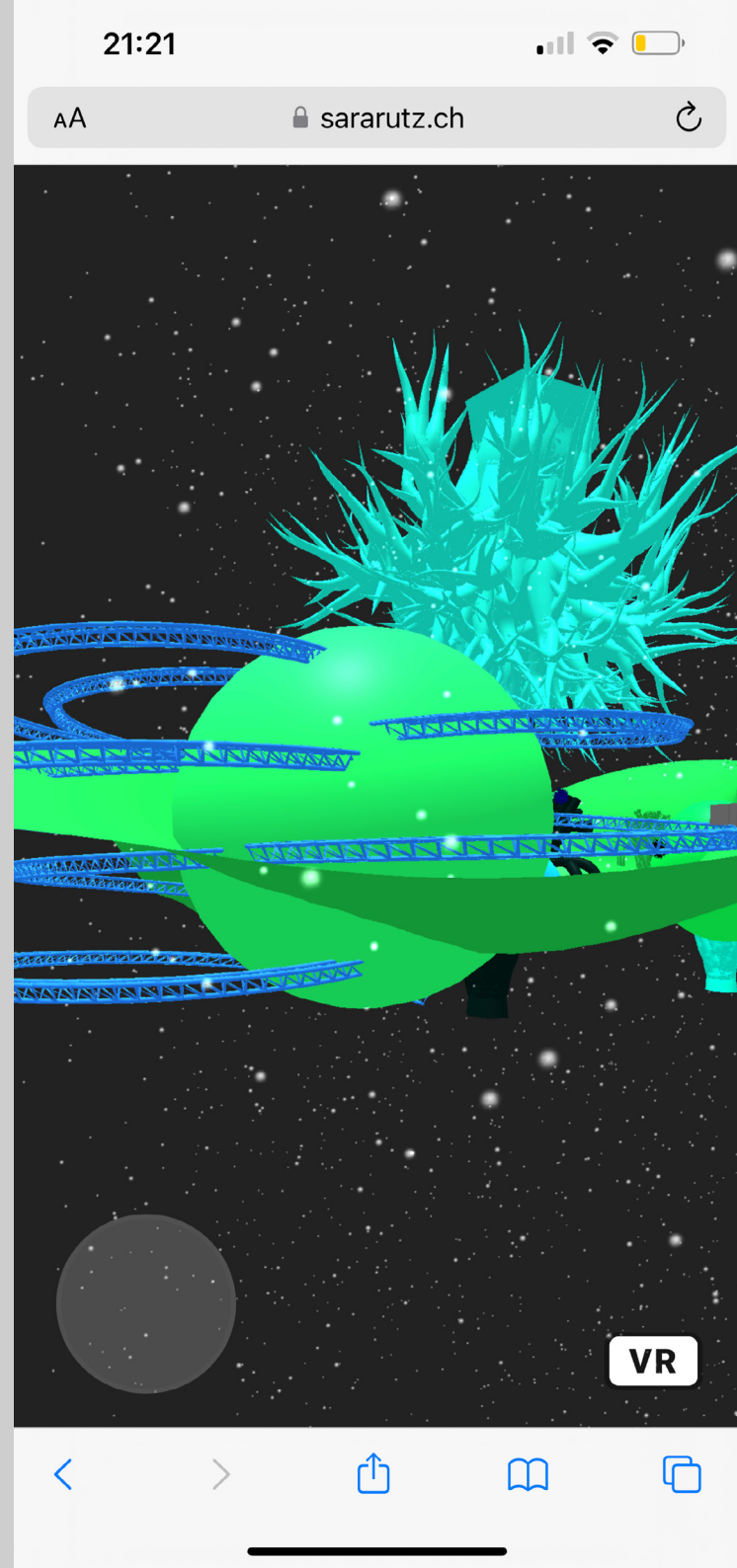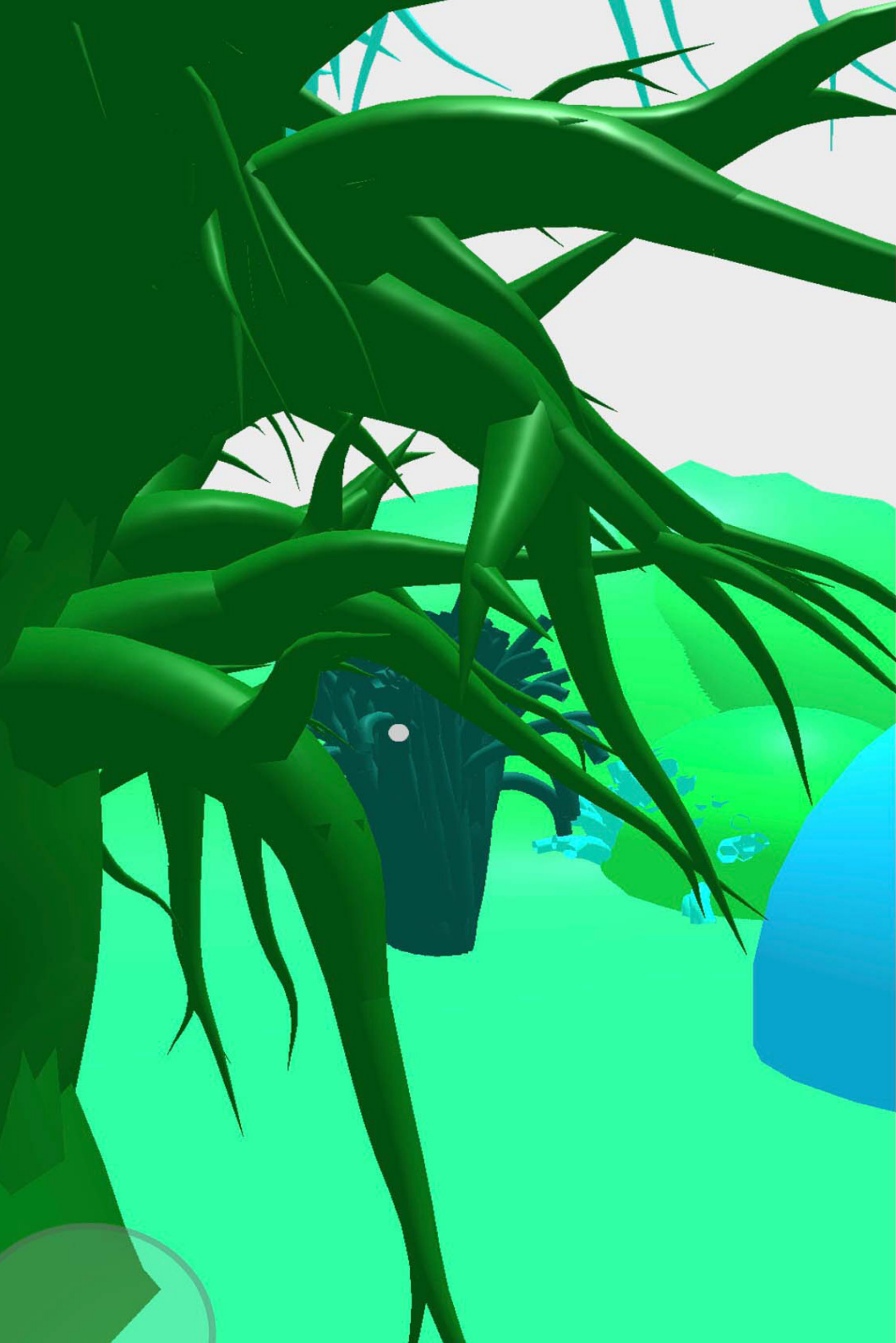**SARA RUTZ**

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Virtual Habitats (ongoing)

since 2021 | QR codes each 14 x 14 cm, digital spaces

Complete and incomplete QR codes consisting of iron beads, lead to interactive web based virtual worlds that are all connected via portals.
Enter: https://www.sararutz.ch/virtualhabitats

VR

Default virtual assistant ((Clippy) 1997- ∞)

2021 | animated Clippy with text

In the online group show *Building Worlds* we used the tool common.garden to create an exhibition. I added the animated Clippy as a distruptive figure to the website. While visitors tried to look at the artworks, Clippy was jumping around and distracting the viewers from looking at the other artworks and making unhelpful comments.

full documentation video: https://vimeo.com/657440397

documentation screenshot of the online group show *Building Worlds*:

Building Worlds

On Monday the 17th of May 2021 the participants of the seminar "*Nobody Likes the Art World*" voted in favor of making an online exhibition. The vote was unanimous.

The subsequent vote was what, if any, theme the exhibition should be centered around. Here the voting diverged but gravitated towards *Building Worlds,* but also included other themes such as: Metaverses, Avatars, Rebirth, Systems, Rules, Reference Systems, and Exhibition as Social Instrument.

All the participants were challenged to make a new work within this framework and context within a week, to be presented in this virtual, two-dimensional interface. The time constraint was an additional component, offering an opportunity to disable the critical internal voice.

The theme *Building Worlds* speaks towards our shared attractions to the digital space as a parallel realm to The Real and as a co-existing habitat.

A secondary question was the possibility of using democratic processes for the planning of an exhibition, which also ties into the future of the digital world. How and in what shape and form can we reach consensus, and what are the core principles for building our future?

username

Enter Show

☐ *I agree to the privacy statement*
privacy options - accessibility options

notes:
It would be helpful to hear from everyone what they think this show is about :)
Then we can write and summarize everyone's ideas
- the digital space as a reality in which we move daily.
- collective being, collective desicion making
- digital space as a habitat, living space
- everything influencing the other things -> interplay
- website = microworld?
- fluid, everchanging nature of the Internet
- interconnected, linked
-the connection of the individual to the collective
- presence in a virtual space
- collections
- automation as an artistic medium, outsourcing production
- the dependence on a few big companies when using the internet in a common way.

On display are works by Victoria Cheredeeva, Kamil Druk, Melissa Frei, Jorim Huber, TaeHwan Jeon, Daeun Park, Sara Rutz, Steen Sperling, Rachel TonThat, Gregor Vogel and Aline Witschi, and coordinated by Jonas Lund.

the text was accompanying the work on the website:

Default virtual assistant ((Clippy) 1997 – ∞)

As an early example of a failed attempt in enhancing the user experience by introducing "artificial intelligence" that tried to predict what the user might want to do, Clippy ended up annoying users around the globe by it's default presence and non usefulness in Microsoft office. Where as we want computers to do what we want them to, Clippy is an early example of AI that was trying to tell the user what to do. User inputs like typing "Dear" led to a reaction of Clippy saying: "It looks like you're writing a letter. Would you like help?". Clippy's main issue was that it was designed for first use and did not learn over time.

With the current fast rise of hyperreal CGI Avatars and advanced voice assistants like Siri and Alexa the question arises of who is in control, influencing and how is communication and behavior altered? We try to make technology humanlike, by building robots that look like animals or humans to feel more comfortable. Clippy, being a low poly character with only eyes and eyebrows, already triggered emotions in us, when we encountered it at the turn of the century. Yet there is one key difference in nowadays assisstants, Clippy wanted to be noticed and was seeking attention all the time. What does it mean, when we stop notice AI being present and integrated in our daily life by default? Like AI being omnipresent today, the memory of Clippy is floating around the internet and being made fun of to this day. Until users figured out how to turn Clippy off, it remained to be a default feature in their workflow.

Like everything that is digital native, having a tendency to come back years later, Clippy is showing up again, now living in this Browser, influencing your experience, reminding us that we are entangled by systems that are currently designed to get our attention as often as possible by entering into our daily life by default, unable to be turned off. Even though Clippy lacks emotional skills, Clippy is an early embodiment turned into reality, of the desire of being able to talk with the machine and forming an emotional bound between the two, by designing a system that mimics and pretends to have human likeness.

close up screenshots of the animated Clippy

Silly-con* (Valley)
*convention
2021 | Augmented Reality with spatial audio

When opening the augmented reality work, parrots on a telephone line appear, accompanied by a canon song with the following words: *"All that's needed is more data. More data solves all issues."*

video documentation: https://vimeo.com/614992430

Try it out in Augmented Reality mode by scanning the QR code with your phone:

HUMAN IN THE LOOP

2021 | Virtual Reality Game

The player is in the position of an Amazon worker that has to find specific products, such as a book called „1,000 Places to See Before You Die" in the Amazon fulfillment center. Without the help of a technical device that would normally guide the worker to the product this becomes an almost impossible task to do for the player, since the center is organized based on the so called „chaotic storage system", which is only readable by machines. Without the help of a device it's impossible to navigate the corridors of the fulfillment center and not getting lost in the ocean of products, leaving the human in the loop, the player, lost in the escape room like setting.
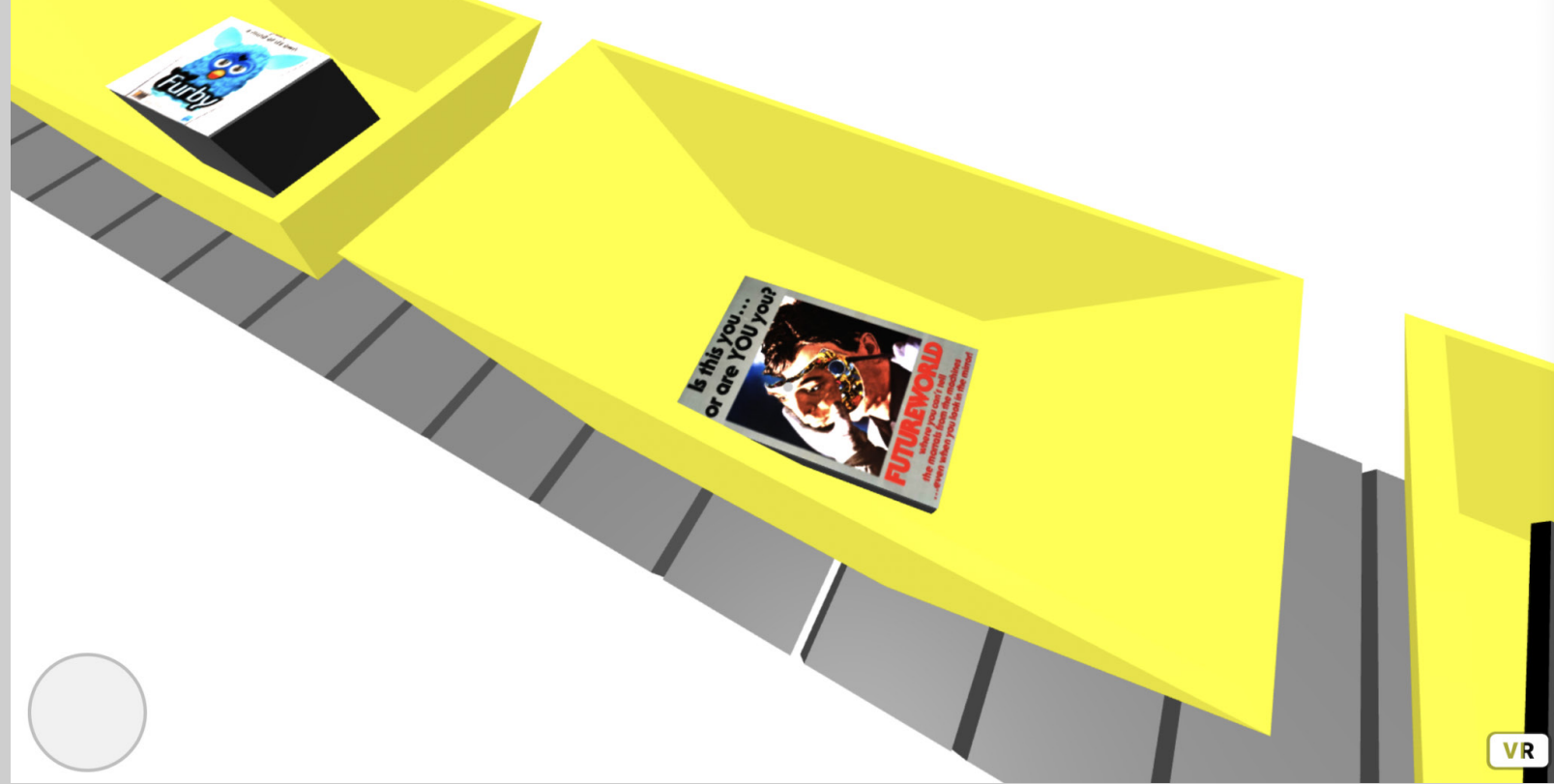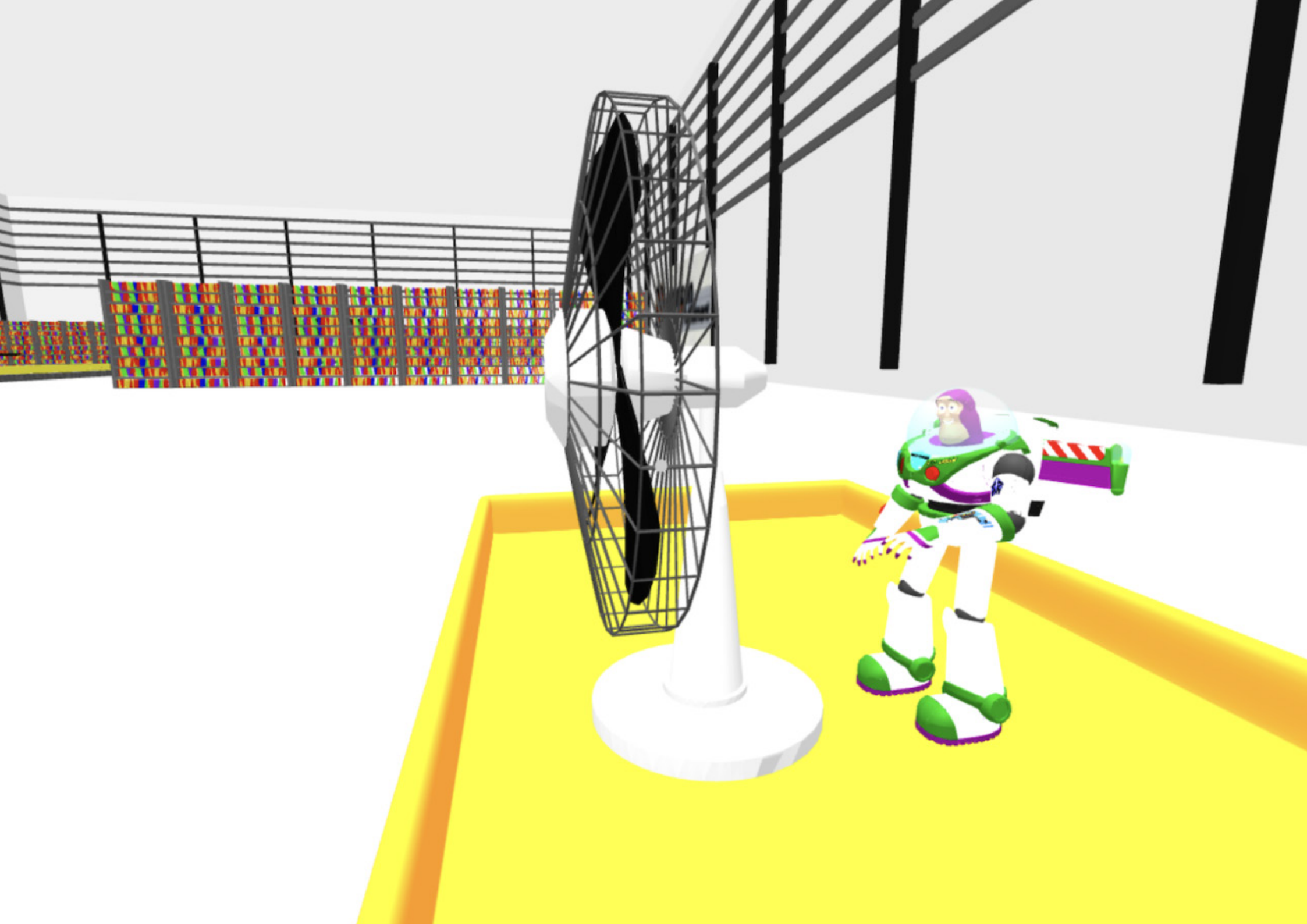
documentation video: https://vimeo.com/672332652
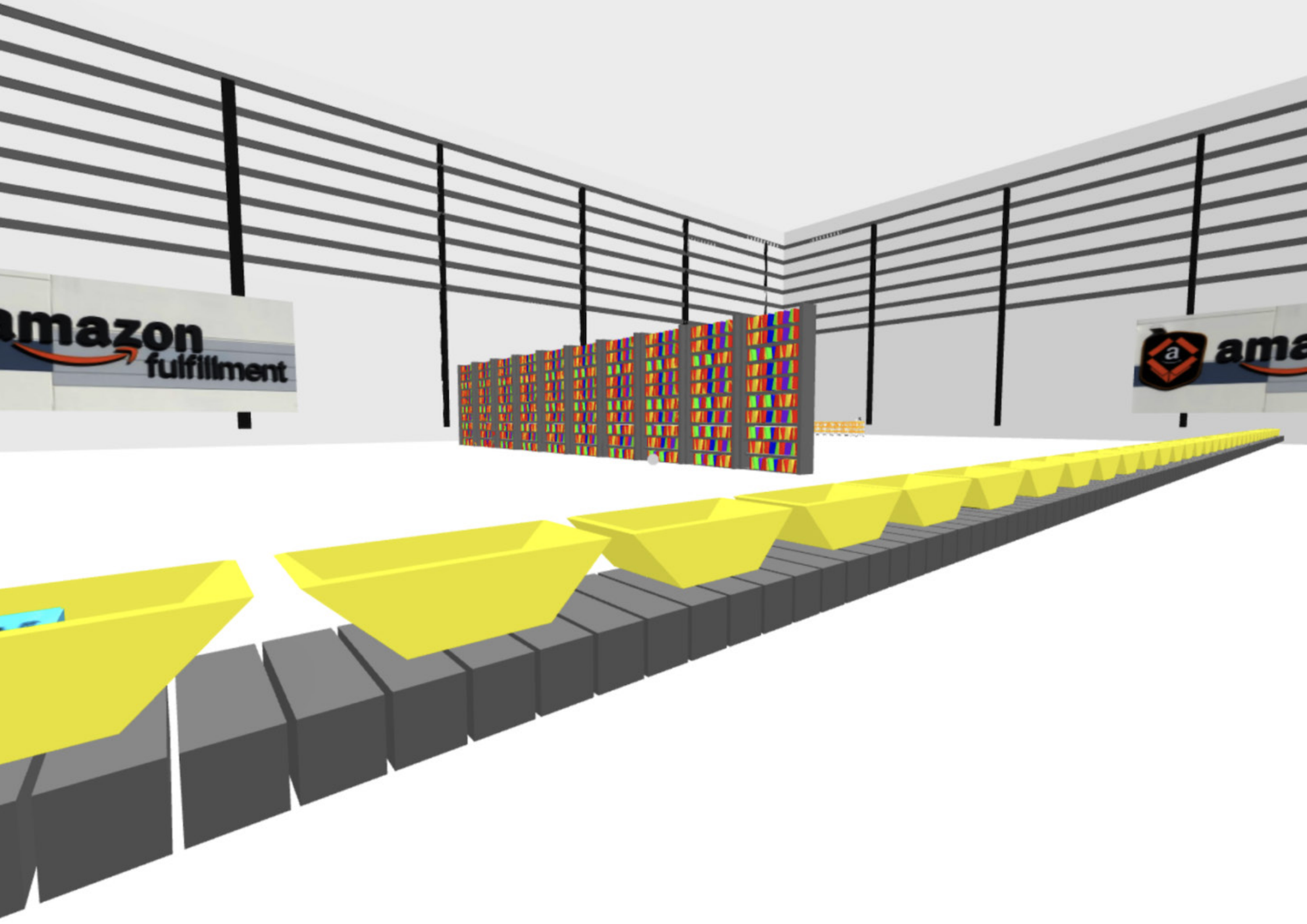
curatorial work: **IN TRANSIT**
2022 | online group show

With works by Denise Maud, Chaelin Jeon, Hanh-Dung Nguyen, Serhat Ertuna and Yumna Al-Arashi.
Curated and built by Suphansa Buraphalit, Daeun Park and TaeHwan Jeon and Sara Rutz.
the show can be accessed via Desktop here: hubs.mozilla.com/CMExiEQ/in-transit (Microphone must be enabled)
documentation video: https://vimeo.com/666027720

exhibition flyer:

Artists

Denise Maud, Substance (2021)
Chaelin Jeon, Dear Kim Sisters (2020)
Hanh-Dung Nguyen, Adesmia Variolaris (2019)
Serhat Ertuna, Failed Journey to London. A Documentation (2018)
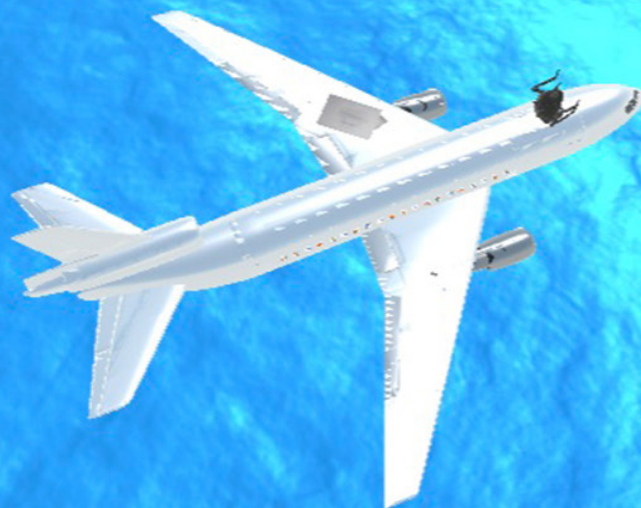**Yumna Al-Arashi**, FARAGILE (2021)

Curators

Daeun Park
Sara Rutz
Suphansa Buraphalit
TaeHwan Jeon

IN TRANSIT

Online Group Exhibition, curated by the study group (web)-site-specific, Zurich University of the Arts (ZHdK)

24/7 – online, from January 3rd 2022 at 7pm CET

link: We will send you the link to the exhibition a few minutes before the opening :)

Since the pandemic traveling to the other part of the world has never been as complicated as it is today especially for a long-distance trip that requires a means of transport such as an airplane. At the same time, the airplane itself is a place where strangers spend time together before they reach their destination. **IN TRANSIT** is an online group exhibition of five artists and curated by four students of the Master of Fine Arts program at the Zurich University of the Arts (ZHdK), under the direction of Marie-France Rafael.

The 3D airplane virtual space was developed in the Mozilla Hubs – where not only the online exhibition takes place, but also itself as a part of the digital realm – first opening on January 3rd 2022, 24/7, worldwide. It is a multifunctional place where people could communicate, collaborate, and share another way to experience art. Everyone represents themselves as an avatar over physical distance.

What commons the artistic works is their playful approach to the site, which is all the time as it is exposed, and their examination of peculiarities of the seemingly limited digital space. Furthermore, the artists' works are also a reflection on transformation from physical presence into digital data, and the questions of how they change our perception of the world, or how digital media generate new forms and contexts.
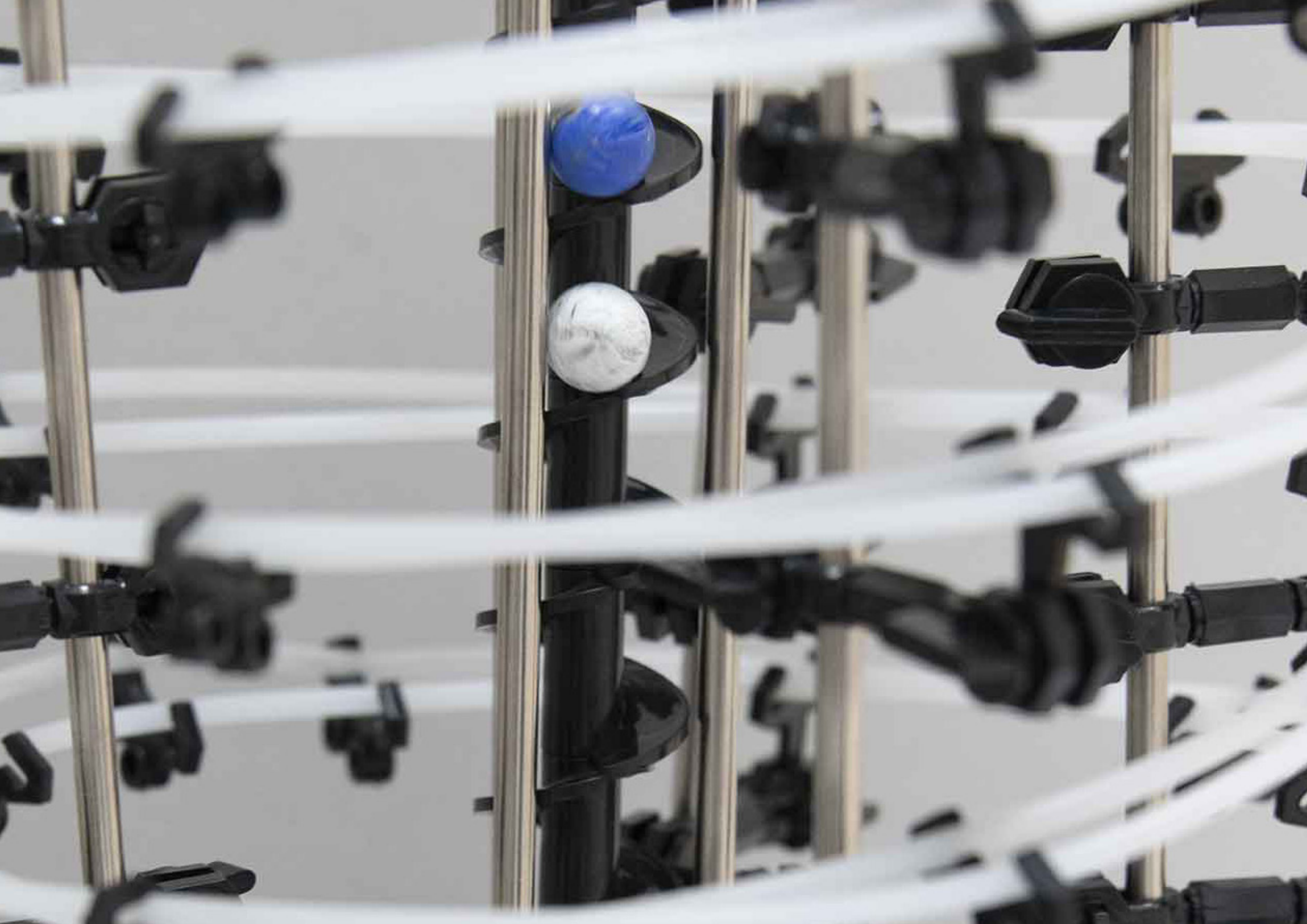
screenshot opening of the show IN TRANSIT:

UP AND DOWN UNTIL THE ENGINE RUNS OUT OF ENERGY
2019 | marble run, marbles engine | 42 x 20 x 20 cm
photo by Moritz Ryffel
Video documentation: https://vimeo.com/686695290

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CV

Sara Rutz, born 1997 in Zurich, CH

Education

2020-2022	Master of Fine Arts at Zurich University of the Arts (ZHdK), CH
2017-2020	Bachelor of Fine Arts at Zurich University of the Arts (ZHdK), CH

Group Exhibitions

2022	In the Other Room, Sonnenstube, Lugano, CH
2021	Building Worlds, online
2021	Diplom Redux Bachelor show, Kunsthaus Glarus, CH (cancelled due to Corona)
2020	Analog - Digital, Biennale Art Safiental, Graubünden, CH
2020	Screenspace, online at brand new life magazine
2020	Tokyo - ZINE - Zürich, MATERIAL, Zurich, CH
2019	ZINE IN TOKYO, POST bookstore, Tokyo, Japan
2018	Bio Art Archive Drawer - Absence of the Authority, Oncurating Project Space, Zurich, CH

Residency

2020	Analog - Digital, Biennale Art Safiental, Graubünden, CH

Workshop

2020	3D scanning, Analog - Digital, Biennale Art Safiental, Graubünden, CH

Curatorial work

2022	online group show IN TRANSIT: access here via desktop (microphone must be enabled): https://hubs.mozilla.com/CMExiEQ/in-transit