



## **PRESS INFORMATION - UNIVERSITY OF ART AND DESIGN LINZ**

### **Interface Cultures student exhibition for Ars Electronica 2018**

#### **"Please Recharge"**

*Christa Sommerer, Laurent Mignonneau, Tamiko Thiel, Michaela Ortner, Fabrizio Lamoncha*

We live in times of information overload and permanent availability. The convenience of being connected anywhere and anytime is ultimately not compatible with the physical and mental capacity of our bodies. They do need breaks and we do need time. As we have to constantly update, upgrade and adapt, things we once took for granted seem to disintegrate. While certain media companies celebrate the concept of disruption, there is a strong longing for stability, reliability and permanence. It is alarming that even the young generation is feeling exhausted from all this social networking and sensory over-load. They dream of a simpler, more sustainable future with clear principles, life quality, work-life balance and less stress. Recharging oneself has become their motto. This year's student exhibition features several works that deal with the need for more time, more reflection and more reliable answers. They suggest that we do not need to become victims of all these gadgets and services we think we need. They ask us to reflect on our social interactions, stop for a while, clear our minds and rethink about what is really important. It is a very good sign that the next generation of media art creators is asking these essential questions and aims to construct a more sustainable media future.

#### **01 | ARTiVIS DIY Video Streaming Kit, *Mónica Mendes (PT) and Pedro Ângelo (PT)***

##### **Collaboration between the University of Lisbon + M-ITI / LARSYS and Interface Cultures**

Surveillance technology is powerful and ubiquitous. What if we could harness it to take care of our planet and become closer to nature? ARTiVIS is a research collective that develops interactive art explorations that use real-time video to create awareness about environmental sustainability issues. By combining easily available open hardware parts with custom open source software, we have developed a flexible low-cost video streaming kit that allows experimenting with the creative and civic possibilities of real-time video streaming. Beyond its use on the ARTiVIS artworks, the kit's development has been shared through community workshops, like the one at Interface Cultures here documented and demonstrated, where fundamentals were taught through creative exploratory projects.

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## 02 | Augmented Reality Projects

guestprofessor **Tamiko Thiel** and students (**Sofia Braga**, **Stevie Sutanto**, **Giacomo Piazzì**, **Guillem Sarriá Verdú**, **Dawn Faelnar**, **Julia del Río**)

Since Homo Sapiens became Homo Fabulus we have augmented the places and objects around us with stories, our memories and our fantasies. Artists can now use augmented reality to render this intangible layer of culture visible for all in the displays of our smartphones. Looking through these magic windows we see virtual artworks layered over the real world as if they were really there. In this exhibit, students from the University of Art and Design Linz present a range of experiences exploring the possibilities of augmented reality.

- **Product Images Are for Illustrative Purposes Only; Actual Product May Vary - Sofia Braga (I):** One object can tell different stories to different people.
- **Adopt-An-ArtStudent - Dawn Faelnar (USA):** Why adopt a half-grown human when you can save a starving student?
- **Trauma - Guillem Sarriá Verdú, Giacomo Piazzì (I):** A journey through the fusion of flesh and metal, organic and mechanical.
- **Mini Augmented Score - Stevie J. Sutanto (INO):** A mini stage for two users playing music from two one-note scores.
- **I'm way cooler online - Julia del Río:** Magic screen, on the wall. Who is the most liked one of all?

**03 | Through the Far-See-Er, Sam Bunn (GB)** with friends, including **Gabriella Gordillo (MX)**, **Julia Nüßlein (D)**, **Leonie Reese (D)**, **Karin Schmid (A)**, **Sebastian Six (A)**, **Gregor Woschitz (A)**, **Peter Hindle (GB)**

A multi disciplinary, performative, multi-media installation taking place in AFO Linz during ARS Electronica 2018. Through the Far-See-Er is an exploration of the far reaches of the socio-political imaginary - the eutopic (positive utopia) end of the Science Fiction spectrum. Our collective future is re-imagined in a fun, dynamic way that includes the ideas of the audience and previous workshop participants of the project in a positive, evolving vision of the near-future where the 'shared' is pushed to its limit to include the whole earth and the implications of that. Actors, singing, discussion, coffee. Climbing through the T.V., crawling on your knees, edging between walls; making suggestions, having arguments, engaging with constructive critique. Try out your ideas for how the world might work better. Sit and listen to improvised singing experiments. Talk to real people. Eat a eutopic snack in a eutopian cafe.

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#### **04 | Vanishing Point, A Dissipative Map, *Laura Cassol Sôro (BRA, I)***

Vanishing Point, a Dissipative Map is a work about space-time, and what presence and telepresence means after the emergence of information and communication technologies. This reflection is articulated through an installation and a performance, raised as a meeting point between materiality and virtuality. The piece results from the communication between two spaces: the exhibition and the performance. From the open space (space of action), geolocated images of the sky are captured with the use of a wearable camera and a bicycle, then sent periodically to a server. The exhibition space presents these images and geolocation data in the form of a numerical documentation of this random journey. Both images and geolocation data are captured with a camera in a bottom-up point of view, to generate a loop against the top-down view of the data collected by the satellites.

#### **05 | Leader X, *Waiwai (Hiu-wai Chan) (HK)***

Leader X is an artistic/scientific, data-driving installation for making the 'perfect' image of a leader with Artificial Intelligence(AI) and data analytics. During the exhibition, the users will vote their ideal candidates among a selection of artificially generated images. The final voting result and related analytics will be announced at the end of the festival.

For research process, please visit <http://wai-wai.xyz>

#### **06 | O.S.T.R.I.C.H. 1.0 | The Universe on Your Sleeve, *Dawn Faelnar (USA)***

O.S.T.R.I.C.H. (Outer Space, Terrestrially Resonated In Cloaked Haptic-experiences) is a capsule collection of wearable earth suits that brings the experiences of different celestial phenomena down to earth. Inspired by the NASA space suit EMU, O.S.T.R.I.C.H. enables individuals to hear cosmic occurrences by feeling - mimicking the experience of witnessing these events in the vacuum of space. Earthlings nowadays are quite excited about the very real possibility of commercial space travel. This prospect, however, still does exclude the majority of Earth's population, who may be keen on the idea but are unable to participate for a variety of reasons. By simulating various planetary atmospheric conditions recorded during official space missions, O.S.T.R.I.C.H. aims to give those who have to stay grounded the opportunity to experience the cosmos - and the chance to better understand our universe - while staying on Earth.

#### **07 | You Are Running Out of Battery, *Sofia Braga (I)***

Do you need a moment of calm? Join You Are Running Out of Battery network and relax. You Are Running Out of Battery is a site-specific installation where the audience is invited to relax during its stay in the exhibition. The visitors can interact with the space by sitting and charging

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their phones. In this intimate environment people have the possibility to disconnect from the physical world and their online lives by joining the offline network “You Are Running Out of Battery” that will guide them to reach a status of calm and relax.

#### **08 | The Arse Electronica, *Walter Stadler (A), David Gruber (A)***

The Arse Electronica is a possible and also a necessary statement on artificial intelligence and robotics. We record that uncountable contributions to the discussion about what machines could and should do are done almost by everybody. Robots, that take care of our old people, driverless cars, internet of things, intelligent market agents, big data, digitalisation – the omnipresence of the topic deserves a statement like the Arse Electronica: a gigantic pink bottom, equipped with motors and sensors. A person that dares to step under it is rewarded with a shower of golden Confetti. In the torment of so much speculations and announcements the concrete symbolism of the Arse Electronica is relief we all deserve.

#### **09 | Get Spotify® Premium only for € 9,99, *Antonio Zingaro (I), Onur Olgac (TRK)***

Even though we try to avoid it at all costs advertisements surround us. Yet it is the main factor for how most digital services survive. Spotify® is still in debt since launch, and on April 3rd 2018 the colossal music streaming service launched on the New York Stock Exchange. In the meantime technically skilled users keep finding alternatives to block ads instead of paying the monthly fee, therefore avoiding advertisement that is essential to keep the service alive. Have we already started a new wave of piracy in the age of digital streaming? “Get Spotify® Premium only for € 9,99” is an artwork that is realized as a collection of music cassettes manually recorded, containing only advertisement streamed on Spotify® by the time of recording. The cassettes are divided based on where and when the ads aired (Spain, May 2018). Its aim is to underline the current state of industry practices, since the average consumer isn’t aware of the ways these services make money to keep operating.

#### **10 | Schreib bitte wieder bald, ich warte jeden Tag auf Post, *Astrid Dober (A), Ilona Stuetz (A)***

„Schreib bitte wieder bald, ich warte jeden Tag auf Post“ (Please write again soon, I wait every day for mail) centers around the idea that postcards are more and more replaced by other – digital and less personal – communication tools. These tools are changing ways of interpersonal interaction, and are at the same time also a result of changes in interpersonal interaction and relations. In the installation visitors are invited to send old postcards to themselves. The postcards that are being used for this have been collected at flea markets and thrift stores and are telling stories of their own, of their time, of their former author and

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recipients. After readdressing a postcard, the new recipients can either choose to interpret the story as being addressed to them, or they can remove their address label and reconnect the original author and the person who the card was originally addressed to.

### **11 | futur eco, Julia Nüßlein (D)**

If we see the natural world as a complex system of inter-relationships, where do we as humans stand? And how would we like to shape our role in the future? Even though the future seems unpredictable, we actively influence it by everything we do (or don't do) in the present – doing nothing is also a choice! Green Futures combines future scenario thinking with the notion of deep ecology; humans living in accordance with and respecting their living environment instead of exploiting it. During prior workshops, different possible future projections about this topic have been developed and reworked into speculative objects. The objects seem misplaced, fallen out of time, and alien in our world – but go ahead and imagine you using one of them. Where, in which situation, structure or world would you need an object like this? Is this situation, this scenario, one that seems desirable? If yes, how can we get there? If not, how does your ideal future of humans on this planet look?

### **12 | Linobyte, Wesley Lee (BRA)**

As computational devices evolve, more tools and interfaces are built between the user and the machine. This allows us to complete increasingly complex tasks without having to focus on understanding the nuances of the machine. While this movement is overall positive, one of the drawbacks is that people no longer learn the fundamental processes which allow the tool to work. Added to that, by neglecting history, we forget the alternatives of the technologies that we use today - forgotten alternatives that maybe once were the status quo. Understanding them would give us a broader view of what we have now, how they superseded their ancestors and what their pitfalls are - important knowledge for those who design possible futures. It is with these preoccupations in mind that Linobyte came into existence. It conciliates the explanation of how bits, bytes, and chars work, with a hands-on experience of creating Core Rope ROMs: memories that were written by weaving a wire through ferrite cores.

### **13 | Beyond Paper, Qian Ye (CHN), Melanie Tonkowiak (A)**

Beyond Paper combines the advantages of physical features and digital information. This book aims to enlighten with every page turned. It encourages to step out of the passive viewing experience making its readers an integral part of its narration by utilizing their senses. This multisensory pop-up book tells one story. But each element and object that sprouts out of the page has its individual story activated and brought to life by the readers' interaction. Beyond

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Paper tries to stretch the blurred line between reader and narration – the goal to tell a story the most tangible way by unifying real and virtual.

#### **14 | inMemory, Stevie Jonathan Sutanto (INO)**

inMemory is a small ritual space dedicated to the victims of terrorism. The four singing bowls contain the memory of the souls, mystifying the area with their sparks of sound and light. Hitting one of the singing bowls relieves the space for a while and would hopefully console those who were left by their loved ones. Global Terrorism Database is an open-source database that provides a dataset that contains information on terrorist attacks around the world from 1970 to 2016. Every spark from the singing bowls represents at least one life that was lost during an attack. Four singing bowls represent four regions of the world, positioned according to their geographical location. The goal of using this dataset in this project is, however, not to inform, but rather to console.

#### **15 | Mice, Julia del Río (ES)**

Julia del Río uses diverse artistic strategies of interaction with electromagnetic fields for sound performances. Her concerts sonically translate the invisible world of interference and magnetism. Her sound is always a result of various acts of digital communication. In "Mice" she uses wireless computer mice, turning them into (electromagnetic) musical instruments. Beats and drones from the communication between mice and computer reveals the differences between the design of each model. The possibilities of interacting with those objects changes, the hand touches the mouse with a different purpose, experimenting with unusual positions and interactions in order to explore the sonic possibilities offered by this altered interface.

#### **16 | Terminal.6, Aesun Kim (KR), Victor Taboada (MX, Composer), Bere Arias (MX, Dancer), Kei Minoura (Choreography adviser)**

What is the essence of human? How can a machine understand nonverbal language, such as gesture? According to Merleau Ponty: Flesh is a "midway between the spatio-temporal individual and the idea, a sort of incarnate principle," which can be embodied with technology. As an experiment, this performance will show how we communicate with each other within the context of seeing and being seen. We are able to be a subject and an object at the same time. When we don't share common language, how can we communicate? Like a mirror neuron system, in the ancient times, they started to watch and copy their reaction. During the performance, the dancers store their own gestural expressions in the garment. Gestural codes express the body movement and each piece of the garment expresses nerve fibers which record our body language to our cell. The garment embodies each other's gestural codes show

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us the exploration of how a machine learns our body gestures. And through the performance, the audience can witness non-verbal communication from the dancers, expressing the body language which is imprinted on our cells.

**17 | The one who knows, Giacomo Piazzzi (I), Ben Olsen (USA)**

*The movement of a number within a question:*

*“the softest substance is carried in the hardest.”*

*Though opaque in its machinery,*

*the Oracle speaks and offers itself as sacral.*

*Approach and ask!*

*“Who are you?” it responds.*

When we don't know, we ask one who does. When we search the Internet we place our hope that there is an answer out there. But what if there are millions of answers to a question? How to sort through the avalanche of results that comes when we ask the Internet a question? This is where we place our trust. This work provides a web search not based on the mysterious algorithms behind Google Search or other authorities at the gateway of the vast panopticon of the Internet, but an ancient one – the I Ching, or the Book of Changes, an ancient Chinese divination text. It queries the web with your question and, using it, applies the principles of Book of Changes to shape the answer into an even bigger question – how do we make sense? Abandoning direct causality as an axiom, it addresses the subjective condition of the questioner directly, and helps erode the psychic repression at the hands of authority by moving the spiritual agency back into the hands of the user.

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