience into them and encouraging their playful experience-driven exploration of the space and its behaviours, alone or in groups. In this research process we use tools, techniques and approaches from the arts and design, mathematics, science and technology as well as sociology and cultural studies. We are internationally networked and engage in an ongoing exchange with many partners, from neighbours to distant collaborators.

Our goals are to collaboratively investigate the world and its possibilities with a general public, communicating and discussing these discoveries through workshops, publications, teaching and symposia. In earlier years the concentration upon the body of the visitor was fundamental. Perception based within the physical body has been a thread through many situations implemented, the loop of control and perception through the biomechanics of the body was one of the main arms of research. In later years we have added layers of character and psychology, inviting the visitor to investigate lived in spaces to understand the fictional inhabitants and their stories, desires, ideas and dramas.

In addition to the construction of the above mentioned experimental situations, Time's Up tries to maintain open structures, organising various types of event series from presentations to symposia, discussions and workshops.

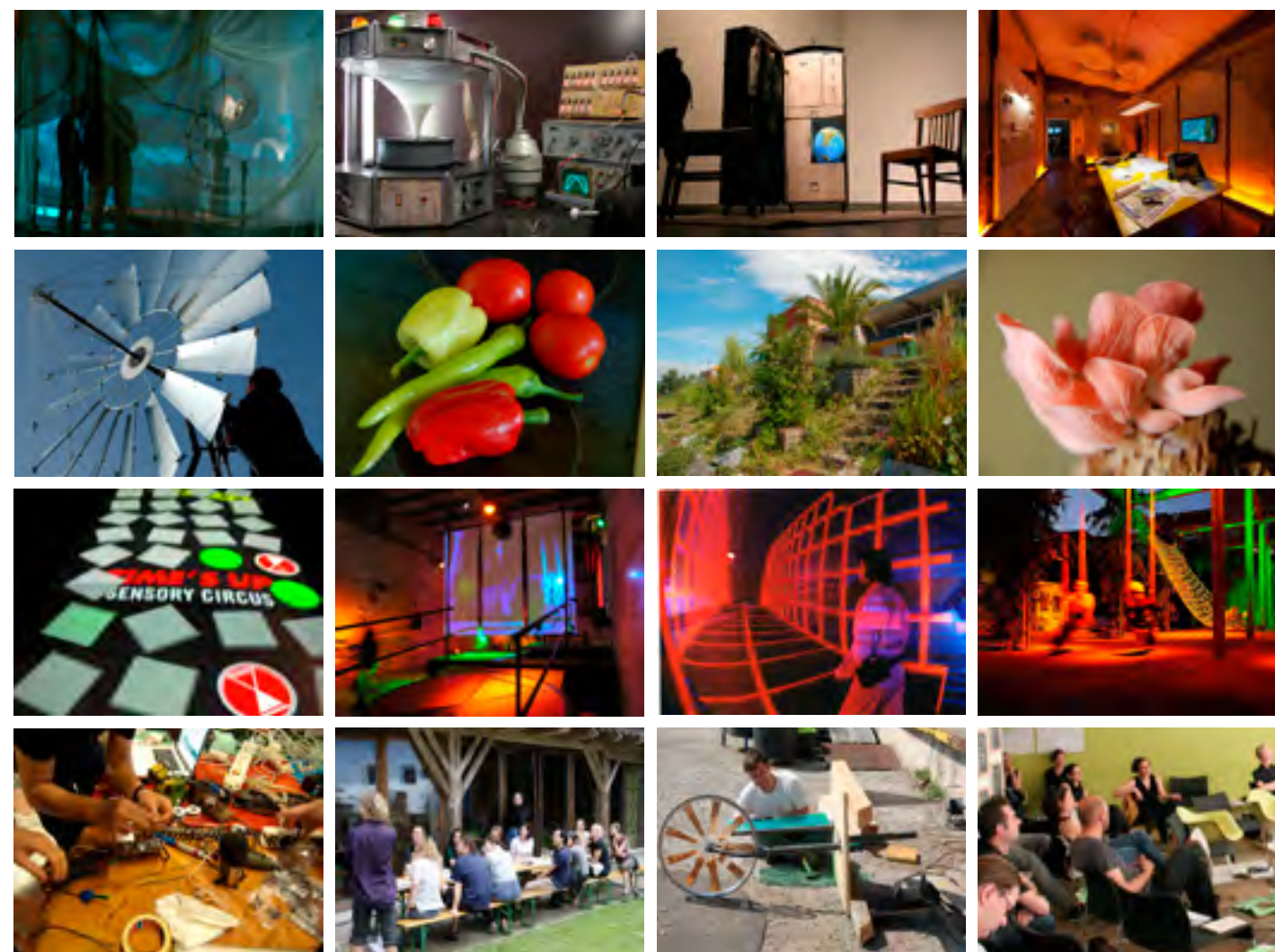
With the following selection we would like to give you a closer look at our existing and emerging installation works.

Further information about our past and current activities, research processes and results can be found at:  
<http://www.timesup.org>



## TIME'S UP

### Content



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- *PanEuropean Projects*
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- *Interactive Installations*
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## TIME'S UP

### Physical Narratives

<http://timesup.org/physicalnarration>

Who has not now and then used the well-known idea of not letting the truth get in the way of a good story? Storytelling is a fundamental human ability. The invention, telling, hearing, understanding and re-telling of stories is, according to several cognitive scientists, a central element for our ability to give meaning to life or filter meaningfulness from life. The poet Simon Ortiz even goes so far as to say that there are no truths – only stories.

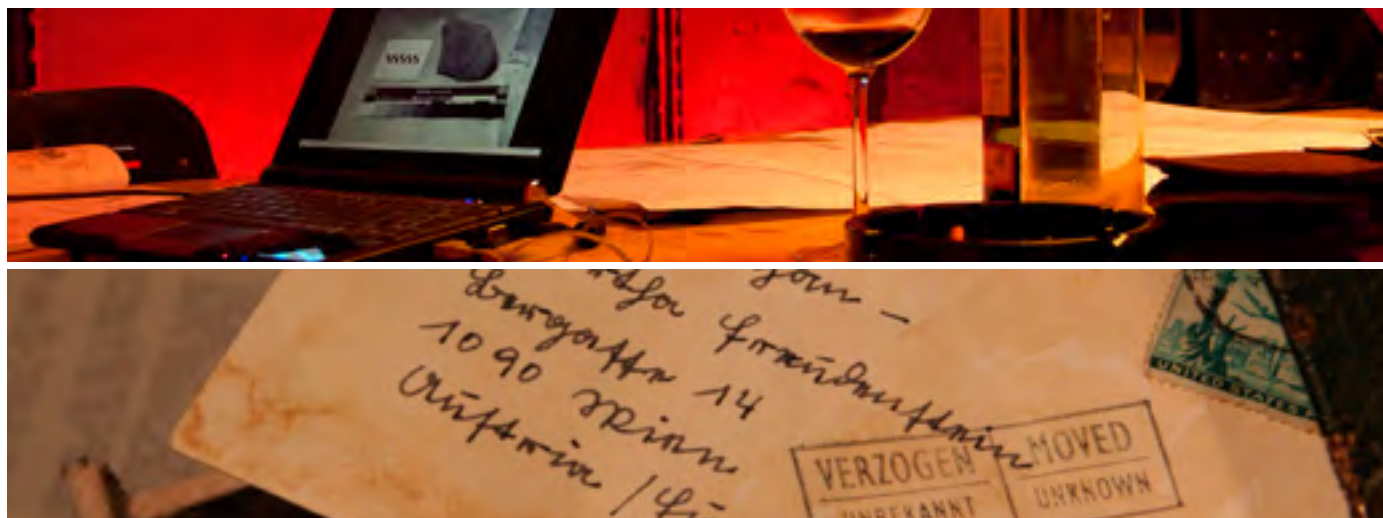
A few years ago Time's Up began to involve ourselves intensively in the invention and construction of character based stories. Story-worlds are shaped around the characters' lives, experiences, interests and passions, which can be explored in real, accessible rooms as physical and tangible exhibitions. The central research focus of "physical narratives" is to investigate the potentials as well as the problems of the creation, implementation, presentation and consumption of physically prepared narratives in real existent rooms.

In general we consider monolithic narrative styles as outdated as they often seem pale and uneventful in their communication of contents. Furthermore we claim that they are losing more and more relevance – especially in contemporary European culture. It seems that the audience wants to be challenged. In contemporary popular narratives we see developments that encourage us to carry on this exploration in narrative development. Concurrent narrative lines, multifaceted character drawings, synchronicity within the multiple and varied use of media, as well as an invitation for (inter) active consumption are the focii of our "Physical Narration" productions and are all found in parts of contemporary narrative culture.

Comparable to a theatre without actors or a fixed chronological sequencing, the spaces invite visitors to move around freely. They are encouraged to touch and investigate all props, such as material objects, augmented media, even the overriding atmosphere, in order to examine them and investigate the possible intended meanings. The story elements emerges as the visitor explores, following their interests and the clues in the space.

Similar to the methods of a detective, the situation – quasi a crime scene – is set up (by us) to be inspected and analysed (by the visitor). By this investigation of evidence, the circumstances of the crime, or in this case, the narration, is able to be reconstructed

Our starting point are the well-tested techniques of stages and film as these fields already have extended strategies regarding the communication of important and convincing content. We focus on these in order to develop new methods, which are used to to design similar competencies in the area of semiotically strong communication systems for physical narratives. This development is ongoing, experimental and explorative, stay tuned for more details or feel free to join the troupe!



FUTURE  
FABULATORS

## TIME'S UP

### Physical Narrative: Mind The Map

<http://timesup.org/MindTheMap>



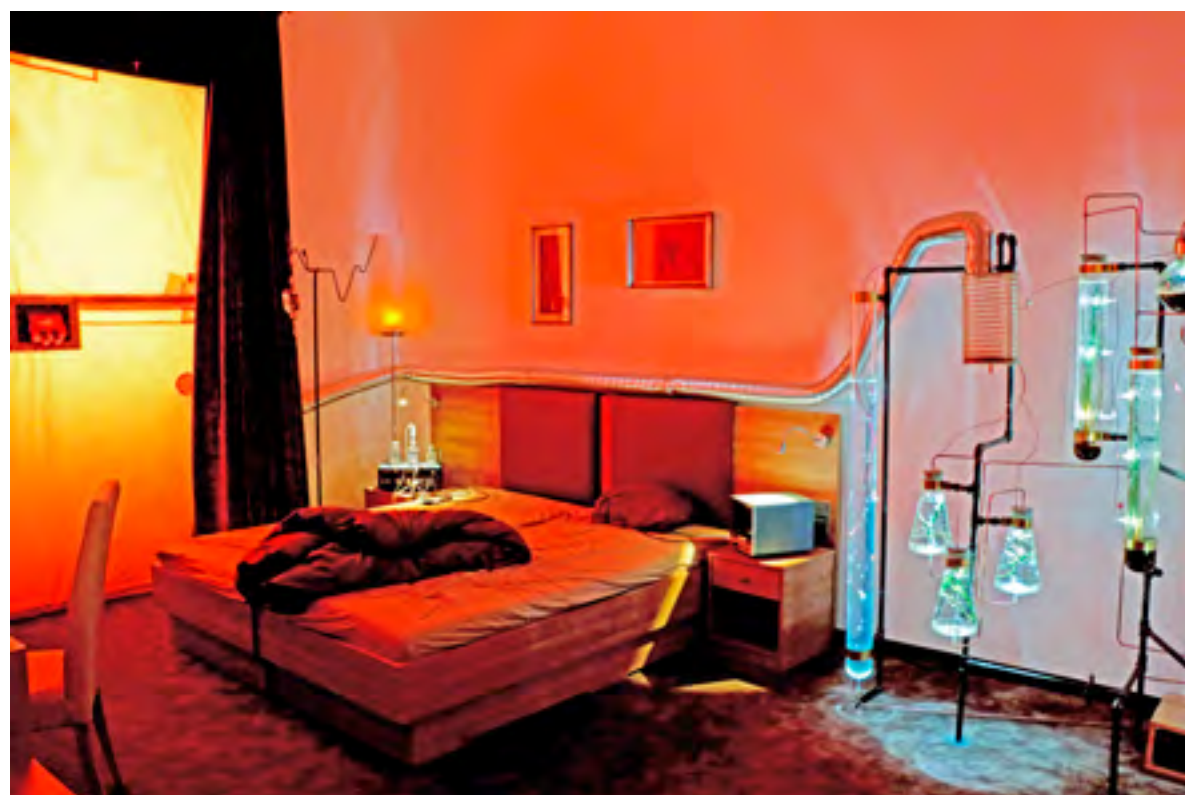
Mind the Map looks at ways in which migration is being dealt with. Presented as a physical narrative staged in real space that the audience can explore and discover for themselves, the artwork focusses on the practices in European migration and asylum policy, in particular on the flow of immigrants across the Mediterranean.

The fictional main character, Christine Kollan, is dealt a blow by fate as she is imprisoned for rescuing drowning migrants at sea. While imprisoned fate befalls her again as she becomes sole heiress to the family company, confronting with the public the questions of influence that European policy has on migration and fleeing a country are discussed in relation to the way we all live and behave:

How can, should and must concepts for the coordination of migration throughout Europe and all over the world take shape in order to meet the many different requirements - the humanitarian ones above all? Which role can and must social or economic politics have and in which proportion to one another should these factors bear influence? When can/should/must somebody go/stay/live/work/vote/reside somewhere and under which conditions? Will established industrial nations continue to insist on systems of segregation, superiority and inequality, or will it be possible for them to move towards acceptance, globalisation, cosmopolitanism, multiculturalism and comprehensive equality?

Mind the Map is produced as part of Future Fabulators, a pan-European project, funded with support from the European Commission, The Arts and Culture Division of the Federal Chancellery of Austria, Kulturland Oberösterreich and the City of Linz.





Lucid Peninsula is an atmospheric installation designed to immerse participants, sketched as a possible future storyworld where changes to the Earth's atmosphere have led to the emergence of new species, conditions, and ways of life. Fragments of memories and dreams belonging to the inhabitants of the previous era still linger in this new world, hovering over certain locations. A futuristic world that feels familiar yet strange: an eternal twilight of dreamlike metaphors and shape-shifting beings. Environmental living conditions have radically changed and the search for green plants has become crucial for survival. The outside air is toxic: not immediately lethal, but requiring special gear and treatment after exposure.

Lucid Peninsula is sketched, developed and implemented in close cooperation with Madeira Interactive Technology Institute (PT), FoAM (BE) and AltArt (RO) as part of Future Fabulators, a pan-European project that aims to explore and prototype possible futures within a cultural framework.

As part of Future Fabulators, Lucid Peninsula is funded with support of the Culture Programme (2007 - 2013) of the European Union, The Arts and Culture Division of the Federal Chancellery of Austria, Kulturland Oberösterreich and the City of Linz.



Four generations of family, crossing the Atlantic and the world, wanderlust and itchy feet, following instincts, and escaping dangers. Rolled up together, a collection of personal detritus and family heirlooms, love letters and returned post in a travelling wardrobe that holds their history, their desires and perhaps a bit of their future.

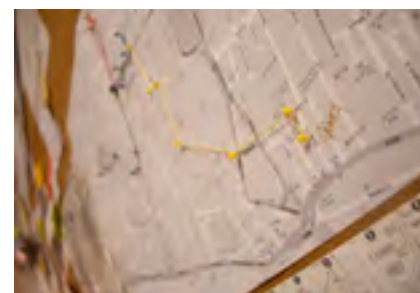
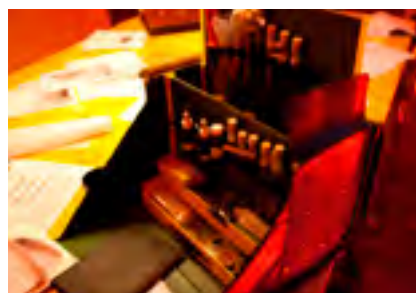
Unattended Luggage appears to be simply an antique piece of luggage, not out of place on an Atlantic steamship liner from the early 20th century. The drawers of the luggage, a traveling wardrobe, contain elements of each character. Moving images, audio traces, photographs, perfumed letters and the well organised items of daily use are arranged to outline the story of this family. The audience is invited to open drawers, read letters, watch the newsreel and fall into the sound collage that accompanied the first generation as they headed for the bright lights and academic future of New York.

Each drawer, that previously might have held spare socks or a shaving kit, contains the relics that tell a chapter of the story. The first drawer contains an unread letter that was written to her parents, the returned letter that says they have been moved on, the forms filled out at Ellis Island and other parts that help the audience to put together that chapter of the story. The case and the relics begin to form a mobile family shrine filled with the venerated artefacts of generations past and present.





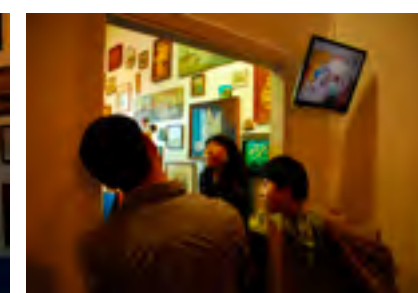
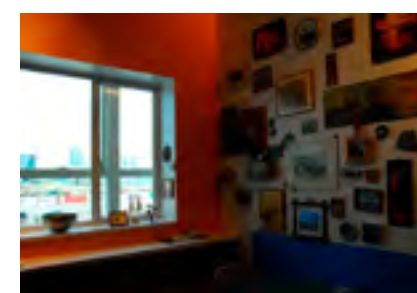
Fotocredits: Norbert Arthner:



Stored in a Bank Vault (a part of PARN) explores the tools and motivations of bank heists, secret tunnels, ancient cultures, magical powers and the interconnectedness of the global financial system with everything else. The walk-in and walk-through story, which opens up the more an audience is rummaging in it, gives a tantalizing glimpse into the lair of bank robbers, their personal belongings combined with their working environment. As the visitor dived from the general layer of a bank heist, into what they are stealing, what it can be used for and what they want to do with it, the tables are repeatedly turned.

The visitor encounters a hidden lair of a group of bank robbers, preparing for a bank heist through the sewers of the city. The observation systems, plans for the heist, drugs for the guards, the digging equipment: all can be found in this contained space. As the visitor digs, they can get deeper into the story; what the bank robbers are looking for, the fact that this is one heist in a longer series, what else they have broken into, what they are looking for, what it can do... The list goes on, as the intentions of the group are complex. Parallel to this, the visitors are invited to explore the personal relationships of the characters, bases of trust, favours, desires, motivations and all the intricacies of four characters who have been working closely together in these series of heists.

The visitors are invited to explore. Who are these people, what are they looking for, what are their relationships? Most importantly, what is Stored in a Bank Vault?



Time's Up is an organisation heavily centred on the workshops, the studios, the space that they use as their base for developing, planning, building, experimenting. At the nexus of this swirling mass of activity and action is the kitchen, the eye of the cyclone, the one place that has stayed the same over the years, slowly accreting the story of Time's Up, its activities, its projects, its interests and its people.

The Kitchen is the heart and soul of the group, the core of the collective Time's Up. This Kitchen tells a lot of stories - this time it did in Hong Kong. Invited to exhibit "ourselves" as an "Art Lab" we were unsure what to show. The one part of the moving maelstrom that is Time's Up's production facilities in Linz is the kitchen, the place where daily meals, morning coffees, late night discussions take place and many ideas are born, honed and prepared to be brought to fruition.

The exhibition involved the re-creation of the physical space of the kitchen, with a working fridge and stove, with the decoration, fifteen years of maritime kitsch, delivered from Linz. The window that usually looks over the Danube looked over Victoria Harbour, the flags of the neighbouring model airport were replaced with Chinese and Hong Kong standards.

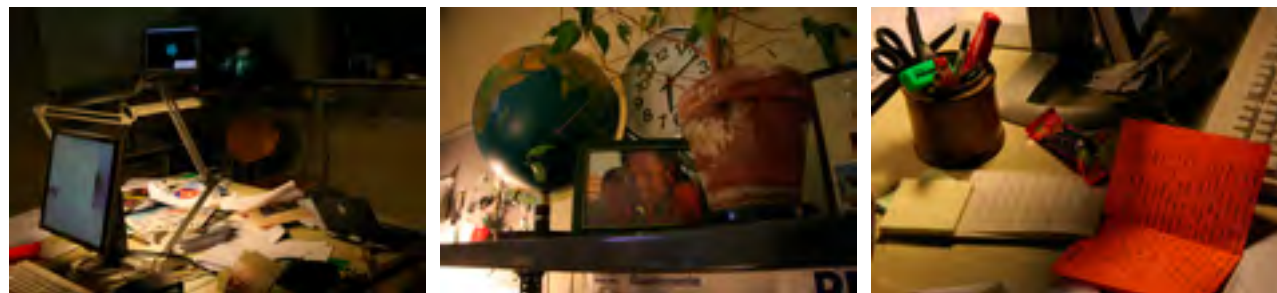
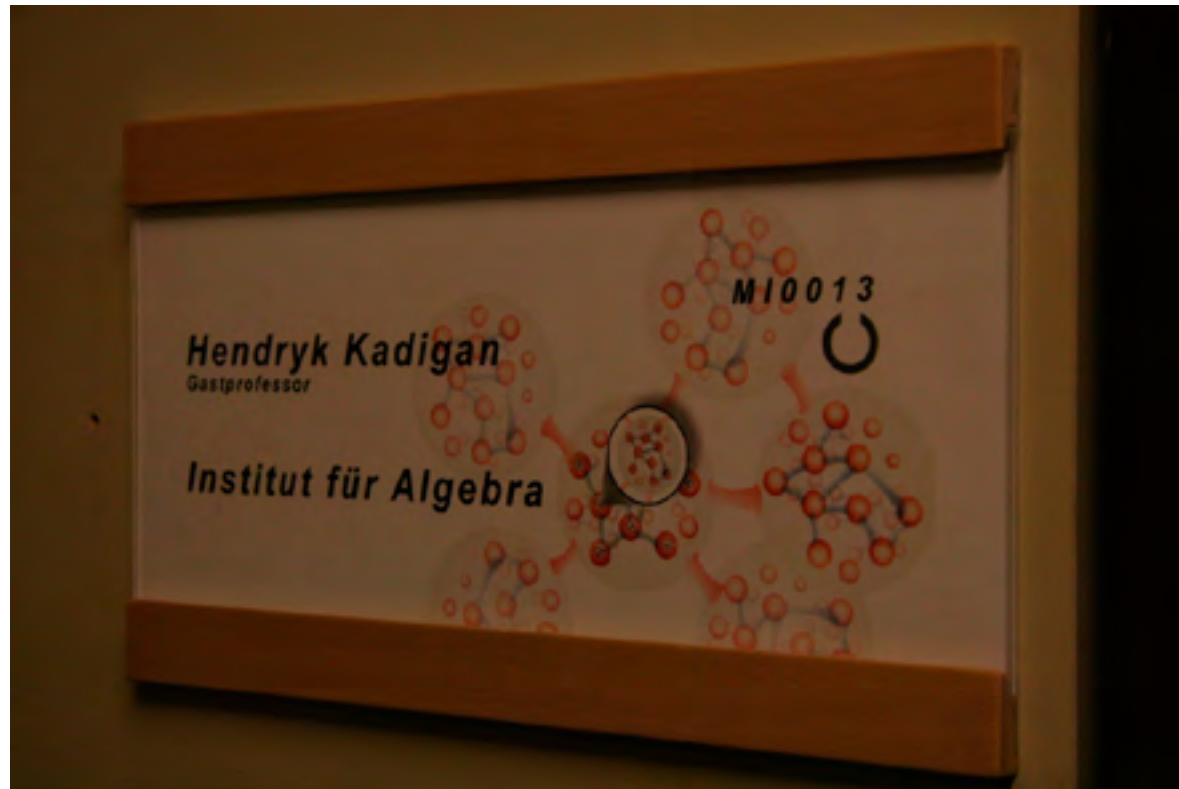
In the exhibition, The Kitchen took on the role it has in Linz – the place for comfortable conversations, coffee and tea, even meals. When the decorations returned to Linz to be rehung in the original kitchen, we found small notes and other contributions from the expedition to Hong Kong. The Kitchen continues to grow.





## TIME'S UP

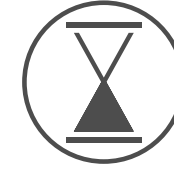
**Physical Narrative: 20 Seconds into the Future**  
<http://timesup.org/content/20-seconds-future>



'20 Seconds into the Future' is a room installation that investigates the identity of mathematicians and the all-too-human desires to transcend the limits of humanity and mortality.

The visitor is initially confronted with a simple question: where is the protagonist? In the process of browsing the scene, they receive more insight into the character and motivations than a real confrontation could possibly provide. With various interests presented in parallel, a visitor might choose to experience his personal history, mathematical games, science fiction, philosophical motivations or other ideas presented in the room.

The work '20 Seconds into the Future' investigates, on a formal and aesthetic research level, the possibilities of removing a basis narrative guide in the form of a given video base and creating multiple parallel loops of linear narrative to be investigated by the visitors. The formal slide-show presentation of mathematical ideas, family photos, computer generated visualisations, annotated posters, a talk-back radio interview, half written letters, messages on the answering machine, emails arriving, physical devices and the results of his experiments: this collection of objects, found- and explorable in a conventional office of an university, form aspects of the narrative and character background between which the visitors can freely hop in order to develop their own understanding of the story.

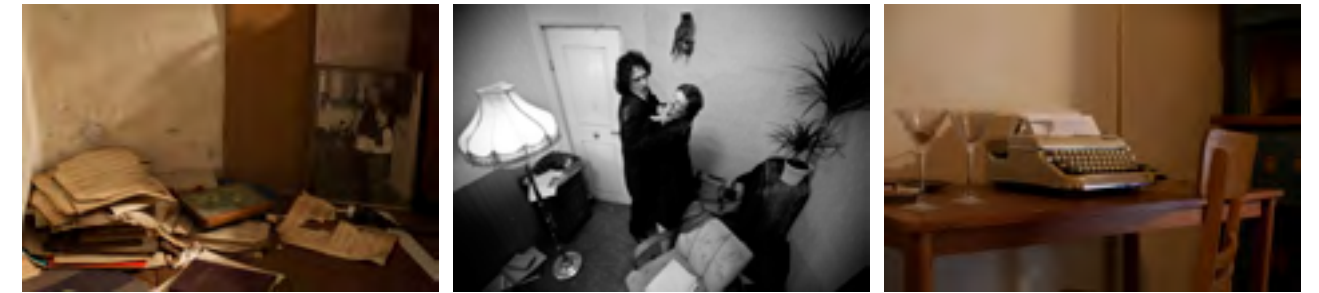


## TIME'S UP

**Physical Narrative: Domestic Bliss**  
<http://timesup.org/content/domestic-bliss>



Fotocredits: Alex Davies



Domestic Bliss was the first public situation that integrating our development towards physical narration. An audiovisual, interactive story around a crime in the early sixties is told in an apartment through the furnishings, the relics and the audiovisual environment.

The flat on the first floor of the backyard building seems to be inhabited, there are signs of human activity everywhere. Who lived here? What kind of relationships did they have to the space? To their neighbours? To the house? To the city of Linz? How real was their domestic bliss? The work asks questions about what traces a person leaves in a room. Can you identify the character of somebody by just seeing their private space, can you uncover their story?

A project within the scope of Linz09 & gRig (supported by The Culture 2000 framework of the European Commission) with additional support from BMUKK, Land OÖ and the city of Linz. Planned and realised together with Alex Davies





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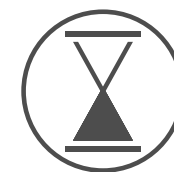
*Physical Narrative: Tales Of Resilience*  
<http://timesup.org/ToR>



Tales of Resilience traces stories from people who travel and traveled between regions, cultures and continents. People who moved and move between their origins and other worlds. Tales of Resilience documents and shares their experiences, their adventures and their perceptions. The project archives what these people left behind them, what they have taken with them, what they collected and what they lost on their paths. Whether forced to move or by their own volition, whether for reasons of family, politics, religion or livelihood, the stories are tales of resilience, the ways that people react to their circumstances in so many ways.

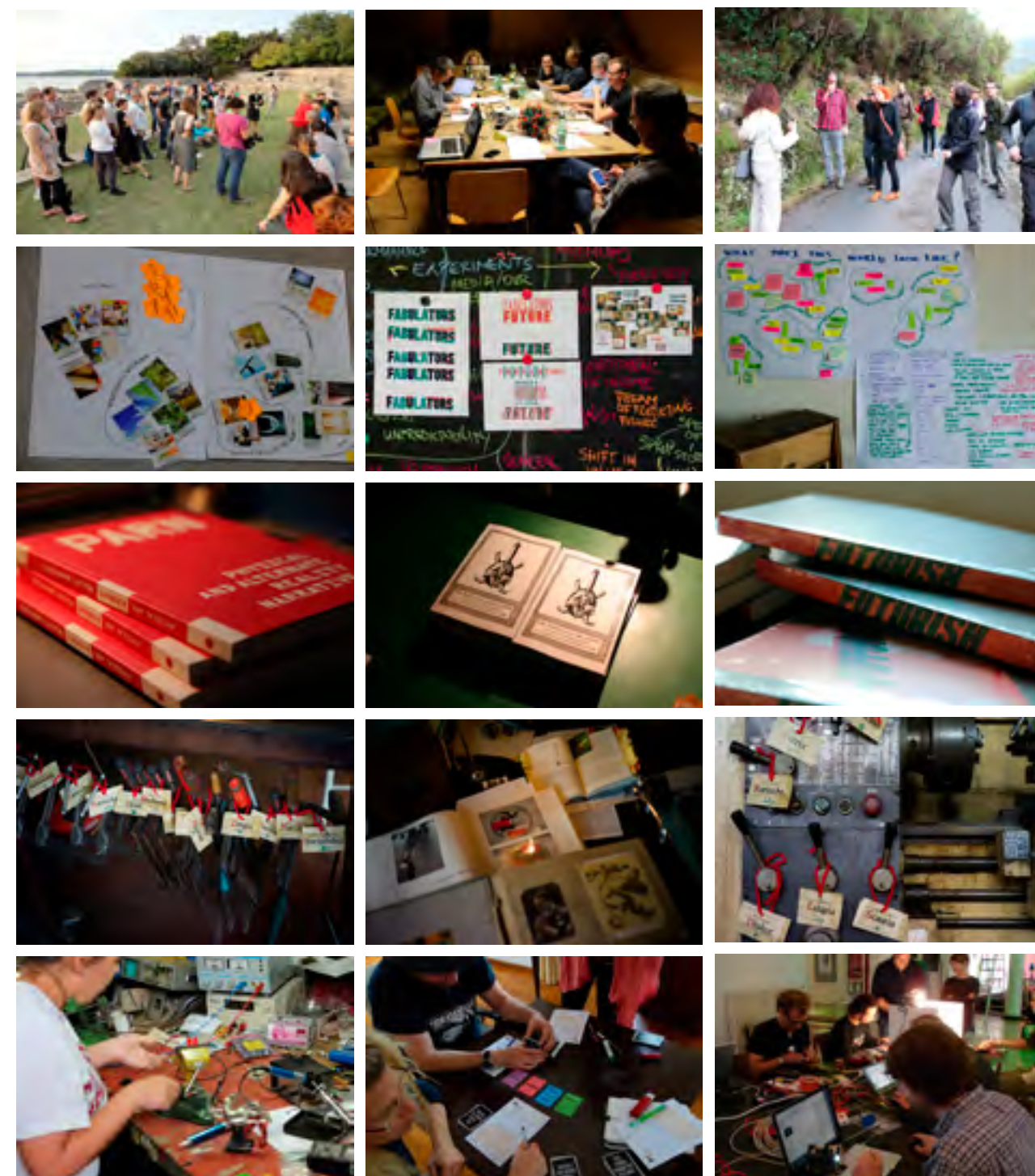
Tales of Resilience is a collaborative storytelling project by Austrian and Zimbabwean artists. The documented and narrated outcome of this collaboration between Time's Up, Austria-Zimbabwe Friendship Association, Pamberi Trust, local artists and art institutions is continuously extended and has been presented in the National Gallery of Zimbabwe, in the Book Cafe in Harare, at several festival in Austria.

As part of Future Fabulators, ToR is funded with support of the Culture Programme (2007 - 2013) of the European Union, The Arts and Culture Division of the Federal Chancellery of Austria, Kulturland Oberösterreich and the City of Linz.



## TIME'S UP

**PANEUROPÄISCHE PROJEKTE**  
<http://timesup.org/europeancultureparticipation>



Since the year one Time's Up endeavors the cooperation with regional, national and international partners. A network covering all continents is fostered and continuously extended to maintain synergies which enrich our and our partners work. Pan-European projects, operationssupported by the Culture-programmes of the European Union have led to a range of many-faceted results over the last years.









PARN (Physical and Alternate Reality Narratives) was a two year project to design, develop, create, exhibit and analyse contemporary forms for storytelling in a pan-European context. PARN recognised that the current trend for complex multimediated narratives is not just a passing fad and acknowledged that today's culture is progressively more explorative, pluralistic and networked. PARN investigated the ways in which physical spaces can be imbued with elements; media, objects, texts, interactions and their arrangements, in order to effectively express a narrative situation. In this sense PARN investigated contemporary narrative practices as they emerge from the confines of the stage and screen, becoming immersive situations within which a story is expressed as a completeness.

PARN incorporated strong streams of cultural production, professional development, community outreach, exhibition and dissemination in order to create a wide contribution throughout the activities of the project. PARN operated as a learning situation for professionals and an interested public as well as a research environment for artistic and aesthetic research into these emerging fields. As a cultural development and exhibition project PARN investigated trans-European and transdisciplinary narrative practices of interest to a professional audience as well as the general public. As a collaboration with FoAM (BE), Lighthouse (UK) and Blast Theory (UK), PARN allowed a strong interdisciplinary development and fostered significant exchange between practitioners.

project timespan: 1st May 2011 – 30th April 2013

PARN enabled us to further develop the practice of story building and has strongly influenced the project Future Fabulators, which carries on this development.

PARN was made possible with the support of the Culture Programme 2007 - 2013 of the European Union, with additional support from BMUKK, Land OÖ and the city of Linz.



Fotocredits: FoAM

Resilients fosters cultural resilience by blending diverse European traditions with emerging arts and technologies, strengthened through intercultural exchange of people, ideas and works. Resilients are cultural workers of all ages preparing for uncertain futures by studying and experimenting with new models of living and working as a form of artistic practice.

Resilients consortium includes artlabs, artist-run organisations and an academic institution, from Austria, Belgium, Slovenia, Sweden and the UK, along with their international networks. Each partner has a specific approach to resilience, adding value to Resilients's trans-national collaboration. The project provides the partners with an opportunity to empower cultural workers to engage with Europe-wide cultural resilience, while functioning as a compelling narrative to engage with diverse public contexts.

Resilients has four primary motivations: to collect, create, share and support the development of resilient creative practices, that can contribute to the long-term sustainability and prosperity of European culture. Current and historic models of resilient culture are collected in residencies & field trips. These models are integrated with contemporary artistic forms, in five case studies: experiments with new materials, media and technologies in the context of endangered crafts, urban gardening, sustainable forestry, contemporary pilgrimage and future readiness.

Resilients is a collaboration FoAM (BE) coordinator, Nadine (BE), Performing Pictures (SE), Future Textiles (UK), Zavod Project Atol (SI)

Resilients was made possible with the support of the Culture Programme 2007 - 2013 of the European Union, with additional support from BMUKK, Land OÖ and the city of Linz.



A resilient system is both flexible and robust. It is continuously engaged in the delicate balancing act of growing and evolving, adapting to change and discarding unsustainable elements. Change is a never-ending process, becoming less predictable as our habitats, societies, economic and technological systems increase in complexity and become more interdependent. To respond to unpredictability, we can look at improving human ability to face and embrace change, whether perceived as positive, negative or neutral (e.g. the birth of a child, environmental crisis, or moving house). By integrating different approaches to developing resilience, we can strengthen the "immune system" of a culture as a whole.

What runs under the moniker of resilient structures in our laboratories embraces several aspects which are loosely tied together through a definition, which was shaped in collaboration with several initiatives spread out over Europe.

The direction is committed to encouraging the development, adoption and understanding of resilient social structures and cultural practices through a programme of research, creation, professional development, presentation and communication activities. Resilients will forecast and experiment with possible futures based on the rich cultural heritage of the European peninsula. We focus on a uniquely European culture, that is locally dynamic and diverse and globally resilient and stable.

Due to the heterogeneous background of the contributors these intentions are implemented in variable ways, approached via different methods and angles, leading to various results and outcomes. It is of interest to see the ways that various interpretations of resilient culture and resilient structures arise and how the larger scale collaboration deals with this disparity. Resilience, unlike sustainability, is neither static nor uniquely defined.



Our workspace, situated on the verge of the city, on the industrial harbour but still in an urban environment, offers clear connections to the fields of urban gardening, vertical and other nonstandard systems such as floating, hanging or even "non-green" gardens. Influenced by the geographical location, spoiled with sunshine and immediate access to a water area, our interest in the creation and maintenance of experimental and alternative horticultures has been aroused over the past few years.

### Developments within "Augmented Urban Gardening" include:

- Urban (fringe) gardening: creating & maintaining productive gardens in the urban & industrial areas
- 'Neo-crafting' techniques: mixing pre/early-industrial mechanics with modern technologies to obtain autonomous sculptural elements, turning gardens into responsive artworks.
- Experiments with energy autonomy: using renewable energy & recycled industrial materials to power (horti)cultural applications.
- Gardens as eco-arts venues: exploring the boundary between urban/rural, public/private space to find different ways of gardening & creating in a city context.





Fotocredits: Natalia Borissova



'I am... a mushroom on whom the dew of heaven drops now and then' John Ford, The Broken Heart (1633).

Wanting to explore new possibilities for the precarious harbourside gardens, we made a call for a gardener and machinist in residence for 2012. Natalia Borissova's "Non-Green Gardening" was the selected project, with its extension to our previous gardening practices.

Non Green Gardening is a series of living-lab experiments with mushroom cultivation through research, curiosity and practical experience, involving some technological elements and based on bio-remediation and conversion of locally available raw organic by-products from households, gardens, farms, forests and agriculture into the brain/soul/soil-consciousness sustenance.

Throughout the growing period of six month, Natalia Borissova was on-site at the harbourside laboratories three times to follow the fungal kingdom's eternal process of turning death into life, toxins into food and unstable into sustainable. Workshops, presentations and, of course, feasting were important parts of the Non Green Garden's activities.

Who said 'Life is too short to stuff a mushroom'?

The project is part of the pan-European project Resilients.



By making a series of trips along several watercourses in Europe and Australia, Control of the Commons (CoC) aims to undertake an artistic exploration of the relationship of people to water and the way that effects travel along watercourses.

Mapping friendship networks along the watercourses, water quality and water usage, the architecture of the banks and the neighbouring buildings, we envisage that an image of the communities' relationship to water as a common resource will become clear.

The project process is designed to be as low impact/sustainable as possible. The vessels are powered by humans and nature; rowing, sculling, poling and sailing, avoiding the need to walk into town and search for fuel. The "Three Rs" are integrated into the core process of CoC: Reduce our need for oil products and other expendables; Reuse technologies to avoid waste; Recycle the vessels at journey's end.

These goals are not contradictory. By slowing down the speed of movement we become more open to the distinctions along the way, able to observe and interact with the community along the riverbanks, study the flood control mechanisms and the levee banks. Our movement produces few waves, so is less damaging to the river banks and quieter, disturbing less wildlife.





## TIME'S UP

**Resilient Structures - Time's Up Boating Association**  
<http://timesup.org/TUBA>



The Time's Up Boating Association (TUBA) is a loose affiliation of boating practitioners based around Time's Up. By default our activities revolve around the Danube, however our interests are far reaching.

We have a strong interest in (Kitsch) Boat Art, in particular we are eternally searching for the perfect "Boat in Storm" (oil) painting. The Time's Up Galle(r)y has been a place for the collection of these wonderful art works for over 15 years now and we are grateful for a vast array of donated works from many friends and acquaintances. Feel free to donate to our collection.

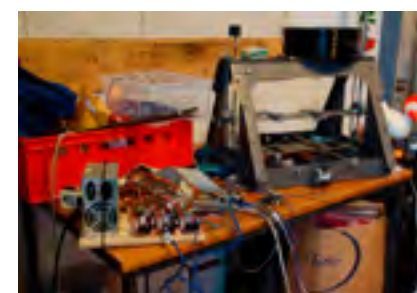
We have always used the adjoining harbour for recreational boating and water based activities. This has proven to be of great value in decompressing high performance contemporary artists, distracting them from goal oriented arts creation behaviour. Artists In Residence such as Nik Baginsky, Triclops and Marx de Nijs have felt the invigorating effects of the Linz Industrial Harbour.

In 2006 we hosted a meeting for practitioners working with the Danube and shipping in general, exhibiting several works in our workshop space. Franz Xaver with his boat Franz Feigl has been a resident here and we undertook an official renaming event with a failed theology student and self proclaimed king as our name takers and name givers. Markus Luger has built a steel catamaran and Leo Schatzl is converting a motor boat into a mobile studio. The Control of the Commons project was undertaken in 2011-12 with vessels built for story collecting voyages along several waterways.



## TIME'S UP

**Resilient Structures - Rapid Prototyping Studio**  
<http://timesup.org/TURPS>



3D Printers or Fabricators are on the verge of wide distribution at the moment, a system that allows for the precise construction of more or less arbitrary three dimensional objects point by point. The possibilities of these systems are only now beginning to be explored.

Based on RepRap (Replicating Rapid Prototyping) Mendel we, together with Christian Haas and Chris Müller, designed our own 3D-Printer. Within months we were celebrating our first "proper" print-outs. The next step was the production of a 3D milling machine, which again is capable to produce parts which are needed for the 3D Printer to rebuild itself, in particular electronics.

We already have and will most certainly find many boundaries where our frustrations will become apparent, for instance strength of materials and accuracy of construction. Still, we are convinced we need to access and utilise these tools in order to experiment with the possibilities of these systems. In particular we are interested in the possibilities of unusual structures, such as the flexible textiles built from small interlocked parts. We are also interested in the merging of traditional hand-crafted and machined parts, mass produced parts and the possibilities of custom built elements from the fabricator that merge these effectively.

Through workshops and networking, we invite practitioners to experiment with these technologies and to develop their own adaptations – several machines have already been built from our systems.





## TIME'S UP INTERACTIVE INSTALLATIONS



With their interactive installations Time's Up creates large-scale, multimedially accented, room filling architectures. These environments are playfully designed adventure and exploration worlds. The audience is invited to participate actively to the rearrangement of the existing conditions and to become active protagonists rather than passive observers. Through playful exploration the visitor becomes a "protoscien-  
tist," exploring this strange new world.



## TIME'S UP Interactive Installation: Sensory Circus <http://timesup.org/sensorycircus>



Sensory Circus is an interactive intermedia installation, the dramaturgy is oriented towards establishing spatial situations for a limited period of time. The audience is invited to actively participate in the media and architectural rearrangement of conditions within this installation. Specially constructed interfaces requiring the conscious and active use of the whole body enable each visitor to arrange their own audiovisual environment and thus manipulate and determine the character of the installation.

Interventions in various computer-animated game worlds are supported, as well as the rearrangement of acoustic and visual landscapes. Aside from this very direct influence, the activities of the audience with the interfaces of the installation are registered and processed. The manipulation of and subsequent changes in the environment that are calculated from this data are then presented to the public. Changes include a constantly adapting spatial architecture, shifting light and temperature conditions, alterations of acoustic and visual representations, modifications of the way individual interfaces function, even changing the rules of computer games.

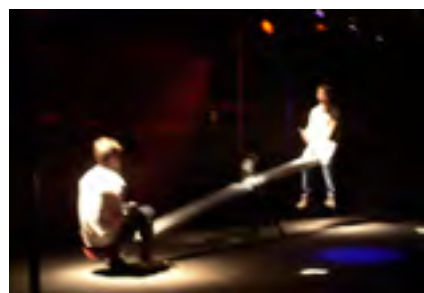
The result is a circular dependency between the visitors and their surrounding environment. An active audience causes changes in the general ambience. This ambience that is modulated in real time forces the audience at times to adapt planned activities. Every further action on the part of the audience results in a new reformulation of the parameters of the space.





## TIME'S UP

**Interactive Installation: Mood Swings**  
<http://timesup.org/content/mood-swings>



Children's playgrounds are familiar to the majority of society. For most of us, playing is an embodiment of effortlessness and freedom, while it also helps us learn, laugh and enjoy unforced sociability. How often have we wished to regain the lightness of childhood? The Mood Swings accommodate this wish. They deal with one of the main themes of Sensory Circus, the human capacity for holding and understanding balance and imbalance.

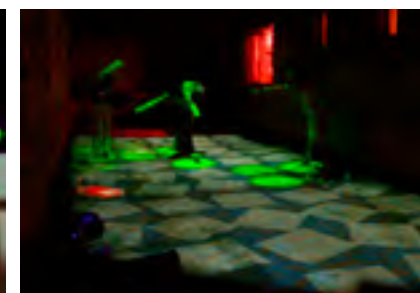
The replication, adaption and modification of various pieces of playground equipment that we aspire to is by no means intended to be merely a copy. What is initially important is the principle recognition of the equipment, which raises the probability that the audience will know how to operate these instruments, as well as allowing feelings of movement familiarity. As well, these objects have long been able to create joy and support certain types of movement; why re-invent the wheel?

The specific play apparatuses that can be seen are swings, see-saws, rotating platforms and carousels. Consequences triggered by use include modifying or generating acoustic musical landscapes and flickering film effects. The light situation in the Mood Swings area changes according to the activity and type of use. Projected image material (primarily real-time cameras) also changes according to the efforts on the part of the audience. Collective use of the objects remains important, whether through the shared use of an input device or the cooperative manipulation of the surroundings. It is hard to see-saw alone.



## TIME'S UP

**Interactive Installation: Lightning District**  
<http://timesup.org/content/lightning-district>



Lightning District involves a movement-sensitive, flexible grid projected onto the floor. The projection reacts optically and acoustically to the movements of the users. An acoustic carpet, so to speak, formed by the various paths of the public, induces an audio stroll and distracts from goal-oriented striding. The grid is projected onto the floor with two projectors mounted above the playing field. All the movements of the visitors are detected with an IR camera. The grid reacts with altered visual representations and acoustic stimulations.

Fields on the floor change and begin to rotate, for example, when someone steps on them, sound is played at the same time. A multichannel system makes it possible to position the sound in the playing field.

The Lightning District works well in highly frequented zones with a lot of movement, especially in passages. The visitors step on it unconsciously, but after a few seconds they recognize the acoustic and visual reactions to their movements. They reduce their speed, movements become more purposeful and more playful at the same time. Causing an effect awakens a desire to experiment. Both the images on the floor and the soundscape can be arbitrarily selected and played and exchanged with other sounds and images. Even the use of single video clips or live camera projections in the various grid surfaces is feasible.





## TIME'S UP

Interactive Installation: Sonic Pong  
<http://timesup.org/content/sonic-pong>



Athletic use of the whole body, game and music, united into a simple interface pair allowing two people to play a strangely familiar, yet modified video game. A different kind of Pong.

Here it is not the conventional television monitor that serves as a playing field, but a 6x4m floor area. Ball and bats are cast from the ceiling to the floor with controllable spotlights. The movement of the ball across the playing field is associated with various, manipulable sound fragments, positioned over the playing field through a multichannel loudspeaker system.

The bats are controlled through a body-sized interface, which is so conceived that the bats can only be moved by changing the body's centre of gravity.

Sound samples from old computer games are acoustically modulated through a control panel attached to the interface. Two joysticks and selector switch serve as input controls to adapt the sound. In this way, players can alter the time (pitch & length), space (effect selection) and angle (effect parameters) of the individual sound sequences. If the ball thrown by the opponent is hit, the manipulations that are carried out are transferred to the loudspeaker array. If the player misses the ball of light, it is the opponent's turn again, but with a different sound piece.

The goal is not necessarily to win, but rather to establish a fascinating, mutable soundscape in the space. Balancing and making music, simultaneously mastering a video game.



## TIME'S UP

Interactive Installation: SPIN & Body SPIN  
<http://timesup.org/content/body-spin>



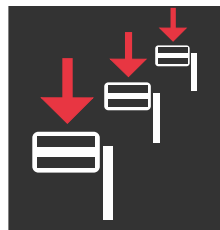
Fotocredits: Robert "Gin" Zauner



SPIN, the Spherical Projection Interface, is a new kind of interface enveloping the entire body between the real and the virtual world. SPIN is a three meter diameter translucent sphere of rear-projected material, which is supported on bearings allowing it to roll in all directions. The walking movements of the person inside the sphere are tracked and fed into a computer system. Information relating to the user's position data serves as parameters for navigation in a three-dimensional computer-generated world. This 3D world is projected onto the surface of the translucent sphere with several projectors. The resultant immersion of the whole body in a virtual space enables a panorama view such as has never been seen before, while the user achieves an unconstrained freedom of walking movement in every direction.

BodySPIN comprises a series of computer applications that Time's Up has developed for the interface SPIN and its users. The starting point was to track bodily functions that can be consciously controlled. This data generates and manipulates the constitution of the virtual world in which the user moves. Muscle activity, breathing and pulse rate are the functions used. This data from the user, which is collected through specially constructed instruments, is sent to a central computer via a wireless connection. The resultant parameters of manipulation are immediately integrated into the environment and projected onto the sphere.



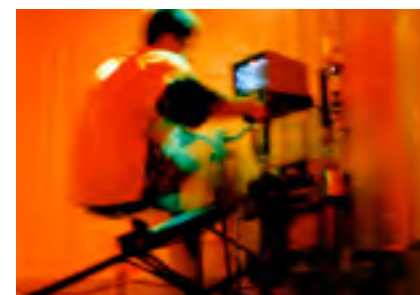


## TIME'S UP

**Interactive Installation: The Hyperfitness Studio**  
<http://timesup.org/content/hyperfitness>



Fotocredits: Patrick Baumüller



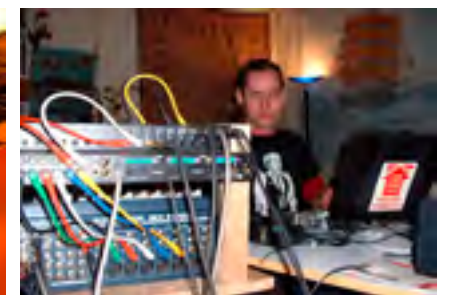
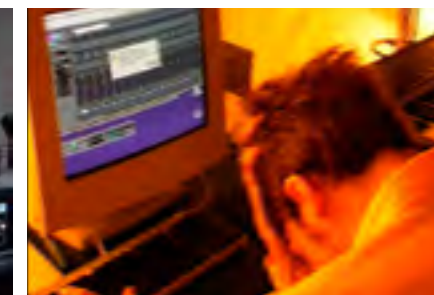
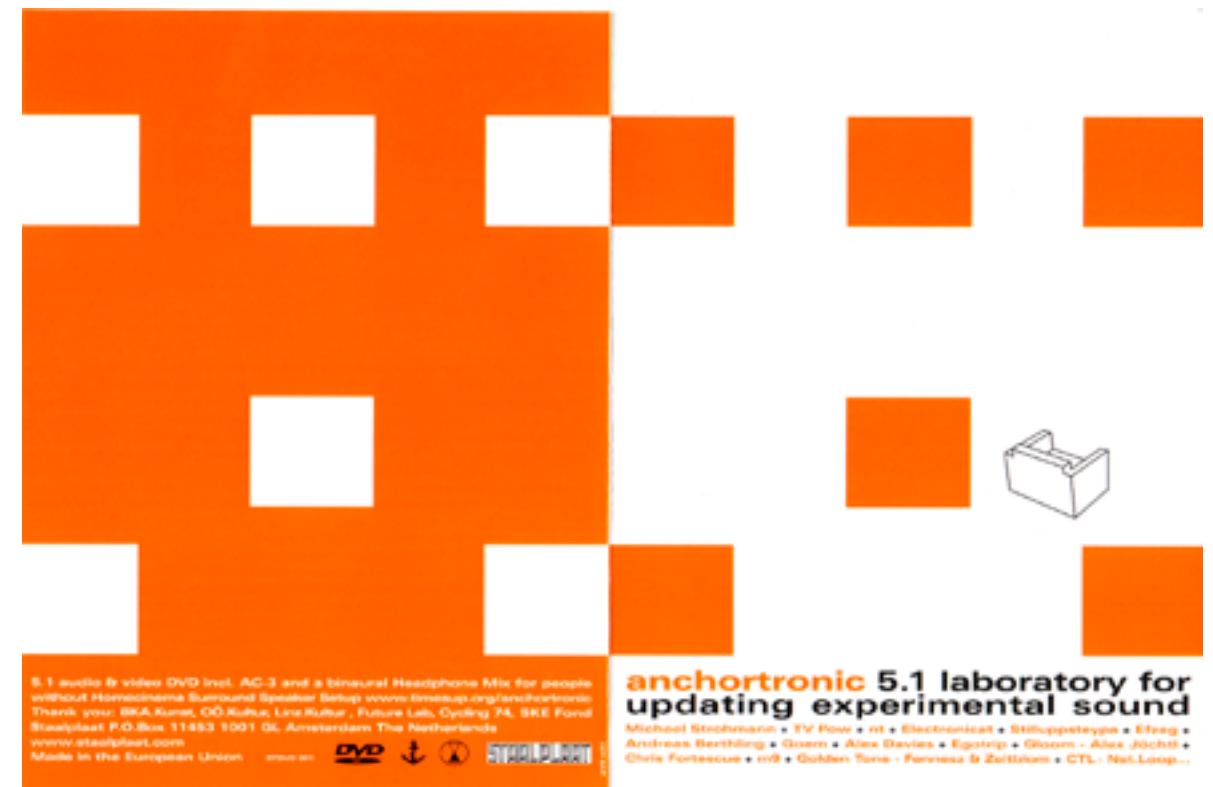
The Hyperfitness Studio was the first large-scale joint production by Time's Up. Work started in late 1996 on the development of an interactive installation dealing with a sustainably active integration of the audience. In view of later projects, this emphasis has obviously remained a primary characteristic of our productions. Human capabilities of perception, bodily control and learned biomechanical abilities were already the focal point of our interest in this production, as in all subsequent productions.

In the Hyperfitness Studio we chose devices as interfaces that are widespread and known in everyday use. The bicycle was adapted in different variations to serve as an input device for virtual worlds. The effect of riding a bicycle that is familiar from everyday life was inverted. Pedalling suddenly had an unexpected effect, such as controlling sound in the space, navigating through a computer game, triggering various video sequences or even unconsciously ordering a can of beer. The voice became a navigation system, sound massaged, a screen based bartender mixed sport and philosophy. The parallel world of the Hyperfitness Studio invited exploration, life and joy.



## TIME'S UP

**ANCHORTRONIC**  
<http://timesup.org/content/anchortronic>



Anchortronic is a Time's Up audio project in cooperation with the music label Staalplaat. It is dedicated to experimental electronic music, in particular the process oriented techniques which in their attitude and technique imply and even demand a radical DIY aesthetic.

Sampling, plunderphonics, clicks and cuts, generative sound from self-written applications, keywords and techniques that paraphrase the expressions of a global development, yet in no way set boundaries or categorise. They have in common an attitude which not at last demands the punk attribute – but without Cyber or ... is (not) dead.

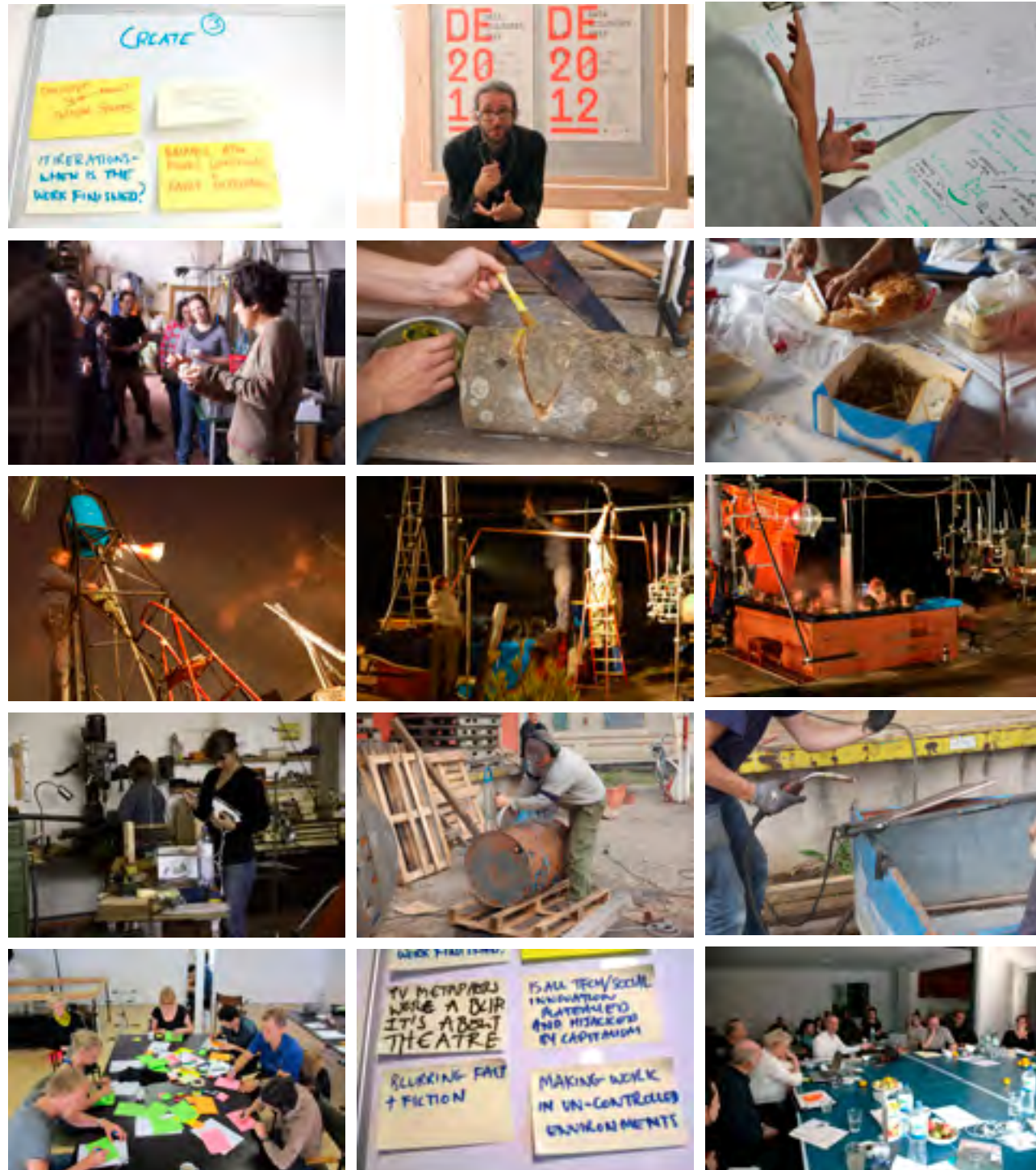
The willingness to experiment, to take ideas, as such, unconditionally and aim for their realisation, even if or even because being in the middle of the work progress a new idea could change the whole direction of the present process. This attitude confirms itself within the absolute not-commercial direction of a course through the negation or exaggeration of established mainstream culture.



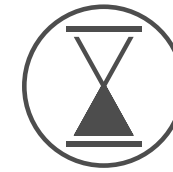


## TIME'S UP SYMPOSIUMS & WORKSHOPS

<http://timesup.org/workshops>  
<http://timesup.org/symposiums>



Workshops, conferences, lectures, symposiums, gatherings, tutorials – however the different formats are called, they have the same purpose: the exchange of ideas, interests, know-how, skills, etc. They allow for a balanced relation between practical relevance and theoretical debate and support the development and preservation of a broad network of practitioners and theoreticians.



## TIME'S UP Symposien/Workshop Selektion: Futures of Migration

<http://timesup.org/FuturesOfMigration>



Migration, as the orphan of global institution architectures, as termed by Goldin, Cameron and Balrajan in "Exceptional People - How migration shaped our world and will define our future" needs to be pulled into the centre of political awareness and needs to be addressed through every single person, interested in equal rights.

With "Possible Futures of Migration" Time's Up we attempt to do exactly that - we will bring together a range of experts, practitioners, interested and affected people to sketch and develop possible visions of migration management and its effects to our everyday life. Not saying we will be free of value-orientation!

Our interest in the complex subject of migration originates in, or better co-develops along, our current work "Mind the Map". Mind the Map seizes the appalling effects, caused through current aspects of an European refugees- / asylum and migration policy on the external borders of Europe.

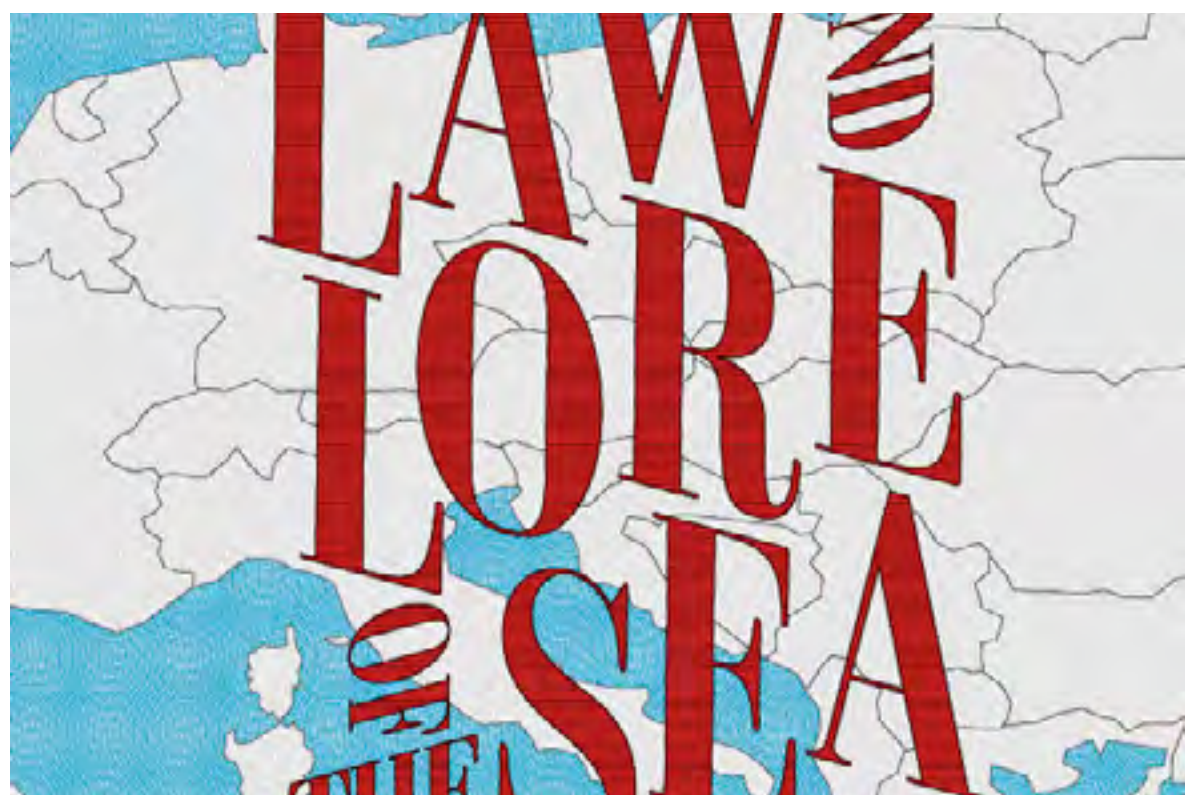
As part of Future Fabulators, Possible Futures of Migration is funded with support of the Culture Programme (2007 - 2013) of the European Union, The Arts and Culture Division of the Federal Chancellery of Austria, Kulturland Oberösterreich and the City of Linz.





## TIME'S UP

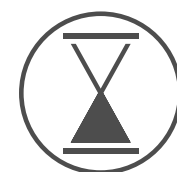
Symposien/Workshop Selektion: Law and Lore of the Sea  
<http://timesup.org/LLS01>



The sea, the open ocean, claims to be and is often perceived as the last free place on earth. Beyond territorial waters, dreams of freedom flourish; over the horizon, paradise awaits. The Law of the Sea looks at the plights and hopes of refugees, seastealers, pirates, anarchists, free spirits, rescuers and tax dodgers, all of whom inhabit this mysterious realm beyond the national. What rights, what obligations, what traditions, what community, what else accompanies us across the open ocean?

The legal and cultural culture of actions and activities - set and happening across the open ocean - are complex as well as complicated. International waters are free spaces for those who practice globalisation from above with ships registered cheaply and globalisation from below by refugees, those who avoid pollution laws with tax free heavy fuel oil, kidnappers and whaling activists, tourists and terrorists. Law and Lore of the Sea investigates possibilities for a more humane, open, free and fair oceanic commons.

This series of events is part of TUBA, Future Rewritten and Future Fabulators - cofounder with support of the Culture Programme (2007 - 2013) of the European Union, The Arts and Culture Division of the Federal Chancellery of Austria, Kulturland Oberösterreich and the City of Linz.



## TIME'S UP

Symposium/Workshop Selection: Data Ecologies  
<http://timesup.org/de14>



Data Ecologies was started by Time's Up in 2003 and is an approximately biennial symposium series, investigating the connections between data systems, processes, physical systems as well as constructed and natural ecologies. The bridge between "real" things and representation, abstractions, models of them. Within this series selected lecturers – specialists in their profession – deliver theses and research papers, raise doubts, explain their metaphors, their proposals, their plans and experiences, in public discussion forums.

The symposium is international and is held in English. The selection of subjects is coordinated by the interests of research within Time's Up and their international partners.

Viewpoints from various areas, for example mathematics, physics, ethics, computer sciences, sociology, political economy, are gathered together trans- and inter-disciplinarily.

2014 - Language & Tools to think out loud about Futures

2012 - Notation: The map and the territory

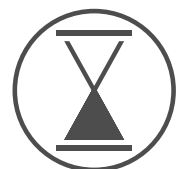
2009 - Money as an abstraction

2007 - Exploring the connections between data systems, processes and physical systems

2005 - Where does space come from?

2003 - Simulations of physics, Physics as simulation





## TIME'S UP

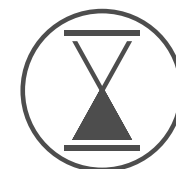
Symposium/Workshop Selection: *Narrative Strategies*  
<http://timesup.org/NarrativeStrategies12>



Within the last years new technologies and media have increasingly entered into storytelling. They challenge traditional practices of conveying stories and allow for new perspectives, new contents and new methods, for authors as well as for audiences. Interactive stories, Alternate Reality Games, Pervasive Games, Locative-Based Narratives – all methods to give an understanding of story contents to an audience – but most of all practices in which the audience, every single visitor, user, reader, experienter plays an important role.

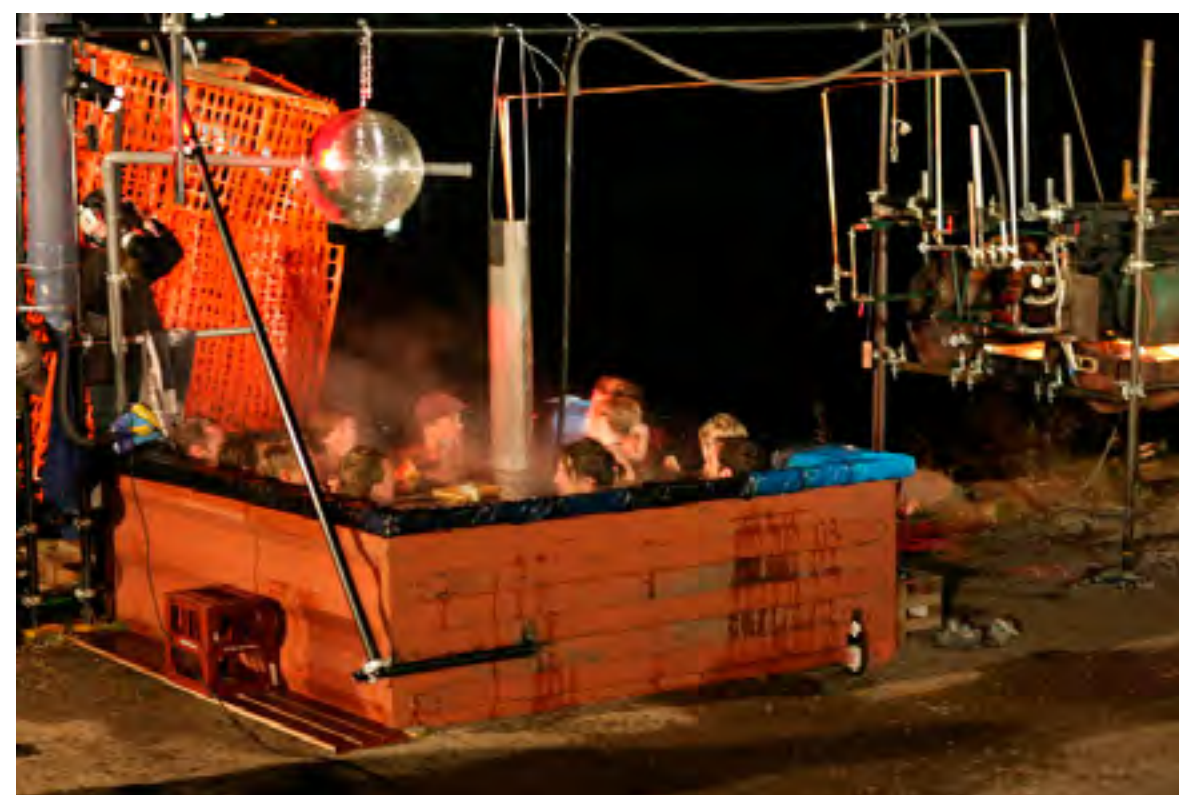
Since 2008 Time's Up has been dealing with techniques of storytelling on a theoretical level and has initiated the workshop and symposium series "Narrative Strategies", which has taken place in Austria, Norway, the UK and Portugal.

Narrative Strategies – Prototyping the Intangible (14)  
Narrative Strategies – Future Perspectives (12)  
Act Otherwise (12)  
Improving Reality (11)  
Narrative Strategies (08)



## TIME'S UP

Symposium/Workshop Selection: *Luminous Green*  
<http://timesup.org/luminousgreen>



Luminous Green is a series of gatherings about a possible future; about a human world, that is enlightened, imaginative, electrified and most importantly – living in a fertile symbiosis with the rest of the planet. Luminous Green was initiated in 2007 by our Belgian partners Foam, calling on the creative sector to enrich the public debate around environmental sustainability, ethical living, eco-technology and design.

The meetings of Luminous Green want to encourage trans-disciplinary discussions and collaborations between people from different walks of life, artists, designers, academics, activists, social entrepreneurs, economists and policy-makers. In short, practitioners whose practice incorporates (now or near future) ecological thinking as a core value or as a major concern.

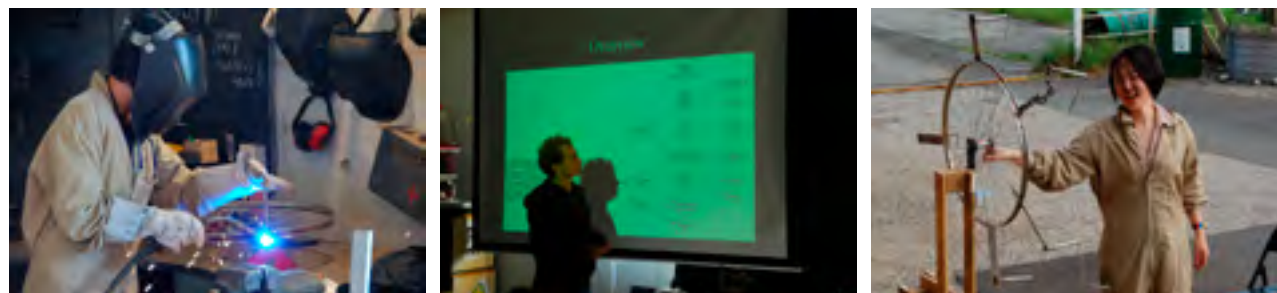
Finding a format for the harbourside labs was nontrivial. Taking the surroundings, with water, steel and lots of broken wooden pallets as an inspiration, we decided to collaboratively build a wood-powered Jacuzzi filled with filtered harbour water. Parallel to this we arranged a series of talks and presentations about practices that seemed connected and relevant: the exchange economy, water cleanliness, artists and practitioners. As part of a practice-oriented workshop all participants were able to collect information about theoretical as well as creative works through lectures and had the possibility to contribute to the respective creative realization.





## TIME'S UP

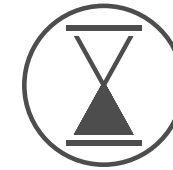
**Symposium/Workshop Selection: Robotics Workshop**  
<http://timesup.org/workshops>



Time's Up has a long history with technology, electronics and mechanical constructions. Many prototypes are built in our laboratories, using obsolete as well as new technical possibilities. The approach is always very experimental and it's in the nature of the things that this attitude allows for apparent failure as well as for the incredible (e.g. SPIN).

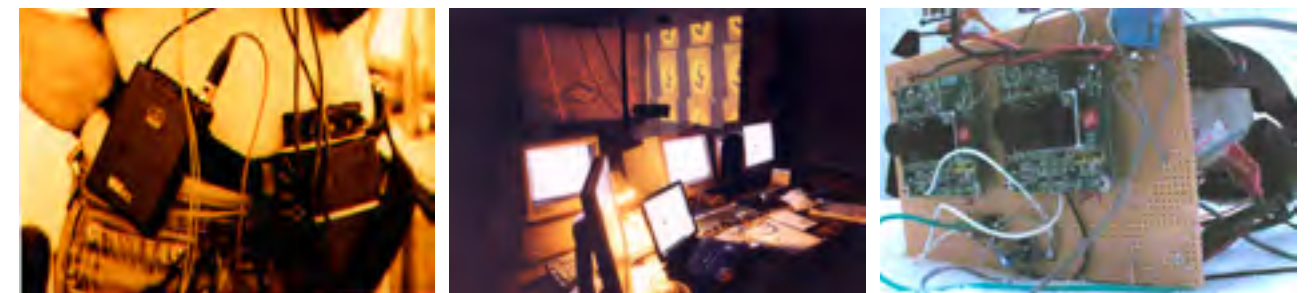
It is especially this active research and experimentation as a methodology which we would like to share. It is important to us to share knowledge and insights and to ideally communicate these practice-oriented exploratory approaches, separated from mere product oriented thought. The organisation of workshops is therefore a regular field of activity for us.

The „Robotics Workshop“, which we offer to the students of Interface-Culture at the University of Art & Industrial Design in Linz since a number of years and the workshops in collaboration with the University of Applied Arts in Vienna, are the perfect setting for the sharing of our experience and approaches.



## TIME'S UP

**Symposium/Workshop Selection: Closing The Loop**  
<http://timesup.org/content/closing-loop-98>



The laboratory and experiment series Closing the Loop, initiated in 1998, has become a synonym for Time's Up's investigations that have a primarily scientific-experimental character. Using methods and approaches that are unusual for classical science, Closing the Loop allows us to newly explore thematic fields.

Depending on the success of the experiments conducted, they are either integrated into later projects or else filed under conducted-but-failed. The subject matter and essence of the individual series of experiments vary depending on areas of interest.

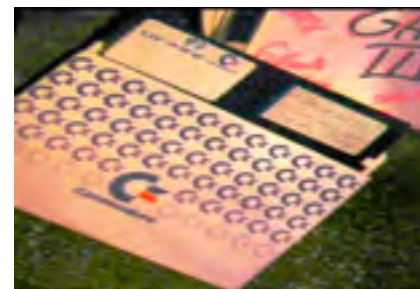
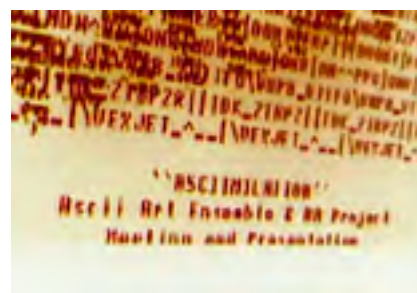
For a successful concluding evaluation, Time's Up experiments need an audience. This may be to test the audience compatibility of our interfaces or to see whether there is even a point in employing brainwaves or pulse rates as parameters of change in 3D worlds. Public experimental arrangements are therefore a recurrent feature in the Time's Up calendar of events.





## TIME'S UP

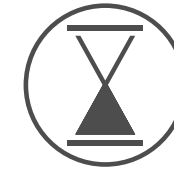
**Symposium/Workshop Selection: Obsolete Series**  
<http://timesup.org/content/obsolete-bureau-low-technology>



The time when computers were still called electronic brains and television first saw the light of day was also the time of great visions and ideas, which briefly astonished the world of experts and soon vanished again to languish in the drawers of patent offices.

Researching these visions, which were absolutely not intended to be visionary, but practical and realistic, was the focal point of the series Obsolete. Dealing with technologies and media beyond their pure utility value, with the myths, the individual dreams or desires that familiarly emerge alongside new technologies. Investigations of magnificent inventions that would have changed our lives, but were not able to assert themselves and thus had no influence whatsoever on everyday life.

The evening events that have taken place dealt with computer games and ASCII art. The graphic design that was employed was as much a topic of discussion as the operating systems in use at that time. Ascimilation was the motto for lectures by international video and image artists who primarily deal with an image aesthetic consisting of numbers and letters.



## TIME'S UP

**Symposium/Workshop Selection: Dorkbot**  
<http://timesup.org/content/dorkbot-lloopp>



„People doing strange things with electricity“ - this is the motto of the international network, independent of time and place, that calls itself the DorkBOT society. By holding DorkBOT meetings in our laboratory beside the harbour, Time's Up has expanded the list of participating cities. Along with cities like New York, Lisbon, Mumbai, San Francisco or Melbourne, Linz works as an additional geographical node in a string of international institutions seeking to form a presentation forum for new works from the area of technology, software and hardware.

This may involve self-programmed software, manipulated electronic devices or specially produced videos, as well as interdisciplinary works such as the creation of interfaces in conjunction with mechanical elements.

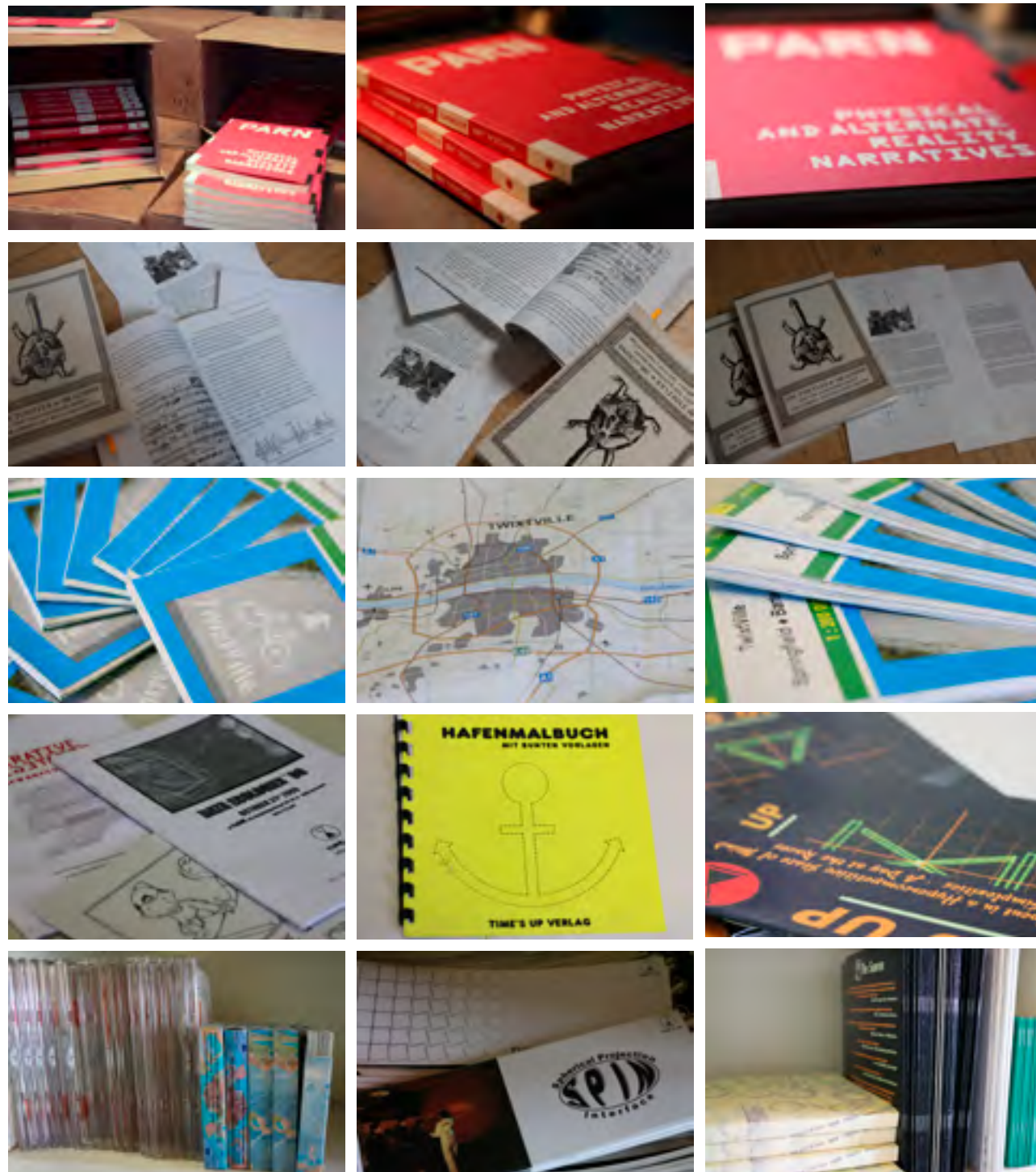
The DorkBOT meetings organised by Time's Up are intended to enable an exchange among a group of interested people, about practices and methods of working that expand perspectives and knowledge. The fact that this idea of exchange can lead to highly constructive and fascinating symbioses between presenters and participants, who are often active themselves, has been proven again by DorkBOT events by Time's Up.



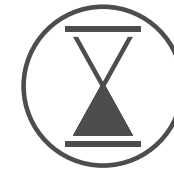


## TIME'S UP PUBLICATIONS

<http://timesup.org/overview/publications>



While we see ourselves primarily as a production space, creating environments and curating events, there is also the area of dissemination. With so many interesting things going on, it seems a bit selfish to keep it all for ourselves. Over the years we have published books, pamphlets, CDs, audio cassettes, DVDs and other media, alone or in collaboration with partner organisations.



## TIME'S UP EVENTS & CELEBRATIONS

<http://timesup.org/onsiteevents>  
<http://timesup.org/talks>



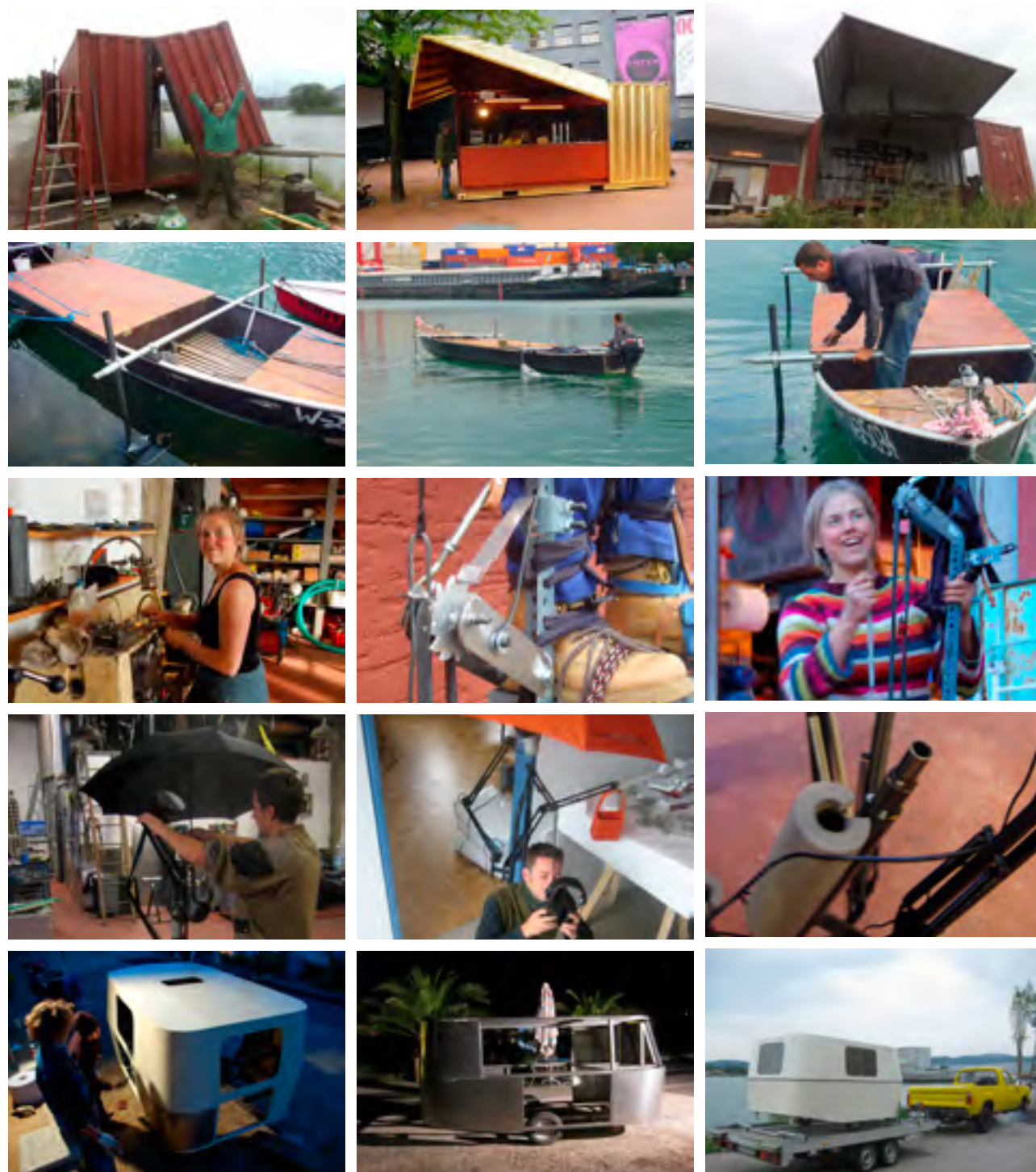
Celebrations, parties, music events; these things should not be omitted from our lives. Why shouldn't we adapt our workshops to a functional party location? The ambience of the location, on the industrial harbour, the lights of Linz in the distance, speak for such adaptations. There are always reasons to celebrate, and there are always people who will help us with those celebrations.



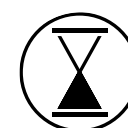


# TIME'S UP PRACTITIONERS IN RESIDENCE

<http://timesup.org/pir>



Time's Up, as a development space, has built up a body of material, machines, experience and expertise since we began. We have aimed to share our facilities, whether studios, workshops or know how, with practitioners on a local, regional, national and international level. While some are quick visits in order to discuss projects, build a part or do some electronics, other relationships have led to longer stays, our so called "Practitioners in Residence" as a series of visits, which continue to this day.



# TIME'S UP

Laboratory for the Construction of Experimental Situations  
**Selection public Appearances**

2015

- Lucid Peninsula - Physical Narrative - Exhibition, Vienna (AT), Oct 15
- Mind the Map - Physical Narrative - Exhibition, Nantes (FR), Sep - Oct 15
- Unattended Luggage - Physical Narrative - Exhibition, Vienna (AT), Sep - Oct 15
- Future Fabulators - Closing Event, Linz (AT), Jun 15
- Mind the Map - pre-Exhibition, Linz (AT), Jun 15
- Lucid Peninsula - Creativity & Cognition Exhibiton, Glasgow (UK), Jun 15
- Re/Calling Siachilaba - Exhibiton - Deutschvilla, Strobl (AT), Jun 15
- Possible Futures of Migration - Scenario Session, Linz (AT), May 15
- Changing Weathers - kick off meeting & Workshop, Trnovski Gozd Plateau (SI) Mar 15
- Talk at UTS Interactivation Studio, Sydney (AUS), Feb 15
- Floating Village - Exhibition, Linz (AT), Jan 15
- Re/Calling Siachilaba - Paneldiscussion, Linz (AT), Jan 15

2014

- Narrative Strategies, Symposium, Funchal (PT), Nov 14
- Lucid Peninsula - Physical Narrative - Exhibition, Cluj (RO), Oct 14
- Tales Of Resilience - Exhibition, Linz (AT), Sep 14
- Lucid Peninsula - Physical Narrative - Exhibition, Hainburg (AT), Sep 14
- Tales Of Resilience - Exhibition, Viktring (AT), Jul / Aug 14
- Tales Of Resilience // Hope Masike - Exhibition & Concert, Linz (AT), Jul 14
- X-Factor Futures, Workshop, Porto (PT), Jun 14
- Law and Lore of the Sea, Symposium, Linz (AT), Jun 14
- Lucid Dreaming - Storyworld, Scenario Planning Workshop, Linz (AT), Jun 14
- „Futurish" - Publication, Jun 14
- Robotic Workshop - „Time's Up Sharing the Fun of Doing", Linz (AT), May-Jun 14
- Data Ecologies 14 - Symposium, Linz (AT), May 14
- Tales of Resilience - Exhibition, Harare (ZW), May 14
- Tales of Resilience - Workshop, Siachilaba/Binga (ZW), Apr 14
- Future Lunchbox - Panel discussion, Linz (AT), Mar, May, Jun 14

2013

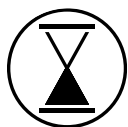
- Future Forecast - Scenario Planning Workshop, Cluj (RO), Nov 13
- Future Fabulators, Scenario Planning Workshop, Linz (AT), Oct 13
- Practical Utopias, Workshop, Brioni Islands (HR) Sep 13
- Resilients-Exhibition, 7th Triennial of Contemporary Art in Slovenia, Ljubljana (SLO), June-Sep 13
- PARN - Publication, Jun 13
- Are These Berries Mine, Talk @ Pixelache Festival, Helsinki (FIN), May 13
- Notational Resume - PARN, Closing Event, Linz (AT), April 13
- Robotic Workshop - Notating Machines, Linz (AT), April-May 13
- Hotel Resilients, Exhibition, Brussels (BE), March 13
- PCB - Prototyping, Workshop, Linz (AT), Jan 13

2012

- Flotilla, Resilients / Pre-enactment, Brussels (BE), Dec 12
- Narrative Strategies, Symposium, Funchal (PT), Dec 12
- NonGreenGardening - Harvest Party; Linz (AT), Oct 12
- Unattended Luggage - Physical Narration; Cluj (RO), Oct 12
- „On Turtles and Dragons", Publication, Sep 12
- Data Ecologies - Book Sprint - Workshop, Linz (AT), Sep 12
- DEVO - No Satisfaction, music-lecture, Linz (AT), Aug 12
- Robotic Workshop, Linz (AT), Jun 12
- Data Ecologies 12 - Symposium, The Map and the Territories, Linz (AT), Jun 12
- Control of the Commons - Exhibition; Brussels (BE), Jun 12
- Control of the Commons - Boattrip 03; Belgian Canals (EUR), Jun 12
- Unattended Luggage - Physical Narration; New York (USA), May-Aug 12
- Sensing Resilience - Workshop; Linz (AT), May 12
- NonGreenGardening - Workshop 02; Linz (AT), May 12
- Control of the Commons - Boattrip 02; Donau (EUR), Mar 12
- PARN Act Otherwise - Conference; Brighton (UK), Mar 12
- NonGreenGardening - Workshop 01; Linz (AT), Mar 12







## TIME'S UP

Laboratory for the Construction of Experimental Situations

### Selection public Appearances

2011

- Control of the Commons - Boattrip 01; Murray River (AUS), FEB 12
- Im Tresor, der Schein trügt - Physical Narration; Wels (AT), Nov - Dec 11
- The Kitchen - Physical Narration; Hongkong (CN), Nov 11
- Time's Up - Open Lab; Linz (AT), Oct 11
- Improving Reality Conference -Lecture; Brighton (UK), Sep 11
- Stored in a Bank Vault - Physical Narration; Brighton (UK), Sep - Oct 11
- Control of the Commons - Propel your own Vessel - Workshop; Linz (AT), Aug 11
- BoatMania.2 - cinematic /culinary evening; Linz (AT), Aug 11
- Control of the Commons - Build your own Vessel - Workshop; Linz (AT), Aug 11
- Narrative Space for Math Motivations - Lecture; University of Coimbra (PT), Jul 11
- Mathematickall Arts - Guidance through the worlds of maths and textiles - Brussels (BE), Jul 11
- Im Garten / In the Garden - Exhibition - Nordico Linz (AT), May - Oct 11
- Scriped Exploration of Water Machines - Presentation; Linz (AT), Apr 11
- Water as Medium - Workshop; Linz (AT), Apr 11
- Pachube Internet of Things - Hackathon; Linz (AT), Apr 11
- TUART - Australasian Regional Tour 2011 - Workshops & Lectures;
- Sydney, Adelaide und Perth (AUS) + Shanghai & Hong Kong (CN), Jan-Mar 11

2010

- Hyperbolic Pong - Interactive Interface, Linz (AT), Nov 10
- 20 Seconds into the Future - physical Narration, Linz (AT), Nov 10
- BoatMania - cinematic /culinary evening; Linz (AT), Oct 10
- Workingman's Dead - Lecture, Linz (AT), Aug 10
- Aesthetic and mathematical research - lecture, Pecs (HU), Jul 10
- Research modalities: for, with and in Experimental Situations - lecture, Dublin (IR), Jul 10
- Compendulum - interactive installation; WAFER- Festival, Waterford (IR), Jul 10
- It's not easy being green - exhibition; Mürzzuschlag (AT), Jun - Aug 10
- Living with the Machine - Workshop series, University for applied Art, Vienna (AT), May 10
- e = 1/2 mv<sup>2</sup> - Workshop, Art University Linz, Apr / May 10

2009

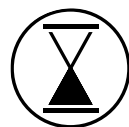
- Living with Systems - lecture, Vienna (AT), Dec 09
- Data Ecologies 09 - symposium, Money & Value, Brussels (BE), 31. Oct 09
- Narrative Strategies - seminar, Oslo (NO), 13.- 15. Oct 09
- Black Box Sessions - Architekturforum, Linz (AT), 29. Sep - 31. Oct 09
- Domestic Bliss - physical narration - installation, Linz (AT), Jul - Sept 09
- MayHEM, Festival & Eventhacking, Linz (AT), Apr - May 09
- Workshop sound devices and machine composition with Staalplaat, Linz (AT), May 09
- Workshop - PDA iPod hacking at the Linux Weeks, Linz (AT), Apr 09
- Workshop robotics & machine music for Interface Cultures - Art University Linz, (AT), Apr 09
- Luminous Green, Presentation, Transmediale, Berlin (DE), Jan 09
- Dorkbot, Linz (AT), Feb 09

2008

- TwixtVille-VerflixtVille, Presentation, Linz (AT), Nov 08
- Time's Up - The Laboratory, lecture, Kiberpipa, Ljubljana (SLO), Nov 08
- Augmented Maze, Public Experiment, HAIPo8, Ljubljana (SLO), Nov 08
- Luminous Green, Workshop with gRig (EU-Partnerinnen), Linz, (AT) Oct 08
- Know the Ropes, Party , Linz, (AT), Sep 08
- Narrative Strategies, symposium, Linz (AT), Jun 08
- Public Experiment, Workshop-Presentationen, Linz, (AT), Jun 08
- Lets put the future behind us, Workshop, Linz (AT), May / Jun 08
- Construction of Experimental Situations - lecture, Donauuniversität Krems, (AT) May 08
- acoustic tidbits; muisc-event, Hafenkantine Linz, (AT), May 08
- RagTag, Video and Movie sites - Workshop, Interactive Institute; Stockholm (SE), Feb 08
- Construction of Experimental Situations - lecture, FHS Hagenberg, (AT), Jan 08

2007

- gRig, Developer Meeting, Foam; Brussels (BE), Nov 07
- Construction of Experimental Situations - lecture, LB-Institut; Linz (AT), Nov 07



## TIME'S UP

Laboratory for the Construction of Experimental Situations

### Selection public Appearances

2006

- Zwei Schläger und ein Ball - exhibition Pong Mythos; Bern (CH), Aug - Sep 07
- We can go on forever - themeorientated party, Linz (AT), Aug 07
- BodyMedia / GraviTron - Interactive Installation, Shanghai (CN), Jul - Aug 07
- gRig - Developer Meeting, Linz (AT), Jul 07
- Data Ecologies III - symposium, correlations of datasystems, Linz (AT), Jul 07
- Projects, Plans & Methods Time's Up - lecture; Berlin (DE), Jul 07
- The Hub - Workshop; Berlin (DE), Jul 07
- Interface Open - Workshop, Sensoric - In&Output; Berlin (DE), Jul 07
- S.P.I.E.L.E.N - Interactive Installation, MIM and Adventurous Playground; Berlin (DE), Jun / Jul 07
- „Pure Research“ - Workshop, Art University Linz; Linz (AT), May 07
- „Electronics for making things go bang“ - Workshop; Linz (AT), Apr 07
- SonicPong - Exhibition Pong Mythos; Frankfurt (DE), Nov-Jan 07

- Perth SIGGRAPH - Invited lecture; Perth (AUS); Dec 06
- CGIE2006 - Lecture; Perth (AUS); Dec 06
- Dorkbot - Lecture; Sydney (AUS); Nov 06
- ENGAGE 06 - Keynote lecture; Sydney (AUS); Nov 06
- „Virtual or Physical“ - Invited lecture, Medien Kunst Labor; Graz (AT); Nov 06
- Würdigungspreis der Stadt Linz; Nov 06
- SonicPong - ExhibitionPong Mythos; Frankfurt (GER); Nov 2006 - Jan 2007
- ASTRON - Interactive Installation, HAIP; Ljubljana (SLO); Oct 06
- BodySPIN - Interactive Installation; Impulse Next Generation, IS 06; Linz (AT); Oct 06
- BodySPIN - Videoinstallation; Sensi Sottro Sopro; Rom (IT); Sep-Oct 06
- SonicPong - Games Convention, Leipzig (GER); Aug 06
- ASTRON - Public Experiment, Linz (AT), Jul 06
- BodySPIN -CrashTestDummy, Interactive Installation; Ljubljana (SLO), Jun 06
- Ein Schiff am Himmel - Symposium about the Danube and the dreams; Linz (AT), Jun 06
- Them Damn Robots - It's Alive!; Workshop Art University Linz; Linz (AT), Jun 06
- BodySPIN on Video - Videoinstallation; Shanghai (China), May 06
- BodySPIN - CrashTestDummy, Interactive Installation; Budapest (H), May 06
- TRG - BookRelease, Linz, (AT), May 06
- BodySPIN Bon Voyage, Public Experiment; Linz, (AT), Apr 06
- Sensory Circus, Interactive Installation; AV Festival, Middlesborough (UK), Mar 06
- Sonic Pong - Exhibition Pong Mythos; Stuttgart (GER), Feb 06

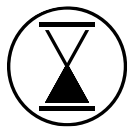
2005

- RealWorldData Workshop, Vienna (AT), Oct 05
- CavityResonator, Píksel-Festival; Bergen (NOR) Oct 05
- Living industrial Heritage, Lecture/Symposion, Prag (CZ); Sep 05
- Fragments of Sensory Circus, OutinOpenFestival Zagreb, (HR); Sep 05
- SwingOUT, Public Experiment, Linz (AT); Aug 05
- punkrock changed our life, event, Linz (AT); Jul 05
- F.A.R.O - event; Linz (AT); Junio5
- come on down into the engine room., event, Linz (AT); Jun 05
- Transient Reality Generators, Symposium & Performance, Nadine, Brussels (AT), May 05
- Space and Perception - Symposium on Mixed Reality, RIXC Media Space, Riga; Latvia, May 05
- Data Ecologie II - simulated physics, Linz (AT), May 05
- "It dont mean a thing, if it aint got that Swing", - interactive Installation, KIBLA, Maribor (SLO), Apr 05
- Sensory Circus - Interactive Installation, Presentation EXIT, Creteil (FR) Apr 05
- Sensory Circus - Interactive Installation, Presentation VIA, Maubeuge (FR) Mar 05

2004

- Fitness ForEVER - Interactive Installation, Presentation ICI, Paris (FR), Dec 04
- BarBot - Installation Sensory Circus, Presentation DEAF, (NL) Nov 04
- Sensory Circus - Interactive Installation, Presentation Ars Electronica, Linz (AT) Sep 04
- Cavity Resonator - public experiment, Linz (AT), Aug 04
- Time's Up all together - Videopresentationen, VIBIC - Zürich (CH), Aug 04
- Reality Shift - public experiment, Linz (AT), Jul 04
- Anchortronic DVD - Presentation Festival „Shake the Limits“ Sofia (RU), Jun 04
- realtime connected - Workshop University for Applied Art, Vienna (AT), Mar 04
- BodySPIN - Cinema de Future Exhibition, Lille (FR), Dec 03 - Mar 04





## TIME'S UP

Laboratory for the Construction of Experimental Situations

### *Selection public Appearances*

2003

- BarBOT - Presentation Barbot, Vienna (AT), Feb 04
- Interactivity for Dummies Workshop, Arts Center, Hongkong (CN), Oct 02
- PartyBOT, Roböxotica, Vienna (AT), Nov 03
- Becoming Digital - Time's Up Presentation, MaMa, Zagreb (HR), Oct 03
- Human-Machines & more, MediaSpace-Festival, Stuttgart (DE), Oct 03
- Digital Emmy - Automata 2003 conference, Leuven (BE), Sep 03
- Informatica Feminale - Lecture, Universität Bremen (DE), Aug 03
- Lightning District - No Concept Festival, Stralsund (DE), Aug 03
- DorkBOT #2 - vvvv.meso.net, Linz (AT), Apr 03
- Sensory Circus - Fragments, public experiment, Linz (AT), Jun 03
- DorkBOT #1 - LLoopp, Linz (AT), Apr 03
- Decompression Symposium - final-presentation TxOOM, Brüssel (BE), Apr 03
- Anchortronic-DVD - Presentation, Festival „HiriMusikaK“, San Sebastian (ES), Mar 03
- Anchortronic-DVD - Presentation, Festival „Play & Plug“, London (GB), Mar 03
- Data Ecology Workshop - Symposium, Linz (AT), Apr 03
- A Balanced Act - Interactive Installation, Maribor (SLO), Feb/Mar 03
- Haptic Interfaces - Workshop, Karlsruhe (DE), Jan 03.

2002

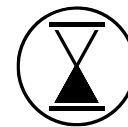
- Anchortronic - DVD Release Party, KAPU, Linz (AT), Dec 02
- Sonic Pong - Interactive Installation, Microwave Festival, Hongkong (CN), Nov 02
- Realtime processing, Workshop, Videotage, Hongkong (CN), Oct 02
- Anchortronic - DVD Presentation, „Steirischer Herbst“ Graz (AT), Oct 02
- Generative Media Systems - Workshop, Linz (AT), Sep 02
- Sonic Pong - Playground Festival, Stralsund (DE), Aug 02
- txOom process lab - Workshop, Interactive Institute, Visby (SE), Aug 02
- TransCodecExpress TCE - Streaming Media, OK Linz (AT+Internet), Jun 02
- Inspire through Transpire - circular interactive digital Installation, Linz (AT), May/Jun 02
- BodySpin - Interactive Installation, EXIT Festival, Maison des Arts Créteil, Paris (FR), Mar/Apr 02.
- BodySpin - VIA Festival, Le Manège, Maubeuge (FR) Mar 02
- Time Maze - public experiment - Interface SPIN, Linz (AT), Jan 02

2001

- Anchortronic-DVD Presentation Linz (AT), Dec 01
- Why Festivals - panel discussion, Ether Festival in Perth (AU), Dec 01
- BodySpin - Interactive Installation, Linz (AT), Dec 01
- Exploring Spaces - public experiment, Linz (AT), Nov 01
- Body Motion - control Body - Lecture, V2 - wiretap, Rotterdam (NL), Nov 01
- Anchortronic Net Loop, collaborative Audio und Video composition (AT, AU, US + Internet), Oct 01
- Living in Mixed Reality, lecture, CAST 01, Bonn (DE), Sep 01
- Automated Data - lecture, Porquerelles (FR), Sep 01
- Acoustic Space Lab - Internet Collaboration - open source sampling in Irbene (LV), Aug 01
- Closing the Loop q\_#3, KAPU Linz (AT), Aug 01
- CTL01 Workshop, Lugar Comum, Lissabon (PT), Jun/Jul 01
- Sonic Pong - Interactive Installation, Biennale de Lyon d'Art Contemporain Lyon (FR), Jun - Sep 01
- DUST2905 - collaborative Online Audio Performance, (AT, AU, US + Internet) May 01
- BodySpin - Interactive Installation, Duisburger Akzente Festival (DE), May 01
- Do it yourself - editing video-patterns via Internet, V.Stream 21, Linz (AT), Apr 01
- Anchortronic goes west - collaborative audioworkshop, Chicago (US), Apr 01
- BodySpin - lecture, Transmediale 01, Berlin (DE), Feb 01

2000

- Sonic Pong - Interactive Installation, 80/81, Torino (IT), Dec 00
- Transient III - Sound & Gameplay worldwide, (US, AU, EU), Nov 00
- Dynamics in initiatives - lecture, Designskole, Kolding (DK), Oct 00
- Transient II - network-performance during net.congestion Festival, Amsterdam (NL, AU, AT, US) Oct 00
- BodySpin - Interactive Installation, Ars Electronica Festival, Linz (AT), Sep 00
- DUST - network-performance, Frameries (BE) und Linz (AT), May 00
- HyperFitnessStudio - Interactive Installation, Frameries (BE) Apr-Aug 00
- HyperFitnessStudio - Maison des Arts Créteil, Paris (FR), Mar 00
- A veritable Pong Sonique - Interactive Installation, Biomachines, Adelaide (AU), Mar 00



## TIME'S UP

Laboratory for the Construction of Experimental Situations

### *Selection public Appearances*

1997-99

- Internet widens Distances - public Closing The Loop 00 Event, Adelaide/Linz (AU/AT) Feb 00
- CTL Workshop - laboratory for sound-networking-gameplay, MRC, Adelaide (AU), Jan/Feb 00
- Sonic Pong - Nantes (FR), New Year 99/00
- VELO - Interactive Installation/public intervention, Hanoi (VN), Mar 99
- Hypercompetition for Beginners - Interactive Installation, in „The Performance Space“, Sydney (AU), Mar 99
- Hypercompetition - V2\_Organisatie!, Rotterdam (NL), Sep 98
- Sports Bar, Robotronika Festival, Vienna (AT), Jun 98
- An Evening Spent in a Hypercompetitive State of Mind - Spiel.Art Festival, Munich (DE), Oct 97
- An Evening Spent in a Hypercompetitive State of Mind - Ars Electronica Festival, Linz (AT), Sep 97
- Hypercompetition - VIA Festival Maubeuge (FR), Jun 97
- Hyperfitness - EXIT Festival, Paris (FR), Mar 97





## TIME'S UP FUNDERS

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