

Fingerprint Sculptures: 2005, Interactive Computer Installation with Prints and Sculpture

In times of uncontrollable pirate copying and digital mass-re-production the insurance of authenticity is gaining increasing importance. Objects with which we come in contact with, wear our personal fingerprint and provide evidence of our relationship to these objects. The question of an artworks originality was placed in a new context through Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction". No later than Andy Warhol was the artistic potential of serial (re-)production ascertained. Fingerprint Sculptures qualifies the discussion surrounding the question of originality in a contemporary context.

The interaction of the artwork with its environment, a basic principle of Fluidforms, enables the creation of sculptures. Fingerprints act as keys to the creation and existence of certain sculptures. Only through the computer system and the "observers" are the Fingerprint Sculptures truly reproducible. An observer is limited in their number of fingers and also the number of sculptures that they can draw into reality. Only through the differing fingerprints of many participants can the breadth of the Meta-Sculpture be revealed.

The individual sculpture is then displayed first as a projected image. The three dimensional forms are generated through computer algorithms from precise characteristics drawn from the individual fingerprints. As the observer moves in the room, the sculpture rotates to provide new perspectives. The border between the real and virtual world is blurred and explored by the visitors themselves. As far as we are concerned, through their mere existence is every person and artwork and therein justified in defining themselves as artists. Joseph Beuys standpoint "Every person in an artist" binds itself with Thomas Baumgärtels notion "Every person is an artwork" particularly in the Fingerprint Sculptures to "Every person is an artist and part of their own artwork". The fingerprint provides the basis of every sculpture – no individual no sculpture, no individual no Art(werks).

With the corresponding fingerprint, which may only be encoded from a specific perspective, is the sculpture ornamented or signed. The sculptures are produced with a 3D-Printer that enables the realisation of every such complicated form. With the press of a button are the virtual visions drawn into reality. It is therein irrelevant where the data was generated or sent from provoking the blurring of physical boundaries. In order to utilise such possibilities in a contemporary manner, we see the interaction between virtual and real, artwork, artist and environment, and Fantasy and Technology as principle underlying our work.