ocean_v1

**Interactive media installation
from Masayuki Akamatsu and Wolf Helzle**

International teamwork: The two media artists Masayuki Akamatsu (Japan) and Wolf Helzle (Germany) designed a new media artwork together. It deals with the recognition of our individuality in relation to humankind and interacts with the audience.

INSTALLATION

Ocean_v1 is shown on a flatscreen, connected with an face detection system, based on an apple or windows computer.
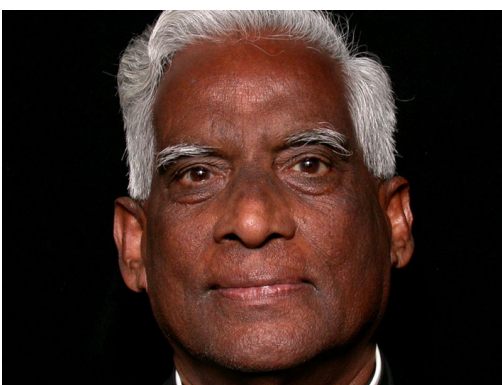From a database with over 15.000 human faces, which Helzle collected over the last years from around the world, a selection of similar faces is projected on to a flat surface at a speed of 60 faces per second. At this speed, it looks like only one single face is present, even though it is being generated from many different ones. Several similarities can be found, such as the distance between the left and right eye or the distance between the nose and mouth... after a time, another selection is shown.

INTERACTION

Furthermore the images are moved, scaled and rotated according to the audiences´ face movements. If the audience turns its head, the picture turns its head too. In addition, the speed can be altered and the image size can be scaled to eye- and head movements.

EXTENSION

The moment Wolf Helzle photograph the visitors in the exhibition, their faces immediately become a part of the database. This can be of interest especially when looking for someone´s face. For this reason, a special selection can also display the last projected portraits, or the portraits projected that whole day.

One of 15.000 portraits

Installation in Kobe, Japan

Mobile photostudio

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CONCEPT

Part 1: Philosophy
Since we saw the first photographs of our planet from space in the last century, it is actually clear rather that we come into a time of the globalization. It is however still to be observed that individual humans with the globalization and their effects do rather heavily. Contrary to among other things the economy, in which the advantages of global proceedings and markets clearly one recognizes and one use / uses. The advantages for the particular are not so fast obvious, are not nevertheless only them in the commercial, as for example to the easier travel. We stand for the challenge before that we have to understand and to integrate it in our daily actions that everyone of us is a part of entire mankind and that we can survive including our planet only as mankind, no longer only than single or Nation ego. Consciousness, a part of the 6 billion counting mankind to be, is worthwhile /

necessary, flows nevertheless the increase in value of the whole one immediately back on the in such a way adjusted particular. With the available work ocean_v1 the artists offer to the public, as it were in each case as particulars with the whole „to play", i.e. interact playful with „mankind".

Part 2: Technology.
A video camera is being used in this work to take an audience's face. The image is analyzed in real time, and the outline of the audience's face and a position such as eyes, nose and mouth are grasped. This face information is checked with 15000 and more face informations stored in the database, and a specific photograph of the face is chosen by some algorithm. The face photograph is adjusted so that it may correspond to the audience's face perfectly and they are displayed as the audience is fitting a mask. Therefore, he/she feels like looking

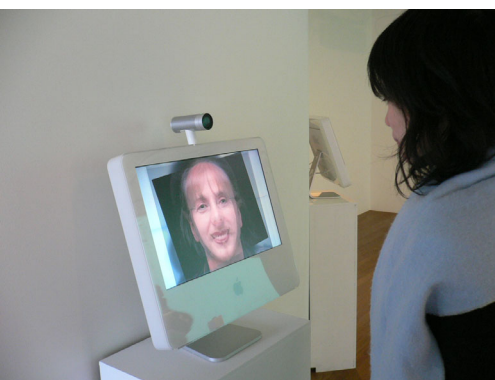in a mirror but his/her face is replaced in the face of other people.

Part 3: Algorithm
Some algorithm is used when the face information of the database is checked with the audience's face information and a face photograph is chosen. It is important what kind of algorithm to be used. It will vary the kind of the face to be displayed and the impression to the audience. Here are some algorithm principles as examples.
– Choose the face which looks alike the audience
– Choose the face which doesn't look alike the audience
– Choose the face by the place where it takes
– Choose the face by the time when it takes
Such algorithm comes to change with the time progress by amount of audience's movement and the duration of the time that the audience is standing and so on.

EXAMPLE

Wolf Helzle, Germany

Masayuki Akamatsu, Japan

One of the central questions asked by the media artist Wolf Helzle is: "What is the relationship between the individual and mankind?" He asks this question in performances, photography, videos and installations where he integrates people from all around the world. He works together with musicians of different styles and other experimental art forms. Integrating the audience is an important part in his artwork. Over the last five years, for example, Wolf Helzle has collected more than 15.000 portraits from around the world.

Masayuki Akamatsu produced many media artworks that employ computer and networking facilities, focusing on the relationship between an artwork and the audience and the autonomy of an artwork itself. His works include: „incubator" (2000), which projects audio-visual events using fifty computers; „Time Machine!" (2002), which visualizes the audience's experience of time in real time; „Flesh Protocol" (2002), which controls the performer's body with a computer. He also performs live electronic music. He has not only performed as a solo artist, but also in many groups. He has published many books and organized events including the „DSP Summer School".

Curriculum Vitae
Born 1950 in Göppingen, South Germany
1970 Studied Art in Stuttgart and Kassel with Prof. Harry Kramer.
1976 work in the Soft- and Hardware industry.
Since 1984 freelance media artwork.
1998 Lecturer for Art and Media, Art seminar at the Freie Hochschule, Metzingen,
2000 University lecturer for Media Art, Fachhochschule für Gestaltung, Schwäbisch Hall.

Exhibition shortlist
2004 Ogaki Biennale, IAMAS Institut for Advanced Media Art and Sciences, Japan
2004 „e-Europe4all„ Derry, Northern Ireland
2004 Gallery 22, Stuttgart
2004 „Biennale media_city seoul 2004" Seoul, Südkorea
2003 „Festival of Film and New Media" Split, Croatia
2003 „art bytes", Festival Schloß Balmoral, Bad Ems
2002 Württembergischer Kunstverein, Stuttgart
2002 Kulturamt Lahr, city-performance-project
2001 „FUTURE CITY" Building art project, Stuttgart
2001 Foro artistico, Hannover
1998 European Media Art Festival,Osnabrück
1998 „Inner spaces" Staatsmuseum, Poznan, Poland
1998 Gallery Guth Maas & Maas, Reutlingen

Curriculum Vitae
1961 Born in Hyogo, Japan
1980 Studied psychology at Kobe University
1984 Work for the Kobe City Government
1997 Associate Professor for Sound/Media Art, at IAMAS
2002 Professor at IAMAS

Exhibition/Concert Shortlist
2004 ADADA, Seoul, Korea
2004 Ars Electronica, Linz, Austria
2004 fluctuating images, Stuttgart, Germany
2004 ISEA, Helsinki, Finland
2004 Intern. Festival of Art & Technology, Taipei, Taiwan
2004 Ogaki Biennale, Ogaki, Japan
2003 Bulgasari Festival, Seoul, Korea
2003 West Japan Tour, Osaka, Fukuoka, etc.Japan
2003 Respond, Cambridge, UK
2003 Robotic Music, Kobe, Japan
2002 ISEA, Nagoya, Japan
2002 Video Topique, Strasbourg, France
2002 Media Art Festival, Hamamatsu, Japan
2002 Trans Max Night, Kobe, Tokyo, Japan
2001 Media Art Festival, Hamamatsu, Japan
2000 Hon'ami Koetsu Exhibition, Philadelphia, USA
1999 incubator, Kobe, Japan
1998 infodepot, Ogaki, Tokyo, Japan

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