EXHIBITIONS & PROJECTS

Néstor Lizalde, Félix Luque & Íñigo Bilbao, Pablo Valbuena

The NAKED VERITI Project

The *NAKED VERITI* project, realized by the Spanish artists Néstor Lizalde, Félix Luque & Íñigo Bilbao, and Pablo Valbuena, uses memory, interaction and light, and composite and manufactured parts to express feelings and thoughts about technological art at the Ars Electronica Festival 2015. The "naked truth" from the silent, painstaking and methodical work of representatives of the new creative and artistic wave from Spain, who build a reality for a specified time frame and strive for permanence in the collective and critical memory. Not restricted by a specific topic, each of them is absolutely free to create their own individual work that expresses their own artistic language and materials.
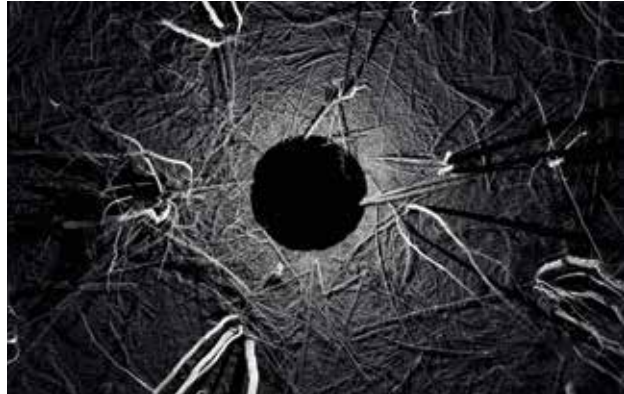
Félix Luque & Íñigo Bilbao

Memory Lane

Memory Lane is a series of sculptures and audiovisual works that depict the artists' important childhood places. Uptake by 3D scanners and data processing generate a fusion between real environments and their virtual replicas, where some elements appear clearly defined, while others are blurred and merge; light behaves atypically, solid becomes incorporeal and the laws of physics are disrupted. Places are not merely represented—for memories can be distorted—and a surreal atmosphere exists. When reproducing the sets of children's games of the authors, the work seeks to recover the joy and excitement of those moments, which, by having a visionary and dreamy nature, awakened their interest in artistic creativity.
*http://www.felixluque.com/*
http://ibl3d.com/

Néstor Lizalde

Pii

Pii relies on the development of an interactive sculpture by using sets of mirrors, matrices of light and different types of sensors that analyze the environment to computationally generate a light response, thereby creating a variable work that interacts with the audience and its environment. The work explores the aesthetic possibilities arising from the meeting between technological elements with analog visual effects achieved by controlled reflections with calibrated mirrors, enabling the luminous body to expand simulating an infinite spatial depth. The combination of these analog and digital systems creates a variable and reactive sculpture.
http://www.nestorlizalde.com/
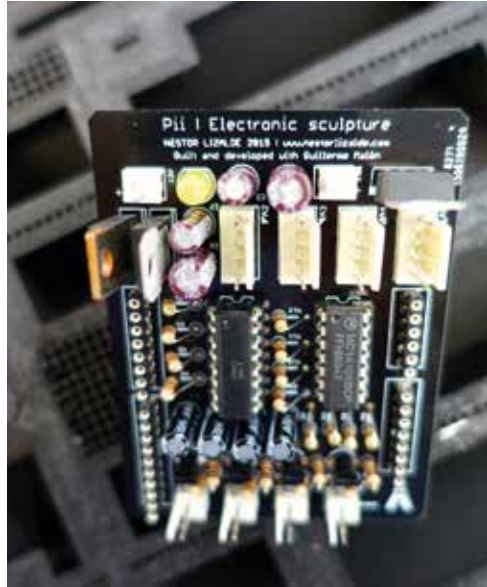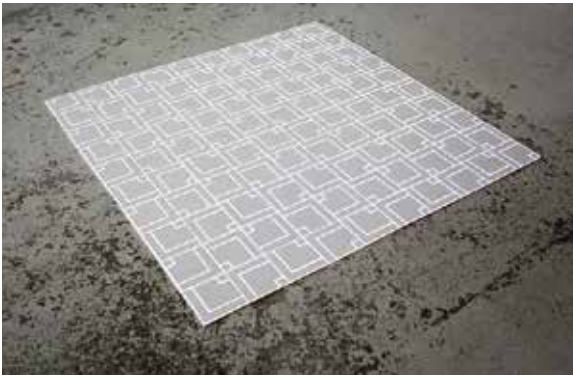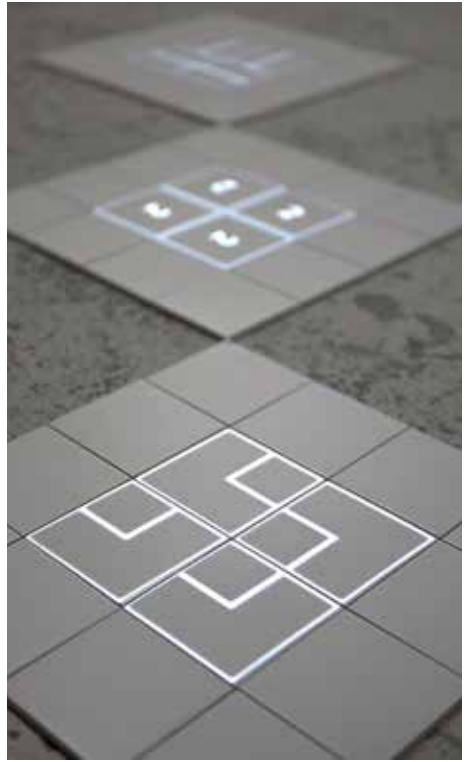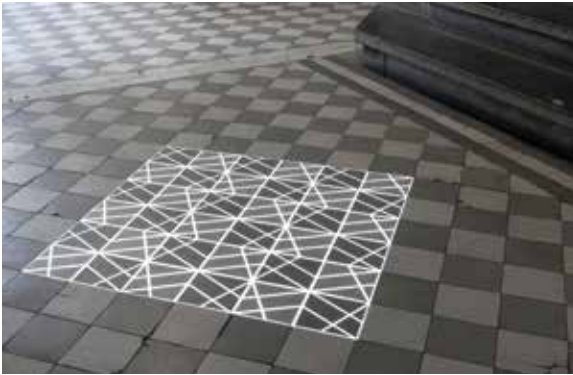
Pablo Valbuena
Time Tiling
Site-specific intervention, video-projection on architecture

"Architecture is not a synchronic phenomenon but a successive one, made up of pictures adding themselves one to the other, following each other in time and space, like music."

Le Corbusier. Modulor I.

Architecture is a prolific field for patterns in a diverse range of scales: street pavements, tiles, modulated facades, standardized measures or city grids are good examples of a certain sense of order. Order is also present in time-based structures like language, film or music. The rules organizing both levels of order are equivalent, revealing links between still structures and the ones in motion. This site-specific project brings to light a tiled room exploring the intersection of architectural systems and time-based structures.

http://www.pablovalbuena.com/selectedwork/time-tiling-stuk/
http://www.pablovalbuena.com/

Summer Sessions Network / V2_Institute for the Unstable Media

Summer Sessions

Pop-up Exhibition and Event feat. Johannes Langkamp,
Roel Roscam Abbing, Mate Pacsika, Carina Hesper

Summer Sessions are short-term residencies for young and emerging artists, organized by an international network of cultural organizations. Each summer, the partners that participate in this network for talent development collaborate to offer professional production support and expert feedback to artists in the realization of a new artwork or design. Local talents from each partner's geographic region are scouted and selected for a residency abroad, where they are offered highly productive atmospheres and specific kinds of expertise at one of the international partners in the international network. This collaboration does not only result in the development of a large number of new projects in a relatively short period, but also provides the participating emerging artists with an international experience that helps them jumpstart their art and design practice.

The *Summer Sessions* pop-up exhibition at the Ars Electronica Festival 2015 shows a selection of outcomes realized through this international exchange of emerging talents. While the pop-up exhibition illustrates the kind of results that this pressure cooker residency format results in, the live event at the Ars Electronica Festival highlights the experiences that participants had abroad, and the effects these experiences have had on their early careers.

By doing so, V2_Institute for the Unstable Media, the initiating partner of the *Summer Sessions* network, wants to inform ambitious early-career artists about the opportunities that the international network for talent development offers, and reaches out to other cultural organizations with an invitation to join the network. Furthermore, the pop-up exhibition introduces the Ars Electronica Festival audience to a selection of promising emerging artists who have participated in the network. The event will close with an informal drink to continue conversations about the opportunities for young artists and cultural organizations within the Summer Sessions network for talent development.

This event will also form a meeting point to discuss how to strategically further develop these international opportunities for emerging and young professionals amongst past and present partners of the network, which include Chronus Art Center (China), the National University of Tres de Febrero (Argentina), the National Taiwan Museum of Fine Arts (Taiwan), PNEK (Norway), BALTAN Laboratories (the Netherlands), Revolver Galeria (Peru), LABoral (Spain), the Canadian Film Center (Canada), iMAL (Belgium), TASML (China), SAT (Canada), and Harvard Medical School (USA).

Johannes Langkamp
Analog Sun Tracking

Johannes Langkamp developed *Analog Sun Tracking* in 2013, during a Summer Sessions residency at Chronus Art Center in Shanghai. The device he developed during his residency allows a camera to mechanically track the path of the sun. The resulting video displays a 24 hours time-lapse of the optical movement of the sun. The video thereby reverses our point of view in relation to the sun: From our normal point of view, the star at the center of our solar system moves continuously, which is why we say it "rises" or "sets", even though we understand that it is actually the earth that is moving around the sun. *Analog Sun Tracking* corrects this visual illusion we tend to accept on a daily basis.
http://joway.eu

Roel Roscam Abbing
Border Check

As one surfs the Internet, data packets are sent from the user's computer to a target server, hopping from server to server until they reach the desired website. In each of the countries that the packets pass through, different laws and practices may apply to the data transferred, which influences whether or not authorities can inspect, store, or modify the data. *Border Check* is a browser extension that maps how your data moves across the Internet's infrastructure while you surf the web. It shows through which countries and networks a user 'surfs' when browsing the Internet, thereby emphasizing the physical character of the Internet and the political realities that come with it.
*http://www.bordercheck.org*
http://joway.eu

Carina Hesper
Portrait Series

Portrait Series is a series of interactive portraits developed by Carina Hesper during the Summer Sessions of 2012. The interactive portraits play with the gaze of viewers when looking at an androgynous model portrayed in a style reminiscent of portraiture in classic oil painting. Many of these paintings give the viewer the impression that the character portrayed is always looking at you; in *Portrait Series* they actually do.
http://www.carinahesper.nl
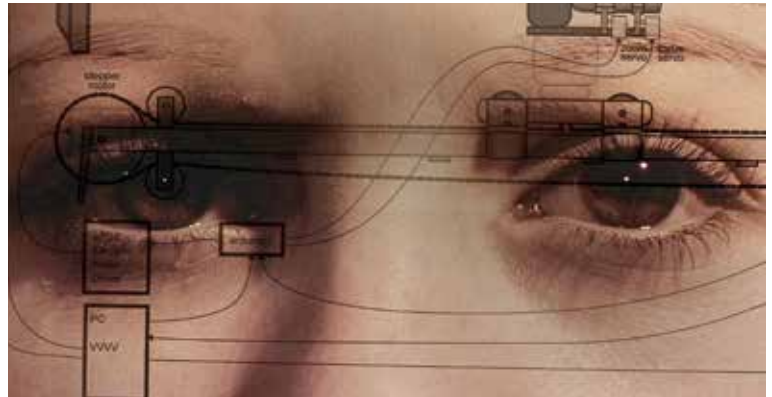
Máté Pacsika
Vertigo System

Vertigo System is the 2014 Summer Sessions residency project developed by Máté Pacsika at Chronus Art Center, Shanghai. The project attempts to automate the cinematographic technique known as the *Vertigo Effect,* named after Hitchcock's famous 1958 movie. The installation *Vertigo Effect* is a relatively simple in-camera effect with a strong emotional impact, which is why it is widely used in film to emphasize the drama of events in a storyline. Automating this event translates this effect into a real-time process, which suddenly transfers one to a frightfully different reality that results in an elementary feeling of subconscious distress.
http://www.kupiczacola.com

Feed Me

Feed Me is an interactive multimedia project created in 2014 by Romanian artists NOPER (Radu Pop) and SAINT MACHINE (Marilena Oprescu Singer). With a self-ironical approach, the project is calling the subjects of the monstrous and perpetually insatiable Tra to her feeding ritual. The entire exhibition takes place in the *Womb of Tra,* a giant cocoon-shaped sensorial capsule created by SAINT MACHINE, that can pulse, change color and give you sound feedback as you approach and enter it. Inside the womb everything moves and reacts to motion on a common rhythm. Feeding Tra is very much like making a ritual journey; she swallows her visitors through the input opening and vomits them, transformed, through the output orifice. The exhibition space is structured in narrowing concentric circles, creating worlds that include each other and cocoon around a magical protection space, thus the public is activated on several levels. Once you immerse into the womb, *The Secret Memories of Noper,* seven 2.5D animation movies called *The Fool, The Magician, The Empress, The Emperor, The Hanged Man, Death,* and *The Star,* break the organic substance of the cocoon and urge you to pass through into an eerie world of repetitive sequences beyond time and space. However, the interaction with them is deceptive; while they feed on your attention, they only feed you back with hallow symbols. Around the seven portals of Noper, *Womb of Tra* formed some scar tissue, called *Innerform,* through which you can communicate—a network of tubes that demand that you feed it with your whispers and amplifies them. In the middle of this organic world, lies the *Sacred Egg,* an interactive egg-shaped installation by SAINT MACHINE that invites you to offer your head, swallows it, and feeds on your energy to return to life. After connecting your head to its orifice, you are able to determine the actions of the artwork and become part of it. Insatiable Tra sucks your attention through your head and only breathes as long as you stay connected, leaving you voided of individual will and responding only to her needs, your body hanging beheaded from the giant egg.
http://www.feedmeritual.ro

European Commission

So similar

so different

so European

Did you know that as a result of successive enlargements the **EU is the largest economy in the world**, with more than 500 million citizens?

The **EU's enlargement policy** aims at preparing for membership those European countries that aspire to join the EU. Albania, Bosnia and Herzegovina, the former Yugoslav Republic of Macedonia, Kosovo*, Montenegro, Serbia and Turkey are **candidates or potential candidates**.

* This designation is without prejudice to positions on status, and is in line with UNSCR 1244/1999 and the ICJ Opinion on the Kosovo Declaration of Independence.

GROWING TOGETHER

Enlargement Negotiations

Want to know more?
ec.europa.eu/enlargement

So similar, so different, so European

Under the title *So similar, so different, so European* the European Commission's Directorate-General for Neighbourhood and Enlargement Negotiations initiated a campaign in order to foster intercultural exchange and raise awareness in the field of enlargement policies. The projects welcome you on a journey through the Western Balkans and Turkey.

Robert Pravda
Monoid a.k.a. My New Speaker
kinetic speaker installation
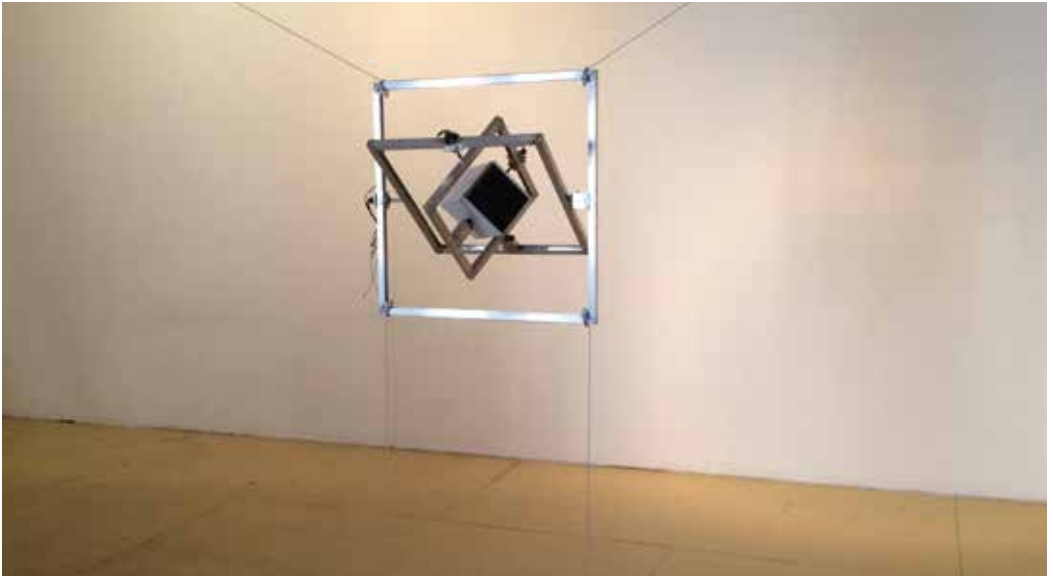
Monoid is a kinetic speaker installation based on the construction principle of a gyroscope, with 360° freedom of rotation on three axes as a sound object and a static microphone as the "ear" of the space. The relationship between the sound source—in this case the moving speaker as the sound object—and the space is explored in a form of a dialog. Noise bursts, rising and falling pitched sound, and text fragments taken from a poem by Brion Gysin are projected in all possible directions in the space. The microphone listens to the reflections of the sound and feeds back information to the speaker, influencing it and adjusting its behavior. This enhances/alters the visitors' spatial and sonic experience. The properties of space and the kinetic properties of the installation are the basic ingredients of the composition for this spatial-auditory experience. The sonic experience of the space is characterized by the interference patterns of the projected sound waves, and the timbre (color) of the sound is determined by the room itself and the speed of the sound source movement. This sound installation is a part of an ongoing research project on sounding space and spacing sound.

Concept, composition, and design: Robert Pravda
Construction: Quirijn Smits, Niels Steigenga, and Robert Pravda

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Kokrra.tv
Momentum
Motion Graphics and Photography
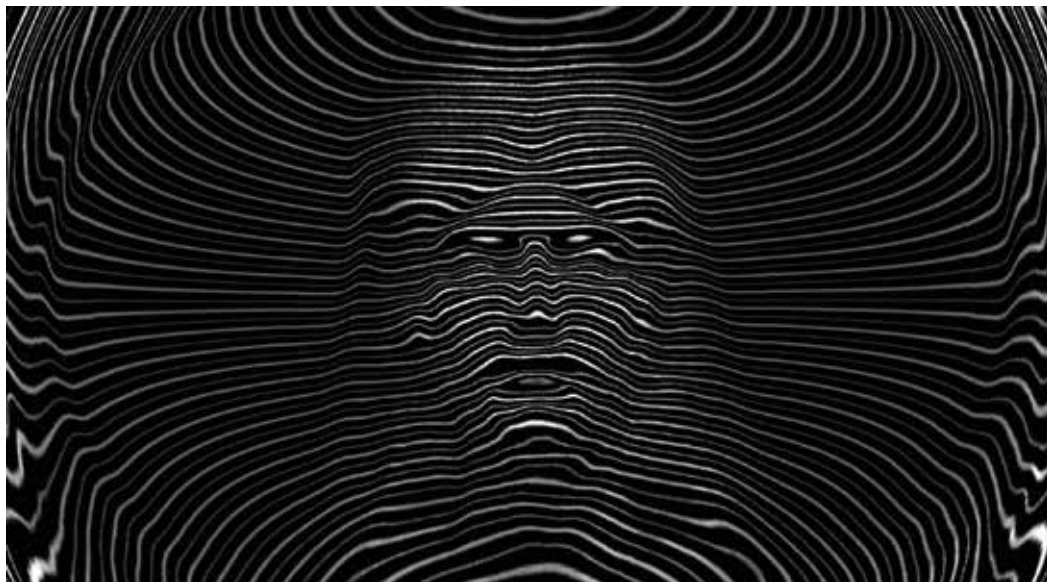
The video portrays the journey of Albanian women in society, or rather, in the heart of the "organism" of our people. From matriarchy 6,000 years ago to the idealization of women in Neolithic symbols and Queen Teuta, the role of women in society diminished—almost sinking into oblivion. However, the Albanian National Renaissance, Dora d'Istria, and Shote Galica have done much to restore the importance of women in our collective social lives. This video highlights the crucial work of five women who play a key role in building a vital history for this organism we call the people. More than 40 people at TEDx Prishtina Women—an event that celebrated innovative women, great thinkers, taboo breakers, and inspirational ideas—pledged to join the efforts to further social development.

Company: Kokrra.tv
Artist, Photographer: Leart Zogjani
Video made for: TEDx Prishtina Women

Şirin Bahar Demirel
Living with Leviathan
2013 / Turkey / 11 min

"Because when ordinary people who share funny cat videos on the social media start to spread information about what to do in case of being taken into custody, it's called state terrorism." This is a personal story about a nationwide uprising, the Occupy Gezi movement in Turkey, in the summer of 2013. More of an open letter than a documentary, this movie tries to show how Turkish youth say "No!" to the despotic regime and police brutality.

Campus Exhibition
Paris 8 University

The Campus Exhibition event organised by Paris 8 University presents thirty years of digital research and creative work from pioneering artists and researchers in the early years as well as from young contemporary artists today. It is divided into five categories: film screenings in 3D CGI; interactive art installations and experimental videogames; digital literature, such as hypertext novels and generative poetry; virtual reality systems and augmented interactive books; and behavioural objects and sensorial prototypes. The exhibition perfectly coincides with the determination of Paris 8 to showcase its dynamism in the digital field by naming 2015 the year of "Université 8.0: Le pari numérique!" (University 8.0: the digital challenge!)

Since it was founded forty-five years ago, Paris 8 University in Vincennes has asserted its central presence in artistic disciplines. A strong dynamic of interdisciplinary research has fostered a significant body of artistic work and led to the emergence of research groups and teams particularly active in the digital field. The Arts et Technologies de l'Image (ATI) department grew up around pioneers of computer art in France—a somewhat "off-beat" development for the young university. As well as artistic and scientific experiments, the Image Numérique et Réalité Virtuelle (INREV) team carries out research that opens up perspectives created by the emergence of interactive virtual stages. The Esthétique des Nouveaux Médias (EdNM) team worked on interactivity in art; now called Théorie Expérimentation Arts Médias et Design (TEAMeD), it has extended the scope of its research to include new relational modalities via the use, development, appropriation and invention of mainly electronic and digital technology. The founders of the Paragraphe team have taken part in the development of the concepts of hypertext and hypermedia both in France and abroad. The Pratiques Textuelles Numériques (PTN) and Création et Edition Numériques (CEN) master's programs have now opened up their field of inquiry to include all information technologies, from mobile devices to augmented reality, digital ergonomics, and human development.

For the last five years, Paris 8 has offered a unique framework and a privileged environment for research initiatives: the "Laboratoire d'Excellence: Arts et Médiations Humaines (Labex Arts H2H)" and the "Initiative d'Excellence en Formations Innovantes: Création et Technologies de l'Information et de la Communication (Idefi CréaTIC)" are funded by French government investment programs and are original transdisciplinary research and training initiatives rooted firmly in the 21st century and focusing on digital art as it relates to the human and social sciences. This rich panorama illustrates the expertise and thinking of Paris 8 University in the field of Digital Art and New Media.

http://www.univ-paris8.fr
http://linz2015.univ-paris8.fr

Translation: Martyn Back

Bérénice Antoine, Clément Ducarteron, Gaël Labousse
Le Désert de Sonora
3D CGI animated film (2015)

Mescaline is a hallucinogenic substance produced by different cactus species, including the peyote cactus. Incilius Alvarius is a toad that secretes powerful toxins. These plant, animal- and mineral-based psychotropic drugs all occur in the same location in the Sonoran Desert, near the Mexico–United States border. This video is an introspective journey into a microscopic universe. Three aesthetic visions of different psychotropic drugs are brought face to face in a digital triptych. Shapes, movements, structures, materials and sounds bear witness to a recursive metaphysical journey.
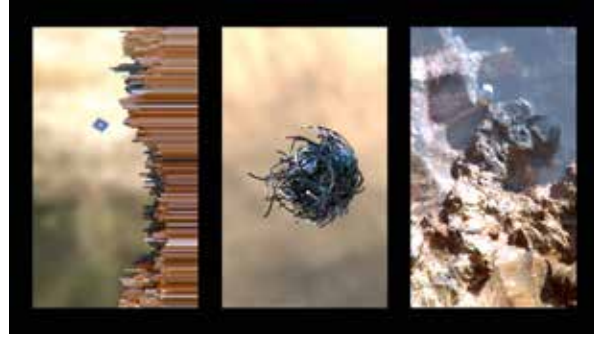
Woody Vasulka & SLIDERS_lab (F. Curien, J-M. Dallet)
Digital Vocabulary
Experimental digital video Installation (2014)

The images illustrating the *Digital Vocabulary,* video art pioneer Woody Vasulka's attempt to create a grammar of digital technology in the 1970s, are here revisited by SLIDERS_lab. Now placed in a virtual space, the sixteen illustrations are arranged side by side. A camera moves above them, getting closer and moving further away, transforming what we see into a data landscape. This is all the more striking because at certain moments a phenomenon of extrusion produces an impression of depth, with black areas in the background and white areas in the foreground.
Project supported by Labex Arts-H2H

Caroline Bernard, Damien Guichard
Journey: Fossils
3D prints (2010)

In *Journey: Fossils,* the image is no longer two-dimensional; it becomes an object that can be grasped. The objects printed in 3D relate to a sedimentation between living things and architecture, time and space, camera motion and moving through the environment. They reflect the space-time continuum as it was at the time the images were recorded, showing the desire to make reality and its recording into a single object undergoing transformation.
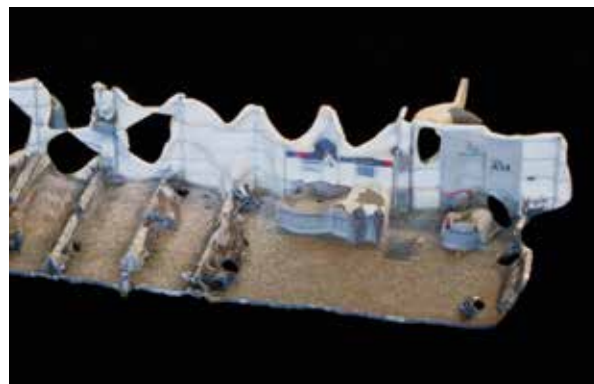
Jean-Louis Boissier
Pékin pour mémoire
Interactive installation with videodisc (1985–1986)

In September 1985, a twelve-hour walk connected the temples of Peking, located at the four cardinal points: Earth, Sun, Sky, and Moon. One photo was taken per minute—the cameras printed the time on the picture—to record the itinerary, and a second camera recorded picturesque details. The videodisc was the precursor of programmed management for sets of images. The performance produces a logical diagram for this. It relies on minimalist interactivity: at the four corners of a square Chinese table, four buttons for the departure points and, at the center, a button for taking a photo.

Sophie Daste, Karleen Groupierre, Adrien Mazaud
Miroir
Interactive augmented reality installation (2013)

Miroir is an augmented reality installation that refers to the world of fairground sideshows. It combines tricks of light with new technologies: imagine a mirror, in a mysterious Victorian setting, able to transform you into a reflection. You can now interact with your anthropomorphic double. By entering the strange world of *Miroir,* you have merged with the supernatural, and you are now part of its bestiary.

Michel Bret, Edmond Couchot
Pissenlit
Interactive installation (1988)

At the bottom of the screen connected to the computer lies a dandelion clock. When you blow on the image, thanks to a sensor fixed onto a transparent plate, countless seeds are released and drift away in the wind. Another version shows a little feather. When you blow, the feather rises at different speeds and in different ways depending on how hard and how long you blow. When you stop, the feather floats back down, following a different complex trajectory every time.

Michel Bret
Dynasenza
Interactive installation (2015)

Dynasenza is an interactive installation programmed by the artist, featuring small autonomous virtual-reality dancers controlled by neural networks, interpreting sounds emitted by a thumb piano (sanza) played by the viewer.

Vivarium for Solar Insects
Interactive sound installation (2015)

Visitors are invited to use a flashlight to interact with "solar insects" housed in a vivarium. When they light up their little solar cell wings, these "e-insects" emit a glow and sing to the light in improvised polyphony!
Made by first year Masters students in Arts et Technologies de l'Image (ATI) Paris 8 University in the framework of the international Labex Arts-H2H initiative. Directed by Laurent Mignonneau, Christa Sommerer, Chu-Yin CHEN, and Jean-François Jégo.
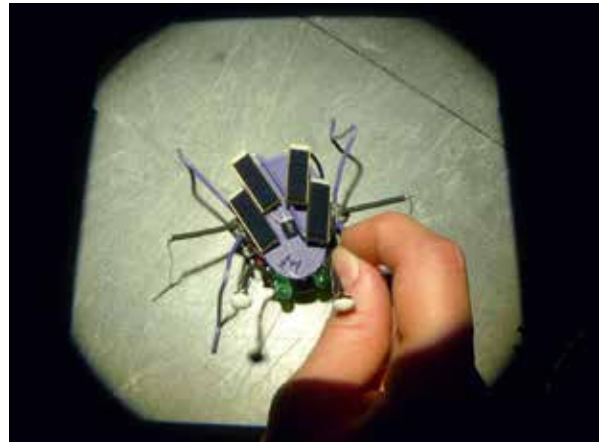
Chu-Yin CHEN
Vitamorph II
Interactive installation (2012)

Seeding virtual microfauna within marine flora... When the visitor touches or strokes a double-sided touch screen, proteiform artificial life forms are born and move. We can grasp these virtual creatures with our fingers and push them around to provoke encounters and reproduction... By pointing directly at them, we make them stop moving; they emit frightened cries and try to escape... This installation is comprised of two back-to-back screens, and the virtual creatures appear on them and migrate from one to the other. Visitors pursue them by moving around the screens, in a game of hide-and-seek...

Masters and doctoral students in the ATI department

Best animated image technology films

3D CGI Animated films (1985–2015)

For almost thirty years, the Arts et Technologies de l'Image (ATI) department at Paris 8 University has been giving broad-based training in computer graphics, providing openings in several creative fields: animated films and special effects, videogames, virtual and augmented reality, and digital and interactive performance. Be they experimental projects made over several months or intensive projects completed in just three weeks, the films in this selection illustrate a teaching philosophy based on the acquisition of both artistic and technical skills.

Hervé Huitric, Monique Nahas, Michel Saintourens, Marie-Hélène Tramus

Pygmalion

Facial animation (1988)
Music: Patrick Boujet

Hervé Huitric and Monique Nahas

Masques & Bergamasques

Facial animation; 16mm color film (1990)
Music: Gilbert Louet

Since the 1980s Hervé Huitric and Monique Nahas have worked on facial animation using laser digitalization of artificial, then real faces. Their works entitled *Pygmalion* (1988) and *Masques & Bergamasques* (1990), produced via programming using the RODIN software they developed, demonstrate the complexity of the task for computers at that time, and highlight the contribution of laser scanning with millimetric resolution, using Cartesian coordinates to represent a face in 3D with a degree of realism that was impossible back then.

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Philippe Bootz (1982 – 2015)
5 generations of digital literature

A panorama of digital literature produced at Paris 8 covering the period 1982–2015 and showing the work of 5 generations of researchers and students.
This retrospective has three main angles:
· chronology, in other words the continuity of creative work and the investigation of digital literature at Paris 8 since the early 1980s.
· literary approaches, in other words text generation and animation, which are embodied here in generated and/or animated poetry and generative and/or interactive fiction.
· the question of the medium, showing a wide range of digital works: closed works on computers, works published on line, applications for digital tablets, e-books for e-readers, cross-media works using digital technology and printed books, spatial installations.

Philippe Bootz, Nicolas Bauffe – MIM Production
Joue de la musique pour mon poème (poème percutant)

A poem that is "uncomfortable to read", exploring the question of Man being controlled by machines.

Alexandra Saemmer
Böhmische Dörfer
Digital Literature Performance

Böhmische Dörfer by Alexandra Saemmer is a digital literature performance. At the end of World War II, Sudeten Germans were expelled from territories in Czechoslovakia where they had lived for several generations. This marked the beginning of the deadly Long March, in which the author's mother, then a child, took part. The performance invites the viewer to circulate, in a necessarily fragmented way, within this painful memory.

Lucile Haute, Alexandra Saemmer
Conduit d'Aération
Hypertext novel for tablets and e-readers (2015)

Conduit d'Aération is a choral novel for tablets and e-readers, freely inspired by a news item and narrated by four of its protagonists. Their fragmented accounts can be read independently to follow a single point of view of the mystery, or the reader can jump from one to the other to compare the different accounts. The story has several threads and interpretations. The "today" of the introduction is the vanishing point towards which the different storylines converge. Everything begins at the end: "A body is discovered".
Project supported by Labex Arts-H2H

Dominique Cunin, Mayumi Okura
Book Tales
Interactive book for iPad (2011-2012)

Book Tales is a series of interactive artistic apps for iPad that challenges the omnipresence of the physical book, a set of bound pages that is consulted by leafing through it, as a model for the design of interfaces for e-book reading software. Why such an analogy with the book on mobile devices, whose potential for interactive presentation remains largely unexplored? The answer is, *Book Tales* is based on a simple design principle: photographs of physical books provide a pretext for interactive reading situations on mobile screens.

Corentin Bertho, Christine Lumineau, Parnian Haghbin, Ana Cristina Villegas
Pan!
Augmented book (2014)

Pan! Is the result of an exploration of the relationship between paper and digital media in the context of art. The challenge was to create a graphic artwork that explores the limitations of the digital format and the new possibilities it can offer in terms of narration, the reading process, and interaction with the reader. *Pan!* offers an interactive experience where the smartphone guides the reader as he or she discovers an illustrated riddle. The two objects thus become complementary.
Project supported by Idefi CréaTIC

Clémence Bugnicourt, Ulric Leprovost, Thomas Revidon, Laure Le Sidaner, Swann Martinez
Immersio
Interactive book (2015)

This project involves a concept for an interactive book following the principle of the pop-up book. The viewer is invited to handle the book and discover the world of a fairy tale on a screen, thanks to a camera. He or she can move freely in the world of the tale. This is thus a fun interactive book that involves the participation of the reader.

Cédric Ciebien
Dumping in the imagination
Augmented reality system (2015)

Welcome to the world of *Dumping in the imagination*, a project consisting of a book that features several images whose purpose is to allow you to discover a 3D world. This world is viewed on a mobile device built into Google Cardboard glasses to provide you with a total immersive experience. You can then wander around these magical worlds while listening to music. The connection between books and 3D images will no longer be a mystery to you.

Salma Chaabane, Ghaya Khemiri
Chath'a: La danse de Carthage
Augmented reality installation (2014)

The project entitled *Chat'ha: La danse de Carthage* is an interactive Tunisian dance show viewed in augmented reality on a tablet. The user interacts with virtual marionettes, acting as puppet master by moving his or her hand; these movements are detected using a Leap Motion system. Each movement executed by the dancer is controlled naturally and intuitively by hand movements.

Sophie Daste, Eric Nao Nguy
Parallèles – Moi, EZIO
Interactive digital installation (2014)

The *Parallèles* project consists of interactive video screens. The parallel is created by the interaction of the viewer on the touch screen. The viewer plays with the video to discover the zones of another video, combining the two viewings in a single image. Through an identical film frame, the videos show the assassin from the video game *Assassin's Creed* in an imagined past shown in parallel with a view of the same places filmed in modern cities, while the body of the viewer replaces the avatar.

Kevin Bernard, Julien Capone, Charles Grillet-Courbières, Nicolas Gommez, Léo Menant

Grizz
Touch-sensitive pedestrian navigation jacket (2015)

Currently, pedestrian navigation relies only on visual signals (via smartphone), or sound signals (instructions transmitted via earphones). The *Grizz* project is mainly designed for sight-impaired or blind people, but it could be extended for general use. *Grizz* has three innovative features: it uses only touch for pedestrian navigation, it doesn't involve hearing, and it minimises the attention paid to the phone as you walk around.

Project supported by Idefi CréaTIC

Samuel Bianchini, Didier Bouchon

Hors Cadre
Wall Installation (2014-2015)

A frame is hung on the wall. It is empty and plain: white, no content, no background, no moulding or decoration. But intermittently, it subtly moves, twisting on itself. From time to time, its movements become more pronounced, even violent, as if it were twitching involuntarily like someone having a fit of hysterics.

Hors Cadre was developed in the framework of *The Behavior of Things* project. Supported by Labex Arts-H2H.
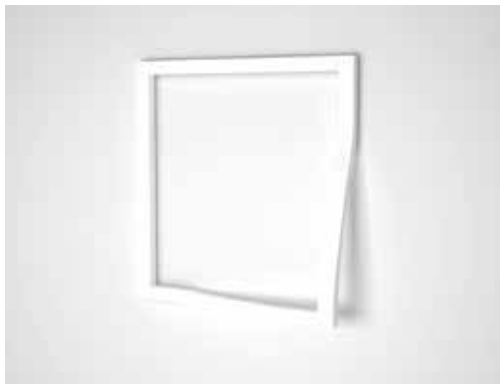
Reflective Interaction team

The MisB Kit
Demonstration of a basic robotic toolkit (2013)

The *MisB KIT* was developed by the Reflective Interaction team (Diip / EnsadLab) headed by Samuel Bianchini, Didier Bouchon, Cécile Bucher, Martin Gautron, Benoît Verjat, and Alexandre Saunier, in the framework of *The Behavior of Things* project, coordinated by Emanuele Quinz for Labex Arts-H2H. The research area *Behaviors* focuses on objects that display behavior, and investigates how we can create animate objects with simple abstract or everyday forms (a table, an ashtray, a utensil, a dustbin, etc.), whose movements give them a particular behavior. How can we give the impression that such objects have a personality that allows them to initiate actions and decide to do things themselves? We have created a toolkit (hardware and software) that makes it possible to quickly prototype and experiment with such objects.

Benoît Verjat
Métre Métrologue
Installation (2013)

A large carpenter's rule moves along, folding and unfolding like an animal lost in the space where it has been released, looking for what it must measure. Its motorized articulations are also sensors sensitive to the resistance of the contours of the space. When this resistance is too strong, the movement stops and gives way to another type of articulation. The object's behavior is the result of a combination of its morphology and the sensitivity of its articulations.

Métre Métrologue was developed in the framework of *The Behavior of Things* project. Supported by Labex Arts-H2H.

Cédric Plessiet, Salma Chaabane, Ghaya Khemiri
Lucky 2.0
Virtual reality installation (2014)

This project immerses the viewer in a virtual world directly inspired by Beckett's play *Waiting For Godot.* Using a Kinect and a virtual reality helmet, anyone can put themselves in the virtual body of one of the characters: Pozzo. Opposite him is Lucky, the other character, a kind of virtual slave tied to a rope. Thanks to a haptic system and a voice recognition device, the interactor can give orders to Lucky and feel him pulling at the rope. The strange bond between the viewer and the virtual actor Lucky prompts us to take a new look at this play from the great tradition of the Theatre of the Absurd.

Judith Guez, Guillaume Bertinet, Kevin Wagrez
Lab'surd
Virtual Reality installation (2014)

"Sit in front of the table, put on the headset, take the glass in front of you and let yourself be taken into a waking dream". *Lab'surd* is an individual experience that uses the Oculus Rift DK2 virtual reality headset: an immersive and interactive installation that invites the viewer to gradually enter a world of magic and supervirtuality, challenging our habitual perceptions through illusions halfway between the real and the virtual.
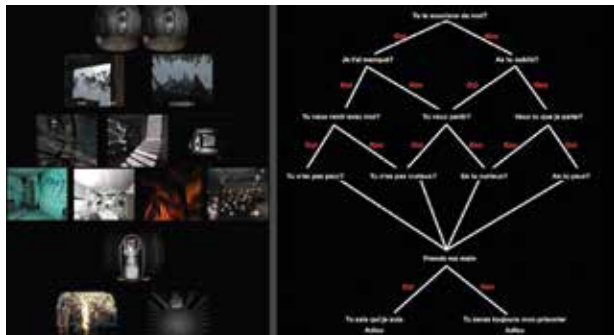
Christina Chrysanthopoulou
Cauchemar, le jeu
Virtual Reality installation (2014)

Cauchemar, le jeu (Nightmare, the game) is a project created by Christina Chrysanthopoulou, for the Greek-French master's degree "Art, Virtual Reality and Multi-User systems of Artistic Expression". The goal of the project is to immerse the player/user in a virtual environment where the presence of the Shadow (the Jungian archetype: the darker side of the unconscious) is dominant. The experience begins with the player wearing the Oculus Rift, standing in darkness. The Shadow approaches and touches the player on the shoulder (a physical gesture in the real world). By turning around though, in the virtual world, a mirror reflects a vague and shady representation of the player. The mirror then starts asking the player questions. Depending on the answers, the player has different nightmares.
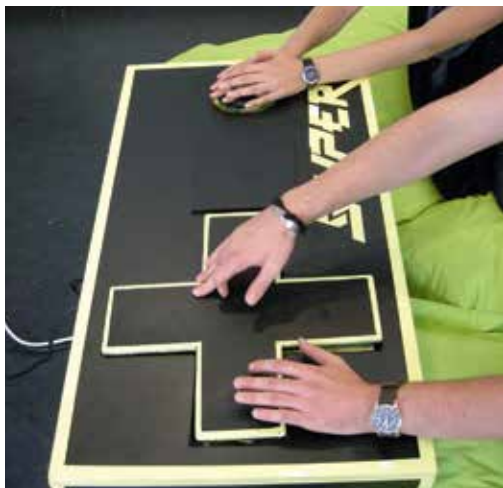
Rémy Sohier, and Collectif Alinéaire
Super!
Art video game (2014)

Super! is a videogame installation with a small screen and an oversized joystick. The installation is deliberately odd to create a sense of self-mockery and acceptance of failure. The game consists of finding one's way out of games that reflect the major categories of video games (beat them all, race, puzzle, rpg, platform, etc.).

Piers Bishop
Super Giant Robots
Art video game (2015)

Super Giant Robots is a videogame project in the form of an interactive installation. The work is designed to look as if it was designed and made by a child. It allows the user to build and then control a giant robot using a control panel made of cardboard, sticky tape, and tinfoil.

Alain Lioret
Painting Beings
Installation (2005)

The *Painting Beings* project focuses on art created by new techniques using several methods of implementation that combine the rules of construction of cellular machines and L-Systems with genetics, neural networks, couplings, and translation of codes. These methods result in the morphogenesis of bodies, as well as their structure (shape) and their functional aspect (neural networks with sensory neurons, balance, etc.). It is part of what we can call "a new kind of art", and we can see here how *Painting Beings* emerge.
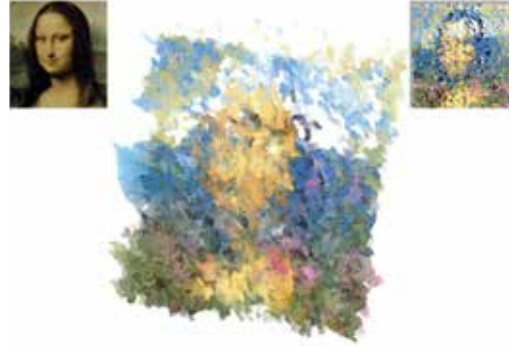
Judith Guez, Jean-François Jégo, Dimitrios Batras, Marie-Hélène Tramus
InterACTE
Interactive installation (2015)

The interactive installation entitled InterACTE makes it possible to improvise with a virtual character whose gestures are generated by a genetic algorithm based on expressive and linguistic gestures captured on real actors (a mime, a poet, a linguist, and a choir leader). The installation presents a variety of avatars and virtual worlds.
InterACTE was developed in the framework of CIGALE project supported by Labex Arts-H2H

Chu-Yin Chen, Jean-François Jégo, Dimitrios Batras
Deaf Poetry: saying everything without speaking
Interactive installation (2015)

Here, hands don't beat the drum. Instead the drum speaks with its hands, projected onto its skin. They interact and create poems in sign language, specially for the deaf and the hearing impaired, because the drum has acquired the expressive and prosodic gestures of deaf poets.
Deaf Poetry was developed in the framework of CIGALE project supported by Labex Arts-H2H.

Post-Post

University of Art and Design Linz, Interface Cultures
Faculty: Christa Sommerer, Laurent Mignonneau, Martin Kaltenbrunner,
Michaela Ortner, Reinhard Gupfinger, Marlene Brandstätter

Post-media, post-web and *post-digital* are the new buzzwords of our times. Media are now available anytime and anyplace; in fact, it is becoming difficult to switch them off and remain "off-grid." Smart devices, geo media and surveillance systems are spinning a dense panoptic web all around us[1]. The physical world is becoming increasingly infiltrated by digital technologies, while social networks have turned us into "smart mobs" whose behavior can be foreseen and pre-calculated. It has become the norm to have almost all facets of our lives augmented by media. "Post-media" merely means that media are now an integral part of our technological lifestyle. Herlander Elias states that in this post-media world nothing is ever finished and "update is the default setting[2]." According to him, our screen civilization is so accustomed to interaction and connectivity that interfaces have become invisible; we do not even notice them. But there is a downside to all of these increased interactions and connections: we need to constantly pull, save, collect, publish, edit and connect, but we are also beginning to realize that all of this is not really necessary. A kind of protest movement is emerging in this "post-Google" and "post-Snowden" world, where the old is the new new and being passive and critical is the new trend. So how about being post-post, instead of being post-media? Being beyond something else is a sign of progress, but what about being beyond being beyond? Are we really there yet? This year's Interface Cultures student project exhibition constitutes a provocative answer to the new post-media trends. The projects presented are futuristic, retro, post-, pre-, post-post or just art. While we of course need to be aware of new technological and societal trends and to reflect on them, we do not need to feel obliged to follow all of them. Being post-post is our artistic answer.

Interface Cultures – Campus Exhibition

The location of this year's student exhibition in Interface Cultures is interesting: Whereas the Ars Electronica Festival is taking place at the former Austrian Post logistics center close to the train station, the Interface Cultures student exhibition is located at the former headquarters of the Austrian postal service close to Linz Main Square. Last year Austrian Post moved out and this year the Interface Cultures students have moved in. Here, 23 international students are exhibiting art works that they realized during the past year of studies. Inspired by the Games Workshop, Nathan Guo developed his project *Wanderlust,* which utilizes the digital dartboard system as an agent of a Google map navigator. Patricia Margarit Castelló produced a collective videogame called *Eisenbahnbrücke's nightmare* (The Nightmare of the Railroad Bridge), that has to do with urban development and shows us how historical buildings are currently being treated. The lecture in media archeology probably influenced the installation *OHP III,* which was created by Davide Bevilacqua and Clemens Bauder. They use overhead projectors with additional film rolls in a manner that turns them into alternative cinematic devices. By hacking objects Yen Tzu Chang develops her series of works called *Transplanting.* She originally comes from Taiwan and has noticed a difference between how frequently many everyday objects are used in Austria and in her home country. This observation inspired her to develop electronic products and combine them with parts of the human body. In Jure Fingust's project *Take your time,* a common traffic light is used in a totally different context to the usual one. Daniel Samperio and Gisela Nunes are two exchange students from the University of Minho in Guimarães, Portugal. They made use of their residency at Interface Cultures to develop their current projects. Gisela Nunes' installation *Break the Ice* invites the visitors to participate. It asks them to step on a sheet of ice and see what happens! Daniel Samperio developed the artwork *Medium Standard* together with Mario Costa. In the collaborative space it defines, three tangible objects—coins, dry leaves and a Newton's cradle—control the multi-media environment in real-time. The critical use of technological developments is the basis of *LARD* by Oliver Lehner. He employs long range acoustic devices (LARDs), which are normally used by the
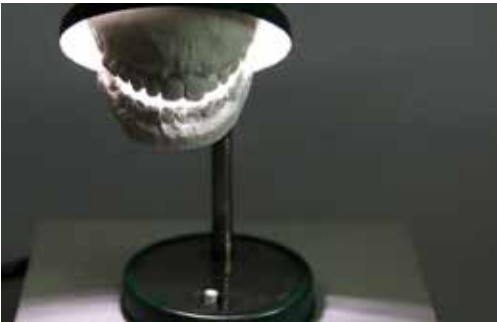
OPH_III, Davide Bevilacqua, Clemens Bauder

TimeBasedGhosts, Ivan Petkov

*The gesture of drawing light with a body movement,* Isidora Ficovic

OPH_III, Davide Bevilacqua, Clemens Bauder

The gesture of drawing light with a body movement, Isidora Ficovic

military and the police to control agitated crowds, as an organ of speech for the voices of protest from all over the world. Nina Mengin's critical statement on the usage of social platforms is called *#innerstagram.* She questions the widespread belief that every single moment of our life is worthy of being captured with a mobile phone. Pictures of a different kind represent the point of departure for Isidora Ficovic´s exhibit, which is called *The Gesture*

of Drawing Light with a Body Movement, Form 24. There, a digital camera becomes the object, which displays abstract graphics that are digitally produced in the course of an interactive performance. Movement or not? That is the question posed by three art projects that are presented in the exhibition. Martin Nadal's *Death of Things (DoT)* is a series of moving figures representing public personas. What they do depends on whether the people
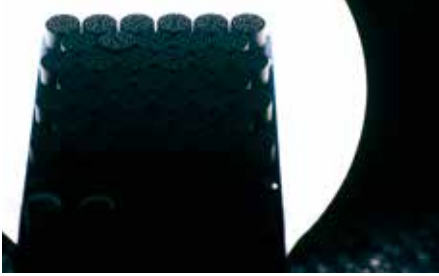
LARD, Oliver Lehner

Death of Things (DoT), Martín Nadal

Pop the movie, Carina Lindmeier, Federico Tasso

Break the ice, Gisela Nunes

Wanderl_st, Nathan Guo

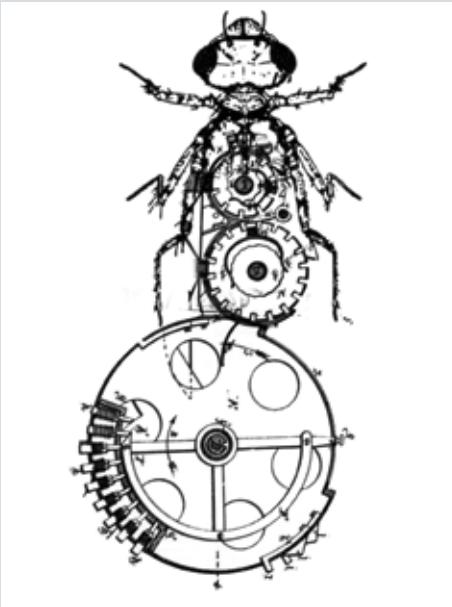*Take your Time*, Jure Fingust

Eisenbahnbrücke's nightmare, Patricia Margarit Castello

Interfight, César Escudero Andaluz
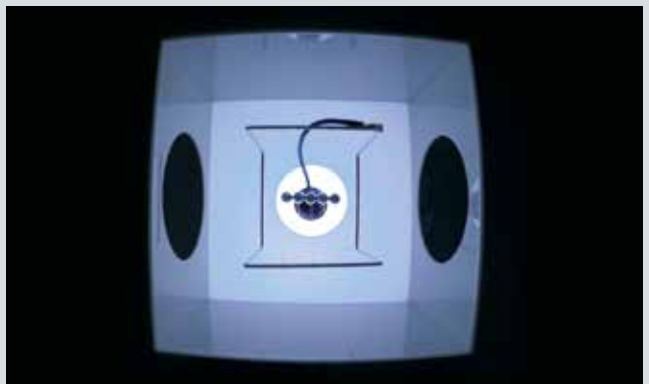

Netz, Jens Vetter

vermine, Viktor Delev, Didi Bruckmayr

Bull shut app, Marta Perez Campos, Tassilo Posegga

#innerstagram, Nina Mengin

Medium Standard, Daniel Guerra Samperio, Mario Costa

they represent are still alive. While the pictures in Ivan Petkov´s installation *Time Based Ghosts* are switched off, you won't see any content. Shapes seem to emerge from irregularly blinking points until the video is stopped. The installation *Pop the Movies* by Carina Lindmeier and Federico Tasso is based on a popcorn machine which activates the movies. Every time a piece of popcorn pops, the movie moves forward by one frame.

What if, in real life, we were able to make a connection with a conversational topic instead of a person? *BullShut App* is a mobile phone application which attempts to make it possible to avoid awkward moments at all kinds of social events. The goal of the project which Marta P. Campos and Tassilo Posegga present is to create a conversational space that connects two individuals for a brief period of time. An interaction of a total different kind is the basis of *Interfight* by César Escudero Andaluz. He uses an Android app, which he developed by duplicating the Android GUI. In it, desktop icons are made to behave like animals and react aggressively to the physical interface. Another project of a more applied nature was developed by a group of Industrial Design and Interface Cultures students. In it, they elaborate future scenarios for car breakdowns in 2050. In their collaboration with the Austrian ÖAMTC, they discuss service issues such as "What will mobility be like in 2050"? Jens Vetter developed the *Netz,* a net of flexible rubber tubes which is suspended in a room. In the middle of it, there is a speaker. Touching or stretching the net generates a sound that it will play back. As we see, this year's student projects really do move freely between the different media: digital, analog retro, new and old. They are composed of media, post-media and post-post media.

Interface Cultures – Seminar

Besides featuring the student projects, we also hold a small international seminar. There, scholars and artists such as Herlander Elias from the University of Beira Interior in Portugal, Machiko Kusahara from Waseda University in Tokyo, Erkki Huhtamo from UCLA in the USA, Ryszard W. Kluszczyński from the University of Lodz in Poland, and Stahl Stenslie from Aalborg University in Denmark discuss the latest trends in media art with Christa Sommerer and

Laurent Mignonneau. They also reflect on the topic of post media and interface criticism from an artistic point of view. Herlander Elias, for example, talks about technological changes that impact contemporary society and have resulted in the formation of a "post-computer" and "post-Internet" person. He explains the characteristics of this new type of person, whom he calls "Homo Cypiens"—a combination of both "Intelligence" (Sapiens) and the "cyberspatial" or "digital" (Cyber)—while Stahl Stenslie reflects on "Prêt-à-Post: Joy, Fear and Ecstasy." He argues that dead technologies, dead communities, dead life or any other post-condition are a new form of Prêt-à-Porter, custom fit to your custom written game-of-life. Ryszard W. Kluszczyński talks about relations between new media art and the art@science phenomenon. In his paper *Towards the Third Culture* he writes that the @ symbol linking both sides highlights that in the newest practices which combine art and science the digital and media technologies play a very important role[3]. Using as examples works by artists such as Ken Feingold or Guy Ben-Ary, he discusses the thesis that art@science is a post-media chapter in the history of new media art. Christa Sommerer and Laurent Mignonneau from the University of Art and Design Linz talk about their latest project *Portrait on the Fly* where interactive portraits of media experts and scholars are converted into plotter drawings. The aim of this post-media strategy is to conserve images of historic figures involved in media art—an ephemeral field that is obsessed with novelty and change. Machiko Kusahara talks about post-media tendencies in Japanese Device Art, e.g. the Post-Pet projects by Kazuhiko Hachiya, where artists consciously commercialize their artistic products. Erkki Huhtamo reflects on "Post-O—Media Archaeologies of Imitation and Innovation" and the significance of the post label in media culture through the concept Post-O which he recently launched.

1 Elias, Herlander (2012). *Post Web-The Continuous Geography of Digital Media* (p.20). Lisbon: Formalpress.
2 i.d., (p.31).
3 Kluszczyński, Ryszard W. (2011). art@science. About Relations between Art and Science. In R.W. Kluszczyński (ed.), *Towards the Third Culture. The Co-Existence of Art, Science and Technology* (p.33). Gdansk: CCA.

Sketches by Armin Schellmann

100 Percent Mobility

In 2015 the Austrian Motorist and Touring Club ÖAMTC approached the University of Art and Design Linz, asking students and teaching staff members to reflect on how mobility will change in the future. In a joint project students from the scionic® Department of Industrial Design and Interface Cultures envisioned future scenarios for car breakdown services in 2050. These were presented within the context of visions which the students elaborated for future smart cities and networked rural areas, including novel types of infrastructures, distributed networks and services, self-driving vehicles, renewable energy sources, new forms of vehicle ownership as well as personalized and customizable support solutions.

It was thereby taken for granted that the balance between work and life would assume greater importance and that mobility would have even greater relevance than it currently does. The Motorist and Touring Club ÖAMTC would therefore have to be able to support its members by managing complex mobility situations with the help of simple and efficient procedures for guaranteeing mobility. The students, for example, envisioned flying drones that would send spare parts to the site of the car breakdown, as well as new types of smart interfaces that would enhance communication with the central control unit at the ÖAMTC headquarters. They also agreed that there should be a large palette of available mobility options for ÖAMTC members, who would be able to select which type of vehicle they wanted to use at any specific time and in any situation. Within the framework of discussion topics on vehicle ownership and responsibility, self-driving capabilities and new and adapted means of transportation, students and faculty members elaborated various future scenarios for the Motorist and Touring Club ÖAMTC, which would guarantee 100 percent mobility to its members 35 years from today.

Sketch by Christopher Hable

STWST48
Crashing the information in 48 hours

Convert yourself into E-waste, ferment yourself, chase honeybees for weather report, launch fungi into outer space, send your mobile on a slow boat to China, set your electric sheep free range, grow your android plants, tune in to ghostradio, stream in the orchestra, piss off to compute, eat your data raw, read your pulse loud, make your own bed, make love to your tattoo, hand over your hangover, take a dip in the Danube, check into the underwater eel hotel, admit yourself to a world without compromise, a world whose dreams greet reality, and technology is treated with great caution.

In 2015, Stadtwerkstatt, the nerve central of Linz' free/open culture takes up "the nature of information" as matters of inquiry and launches information LAB to house its many ongoing information research projects. For Stadtwerkstatt, which always presents a reference to the established system, an information laboratory is a challenge of the presence. While the world of natural sciences updates and releases information through logical conclusions, information LAB retrieves seemingly meaningless information data without seeking conclusive arguments. It is about the interplay between reality and information, about the observation of observation, taking in contingency randomness in the process of encoding unique information, looking deeper into concepts of decision-making and conclusion. From STWST cultural space to Am Winterhafen where Messschiff Eleonore is anchored, along the Danube, across the continents, *STWST48–crashing the information in 48 hours* brings together events/non-events, information/non-information, hack/fab labs, reality/dreams, unfiltered/raw/random/mined/cooked/processed infodata. The 48-hour programs are organized under the four headlines:

· infoLAB,
· infoDETOX,
· infoCRACH, and
· Nightline's CRASH THE FUTURE.
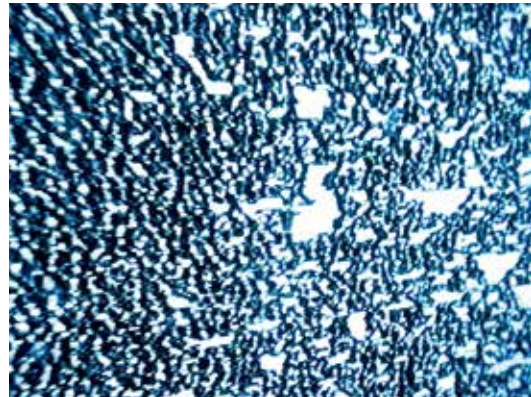
infoLAB features three projects:

The Eel Hotel by Donautik. An underwater research buoy with webcam streams for homebound eels.
myco-logick by taro. Fungal spores bound for stratosphere travel in weather balloons.
Ghostradio by Markus Decker, Pamela Neuwirth and Franz Xaver. A second order cybernetic mechanism generating random numbers by chance.

myco-logick by taro

The Eel Hotel by Donautik

Ghostradio by Markus Decker, Pamela Neuwirth, and Franz Xaver

<<<file found>>> by aTxE & La Pelos

Ferment Lab by Agnieszka Pokrywka

infoDETOX features three Eleonore summer 2015 residency projects:

Bee Frequency Farming by Bioni Samp. Sounding loud protest with bee frequency log hive electronic apiary.

<<<*file found*>>> by aTxE & La Pelos. Bio-toxic performance with tattoo machines scratching in anger. *Ferment Lab* by Agnieszka Pokrywka. Feast on fermented food with tales of bacteria's micro life.

infoCRASH features nine projects.

Piss(on)Logic by Martin Howse and Jonathan Kemp. Pissoir flow as operating system for a citywide leaky computational architecture.

ↄ *NSA* -(ↄritical) Networked Streaming Action by APO33. Cut-ups of web radio in flux, doomed crash of information overload.

GIASO (Great International Audio Streaming Orchestra) by APO33. A distributed orchestra mixing multiple audio-streams through a spatial diffusion.

Makery. Around the world of labs in 48 hours by makery.info. An information marathon on labs heralding the worldwide maker movement.

River Studies by Michael Aschauer. Durational video loops featuring rivers as carrier of cultural landscapes and identities.

Pulse project by Michelle Lewis–King. Listen to the interior space of the body through pulse reading and notation.

Mirror Party Sisters' Play by sister0 with sisters'. Who will execute relayed codes, free from the lion's share of toxins?

Plantoid by Primavera de Filippi, David Bovill, Vincent Roudaut, and Sara Renaud.
A blockchain-based autopoietic plantoid, self owned and financed, reproduces itself.

Electromagnetic Dimension by Erin Sexton. Performing a series of spatiotemporal experiments with radio, objects, and an antenna.

ↄ *NSA* -(ↄritical) Networked Streaming Actionn by APO33.

CRASH THE FUTURE–Nightline programs

Among others, KIKERIKI, COMMAND YOUR SOUL, OWL RAVE, MS. MUTT, ELEKTRO GUZZI take over the deep nights and crash the future, unabashedly loud and danceable.
http://stwst.at

Art Curating in the Digital Age

For the first time Ars Electronica will offer a program especially for curators during this year's Festival. A lineup of workshops, talks and lectures over the course of three days will provide diverse settings to discuss issues and challenges curators are facing today. Staging this conclave in conjunction with the Festival is also designed to enable professionals in this field to engage in meet & greet with their colleagues. The Festival as a hub for exchange among people and projects thus has the potential to become an effective springboard for curators aiming to expand their networks. Also high on our agenda is facilitating up-close-and-personal encounters with artists so that curators can gain insights into the substantive questions and production & implementation challenges that artists are facing today and the positive contributions curators can make. Furthermore, we understand curatorial work as an investigative process; accordingly, we look forward to getting acquainted with emerging talents on the verge of their breakthrough as well as to Q&A with seasoned veterans and, in the process, reconsidering our own curatorial activities.

This year, the Korea Arts Management Service is sending five up-and-coming young Korean curators to Linz. They'll be working together with Ars Electronica staffers and selected Festival participants to work on eight themes within three days.

- Ars Electronica—Curating digital art: challenges and possibilities
- New audiences—Curators as translators mediating between artists, their works and the public
- Ars Electronica Festival – Demands in curating a festival and exhibitions
- Ars Electronica Futurelab—Curating processes: Curation at the intersection of art and science
- What kind of curators does an institution like the Ars Electronica Center need?
- Curating in Asia and Europe—A comparative case study
- Curating art in the Digital Age
- Curatorial metamorphism—From concept to media to digital art: A historical approach

Text: Manuela Naveau

exhy—a curation service, Rosi Grillmair

Florian Voggeneder

Rosi Grillmair
exhy
a curation service

exhy curates exhibitions–automatically. The curation service offers to organize art events from finding a topic and a title to putting together a group show and arranging the works of art in the gallery space. The selection of art works is of course not a random assembly. Each show is a unique experience involving the visitor in relationships, juxtapositions or contrasts that are being reflected by works and themes of art history and contemporary developments–like any well curated group show, but it comes without the heavy workload for the curators. You may entrust *exhy* with your project not only because it knows over 15,000 artists–more than a human mind could ever comprehend, but because it also draws lines between artists who are active in very specific fields–an arts researcher may not have come across the connection in years.

exhy is based on the huge database of *artsy.net,* an online art gallery. It comprises thousands of artist profiles that are linked by the logic of the *Art Genome Project.*

From a user's perspective, the service works quickly and efficiently–in a similar way to finding goods on Amazon and ebay.

"If you like that artwork, you might also like this one"–the *artsy.net* art classification and recommendation system.

The *artsy.net* art recommendation system tries to define the users' taste in art and suggests works they might like. Each work of art is defined by specific characteristics. *exhy* filters similar works on the basis of these characteristics and generates a list of artworks. By following the *artsy.net* path, it will find the next most similar work. The list of featured artists, the specific title, and the exhibition text are generated by using the information collected during this process. At Ars Electronica the visitor can be part of art events curated by this algorithm. Every other hour there will be an exhibition opening and the room will be filled with new art.