

IV. Interview

Rodica MOCAN

Klaus Obermaier – “My work is not simply visualization. It’s a totally different thing!”

Interview with Klaus Obermaier,
March 2013

Rodica Mocan: Klaus, what are we actually talking about when we talk about your work?

Klaus Obermaier: You know, my work is very wide... It ranges from music, to video, to real-time generated content, performing arts, installation art, so it’s quite a wide field which is not really easy to explain because there are a lot of things in between. That’s why I usually call what I do “intermedia.”

RM: There is multimedia, there is transmedia, there is intermedia, there is ... a wide range of media. How would you define intermedia? How would you

narrow it down, and how did you get to that concept?

KO: I would not even narrow it down. I would open it up because I also understand performance as one of the media, so live performance for me is just one of the media I am using, not just a person or a body. So, in that way, for me, intermedia means using the many existing possibilities or even exploring new possibilities. It means to define them, to create them, to develop them, and then use them in a wider context. This is my idea of intermedia. I know, there are so many other definitions that I can’t even count them and I do not know them all. I think I am a practical man, I want to do things; talking about them is nice too, but I let the others define the idea of intermedia.

RM: Let me try to narrow it down further. Is it visual arts? Is it performing arts? Is it installation or is it video art?

KO: It’s all of them. Especially in pieces such as *Oedipus Reloaded*, the boundaries are disappearing. You can see some parts of theater performance as an installation, and they really work as an instal-

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Fig. 1. Klaus Obermaier.

lation; it is like if you go into a dark room and you see an installation. Some parts are really theatrical, drama theatrical, other parts use video heavily. But, of course, most of the time, all these are becoming one.

RM: It gets more and more complicated, the way you put it. Because, if I am a spectator and I come to see *Oedipus Reloaded*, what should I expect to see? Do I see a theater performance? What is the clue, the convention that helps me decode what I see? Is it the venue? If it’s presented in a theater, should I read it as theater, or if it’s presented in museum should I see it differently? Or is it something else?

KO: You put it right. One would still have to think it in traditional terms; we call it a “box”, where you have to put everything. So you still have to sell productions, in these “boxes”. When I did the *Oedipus Reloaded* it was sold as a “theater performance,” with new media. But people were there to see a theater piece. At the end, they see something they never saw before, and that’s the interesting point. But still, the same is true for most of my dance works. They are sometimes presented at dance festivals, and thus I have to describe them mostly as a dance show, because the public is expecting a dance. Yet, the digital system is also part of such performances. If I’m doing it on a new media festival, then people come to see my visuals and electronic music, but they realize that it’s also a dance performance. I like this. It’s getting a big crowd. I am invited to so many festivals, some of them I don’t even know: Open Film Festival, new media festivals, puppet theater festivals, music festivals, and many more. I don’t even remember all of them! And that’s very nice because I can reach a much bigger audience than I would reach if I do only one type of art.

RM: What are the roots of this kind of art? Where did it start? And when did it start?

KO: It was really a flow from my previous education. I studied painting, visual arts, I had an experience as a graphic designer, and I studied music as well. Music is on stage, so I was interested, as an interpreter, how the stage looked like (I was not

that kind of classical musician who performs on the stage and always wears the same clothes.) Of course, it was also my visual arts side; so it really came nicely together. But, when I start doing my art, there were no computers around. So, these two parts, visual arts and music, were rather separate things. But, when computers became available, I immediately start to mix. So, I started to work with video and cameras and I started to integrate them into action. It happened, like so many times, by accident. I met people who worked with these equipments, we got together and we put up a project that was highly interactive. I start to do programming a little bit, and in the end it was like a natural process, if I look back now. I was more and more into it, and I realized that this is what I really love: to put different media together.

RM: If we go back to the beginnings: did you start with video art, (that is, using video and combining it with music at different projections, and then it evolved), or did you start directly with digital?

KO: It was in parallel. Digital video was something I could do by myself. I could cut it on the computer, borrow some cameras... so it was possible. The use of other things, such as interactive laser (a very sophisticated thing that connects videos, music, lasers and body movement), happen more or less at the same time. This drove me totally into it. I had the possibility to work more with interactive media, again, with different people. By learning programming, I found out that I can also do many real-time digital images all by myself. Then I started to work with high-level programmers, C++, so it was going on like this. It still is like this now. When I make installations like the recent *Dancing House*, I work alone using tools like Kinect to make it interactive.



Fig. 2. Klaus Obermaier, *Dancing House* (2012-2013). Interactive projection mapping and sound installation.

RM: But if you go back to you as an artist, when you started to work with this kind of art, were you aware that you are doing something new or that you are part of a new genre? Or the things just evolved in time?

KO: I was not aware, I was extremely interested to explore things, and I realized only later that we are really doing new things that nobody was doing. There were very few people in the field. However, many people were interested in the new things, in making an interesting show with a good content. We had many good critical responses saying that this is ground breaking, that this is absolutely new, internationally. But I was not searching for the new. It was more about exploring things and realizing later that, Whoa! this is amazing!

RM: When we are looking at the artist as performer: in music, the artist is on stage, the spot light is there, the artist is seen, is heard... In visual arts, the artist is behind, no one usually sees him or her; you only see the work of art. Now, speaking about what you are doing, was there a moment when one or the other was true? Or they were both true? Are you seen [as a performer] or are you not seen?

KO: At the beginning, when I was doing my interactive pieces I was on stage, I was a performer. Later on, I realized that I want to work with dancers, and I really loved it, so I decided to remain backstage. I did works involving my body on stage until late ‘90s. But then, I decided that I don’t have the time anymore to do what I do while also being on the stage... with all the writing, and creating and directing, doing so many other things, like composing the music and making the visuals.

RM: In real-time performances, being on stage it’s usually not exclusively about being seen. It’s mostly about seeing the public and interacting with the public; about drawing power from their reactions. Is this still true in your live performances, those in which you are actually backstage? Do you miss seeing the face of the public?

KO: Once you have been on stage, you will always miss it. Staying backstage is not so nice. On the other hand, you have to make some compromises, otherwise it is too much to do. My interests are so wide! I can count ten more things that I do already. I enjoy that the feedback is with somebody else and the audience. If it is working well, I am totally satisfied, and I feel it. When I am sitting on the director’s desk, where all the computers are installed, taking care of the performance, or switching some scenes, it is a good feeling. Even if it is a performance you did for many years - which is often the case - it so much draws me into it, that sometimes I forget to switch to another scene. This proves that I am totally happy with it, because it means that the scene is still telling me something after 40 or 50 views... I totally enjoy that.

RM: There is obviously a difference between various kinds of artists. The fine-art practitioner, the performer, the dancer, the choreographer... They all have pluses and minuses concerning their jobs, and a certain status. Is there a specific place for the kind of artist you are? By the way, how would you call it? What type of artist are you? Intermedia artist, visual artist? Is there a name for it? Do you struggle with defining who you are?

KO: Evidently, I struggle with it. People always ask me this when I do interviews before, or after a performance... They want to know what I am. And I just describe: I do this, that, this, that.... but there is no name for it... Some people say, ok, he is the direc-

tor. And at the end, they put me as the director of the piece. But I am actually the creator, I am the choreographer, I am the composer, and also the media artist, stage designer, etc.... I do many things and there is no name for all these different things. But, speaking about one thing you mentioned before about how different kinds of artist do things differently... After I finished my studies in music and visual arts, I realised that I was interested in time-based art, something that is going over time in order to get you into something. This is what I love so much about music, this is why music is a very important part, even if it is not my music. I like the flow of music, how the music is composed, and I try to compose my performances with this in mind. It has to have a flow... If the flow is not there, I am very unsatisfied. In the visual arts, the process of doing art was the nicest thing. But then, to hang it somewhere was a little bit unsatisfying. People just go there, stand there, look and come again. Once I had the experience of being on stage and play my music and get public's attention for one hour or two hours, it was so much more enjoyable for me. So, the visual part came back in when I can do both on stage, not only on the computer, but in real life.

RM: Obviously, there are other artists who have a similar approach as you. Do you meet them? Where do you see their work?

KO: At festivals. This is always the nice thing. Usually, it is not so easy to see other things because you are working all day for your own set up until late in the evening, while other shows are going on and you would like to be able to see them. If everything runs well, I get a chance to see them. If I am lucky, some festivals invite you to stay longer. A nice and generous thing. Then, you have a chance to meet the artists, see other works, and this is wonderful. So, this is mainly how I see other's works.
(...)

RM: Are there other names, other artists who do the kind of work you do, and you would like to mention? Who is who in the world of intermedia?

KO: There are many extraordinary people, but it's hard to mention others that cover such a wide range that I do. (...)

RM: Since these kinds of media rely so much on [interactive] new technologies developed mostly in the last twenty years, how would you define spectatorship? Who is your audience? Is it mainly young people who attend your shows, or you are able to address all kinds of people?

KO: This is an interesting question. I was always thinking if what I am doing would address rather younger people. And especially with performances such as *Vivisector*, *Apparition*, or *Le Sacre du Printemps*, I was totally surprised that they are not seen only by younger people. All kind of ages loved them; it was funny that some critics wrote about a woman in her late 70's who was totally into these performances and loved them so much. Many of these people come to me after the show just to tell me that they always thought that a performance based on new technology is not really touching, and that it is only for young people, but in fact this was really touching and that they felt impressed. I was surprised that all ages loved it. I am satisfied with it, I am hap-

py since, of course, I always wanted to communicate something, with all kind of ages and all kind of people. Another type of interest comes from the experts. So, you go to a media, a dance or music festival, you have experts there who look at your work and who are there having your work in mind. And then you have a lot of amateurs in the public, who don’t really care. To satisfy both of them is not always the same thing: experts would say about many performances that they were really unbelievable, but ordinary people wouldn’t share the same opinion; or the other way around. But that’s the nice thing: I have to admit, it really always worked well with my performances, for both types of audiences, and that was for me a good sign. I didn’t plan it that way, but it worked...

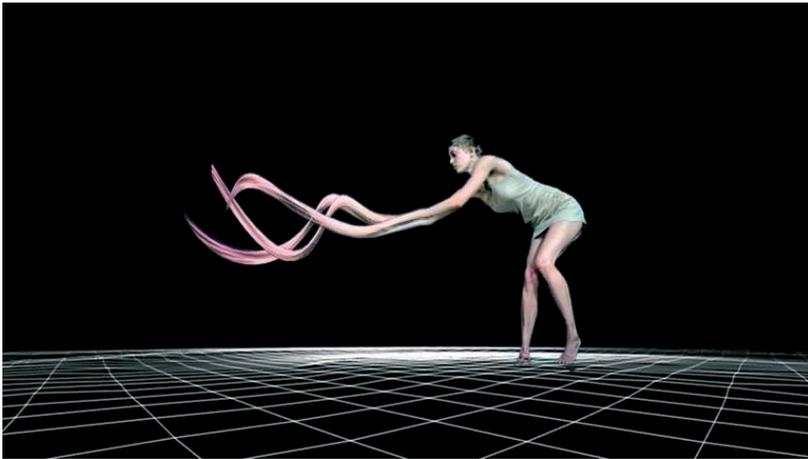


Fig. 3. Klaus Obermaier, *Le Sacre du Printemps*. (2006–ongoing) Interactive real-time generated stereoscopic dance and music project. In collaboration with Julia Mach (dance) and Ars Electronica Futurelab (interactive design and technical development).

RM: I don’t think anyone would expect that all arts, or any kind of art will satisfy everyone; this should not be a problem. The fact that you appeal also to more mature audiences beside the very new ones--the new generation that is into technology--could be owed also to the fact that you’re using rather classical themes, such as *Le Sacre du Printemps* a theme based on Stravinsky, or the *Oedip* theme, which is a classical one. So, you went into deep stuff, not just the electronics...

KO: Of course, that is right, but let’s see: in *Apparition*, *Vivisector*, or *D.A.V.E.* it was not just about big, old, classical themes; they are based on really new themes about how our bodies are changing due to biotechnology, about interventions to the body with surgery, with nanotechnology and things like this. *Vivisector* was really about the digital, how the body becomes more digitalized in our times; or *Apparition* which is much more about how human beings interact with the digital systems. So, there was nothing which is usually interesting for, let’s say, common people, but, still, it worked. That was surprising. But, when we did *Oedipus Reloaded* and especially *Le Sacre du*

Printemps I said, oh my God!, this will be in big concert houses. We will draw a lot of old people in the audience, because this is usually the public who goes to big orchestra concerts to listen *Le Sacre du Printemps*. And this was a challenge thinking of what will they think, what will they think about new technology presented in front of their eyes. But it worked out really well. That's why we are still touring it...

RM: But, what you are mentioning now is actually the convention that makes spectators expecting a certain type of concert when they enter a certain type of hall or institution. Let's say, like in this case, since it was a live orchestra playing Stravinsky, they have specific expectations. How would you define the new conventions if, let's say, the public knew that there is something extra being done? One of the things that surprises is the fact that they get stereoscopic glasses. And all of a sudden they realize that this is a sort of an avatar, although I understand it was before [the film] *Avatar*...

KO: This was very surprising, indeed, because it was years before *Avatar*, so people were not aware that they will get stereoscopic glasses.

RM: So, is it a new type of convention? Should we educate the spectators to expect the unexpected?

KO: I think that when the whole performance is done well, when the whole show has this kind of flow that is getting you into it, that immerses you, then, I think people forget about technology. So, many people in the audience, as well as critics, always say: I want to see the show a second time, because I was too much drawn into it, and I want to see it again to find out how it is done. I always think it can be better. If you go to see a good traditional theater piece you don't care much how it is done; you just want to be into it. This is exactly what I want to do.

RM: To be honest, this is exactly what I was thinking about: can you define immersion and immersive environment as the "new" type of convention? Because, actually, this is exactly what is happening: you create an environment where the spectator is immersed more and more, where all the senses are much more drawn into this.

KO: Yes, exactly. One of the interesting things for me is to create an immersive environment. Because an immersive environment is the thing that engages you most. You have, to a greater extent, the feeling that you are part of it. You don't feel that you are just watching something, like watching television; it's something more, something that is getting all your senses and which is really drawing you in. And, what I like, what is really powerful is the immersion within stereoscopic images (like in *Sacre du Printemps*), a situation you are never in at the theater. Perhaps you can find it at home in front of a 3D TV or at cinema, but to have the same experience in reality, with a dancer, a sweating dancer performing live in front of you, so near that one can touch your nose, this is a totally different experience.

RM: Now, let's talk a bit about the venues of your shows. Because this is also something that influences you. As I understand, you perform in different kind of venues, from concert halls to, probably, museums and outdoor, large spaces. How do you prepare your performances for a specific place, how does the place influences you? There

is this theory about art that says that the definition of the artistic act, or of the art itself, is given by the institution that is hosting the performance. If it is in a museum, it has a certain definition, in a concert hall it has another definition. Do these aspects influence you?

KO: Not very much. However, the space itself and the setting do influence me. But not so much the institution; I don’t care much. I usually don’t do commissioned works, which is different from most of my colleagues, who usually do commissioned or subsidized works the whole year and have to do two works a year to spend their subsidized money. I’m working on the free market, so that’s why I don’t have to do a work when I have no desire for it. That’s why I only do, let’s say, two works in three years (besides composing a lot, all the time). The shows are regularly touring, perhaps for more than ten years, so this is an income for me; this is how I live on the free market. Fortunately, it works like this: I create something, then I go and tell people about it, and if I’m lucky they want to have it, which is most times the case. So, I decide if this goes rather as an installation, or if that goes into a theatre. It is me who chooses the institution rather than the other way around. This is a privilege, I have to say, because not every artist can do that. And I love that. I totally love that and I don’t want to change it.

RM: If it were to make a comparison between this discussion regarding the institutions and the concepts of crossmedia or cross-platforms: probably the fact that you can move from one type of cultural establishment to another is a sign that this type of intermedia work that you do means crossing the borders and making borders irrelevant.

KO: Exactly! This is what I said before about the performances *D.A.V.E.* and *Vivisector*, which were played in so many different festivals. Film festivals have different expectations than a media festival, or a dance festival, a music festival, or a public theatre festival. Thus, this shows that the performances that I do can cross the borders of these worlds quite easily. There is also *The concept of ... (here and now)* which I did with the students in Venice and in Rome and then taken on a tour. The interesting thing is that we did it initially in a theatre, then it was presented as a dance theater piece. But, after a while, I was asked to present it as a projection at the opening of a light festival (there are so many lights festivals out there). When they asked me if I can do a performance, I was thinking how a performance made for indoors would work as a light projection outdoor? I transformed it a little bit, and we did the opening for the festival. It worked so well that, immediately after this, I got another invitation for an outdoor show with the same performance in the MAGA Museum in Italy, where we had an unbelievably big projection; again, it worked amazingly good. So, the interesting thing is that some projects can have a different life even if I didn’t plan it, or I didn’t expect it. When it works out like that, it’s great. If it would not work well, I wouldn’t say yes to the invitation. It must really work, it really must fit me. This is what happens with some of my performances.

RM: You are lucky that you can be an independent artist: you are able to choose what you want to do, what you think it's doable and keep the quality that you would expect. Working with all these media, and working with so many types of specialists, especially for the larger and more complex pieces that you did, must be very challenging. What is the biggest challenge? Where do you find yourself mostly challenged when you have to work with other people for your productions?

KO: It is difficult if you don't always find the best people. That's why I like to work with the same people for a longer period of time, if I find the right ones. It really makes sense. Unfortunately, not all the people are available all the time. I had once a super good programmer for operations with whom I would love to work for many other projects. Unfortunately for me, he founded a family, and went to full time job, and of course, he is not available anymore. So, things are always changing. But, this is always a challenge, because if somebody works with you, he also understands you very well afterwards. When you do a new project, you have to do half of the explanation. The same happens with someone new: it takes you a while to explain, and maybe you'll find out that it is not going so well... It's like a relationship: you find out that you maybe don't love that person so much [laughing]. And, you have to find ways how to still go on, because you cannot exchange people when you are already in the middle of the project. Luckily, most times I found good working partners with whom I like to work and with whom we have a great fun; so, we are a crowd of people and we really like to be together. It's really important to like it. But,, in my opinion, finding the right people is still the biggest challenge. Recently I had to find new dancers for the concert, because the two dancers started to fight each other. Before that, they were the best friends, but something happened and now was impossible to work with them anymore.

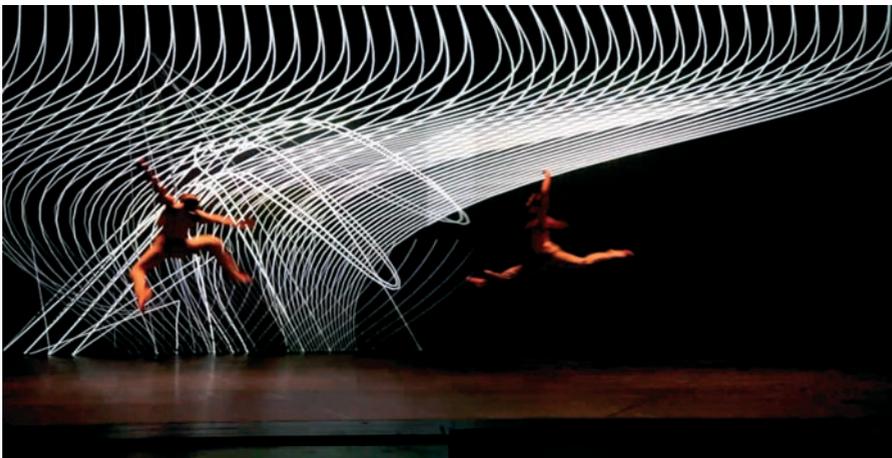


Fig. 4. Klaus Obermaier, *Apparition* (2004-ongoing) Interactive dance and media performance conceived and directed by Klaus Obermaier, in collaboration with the Ars Electronica Futurelab, featuring Desirée Kongerød and Rob Tannon.

RM: Speaking about how complicated the logistics are, can you give an example of your easiest piece in terms of logistics? What was the smallest crew, or the smallest logistic technology that you used, and which was the most complex one?

KO: The most simple was *Vivisector*: there are 4 dancers, and only one video projector on stage, with the video running from my video player. And, of course, there is the audio system, but the rest is just the black box. We had no light, nothing else. So, the setup was really easy. You go there, set the video projector, make some marks on the floor, make the sound checking and you are good to go. That was unbelievable. But still, a lot of people were asking how is this all made; they were looking around, taking pictures, touching the projector, looking around if there is other technological stuff. This is really the simplest piece to set up. Of course, the *doing* of the piece was the big thing. Because apart from the choreography, I did all the other things. I composed the music, shot the video, edit the video, and did all the special effects. It was quite a long process to do it, but once it was done, it was really simple. The technology was simple, too. I did it on my computer at home and with my camera. The most complex project was probably the *Le Sacre du printemps* or, perhaps, *Apparition*: a very complex piece, as well. But it is hard to say.

RM: Speaking about the live pieces, how many cameras, how many computers were used?

KO: The greatest number of cameras and computers I use in *Le Sacre du printemps*: we have a lot of cameras to give different perspectives and a couple of computers running the projection; all was stereoscopic. Speaking about difficulties, dealing with classical orchestras and conductors can also be a little bit difficult. Ironically, the most prominent ones are not difficult, they are easy going, as far as I know while working with them. Another difficulty is the set-up in the hall, since the concert halls are not made for presenting new media. However, in theaters or opera houses, there is no problem: you have the hanging points, devices, you have everything. But not in the concert halls. What is unbelievable for me is that they still build concert halls in which they don’t try to accommodate new media. Can you imagine what will we do in twenty years with these concert halls?

RM: On the other hand, if we talk about the really large scale concerts performed by rock stars that are touring around, they usually have lots of new media installations set up in place, but somehow nobody thinks about transferring them to the other, “real” (traditional) concert halls.

KO: Exactly, this is something that I don’t understand, especially when they build new concert halls, or when they refurbish old ones. You have to think now how it will serve in the future, not only what it is now. Some developers consider these aspects, but some others are not. We had a disaster in Hamburg with a concert hall that was never finished because there were many problems; the way they did this concert hall turned it into a building that is not versatile at all. They can do nothing else but concerts over there.

RM: Probably you are pioneering this thing with concerts. And actually, when you go to a concert, very often you close your eyes, then you visualize in one way or another. And that's the feeling that I had when I've seen your piece: that actually I'm seeing things that I would have seen if I was alone in my head. Are you thinking of expanding it and doing it in other concerts, or it was only one-time kind of thing?

KO: I usually don't do commissioned works, although some people asked me to adapt my work and use other classical musical pieces than those it was originally conceived for. There are two reasons for not doing this. One is that most of the pieces proposed are not interesting for me (well, they could be interesting, but not for me!). Another reason is that the pieces proposed are not made for having a visual component. I don't want to do a Mahler symphony and just add some pictures on it. That's only VJ-ing. I'm not doing "visualizations". This is also a big misunderstanding about my work. Some people call it visualization. But it's not simply visualization. It's installation and staging. It's a total different thing! I'm not adding something. I want to make a complete, whole of it. *Le Sacre du Printemps* was composed as a ballet. So, the visual component was meant to be part of the piece. What I did was only to expand it with new technologies. At the same time, *Le Sacre du Printemps* was one of my favorite pieces when I studied music, when I was very young. I didn't listen to it for a long time after that, but this was one of the pieces that I was asked to work with by a theatre director. He said: Klaus, do you want to do something with *Le Sacre du Printemps*?, I said, I didn't listen to that piece in quite a long time. Firstly, I have to see if I still like it, and if I do, I will get back to you with some ideas. Nothing else was commissioned. I was simply asked: do you want to do something with that piece, whatever you like? So, I thought about it. Interestingly enough, during that period, I was invited to hold a lecture in Denmark, and the organizers presented me their space, with 3D devices and stereoscopic possibilities for developing installations. They asked if I want them to work for me in a new project, assuring me that they would love to do that. So, I accepted. My head was already spinning, and during the travel home to Austria I had already a complete set up in mind with all what I wanted to do. I didn't have a title for it, but I knew that I want to have live musicians, a performer and the orchestra. Making it, I realized that I love again *Le Sacre du Printemps*. And I said to myself: I had a piece for that, it's done! It was really like that; I knew exactly how the piece would look like, how it will go on, what theme I have and how the setting is: we have the orchestra here, the performer there, the cameras here and there, and there, and there, so we have to start. It was really amazing; this happens very often to me. When the things get well together, it is like: it's already there, we just have to see it.

RM: Let's move back a little bit now to define the area. You've touched on the word VJ and you've mentioned that what you do is not VJ-ing. Can you expand a little bit on that and explain what is VJ-ing in your vision? Leaving apart the obvious, the commercial, or the club setting of VJ-ing, but sticking to the technology and the real-time

image manipulation that you’re doing, and they’re doing, what would be the main difference between intermedia, as you prefer to call what you’re doing, and VJ-ing?

KO: Most of the time club-type VJ-ing is like the MTV in the 90’s: it’s a lot of fast-cutting, it’s going on all the time, and you’re into this immersive environment of nonsense, to tell the truth. You know that MTV was also called EmptyV? Because it was just visuals, visuals, visuals; it was fascinating, but has nothing to transmit. This is what happens in VJ-ing. People don’t know how to do it clever, although some VJs are already there, and they do good things. Why is this different from what I am doing? Well, I’m not so much into watching somebody behind a desk and moving some slides on a mixing console, or pushing buttons on a computer and telling others that I am really doing something there. This is something in which I personally don’t believe, because for a VJ everything is already running there, so it’s nothing to create.

RM: Ok, so the VJs are more in the middle of it, they also perform in the sense of being on the stage.

KO: Yes, but they are not really performing, they are not doing it live. This is something that I don’t like very much. It’s just boring to watch somebody sitting by the computer and moving some slides to make the things happen. So, what I do is to show the real process, to show how these things are working, how these interactions are. So these are real interactions, they are not fake interactions. If people are on stage, you can follow how these interactions happen. I also want to create that kind of flow that makes sense, and which is not just a load of effects and different pictures usually used in an evening with a DJ. Exceptions prove the rule!. That is a totally different thing. They make a *visualization of the music*. They try to visualize the music, to add something to the music. And, in my opinion, good music doesn’t need visualization. If it’s good music, as you said earlier, you can close your eyes and you will have so many visuals in your head that makes it amazing. So, when I work with music I don’t want to add something to the music, it should create a big whole new experience. This is rather a way to create a partnership with the music than just playing the music and visualizing it.

RM: Translating the music into visuals versus creating a new product that has music as a support...

KO: Exactly! You said something that is very important. It’s not about translating it into music, at all! So, I don’t want to do with the visuals the same that the music does. I want to do something that is cleverly done, something that maybe stands in a complete contrast to the music, which creates a tension, and not just supporting it.

RM: But, in *Le Sacre du Printemps* you also tap into the music, and you pick up highlights of the music and make them triggers in your visuals.

KO: Right! But, it’s not a visualization of it. It’s an integration, if I may say so, or rather an interaction with it.

RM: Interaction is probably the word!

KO: And to interact between the visuals and the music that's the interesting point. That's also what VJs do, but usually it's a one way interaction. They have the music, and the music is influencing the pictures. It's never the other way around. This is something that I also have sometimes, but it's a more complex interactive circulation; visuals have their independent life there, they are not just following the music.

RM: I understand that, nowadays, some VJs are starting to use means of having their audience, obviously in a completely different way than in the concert hall, but to interact and to influence it either by the use of light, by using wide movements, loud voice and noise or mapping images and feeding them back into the system.

KO: Which makes sense in my opinion, because at least it integrates them much stronger. Now, clever people are doing much more clever things in VJ-ing than it was before. Some years before mapping was really bad, but in the last years some people found out that they can do better. And they are creating much more interesting things. They are also doing one important thing: they reduced the overkill of simple, stupid images, to create something clearer, something more precise and simpler, which means doing it better and much more clever.

(to be continued)