

dataflooder int. (2002)
 Scanner ^{mobile} (2002)
 Scanner ^{lite} (2000)
 sign.post (1999)
 Dump your Trash ! (1998)
 Scanner ++ (1998)
 without addresses (1997)

Information recycling

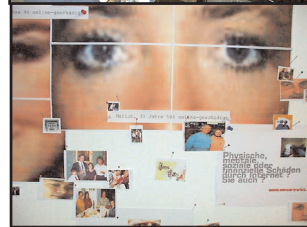


Blank & Jeron:

The artists duo Joachim Blank and Karl Heinz Jeron work together since 1996 using the label Blank & Jeron. Their collaboration already began 1993

when they participated in a number of internet projects dealing with art and culture together with other artists, activists and programmers. Besides working on the net the duo continually expanded its field of action creating objects which engage with topics surrounding the internet, information and notions of virtual reality, but at the same time expand into the physical space. They reconstruct user interfaces as

installational set-ups, informed objects or performative sculptures which oscillate between spacial tableaux and staged events. Blank & Jeron developed reflective artistic strategies on questions of information recycling, content, distribution, interaction and participation. They utilize diverse methods, modes of operation and media which they employ



to unscramble the complex mechanisms of a estheticized informational society.

The field of work of Blank & Jeron has multiple connections and can be divided into four thematical axes - discursive focal points that are reflected in a selection of four works:

Scanner++ is a media sculpture, a

relay and a transformer - all at the same time. Twelve consumer end flatbed scanners are connected to form a walkable square and mounted on a metal pedestal. They provide an interface: the data that is generated by the visitors of the exhibition who interact with the sculpture is filtered and modified and then send to a web server, where a visual representation of the scanned data emerges. This result is projected with a short delay on a wall of the exhibition space. Interaction constructs an image, which at the same time is re-instated as a data picture in the exhibition: the visitors are controlling the content of the show. On the formal level a digital transformation of space, time and movement takes place rearranging the data to a mysteriously choreographed picture.

re:represent forms both an information and an entertainment space. The-med 'beauty through information' the corresponding wall paper uses text and graphs as design elements resulting in proliferating ornamental patterns. Three-dimensional bar dia-

1st Public White Cube (2001)
We Care A Lot ! (2000)
 Internationale Stadt (1994)
 Handshake (1993)

Attention

Energie (2003)
re:represent (2000)
 poster.info (1999)

grams are recreated as columns

showing the results of the statistical analysis of the communication on an internet forum on stock exchange transactions. **re:represent** criticizes the information society playfully through the affirmation of its visual aesthetics and manages to open up hidden structures of everyday language use.

We Care A Lot! offers primarily access. The project provides an open presentation platform, a flexible display for the - ostensibly - unlimited utilization of the audience and the users. When new media is introduced it is often linked with utopian expectations - thus connecting vision, emotion and technology into an unstable entity. The example here is net-optimism with its promise of dehierarchization of society by creating communities through interaction, participation and collaboration. **We Care A Lot!** takes up at the moment of disappointment and through aggressive documentation taps into the surface of situated artistic practices, by mixing the psychology of individual will with a socio-

<http://www.blankjeron.com>

<http://www.publicwhitecube.com>

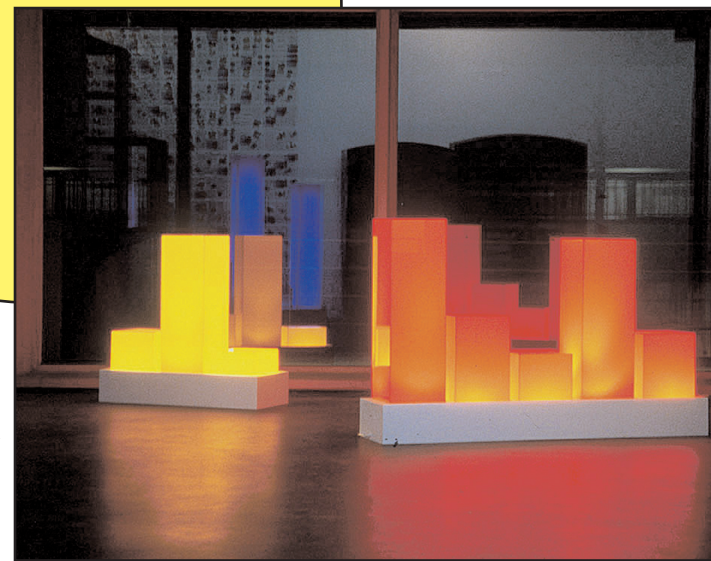
<http://www.makingsenseofitall.net>

<http://sero.org>

<http://www.rerepresent.org>



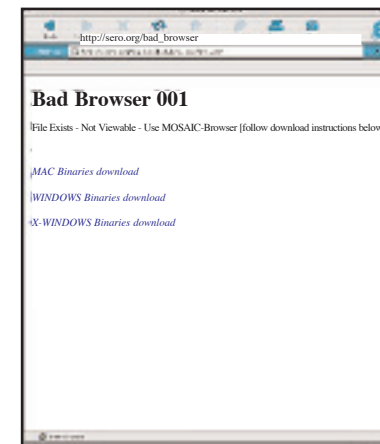
beauty through information



logical case study under historical perspectives.

bad_browser was sometime called 'the so far most radical work dealing with browsers'. It is reduced to a single request: after entering the URL for bad_browser the visitor is asked to download and install the software Mosaic, the original web browser, which was developed 1994 by American universities and which is still available on the net - for free and without any commercial interests. This work operates critically on the turning point between myth and history and pursues - not without edu-

cational impetus - the connection between utopia and reality.



Deconstruction

Making Sense of it All (2002)
 rem@il (1999)
bad_browser (1997)