

e.mia.me`

When you enter the gallery space you see in partial darkness a circular platform that seems to float. The platform is divided to sixteen segments. Each segment holds 2 pedals. The pedals you push influence a hidden ferrofluid* unit and the result is projected at the center of the platform. Certain conditions will result in the vibration of the very step upon which you stand. You will be able to stop the vibration once you master the controls and coordinate your choices with the rest of the group.

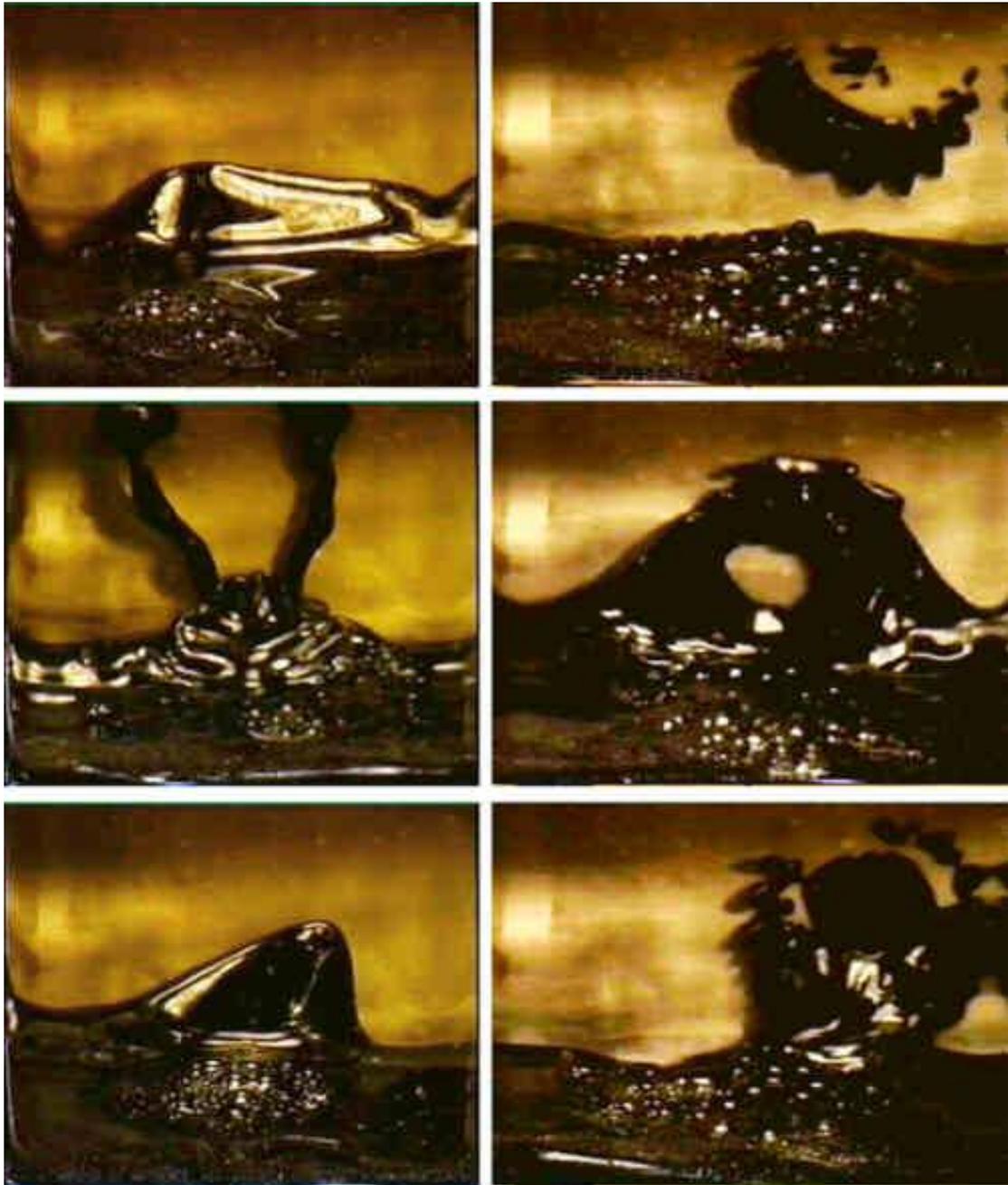


When no one is operating the system, the video portray a black/gold pond (left)

When certain pedals are being activated the liquid starts to move (right)



An abandon of motion and shapes are generated according to visitors' behavior:



A video camera streams images of a hidden aquarium filled with water and Ferrofluid.
* Ferrofluid, a magnetic fluid, is the principle actor in e.mia.me'. Ferrofluid is part liquid, part solid. When put in presence of a magnetic field it expresses flexibility and reversibility. It is made out of tiny particles that respond to external magnetic, gravitational and surface tension forces.

Visitors that climb onto the stage and press the pedals trigger specific coordinates on a matrix of electromagnets that is placed on the back wall of the ferrofluid aquarium. This input causes the ferrofluid to move. The visitors are not aware of the Ferrofluid aquarium or the electromagnetic matrix. They experience direct control over the change that is seen through the video projection right at their footstep. The reversibility of the Ferrofluid in the presence of a magnetic field is therefore used as the driving force of this interactive installation, where human decisions and translated physical force alternate a magnetic field that animates the ferrofluid.

The ability of a medium to receive input, change its shape according to the input and return to its original state when the input stops, is generally attributed to digital products and outcomes. Here, the Ferrofluid reversibility enables the assimilation of digital flexibility in a physical substance. (In daily conditions)

The influence visitors have on the magnetic field that animates the Ferrofluid is accumulative. The sum of all input received at a given moment is responsible for the generated movement. When the trigger points away from a predefined limit, the users involved will feel a physical feedback: The part of stage they occupy will vibrate. The vibration will not stop until this trigger will be alternated with a trigger pointing to a "permitted" area. The group will have to generate a mutual will power in order to control the magnet's movement. In a way this mutual will power echoes the ferrofluid behavior in a magnetic field.

e.mia.me' uses the Ferrofluid's qualities as part liquid, part solid, and its input device nature to visualize process, data transmission and control. As the material visually breaks from the restraining boundaries of gravity it expresses the beauty inherited in interaction and flux.

e.mia.me' produces images in motion that documents the happening and hence becomes an image generator. As an input device it uses the knowledge people acquire about the system to operate a matrix (echoes pixels, bitmaps, screen dots) The generated dynamic and shapes are intrinsically beautiful. This beauty lures the audience into participation as they gain control over the mechanism and develop a hive mind that guide them through a recursive process that enhance both the material and the group.

Artist Statement

e.mia.me' is first an enchantment with Ferrofluid, a material that embodies the characteristic of both liquid and solid, with its infinitely flexible qualities and the inherent reversibility.

Ferrofluid is a liquid containing tiny bits of magnets that respond unanimously to a magnetic field. This quality is echoed through out the installation as the crowd animates the surface of the liquid by a mediated digital force and a shared will.

When I first saw the ferrofluid in action I was mesmerized. The reversibility was immediately apparent to me, and seemed like an adequate solution for a long debate I had regarding the finitude of matter versus the flow of the digital domain.

The beauty of the generated images and the round inscribed platform brings to mind key words such as alchemy, prima materia, one mind, genesis etc. The name e.mia.me` in this respect may be translated as a primeval cry: "digital.mine.me" referring to the boundaries of the self in a digitally mediated world.

Short Biography

Tamar Schori was born in 1965, participated in a grant program in *SVA*, New York, graduated from the *Bezalel* academy in Jerusalem in 1991. Lives in Israel

Tamar has exhibited computer related installations since 1991 in *Neue Galerie* museum, *Shteriches herbst* festival, Austria; *Remote Connection* exhibition at: *Nikolaj Center*, Denmark; *Waino Alto* Museum, Finland; *Art Focus*, International Biennale, Israel. One person show at *Fotohof* Gallery, Austria; *Art Statements*, Art/30/Basel, Switzerland, *CYNET Art 00*, Germany and in group shows in Austria, Israel and Germany. Art residency: *Leube* Foundation, Salzburg, Austria, 1999.

Collections: *Phoenix-Hachmi*, Israel; the *Arturo Schwarz* collection; the *Leube* foundation collection, Austria; and in several Italian collections.

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