Catalogue
ISEA2009

15th International Symposium on Electronic Art

23 August – 1 September 2009
Island of Ireland

Contents

Acknowledgements

Acknowledgements

Foreword

Engaged Creativity in Mobile Environments maps the territory of inquiry, debate and display for ISEA2009, the 15th International Symposium on Electronic Art. The incessant change of physical and virtual environments under the influence of global capital and mass migration as well as the fluidity of personal and social relationships effected by digital information and communication technologies have come to determine the life experience for billions of people. The radically and rapidly altered ways in which we communicate, inter- and transact re/define how we appreciate and make meaning of the world in and around us, and how we conduct our lives along dramatically changing fault lines of the private and the public. Digital technologies as the fuel of global capital have not only effected dynamic and increasingly precarious labour relations. Their impact on the spaces of (media) representation in/forms ideological, ethical and religious perspectives, values and believes. The speed, reach and connectivity of the new information and communication technologies fundamentally effect the perception and negotiation of political and economic, social and cultural circumstances and act as catalyst for the re/organisation of society and its spaces through changing notions of democracy, citizenship and (self-) governance.

ISEA2009 has set out to explore how creative strategies, activist interventions and critical thought engage with these fundamental issues. ISEA2009: The Exhibition forms a significant and integral part of this endeavour. This major show across three key art venues in the city of Belfast, Ormeau Baths Gallery, Golden Thread Gallery and the University of Ulster Belfast campus, is expanded further expanded and enriched by the SPARK platform at the Waterfront Hall,

the art activities of the Dublin HUB, two special projects as well as associated displays and debates hosted by cultural organisations across the island of Ireland. Jointly these displays demonstrate how artists make use of electronic and digital media and formats to engage profoundly and imaginatively with contemporary societal concerns.

Kerstin Mey
Artistic Director ISEA2009

ISEA2009: The Exhibition

ISEA2009: The Exhibition is a judicious arrangement that is a curated selection of the many successful peer reviewed proposals in the Art Projects category, submitted to the 15th International Symposium on Electronic Art in Belfast. The Exhibition features 66 works by approximately 75 artists from 25 countries. While the majority of works will be shown at the three primary venues in the city of Belfast: The Ormeau Baths Gallery (OBG); the Golden Thread Gallery (GTG) and at the University of Ulster Belfast campus (UUA), many works are cited at specific locations in Belfast, and a number of performances and interventions will be staged during the ISEA symposium at The Waterfront Hall. Both the OBG and GTG are leading contemporary art spaces in Northern Ireland while the UU gallery (in the atrium of the University's new Belfast building) has been expanded significantly to accommodate The Exhibition.

The Inter Society for Electronic Arts began in 1988, when the First ISEA Symposium (FISEA), was held in Utrecht, Netherlands. ISEA was launched as a non profit, non commercial international organisation in 1990, with the specific mission 'to foster interdisciplinary academic discourse and exchange, among culturally diverse organizations and individuals working with art, science and emerging technologies'. The peer review process for papers, panels and art projects has been an essential aspect of its' structure since inception, and accounts for the prevailing number of contributions from artists and researchers from within the academic research and higher education environment. ISEA emerged when media art was still largely unknown in the fine art discourse. In Europe, video art festivals became

popular international events in the 1980s; Ars Electronic emerged as a strong international sound and media art festival in 1987, in Linz, Austria; and SIGGRAPH was a major annual computer graphics forum in the United States. By the 1980s, SIGGRAPH already attracted more than 50,000 attendees, and although it featured a juried digital art show it was a major commercial product showcase, as well as industrial keynotes, panels and papers.

Fourteen ISEA symposia have been hosted in as many different cities, on several continents in vastly different social and cultural traditions, each with its own unique history of involvement with the media and electronic arts. Each ISEA host has highlighted the interests of the organisers, yet has always brought together multidisciplinary art forms by artists from around the world to not only examine and review, but also to showcase new work, and offer the opportunity to present this art work in the context of discussion and debate with an audience of peers. The name ISEA has therefore become synonymous with consistently featuring the leading ideas, international artists, scholars and practitioners in the field of media and electronic, digital and scientific art. ISEA features young artists, with emerging careers, who explore new technologies and controversial content, presenting alongside prominent artists who are mentors that hold professorships, who have been working for years, and are often renowned. It is understood that 'everyone at ISEA is equal' and has the same platform to present within the symposium and art exhibition.

Side by side with the ISEA2009 Symposium, The Exhibition will further allow for essential connections between the ideas and progress of researchers and artists with others in their

ISEA2009: The Exhibition

fields. The showcase for artists in The Exhibition is extended to include public spaces: the auditorium, the club, the street, the Internet, the airwaves (radio and television) and a variety of informal social spaces and networks as valuable exhibition sites. In the early years of ISEA, when 'electronic art' was still quite a new field in academia, a main focus of the exhibition was simply to show the potential of technology for human expression. Today, artists are content driven and look beyond the exploration of the media as an end in itself. They fearlessly approach the multiple catastrophic political, ecological, financial, philosophical and social issues that abound and engage with the world we inhabit. Alongside the development of form and process, artists using the technologies and digital tools are deeply committed to exploiting diverse approaches using these new methods, to developing software, and to engaging audiences in participatory works to provide transformative and creative solutions. While many early ISEA exhibitions examined how computers and electronics could be used as art, ISEA2009: The Exhibition reveals a mature approach to a vast range of responses to deep conflict and distress. This willingness is particularly important to demonstrate now, as the electronic arts have moved into the mainstream, and their ability to transform complex and unresolved situations into artistic microcosms of logic and sensitivity, needs to be acknowledged.

ISEA2009: The Exhibition addresses several of the ISEA2009 symposium topics, with a special focus on issues relating to contested spaces, the investigation of urban landscapes, Posthumanism, interactivity and the human environment in general. Interactive Storytelling and Transformative Creativity are also strong currents of interest.

At the OBG, two main themes run through the 14 works in this venue, and while associations between the works are sometimes illusive, they form important links. Post human and biological systems are represented by the interactive garden *Akousmaflore - Sensitive and Interactive Musical Plants*; the interactive and responsive sculpture *e. Menura Superba*; the inquiry into artificial intelligence and communication *Conversation Piece*, the conceptual post-biological world of *Artificial Biological Clock*, and *Life Support;* and the surveillance of the social order of an ant colony *Oh!m1gas*: *a biomimetic stridulation environment*.

Further surveillance of contested spaces with specific examination into urban issues and investigative processes are presented by the researched work with audio/video installation (with a narrated city tour), *Blackstaff is Belfast*; the sound installation featuring interviews regarding Stasi personal files *SPOOLS*; the digital photographic series *Multipli-City*; the interactive film *The Street*; the psychic investigation of the British Army communications post in N. Ireland *The Listening Station (Counting Backwards)*; the interconnected installation with elements and media samples T*he Ammonite Order, Or Objectiles for an (Un) Natural History*; the 3D game that exploits the first 3D/360º platform *The Stealth Project on NOVA*; and the controversial video installation that explores the Stasi 'safe houses' in Erfurt, Germany, *Dwelling in the Space of Conspiracy*. Several of these works require interactivity between the audience and the artwork, making the experience a shared responsibility of the viewer.

The GTG features 22 works with Internet, the utilisation of web applications, broadcast media,

ISEA2009: The Exhibition

and communication processes as their connecting context. The new installation *SUPERENHANCED* is a tribunal room by Ubermorgen, which requires the gallery visitor to perform the role of either the interrogator or the detainee in their installation representation of the temporary interrogation spaces utilised to detain terror suspects. The sound of torture music is pumped into the space, as are the questionnaires and objects utilised in this now very questionable practice. Live 'feeds' and continual net performance will take place in the works *Virta-Flaneurazine*: *Clinical Study*; *Drawing_in_the_Media_Stream_Belfast*; *Public / Pirate Community Radio*; *Netrooms*: *The Long Feedback*; and *Children of Arcadia*. Second Life environments, and websites that characterize critical areas of public attention include, *KRFTWRK– Global Human Electricit*y; *Making History*; *Invisible Threads / 10 Steps to Your own Virtual Sweatshop*; *School of Perpetual Training*; *Whitenoise Morphosis*: *Semiautonomous Puppet Architectonics*; and *Folded In*. Works that reveal geographically sensitive or political issues include: *The Wall: Counter Geography*; *dead-in-iraq*; *Spomenik / Monument;* and *Google Gaze*. Communication works, new storytelling platforms, and exhibition concepts include *Kritical Works in SL II*; *[prologue]: Transitional Geographies*; *RedTV*; T*he Spoon River Metblog*: *Net-Native Anthology and Hyperlocal Culture Wars*; and *Rebuilding the Chronovisor*. The GTG will also be the site of many impromptu meetings, debates and presentations.

The UUA spaces are devoted to video and film experiments, and new narratives / storytelling. Works use Super 8, interactive film, infrared technology, HD, and multi channel video. In addition, a 17' high *Cardboard Ghandi* is located in the centre atrium space to greet the academic community and audience with his silence (he will be recycled at the conclusion of the exhibition). The new installation *Post Global Warming Survival Kit*, by Petko Dourmana, utilises infra red projection and night vision goggles, to represent a future where sunlight has ceased to be. The interactive table top film *52 Card Psycho: Deconstructing Cinema through Mixed Reality* allows for the participant to re-edit the sequence in Hitchcock's film with playing cards and the AR MarkerTracking System; *Tesserae of Venus* is a HD film animation that looks at the energy sites and ecological contrasts in California. *Fragments of the Los Angeles River* traces the mostly underground path of the river through numerous LA neighbourhoods; *Prospect*, a two- channel video installation, examines frustrating migration issues; *Why Cube Is not Perfect* is an interactive prototype that probes tensions and their links to urban ecologies; *Watching Democracy* is a re-telling of Kliptown in South Africa, and *DeV* and *Kids*, is a personal look at the attachment to space through found footage and Super-8 film.

A group exhibition, the works are grouped to create a selection that can be compared for discussion and critique. Each venue enables reflection on the topics of the ISEA2009 topics, as addressed by the participating artists. But perhaps it is even more important to observe a collective strength that emerges by association, by the juxtaposition of meaning and the numerous demanding and sometimes controversial issues explored and presented. In the planning of the exhibition, each work presented links to other works, and it became self evident that the topics became stronger issues for consideration with the a shared focus. These overlapping interests, and the contextual connections between works, are important in

ISEA2009: The Exhibition

group exhibitions by enhancing one another and adding meaning and compelling collective deductions. This synaesthesia of individual works to the whole is an exciting curatorial process to make evident.

The Exhibition additionally includes a component of twenty cited works, performances, events and networked installations. Utilising the Waterfront Hall, SARC (Sonic Arts Research Centre, Queen's University Belfast), and other spaces in Belfast and Dublin, they have cultivated new relationships between organisations, curators, and artists. The street performance event *Cloud Car* will move around Belfast; ANYCAST will create a wifi mesh; *Cultural_Capital* shares the care of sour dough starter between curators; *Open Bliss* extends the CRUMB discussion list on new media topics; and *Empty Stomach* creates a play environment in an inflatable structure. *City Crossings – Networked Media Workshop for Children in Belfast and Tokyo*, a connection between children, was conducted online. Performances that utilise video, networks and live performance include the opening night event for ISEA2009, the video event *Particle*; and the mixed media performances *Promised Lands*; *limiskin*; *m-Log Exchange Project*; and *Cities Tango: between Belfast and Sydney*. The cinema performance *shruti*; the blog performance *A Mathematician's Apology*; the mp3 performance *Hearing Sirens*; the iPhone event *CoMob*; and sound works *Supermono*; *Designing and Orchestrating Technologies for Future Home*, and *SMSage* bring interdisciplinary practice to new levels. *Key Notes*, and *3D Thinkers in a 2D World* are live art performance works that annotate communication practice, an essential commentary for ISEA.

All of the works in ISEA2009: The Exhibition celebrate artists ability to create new forms utilising electronics and to intervene into cultural topics. They employ 'old media' for new information, and exploit 'new media' for historical review and analysis. Artists today who work with technology (or with technological information) as part of their practice do not necessarily define their art as solely existing for the public within a gallery space, which confines it to a specific 'educated' audience, rather they are often made readily available in public networks. Projects and works located at the many exhibition locations for ISEA2009 do offer an opportunity to gain a fresh understanding of the recent international achievements by artists who, by working interdisciplinarily, challenge the areas of science, technology, communication, and art.

Kathy Rae Huffman, Curator
Berlin, 2009

Ormeau Baths Gallery

18a Ormeau Avenue, Belfast BT2 8HS, Tel: +44 (0) 28 9032 1402

www.ormeaubaths.co.uk

The Ormeau Baths Gallery (OBG) is the largest contemporary visual arts space in Northern Ireland, and hosts exhibitions by artists working at the highest level of national and international contemporary Art, Design, Fashion, Craft and Architecture. We are proud to provide variety in our programming and aim to educate our visitors and members with workshops and events that enhance the understanding of the exhibitions on display. In addition to the gallery's imaginative outreach programme, OBG provides a wide range of visual arts based education and community projects designed to encourage and foster innovation and creativity, such as our successful Saturday children's workshop and artists in residency scheme. Located in Ormeau Avenue, in the heart of Belfast, OBG's exhibitions of cutting edge modern art compliment and contrast with the solid Victorian values exemplified by the sensitively developed grade II listed Bathhouse it occupies.

Scenocosme: Grégory Lasserre & Anaïs met den Ancxt Akousmaflore – Sensitive and Interactive Musical Plants, 2009, image© Alistair Neven

Kuaishen Auson
0h!m1gas. A Biomimetic Stridulation Environment, 2008

Ant colony 2 turntables with Arduino stepper motors, video projection, flat screen for data analysis visualization, surround sound system set (5.1), 2 digital video cameras for motion capture, 2 microphones for audio capture, 2 computers with 2 licenses of Cycling 74's Max/Jitter, 2-4 UV spot lights for illumination of the ant's nest.

0h!m1gas is a biomimetic stridulation environment based on the activity of an ant colony, which is being video and audio surveilled, transforming the ants' social interaction into information that is translated into turntable rotation. Thus, the ants become DJs of their own cybernetic ecology.

The system itself is a sociobiological sound reactive space, which reveals the connection between scratching as an aesthetical expression, created by human culture, and the natural stridulation phenomena produced by ants as a communication method. Ants represent a natural superorganism that can be sensed and understood as a colony of hyper instrumental entities generating sound waves, bits of frequencies and musical beats if we analyze and channel their movements and stridulations.

Maybe there is a way to create a feedback system and communicate with ants. The ultimate goal would be to explore a possible cybernetic playground in order to study the ants' response to the vibrations and sound compositions they create.

0h!m1gas is a biomimetic stridulation environment with a life of its own, extending and transforming the selforganization in ants while opening our human senses to a new form of emerging music.
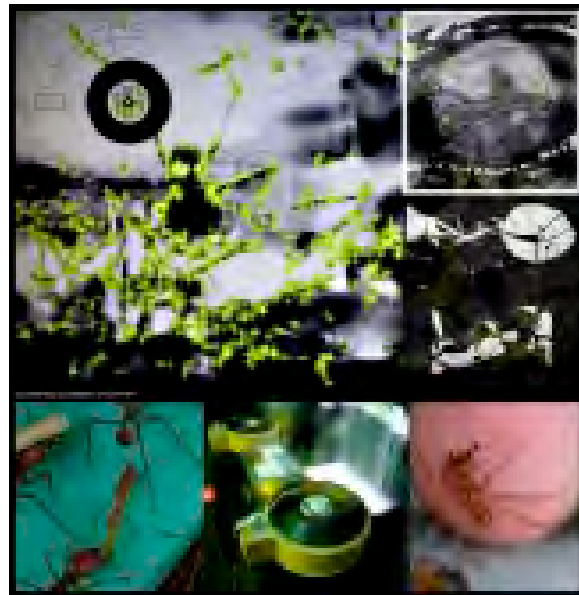
Kuaishen Auson, 0h!m1gas, 2008

Biography

Kuaishen Auson was born in Guayaquil, the hottest humid city in Ecuador. He has been working and pursuing his artistic endeavours as an interactive and motion graphic designer in three cities of the world, Quito, New York and Cologne, where he now resides and is finishing his postgraduate studies at the Academy of Media Arts. His fascination towards ants started in 1999 when he sighted for the first time the army ants in the Ecuadorian jungle. Under the influence of the army ant syndrome, he has been a nomad artist adapting to different cultural environments, bringing his artistic imagination inspired by the cybernetic emergence of ants into new territories for a diversified mutation of knowledge. His artistic approach to the theories of self-organization and emergence in ants has produced 3 installations in 2 years: *Recurrent Ant Dream #1*, *1.ant.ity* and the biomimetic stidulation environment *0h!m1gas*.

Revital Cohen
Artificial Biological Clock, 2008

Glass, nickel plated brass, acrylic resin

www.revitalcohen.com/?p=48

The promises posed by new reproductive technologies such as IVF, test tube babies and egg freezing, are blurring perceptions of the reproductive cycle amongst women, and consequently, the age of conception is constantly being challenged.

The female body clock relies on moonlight to regulate the menstrual cycle. The use of artificial light and contraceptive hormones, along with the growing pressure to develop a career, are distorting the body's reproductive signals. *The Artificial Biological Clock* compensates for this increasingly lost instinct.

This object acts as constant reminder of the temporary and fragile nature of fertility. Given to a woman by her parents or partner, it reacts to information from her doctor, therapist and bank manager via an online service. When she is physically, mentally and financially ready to conceive the object awakes, seeking her attention.

Natural Kingdoms and the Postbiological World

As technology develops the ability to break the boundaries between natural kingdoms and fuse the organic with the artificial, we are slowly liberating ourselves from the limitations imposed by biology and redefining our anatomy, mind and environment. Advancements in biotechnology and medicine allow our bodies to be moulded, manipulated and juxtaposed with other materials. As such we can take many confusing, questionable roles. This cross-breeding of the kingdoms opens up new design opportunities and a space for debate.

The relationship between technology and biology is complex and interweaved. Technology has evolutionary consequences; it alters the human body and then compensates for the loss with artificial solutions. The work developed out of this premise explores ideas of inorganic biological urges, interspecific symbiosis and human enhancement.

The project consists of two speculative design proposals exploring possible implications of developments in life sciences. *The Artificial Biological Clock* uses digital interfaces in order to analyse and influence behaviour, functioning as a remote prosthesis replacing a lost instinct rather than a dysfunctional organ. The *Life Support* project proposes using animals bred commercially for consumption or entertainment as companions and providers of external organ replacement. The work aims to provoke and trigger a debate concerning bioethics and the nature of persuasive or intrusive medical technologies.
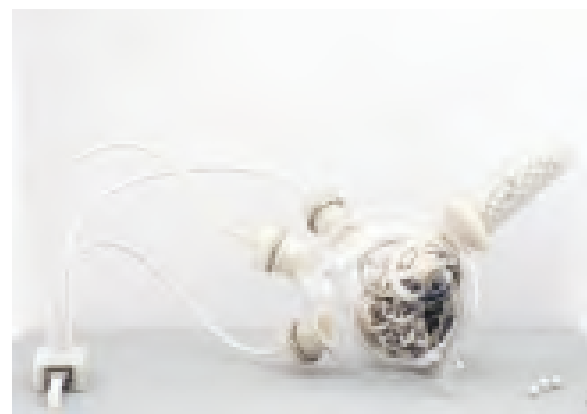
Revital Cohen, Artificial Biological Clock, 2008

Revital Cohen
Life Support, 2008

Photography

www.revitalcohen.com/?p=15

Assistance animals - from guide dogs to psychiatric service cats - unlike computerised machines, can establish a natural symbiosis with the patients who rely on them. Could animals be transformed into medical devices?

This project proposes using animals bred commercially for consumption or entertainment as companions and providers of external organ replacement. The use of transgenic farm animals, or retired working dogs, as life support 'devices' for renal and respiratory patients offers an alternative to inhumane medical therapies.

Could a transgenic animal function as a whole mechanism and not simply supply the parts? Could humans become parasites and live off another organism's bodily functions?
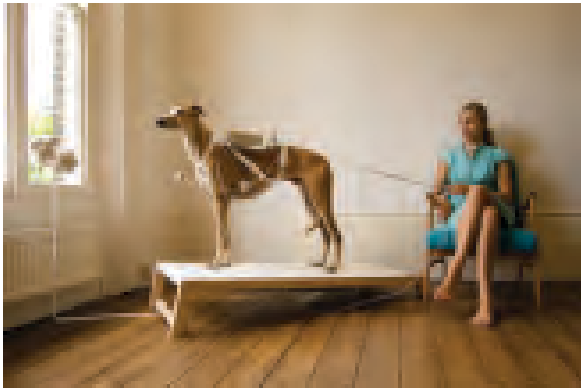
Revital Cohen, Life Support – Ventilation Dog, 2008

Biography

Revital Cohen is a designer and researcher who develops critical objects and provocative scenarios exploring the juxtaposition of the natural with the artificial. Her work spans across various mediums and includes collaborations with scientists, bioethicists, animal breeders and the NHS. As a research associate within the Design Interactions department at the Royal College of Art, she is currently working on a speculative project investigating genetics and nanoparticles, supported by a Wellcome Trust Art Award. Since graduating from the RCA in 2008 she has been exhibiting and lecturing within varied contexts and locations - from scientific and academic conferences to art galleries and design fairs. www.revitalcohen.com

Vince Dziekan
The Ammonite Order, Or Objectiles for an (Un) Natural History, 2009

Digital prints, laser cut Perspex, mixed media, digital media, iPods, variable installation

Revolving upon notions of coincidence and synchronicity, *The Ammonite Order, Or Objectiles for an (Un) Natural History* explores a non-deterministic relation between digital mediation and spatial practice that supplants the primacy of real objects present in gallery space. The theme for this work evolved out of imaginatively projecting a fictive 'correspondence' between two local personages: the architect George Dance (the Younger) and naturalist Charles Darwin. Enamoured with the idea of the museum as a 'haunt of the muses', the narrative fabula unfolds as a multidimensional installation that combines an inventory of installation elements (or 'props') with an accompanying collection of portable media 'samples'. These forms gain added force through their recycling and recombination. Collectively, these motifs establish an iconography that operates across the exhibition's interconnected, narrative structure. The exhibit sends out contradictory signals: the appearance of order associated with its measured use of gallery space is confounded by the disorientation of its intertextual, mediated narrative. Through creating an unpredictable and open-ended aesthetic experience in which the viewer is invited to actively intuit associations between the constituent parts of the exhibition, the conventional expectation placed upon digital mediation – in which the interpretive role of the 'gallery guide' is intended to supplement the primary experience of an art object – is inverted.

The Ammonite Order was developed as a practice-based demonstration exhibition as part of the PhD thesis, 'Without Walls: Virtuality and the Art of Exhibition'. The artist acknowledges the cooperation The Slade School of Fine Art, The Grant Museum of Zoology (University College London), the support of the Outside Studies Program (OSP) of Monash University, the Faculty of Art & Design, ISEA2009 and Apple in the realisation of this work.

Vince Dziekan, The Ammonite Order (composite image), 2009

Biography

Vince Dziekan is Acting Head Multimedia & Digital Arts and Research Leader of the Photography and Video Research Network at Monash Art & Design; he lives and works in Melbourne, Australia. His interdisciplinary research focuses on negotiating the impact of digital technologies on curatorial practices and the implications of virtuality on the art of exhibition. During 2008, he was a Visiting Research Fellow with the Slade School of Fine Art (University College London). Currently, he is a Research Associate with the Foundation for Art & Creative Technology (FACT, Liverpool) and a member of the Steering Committee of the Virtual NGV (National Gallery of Victoria, Melbourne). www.vincedziekan.com

MONASH University
Art & Design

Matt Green and Stuart Sloan
Blackstaff is Belfast, 2009

Locative Media Sound work with accompanying 2 channel video installation

The Blackstaff River, a principal tributary of the Lagan River, flows underground from the south of the city to the centre. The majority of the river was culverted (constricted to artificial channels beneath the city) in the late 19th century. A second major culverting operation was undertaken in the 1990s. Prior to Belfast's industrialisation, the river coursed through woodland, parkland, meadows and natural flood planes. By 1881 the river had become severely polluted and was regarded as an obstruction to urban growth. A news piece from the time commented: 'All agree that the Blackstaff must be buried out of sight'.

Blackstaff is Belfast seeks to unearth the Blackstaff River. The river is to be rehabilitated and reinstated. It shall, once again, flow freely through the heart of the city. The inflictions of modernity that had rendered the Blackstaff River grotesque shall be remedied. The river will once more become a source of growth and beauty.

Visitors to the host gallery, Ormeau Baths, are invited to undertake a short augmented walk along the course of the river. Through the use of mobile technologies, a participant will be able to hear the sounds of the river flowing underground. As the walk continues history shall be reversed and the river will begin to surge back on to the land. The walk will culminate at the site where the Blackstaff River had previously entered the Lagan. Here the participant will experience the river as it was before urban settlement: a time of natural harmony. In accompaniment of the above, an abstract video document of the river will be presented. Additionally, a catalogue of images and texts accounting the geography of the river over the last 400 years will be exhibited.

Matt Green and Stuart Sloan, Blackstaff is Belfast, 2009

Created specifically for ISEA2009

Biography

Matt Green is a Sound Artist who is presently studying for a PhD at the Sonic Arts Research centre, Queen's University, Belfast. Primarily, Matt creates site-specific sound art: He is the creator of two locative media works both under the banner of *In Hear, Out there* (MediaLab-Prado, Madrid and Dislocate Festival, Yokohama). He has also created several sound installations in diverse localities such as a disused shop *(Present Place* exhibited at PS2 Gallery, Belfast), a busy city street (*Bump!* at Futuresonic Festival, Manchester) and a concert hall entrance space ('Lyre Bird', Perth Concert Hall).

Stuart Sloan was born in Belfast. He has both a Bachelor and Masters Degree in Film and the Visual Arts. Stuart recently made the documentary short Counterweight, which deals with the changing face of this new Belfast. He also was part of a small crew that made the Northern Irish feature film I Wanted to Talk to You Last Night (2008).

Allan Hughes
The Listening Station (Counting Backwards), 2008/09

Twin monitor, synchronised DVD installation, dimensions variable

The Listening Station explores the partial and ongoing decommissioning of the British army communications post on Black Mountain, Belfast, examining the psychic history of it's recent past.

The listening station was initially put into service during the Cold War and has subsequently figured as a totemic sentinel of Britain's political and military surveillance of Belfast, being visible from nearly anywhere in the city on it's strategic vantage point. The facility is currently being dismantled after the land was sold to the National Trust for environmental conservation in 2005. Some features of the installation still remain and function but many have gone.

The work explores the site as an active agency and its current, ongoing devolution to a former, 'neutral' existence. Specific references to both time and decoding are an aspect of the synchronization that forms a structural crux of the work. This is activated through references to the 'number stations', ongoing yet implicitly synonymous with espionage of the Cold War period and standard hypnotic induction for regression through time.

The work aims to negotiate the conditions of surveillance, contrasting the exterior panoptic visual profile of the facility against the enclosed and internalised activities of the listener. A dynamic is established between the viewer and the audio elements of each screen whereby listening, as much as looking, is marked as an activity of production and creates an unstable space where the process of synchronization is in continual formation.

Allan Hughes, The Listening Station, 2008/09

Biography

Currently on residency at the Irish Museum of Modern Art, Allan Hughes is an artist based in Belfast at Orchid Studios. He is a previous director of Catalyst Arts and sits on the board of Factotum and the Digital Arts Studios. His work is represented by the Golden Thread Gallery and recent exhibitions have been shown at the Mediations Biennale, Poznan, Poland; UNOACTU, Dresden; Novisibrisk State Art Museum, Russia and Context Gallery, Derry. His works have also been shown in the London Art Fair; La Sala Naranja Valencia; and the Beursschouwburg in Brussels amongst others. Hughes is currently in the final stages of completing his PhD in Fine Art at the University of Ulster. www.allanhughes.com

Kuuki: Gavin Sade and Priscilla Bracks
e. Menura Superba, 2009

Programmeming: Glen Wetherall
Metal Work: Dayataminda Rajapatirana
Additional bird recordings: courtesy of Sydney Curtis
OLED screens, tricolour LEDs, other various electronics, and post
consumer stainless steel, brass, and plastic off cuts, aluminium mesh

When Enlightenment scientists worked to discover, study and preserve exotic fauna and flora found in the new world, they presumably did not intend this knowledge to enable destruction of the environments they explored. Nevertheless, indications of this potential were evident as exotic creatures were prized mainly as taxidermy specimens for display as symbols of wealth and status, and as trophies from travel to distant lands.

e. Menura Superba is an interactive artwork that explores this paradox between our fascination with the exotic, and the dystopic futures devoid of many species, that may lie in store as a result of human activity. The work hybridises 17th to early 20th century aesthetics with refined post consumer waste materials, to create a simulacra of a lyrebird.

Australian lyrebirds (initially designated *Menura Superba)* have the remarkable ability to mimic natural and human sounds in their environment. This vocal range, and their unusually long, wispy tail feathers, made this bird a 19th century curiosity. As a taxidermy specimen, it was the most prized of all Australian birds. The lyrebird repertoire has been known to include sounds such as camera shutters, flute and piano melodies, even chain saws. Beyond it's value as a curiosity, it is also an interesting gauge of our acoustic environment, as it mimics sound pollution - an often overlooked interaction between humanity and the natural world.

In this work the naturally shy lyrebird becomes curious. It is especially attracted by colourful clothing, and will sing and change the colour of its plumage in an attempt to attract an audience.

Kuuki: Gavin Sade and Priscilla Bracks,
e. Menura Superba, 2009

Biographies

Kuuki is an art, design, and media production collective directed by Gavin Sade and Priscilla Bracks. Bracks is a visual artist practising in photography, illustration, installation, and new-media art. Sade is a designer in the field of interactive computational media, with a background in music and sonology. He is currently teaching interactive media design at the Queensland University of Technology. Kuuki is a Japanese word literally meaning air or atmosphere, but also used colloquially to describe understanding without explicit information or unspoken moods or feelings, or things we take for granted, but can't live with out. Kuuki has exhibited interactive media works nationally and internationally, most recently in the Experimenta Playground: International Biennial of Media Arts in Melbourne 2007, and Play ++ as part of the Australian exhibition at the International Symposium of Electronic Art in Singapore 2008.

Martin Rieser
The Street, 2008

3 channel interactive video installation
Programming: Ian Willcock and Anthony Rowe
Panoramic photos: Claire Smith
Narration: Tanya Myers

www.martinrieser.com/The%20Street.htm

The installation is based on an array of three seamlessly linked projectors using a Matrox Triple Head board and the tracking of human presence through video sensing technology. This is operated through a video camera linked to a Macromedia Director routine and TTC Pro software. The overall background 'Street' image, (a typical city street in suburban Bendigo New South Wales) remains still until a proximate section is activated by an audience member approaching the video sensor zone. A seamless scrolling image of the street is projected onto the wall of the space synchronously with the motion of that audience member, through pairing one of the houses with an individual audience member, such that the assigned house appears to lock on to them. The house in question will then appear to track the user and move alongside them as they walk.

The series of these sound and video scenes or vignetted visual poems, is based on experiences of the diverse communities of Bendigo during a residency at La Trobe University in 2007. They relate to gold mining and to the drought and its effects on agriculture and the region through specific poetic narratives. Since these are fleetingly revealed at different positions on the panoramic screen, when triggered by the viewer's movement in the gallery space, they will allow for both active and passive modes of audience consumption. It is hoped that the random allocation of a house to a particular visitor will enhance both the curiosity of the 'active' viewer and an observing 'passive' audience, by encouraging them to explore the associated narratives for each house, through collaborative viewing.

Created for *HEAT: The Art of Climate Change*, RMIT Gallery Melbourne 2008

Interactive panorama, using QuickTime and Jpeg images, programmed with Lingo and TTC Pro Xtra
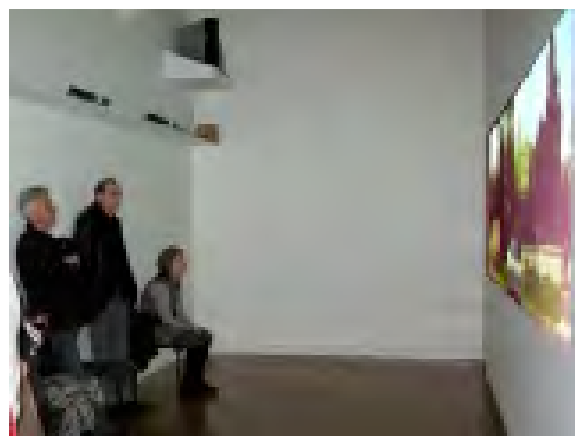
Martin Rieser, The Street, 2008

Biography

Martin Rieser is Joint Research Professor in the Institute of Creative Technologies and Art and Design. He is a media artist and theorist working in a range of media from Locative Media and Interactive Installation. His work is trans-disciplinary and is particularly concerned with the combination of interactive poetry, sound, narrative and performance in still and moving image. He has exhibited internationally in Europe, Australia, America and Japan. His books include New Screen Media (BFI/ZKM 2002) and The Mobile Audience (Rodopi 2008). His recent research includes an Arts and Humanities Research Board funded project Hosts shown in Bath Abbey in 2006 and the emobilart collaborative mobile film game The Third Woman shown in Vienna and at the Thessaloniki Art Biennale in 2009

IOCT
INSTITUTE OF CREATIVE TECHNOLOGIES

Sam Kang Li with Justin Zhuang, Serene Cheong and Wong Shu Yu
Multipli-City, 2009

6 digital photographs, 420 x 594 mm

www.reclaimland.sg

In a country known as just 'a little red dot', can there be enough space for its people and their diverse needs?

Multipli-City explores the duality of space-usage in Singapore, a city of just over 700 square kilometres but home to over 4.5 million. By capturing moments of a site at two different times and digitally juxtaposing them together, these photos show how human ingenuity in exploiting the time-space relationship opens up infinite possibilities in a city famous for being highly planned and regulated by the state because of the scarcity of space.

This work in progress photo series is part of a multimedia journalism package, *Reclaim Land*: *The fight for space in Singapore*, that documents how ordinary citizens reclaim their own spaces in the city through a series of stories, photo galleries and multimedia clips.
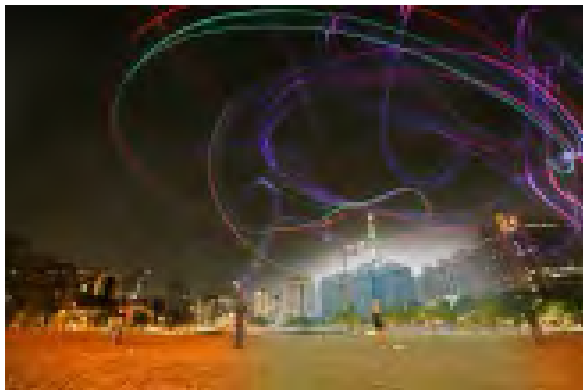
Sam Kang Li with Justin Zhuang, Serene Cheong and Wong Shu Yu, Multipli-City, 2009

Biographies

Sam Kang Li was born in modern Singapore and raised in government housing estates under the watch of his middle-class family. In 2005, he began his studies in journalism at the Wee Kim Wee School of Communication and Information of Nanyang Technological University, where his love for photography and passion for social issues intersected.

In 2008, he interned as a photojournalist with Nepali Times, Nepal's widest circulated English weekly, covering the country's historic transition from monarchy to federal republic. The resulting works have been exhibited in Nepal, Bangladesh, Singapore and Wales.

As the photographer of this final-year project he also worked with three other journalism students – Justin Zhuang, Serene Cheong and Wong Shu Yun – to produce *Reclaim Land* that won the inaugural Foreign Correspondents' Association (Singapore) Multimedia Journalism Prize this year.

Scenocosme: Grégory Lasserre & Anaïs met den Ancxt
Akousmaflore – Sensitive and Interactive Musical Plants, 2008

Plants, computer, sound system

http://www.scenocosme.com/akousmaflore_en.htm

The interactive garden

Akousmaflore is a small garden composed of living musical plants or flowers, which react to human gestures and light contact. Each plant reacts in a different way to contact or heat by a specific sound. The plant language occurs through touch and the close proximity of the spectator. Our invisible electrical aura acts on the plant branches and encourages them to react. The plants sing when the audience lightly stroke or pass in the immediate vicinity to them. A flower concert is created.

Alliance between nature and digital technology

In our artwork, we create hybrids between plants and digital technology. Plants are natural sensors and are sensitive to various energy flows. Digital technologies permit us to have a relationship with plants and sound. We display the effects of random data flow and plant interaction.

Approach: invisible design

Our body continually produces an electrical and heated aura, which cannot be felt. This phenomenon exists in our immediate environment. In our research, the 'design of the invisible', our approach is to animate that which we cannot detect. Mixing reality with imagination, we propose a sensory experience that encourages us to think about our relationship with other living things and energy. Indoor plants can have an ambiguous definition that swings between decorative object and living being. It is said that 'inanimate objects'can react when given human attention. Through *Akousmaflore*, plants let us know of their existence by a scream, a melody or an acoustical vibration.

Scenocosme: Grégory Lasserre & Anaïs met den Ancxt Akousmaflore – Sensitive and Interactive Musical Plants, 2008

Biographies

The French artist group Scenocosme consists of Gregory Lasserre and Anais met den Ancxt. Anaïs was born in Lyon in 1981. She graduated from the University of Lyon in Anthropology, from the Ecole Nationale des Beaux Arts in Lyon, and from the Ecole Supérieure d'Art et de Design of St Etienne. Grégory was born in Annecy in 1976. He studied Computer Science and Electronics, graduated with a Masters in Multimedia and has created interactive artwork since 2002 as a digital artist. Scenocosme have exhibited their artworks at ZKM, Centre for Art and Media (Germany), BIACS3 – International Biennial of Contemporary Art of Seville (SPAIN) and many digital art festivals in France (EXIT, VIA, Scopitone, Arborescence, Mal au Pixel, 38e Rugissant...) and others countries including Futuresonic (UK), WRO (Poland), Streamfest, SHARE (Italy), ACM SIGRRAPH (Germany)), and in art and cultural centres such as Kibla Multimedia Center (Slovenia) and Carré des Jalles. www.scenocosme.com

Pam Skelton
Dwelling in the Space of Conspiracy, 2007–2009

3 channel video installation, projected, dimensions variable

www.conspiracydwellings.net

Twenty years on from the fall of the Berlin wall British artist Pam Skelton investigates the Stasi network of 'safe houses' in Erfurt, a city in the former German Democratic Republic. A visual arts and social research project, *Dwelling in the Space of Conspiracy* uses a dossier from the archives of the Ministry of State Security (Stasi) to locate these once secret safe houses. The exhibition uses fieldwork, cartography and archives to construct a video installation that identifies 483 'conspiracy dwellings' active between 1980–89. The city's architecture, its buildings, streets and neighbourhoods unfold in a web of control and deception. In these discreet rooms the East German secret police would meet their informers to receive their reports. Informers were recruited to spy on friends, relatives or colleagues creating a state that relied on deception, fear and suspicion. *Dwelling in the Space of Conspiracy* raises questions around state control and surveillance that continue to be relevant today in a world adjusting to the threat of global terrorism. First shown in Germany in October 2007 as *Conspiracy Dwellings // Konspirative Wohnungen* this project created a furore of public debate leading to coverage in the German national press. Pam Skelton's exhibition for ISEA2009 is in part a response to this debate and includes new material to acknowledge and further reveal the issues regarding victim, activist and perpetrator that still remain unresolved and painful for many today.

Credits

This project has been supported by the Arts and Humanities Research Council, Arts Council England, Lottery Fund, Central Saint Martins College of Art and Design, German Federal Culture Foundation, International Centre for Fine Art Research (ICVAR), Institute of Contemporary Interdisciplinary Arts (ICIA) University of Bath, Kunsthaus Erfurt, Photography and the Archive Research Centre (PARC), Thüringen State Commission for the Records of the State Security Service of the Former German Democratic Republic (TLStU)
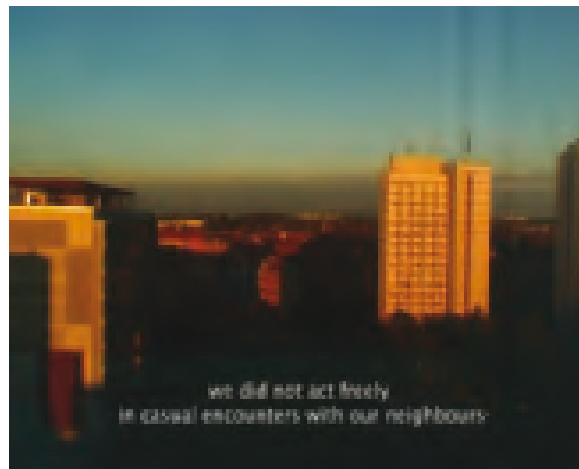
Pam Skelton, Conspiracy Dwellings // Konspirative Wohnungen, 2007–2009

Biography

Pam Skelton lives and works in London and is Reader in Fine Art at Central Saint Martins College of Art and Design, University of the Arts London and an Associate of the International Centre for Fine Art Research also at UAL. Her work explores the interface of private and public memory in works that confront events and conflicts in modern European history. In the aftermath of a century of totalitarian dictatorships, mass exile and genocides each of Pam Skelton's artworks is an attempt to interrogate history through attention to a particular site, place, person or event. Pam Skelton's work has been exhibited in England, Germany, France, Northern Ireland, Canada, Russia, Finland, Croatia, Czech Republic, Hungary, Serbia and Estonia. www.pamskelton.org

Squidsoup, ETH Zurich, horao GmbH
The Stealth Project on NOVA, 2006–2008

With additional support from Oslo School of Architecture and Design (Norway) and Massey University (New Zealand)
Electronics, software

www.squidsoup.org/stealth

The Stealth Project is a two-player experience loosely based on the classic board games of Connect Four. Players sit opposite each other and use the grid of buttons in front of them to fire missiles across an abstracted 3D space. Once launched these projectiles are either detected by radar, hit by another incoming missile, or make it to the opposing side, grabbing a point. Each event simultaneously adds to a collaborative spatial musical composition – missiles emit sounds based on their position and elements they encounter along their trajectory. The piece explores the materiality and visual possibilities of a 3D grid of individually addressable lights. Missiles are represented as small points of smoothly flowing light – compressed energy, present yet chimerical, reflecting the overarching quality of this form of visualisation. The missiles have a presence, an ominous glow, as they fly inexorably across the sky. The grid becomes a scale model of airspace. Yet, simultaneously, it is an abstract representation, as the diagrammatical radar sweep is superimposed onto the model in a parallel visualisation. At either end vertical walls of the grid represent game boards or bombed urban spaces in twin twisted vertical cities.

Biographies

Squidsoup's work combines sound, physical space and virtual worlds to produce immersive and emotive headspaces. They aim to allow participants to take active control of their experience. They explore the modes and effects of interactivity, looking to make digital experiences where meaningful and creative interaction can occur. Their work has been shown at numerous festivals, seminars and galleries around the world. Squidsoup is an open group of artists and designers built around Anthony Rowe, Associate Professor of Interaction Design, Oslo School of Architecture and Design, (Norway), Chris Bennewith, Associate Professor, Head of the Institute of Visual Communication, Massey University (New Zealand), and Gaz Bushell, lead programmer for a UK based marketing company specialising in viral games.

www.squidsoup.org
www.nova.ethz.ch
www.horao.biz
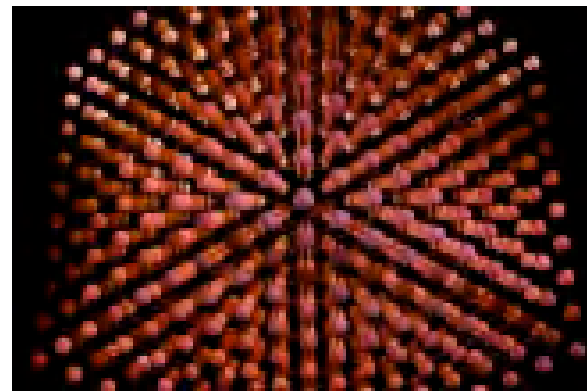
Squidsoup, ETH Zurich, horao GmbH, The Stealth Project on NOVA, 2006–2008

Squidsoup, ETH Zurich, horao GmbH
The Stealth Project on NOVA, 2006–2008

With additional support from Oslo School of Architecture and Design (Norway) and Massey University (New Zealand)
Electronics, software

www.squidsoup.org/stealth

NOVA is the world's first three dimensional, freely configurable video LED system offering 360° vision. NOVA provides a colour depth of 16 million and an image refresh rate of 25 pictures per second. NOVA's software, developed by ETH Zurich, allows transforming algorithms, 2D graphics, 3D objects, photos and videos into dynamic, three dimensional information using a proprietary format suitable to present any content from any source on the real 3D *NOVA* grid. *NOVA* is capable of processing data in real-time and can thus be used in any interactive set-up, for example responding to signals received from an interactive user terminal or from live music. The *NOVA* system at ISEA2009 is presented with *Stealth Project*, an application conceived for a regularly spaced NOVA grid consisting of 1000 voxels.

Biographies

NOVA is an interdisciplinary research project based at ETH Zurich exploring the possibilities of imaging in real 3D in connection with HCI (Human Computer Interaction). Martina Eberle and Simon Schubiger are heading the project in respect of content and software development. Martina Eberle is a Lecturer at the Zurich University of the Arts (ZHdK) and Director of the ETH spin off company horao; Simon Schubiger is the CTO of the ETH spin-off company procedural.

Ola Stahl and Kajsa Thelin
SPOOLS, 2007–2009

Digital sound installation

www.olastahl.com/spools.html

In 2007 in Erfurt in what was formerly East-Germany, the artist collective C.CRED carried out a series of interviews centred around the archives of personal files left behind by the Stasi at time of the German unification. These interviews set out to explore the complex intersection of political engagement and biographical body that characterise participants' relationships with their personal files specifically and with the GDR period in general. Set within a politically charged post-unification context, this interview project became an attempt to map out political dissention both historically and, by means of these histories and the politics of how and by whom they are told, also within the contemporary context of a Europe now purportedly united.

Revisiting the project in 2009, Ola Stahl and Kajsa Thelin, two former members of the artist collective, isolate and extract the questions that were asked from transcripts of the interviews. In a recorded process, they then carefully rehearse the asking of the questions, trying to get as close as possible in their delivery to the way in which the questions were originally posed. Returning at times to the interview recordings for a point of reference, commentary, citations and reflection are continuously allowed to interfere with the rehearsal process. *SPOOLS* is an edit of the resulting sound recording. It is an attempt to explore not the issues raised in the original interviews themselves, but rather the ways in which questions are asked, what could perhaps be called the question of the question, and what resides at its very core: the politics and contexts of testimony and witnessing as an access point to history.
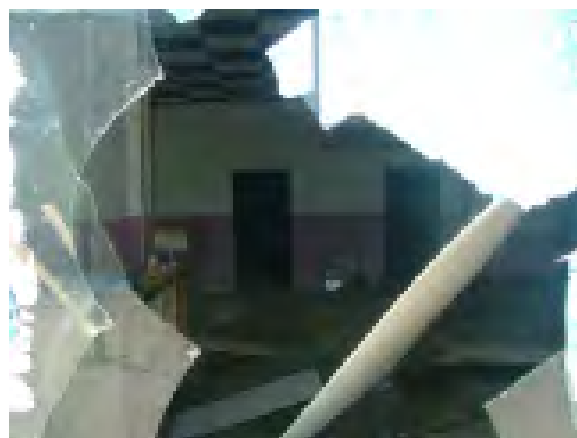
Ola Stahl and Kajsa Thelin, SPOOLS, 2007–2009

Biography

Ola Stahl is an artist and writer based in Malmö, Sweden. He received his BA (Hons) from Sheffield Hallam University, and his MA and PhD from The University of Leeds. He is a founding member of artist collective C.CRED. Between 2001-2003 he was one of the editors of parallax, an international journal of cultural studies and between 2003-2008 he taught at Central Saint Martins College of Art and Design, University of the Arts London. He is currently working out of the studio and project space Ystadvägen 13 in Malmö where he is also part of the editorial collectives of the journal FASAD and the independent publishing house Edition.

Kajsa Thelin is an archivist and artist based in Malmö, Sweden. She received her BA (Hons) in Art History from The University of East London and her MA in Contemporary Art from Goldsmiths College, London. As a member of the artist collective C.CRED she has participated in several international art festivals and exhibitions across Europe and the United States. She is currently working towards a postgraduate degree in Archivology at The University of Lund, Sweden.

Alexa Wright, Alfred Linney and Zhuoran Wang
Conversation Piece, 2008

Interactive sound installation using speech recognition; synthesised speech; concealed microphone arrays; focused directional sound and motion tracking.

www.ucl.ac.uk/conversation-piece

Conversation Piece is an interactive computer installation that mimics social relations with human users. In the installation a disembodied synthesised voice tries to engage individual audience members in dialogue. Each interaction is focused around a small sculpture displayed on an exhibition plinth. People entering the space are automatically tracked using webcams positioned overhead. When someone moves past one of the sculptures the disembodied voice of 'Heather' tries to catch his or her attention by saying 'Hello', or 'Excuse me'. As an individual approaches one of the sculptures 'Heather' will try to engage that person in conversation. Using keywords to interpret what is said in reply, she will pursue a dialogue with the user that can be heard only at a particular location in the space. The transparency of the interface in this work is important because it gives the illusion that 'Heather' really is listening and responding to the user.

Conversation Piece raises questions such as: 'what if computers could convincingly perform human emotions?' and 'can humans engage in meaningful social interactions with machines?' By emulating, but not quite replicating human social interaction, *Conversation Piece* exposes some of the mechanics of human to human communication. For each user the illusion of meaningful social exchange is mediated by the extent to which he or she projects personality or emotional content into the synthesised voice, and how much he or she chooses to engage with the imagined character of 'Heather'.
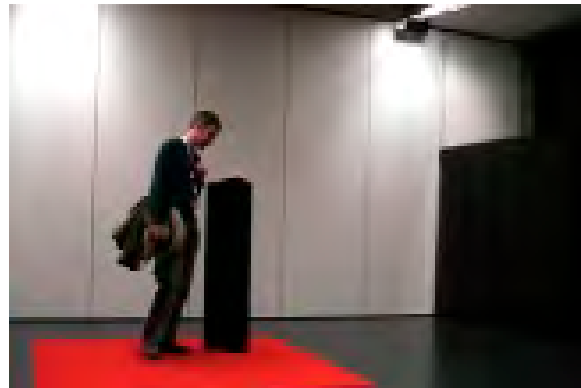
Alexa Wright, Alfred Linney and Zhuoran Wang, Conversation Piece, 2008

Biography:

Alexa Wright is a visual artist who lives and works in London. Her work investigates the expression of human identity and interrogates the conventional boundaries between art, science and technology. Wright has collaborated with numerous medical scientists, most consistently with Professor Alfred Linney at University College London. A previous collaborative work, *Alter Ego* (2005), is a virtual mirror in which individual users interact with their own automatically created avatar. It was shown in FILE '07, SESI Art Gallery, Sao Paolo, Brazil; El cuerpo (con)sentido, Centro de Historia Zaragoza, Spain (2008) and Amber '08, Istanbul. Other recent works include *Opera Interna* (2005), a series of digitally manipulated portraits of opera singers that explores the performative nature of human expression, and *Cover Story* (2006), a video installation investigating the idea of the face as interface between self and world, commissioned for UK Science Week, 2006. Wright teaches at the University of Westminster. www.alexawright.com
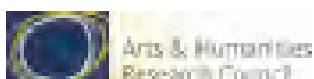
Golden Thread Gallery, Contemporary Art and Projects

84-94 Great Patrick Street, Belfast, BT1 2LU, Tel: +44 (0) 28 9033 0920

www.gtgallery.fsnet.co.uk

Email: info@gtgallery.co.uk

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Email: info@gtgallery.co.uk

Golden Thread Gallery is one of the most prominent and innovative contemporary art spaces in Belfast. The Gallery first opened in 2001 and its director, Peter Richards, is an internationally renowned artist and curator. With a reputation for exhibiting the best of Northern Irish based art, the Golden Thread Gallery strives to platform Northern Irish based artists at an international level and its programme reflects this by exhibiting internationally renowned artists alongside the emerging.

Golden Thread Gallery, Installation shot ISEA2009: The Exhibition,2009, image© Alistair Neven

In addition to hosting exhibitions, the gallery also represents artists, publishes art books, tours exhibitions and facilitates outreach activities. Running alongside the gallery's primary exhibition programme, the gallery has a project space that hosts experimental projects and exhibitions from emerging artists.

Tony Allard and Kristine Diekman
Drawing_in_the_Media_Stream_Belfast, 2009

Live Stream Internet, projected, with drawing easel and mixed media

The relentless 24/7 global media stream has radically transformed our viewing experiences of images and has thrown in doubt our concept of what an image is. With this installation we challenge the wisdom of this shift in techno culture away from object-based images produced on paper towards real time images produced and viewed on a computer monitor. We question the increasing dominance of machine-made images and the corresponding decrease in human-made images and the role they play in the formation of cultural and personal memories. Furthermore, this installation negotiates the collision between traditional forms of perceptual drawing and visual memory making with what Paul Virilio has identified as techno culture's headlong plunge into 'visionics', machine-based vision and image production.

The drawings for the installation will be made on two portable painter's easels, which have been outfitted with laptop computers, locative media, and the capability to communicate with each other over the Internet. The 'local' easel will be installed in the Golden Thread Gallery and will transmit as well as receive commands, images, and information from the 'remote' easel in the field. Drawings will be done on the 'remote' easel at two locations during the month of August: Location 1) our studio in the United States; and Location 2) various WiFi hotspots on the streets of Belfast. In the gallery a composite image of the desktops on the laptops of the 'local' and 'remote' easels will be projected on top of actual drawings done on daily newspapers.
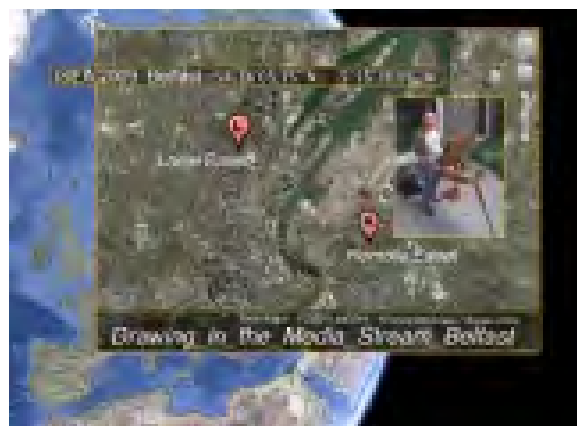
Tony Allard and Kristine Diekman, Drawing_in_the_Media_Stream_Belfast, 2009

Biographies

Tony Allard is a performance artist, writer, and teacher, who works from a transmedia perspective. From 1989 to 1997 Allard taught at the Kansas City Art Institute. Since 1997 he has lived and worked in San Diego. He currently teaches at California State University, San Marcos, and has been a Visiting Instructor at the University of California, San Diego. In June of 2009, Allard was a resident in the Almost Perfect Residency programme at the Banff New Media Institute in Banff, Canada. He has produced live radio and Internet broadcast performances in Japan, Europe, Canada and the United States.

Kristine Diekman is a media artist whose work is shown internationally. Her work addresses institutionalization, language, sanity, somatic experience and feminist identity through documentary, narrative and poetic strategies. She is Professor of Video at California State University, San Marcos, where she has developed the *Community Video Project*, which works with community members to produce videos to solve problems affecting the region.

Jay Bushman
The Spoon River Metblog: Net-Native Anthology and Hyperlocal Culture Wars, 2008

Internet based, fictionalised hyperlocal group news blog: www.Metroblogging.com

http://spoonriver.metblogs.com.

The Spoon River Metblog, an Ambient Fiction, or A Hyperlocal Blogging as Epic Poetry Cycle.

Ambient Fiction embeds story and fictive content in web-based locations that are traditionally used for non-fictive purposes. Hijacking these tools for the repurposing of classic texts allows them to slip past objections to the 'old' and 'irrelevant'.

The Spoon River Metblog is a modernization of the 1915 Edgar Lee Masters poetry classic 'Spoon River Anthology' in the form of a hyperlocal group news blog. 'Spoon River Anthology' is an epic cycle of 245 one-page poems, each the voice of a deceased resident of the town. The 245 individual voices combine to give a picture of life in Spoon River, and multiple meta-stories are woven throughout the narrative.

The Spoon River Metblog updates this complex narrative to today. The story is told in the form of a Metblog. Metroblogging.com is a worldwide syndicate of city-specific blogs, where groups of authors write stories about life in their city from a personal, hyper-local perspective. Bode Media, the publishers of Metroblogging, built a fictional Metblog site in the middle of their real-world network for Spoon River where the epitaphs were published in small batches over several months. Each blog post is written in a syllabic prose that contains coded messages leading to hidden parts of the story.

The Spoon River Metblog was first published on the web in the second half of 2008, and can be found at http://spoonriver.metblogs.com
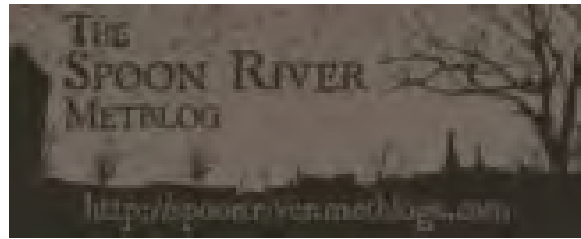
Jay Bushman, The Spoon River Metblog, 2009

Biography

Jay Bushman produces *The Loose-Fish Project*, an experiment in re-imagining classic works of literature as net-native storytelling. *Loose-Fish Project* has created *The Good Captain*, a twitter-based sci-fi adaptation of Herman Melville's *Benito Cereno*, and *The Spoon River Metblog*, a contemporary re-telling of the E.L. Masters poetry cycle *Spoon River Anthology* in the guise of a hyperlocal new blog. *Loose-Fish* stories currently in development include web versions of Pride and Prejudice, Dracula and Moby-Dick. As a part of Alchemy Creative, Bushman produces new media stories and experiences for media clients. He also creates Twitter-based re-enactments of classic sci-fi movies, such as the *#SXStarWars* event at the 2009 SXSW festival, where a group of twenty replayed the attack on the Death Star via Twitter. Bushman has exhibited and spoken at ISEA 2008, Electronic Literature Organization's 'Visionary Landscapes,' the UCI Future of Writing conference, and numerous Barcamp unconferences. The Loose-Fish Project: www.loose-fish.com

Candida TV: Antonio Veneziano and Agnese Trocchi
Rebuilding the Chronovisor, 2009

Internet, video, mixed media

www.candidatv.tv

'The chronovisor was portrayed as a large cabinet with a normal cathode ray tube for viewing the received events and a series of buttons, levers, and other controls for selecting the time and the location to be viewed. It worked by receiving, decoding and reproducing the electromagnetic radiation left behind from past events...'

(http://en.wikipedia.org/wiki/Chronovisor)

The Chronovisor was invented in the 1940s by an Italian Priest, Father Pellegrino Ernetti, with the help of a group of twelve world famous scientists. After Ernetti's death, the Chronovisor was never found. The French Theologian Francoise Brune reckons that the machine has been sized and hidded by the Vatican, itself.

Today the Chronovisor has began to function autonomously again. It navigates the Internet to receive and decode fluxes of fear, the basic human emotion that spread from the unknown but that it's also used to create consensus and social control. The new Chronovisor triggers the digital present. It intercepts packets of fear left behind by people online and reproduces their angst.

Candida TV: Antonio Veneziano and Agnese Trocchi, Rebuilding the Chronovisor, 2009

Biographies

Antonio Veneziano and Agnese Trocchi (CandidaTV – Rome, Italy) have been active since 1998 in the field of videomaking and video installation using CCTV, antennas, Internet and satellite transmission. The activities of CandidaTV comprehend the organizations of events on Communication technologies, organizations of laboratories and workshops on the use of contemporary audio-visual languages. Major exhibitions: Manifesta 7, XV. Women Film Festival of Barcelona, 10th International Istanbul Biennal, Bienal Internacional de Merida, Transmediale04, Ars Electronica 2004, Rotterdam International Film Festival.

Ian Clothier
Making History, 2009

Online voting form, vinyl digital print and installation

www.ianclothier.com/makinghistory

Making History sets out to add a moment of Irish history to the history of the Internet micronation, the District of Leistavia. The project has become a celebration of moments of unity in Ireland's long history. The audience will vote for one of four moments:

1 November 190BC, the Samhain Festival (Gaelic 'samhraidhreadh' which means 'summer's end') which involved a great gathering of tribes on Tara Hill, at the midpoint between Autumn Equinox and Winter Solstice. The last harvest is celebrated along with the cycle of life, and spirits passed.

21 April 1006. 1006 was the year in which Brian Boru completed his circuit of Ireland, attempted two years earlier. Ireland was united by Boru in 1002. This was a period of unity in Ireland and the Easter date a time of significance for him and Ireland in later centuries.

10 August 1976. This was a day of tragedy – three children of Anne Maguire were killed after an IRA fugitive was shot dead at the wheel of his car by soldiers. Within a week, Betty Williams, who lived nearby and rallied a call against violence, Mairead Corrigan (later Maguire) the sister of Anne Maguire who made a plea for peace, and Ciaran McKeown a journalist and nonviolent activist, would form the movement known as Peace People.

12 March 2009. Following the killing of two soldiers and a policeman, on the 12 March this year, Roman Catholic, Church of Ireland, Presbyterian and Methodist church leaders urged the people of Northern Ireland to wear purple for peace at St Patrick's day services (Lá 'le Pádraig or Lá Fhéile Pádraig). This moment perhaps represents a watershed in Irish history as the killings were widely condemned in post-cause Ireland.

Making history #1. **November 1st 190BC.**

Ian Clothier, Making History, 2009

Biography

Ian M Clothier is a Senior Academic at Western Institute of Technology at Taranaki New Zealand, Director of Intercreate Research Centre (intercreate.org) and founding Director of SCANZ (Solar Circuit Aotearoa New Zealand). His projects have been selected for Taranaki culture at Puke Ariki, New Zealand; ISEA 2008 Singapore; net.NET at The JavaMuseum; for Finger Lakes Environmental Film Festival in the USA; ISEA 2006 San Jose exhibition; Graphite at the University of Otago NZ; the First International Festival of Electronic Art in Rio de Janeiro; Fair Assembly at ZKM; New Forms Festival in Vancouver; ISEA 2004 Tallinn/Helsinki exhibition; ReJoyce in Dublin and Wild 2002 in the Tasmanian Museum. His written work has been published in journals including Leonardo, Convergence and Digital Creativity, and he has been selected for and given many national and international conference presentations.

Joseph DeLappe
dead-in-iraq, 2006–ongoing

Online gaming performance/intervention projected video installation

dead-in-iraq commenced in March of 2006, to roughly coincide with the 3rd anniversary of the start of the Iraq conflict. I enter the online US Army recruiting game, America's Army, in order to manually type the name, age, service branch and date of death of each service person, who has died to date in the War in Iraq. The work is essentially a fleeting, online memorial and protest for those military personnel who have been killed in this ongoing conflict.

I enter the game using as my login name, dead-in-iraq and proceed to type the names using the game's text messaging system – the 'text-to-speech' function is used to read my input and the reactions of the other players. As is my usual practice when creating such an intervention, I am a neutral visitor as I do not participate in the proscribed mayhem. Rather, I stand in position and type until I am killed. After death, I hover over my dead avatar's body and continue to type. Upon being re-incarnated in the next round, I continue the cycle.

As of 15/06/09, I have input 4042 names. I intend to keep doing so until the end of this war. As of this date there have been 4313 American service persons killed in Iraq.

Supported by the College of Liberal Arts, University of Nevada, Reno

Joseph DeLappe, dead-in-iraq, 2009

Biography

Joseph DeLappe is an Associate Professor of the Department of Art at the University of Nevada, where he directs the Digital Media programme. Working with electronic and new media since 1983, his work in online gaming performance and electromechanical installation have been shown throughout the United States and abroad – including exhibitions and performances in Australia, the United Kingdom, Germany, Spain, Belgium, Peru, China and the Netherlands. He was a 2008 Commissioned Resident Artist at the Eyebeam Art and Technology Center in New York City. His works are to be featured at the Beijing 798 Biennale and recently at the Third Guangzhou Triennial at the Guangdong Museum of Art, at the Elizabeth Foundation for the Arts Gallery, New York City and in Mechelen, Belgium as part of the All that is Solid Melts into Air exhibition as curated by MuKHA, the Museum for Contemporary Art, Antwerp. He is a native of San Francisco, California.

Denise Doyle
Kritical Works in SL II, 2009

Second Life exhibition, 2 digitally materialised objects (on plinths):
Gandhi (2008), Joseph DeLappe
Wandering Fictions Story (2009), Denise Doyle

www.wanderingfictions.net

The Kritical Works in SL II exhibition has built upon, and extended, the first phase of the project and is a major exhibition showcasing artworks produced in, and for, Second Life (SL). As phase two of *Kritical Works*, this exhibition not only presents the SL island artworks and trans-locates them into a real-world gallery space, it also presents the virtual artists invited, while documenting and recording the inWorld curatorial process itself. This additional data offers a point of reflection that is critical to the understanding of the paradigm shifts occurring through digital technologies, and in particular, virtual worlds.

With a focus on artistic and inWorld collaboration we invited a selection of artists to explore the physical space of the gallery and the virtual space of Kriti island in SL. Three existing works, Paul Sermon's *Liberate your Avatar*, Lynn Hershmann's *L2* project, and Joseph DeLappe's small *Gandhi* figure that was part of the *Tourists and Travelers* exhibition, are re-presented in the exhibition. Five new and adapted works are also presented: Taey Kim's *Strangers in the Neighbourhood*, Jackie Morie's *Traceroutes*, Jo Mills's *Dysmorphia II*, Annabeth Robinson's *Gestalt Cloud*, and Denise Doyle's *Meta-dreamer*, a piece investigating digital materialization processes and virtual space. The staging of the artworks of *Kritical Works in SL II* in a gallery environment further explores the relationship between the virtual artist and curator and how new virtual practices are transforming creative opportunities in online and virtual worlds.

Denise Doyle, Kritical Works in SL II, 2009

Biography

With a background in Fine Art Painting and Digital Media, Denise is an Artist Curator, Senior Lecturer in Digital Media at the University of Wolverhampton, and a PhD candidate at SMARTlab Digital Media Institute, University of East London. She contributes to the contextual and practice based strand of the UG Digital Media programme at Wolverhampton as well as undertaking research in the use of virtual worlds in learning. Her virtual world research has been published in the International Journal of Performance Art and Digital Media and the Journal of Gaming and Virtual Worlds, both by Intellect Publishing. She has presented at a number of international conferences including ISEA2008 and the Mardi Gras Conference in Baton Rouge. Her research interests include: interactive film, database cinema, virtual worlds, philosophies of the imaginary, practice-based research methods, critical theory and applied media arts, digital narratives, and multiplayer games and virtual learning environments.

David Elliott, Andrés Colubri, Patrick Tierney
Public / Pirate Community Radio, 2009

Internet Application: http://publicpirate.com/

Public / Pirate Community Radio is an ad-hoc mesh network of micro powered FM radio transmitters. They work as an autonomous Radio Bulletin Board System allowing anyone in the local community to phone in and add their message to a streaming broadcast. The system tries to be as cheap as possible using common off the shelf products and open source software. The system is designed to facilitate international connectivity between local communities through the use of Voice over IP. Members of a local community can become more connected by having a pervasive forum to voice their interests and concerns. Multiple communities with related interests can foster a sense of connectedness, even internationally.

David Elliott, Andrés Colubri, Patrick Tierney
Public / Pirate Community Radio, 2009

Biographies

Andrés Colubri is a visual performing artist, hacker, researcher and open source advocate. Originally from Argentina, he originally studied Mathematics and then did research in computational biology at the University of Chicago. He afterward spent some years in the United States moving between diverse areas of scientific and artistic practice, from bioinformatics to media arts and interactivity. He is particularly interested in digital performance and interactive technologies, and has been involved in several theatre and performance projects at the University of California, Los Angeles. He is currently exploring the languages of live cinema and VJ'ing while developing his own custom software tools for visual performance. He is also collaborating with Ben Fry and Casey Reas to extend the real-time capabilities of the Processing programming language and environment.

David Elliott is an artist who strives to use simple materials to address complex concepts. He has a background in photography from the International Center of Photography in New York and in fine art from San Francisco Art Institute. He is primarily interested in social conceptual work that touches on games, psychology, politics and design.

Patrick Tierney is a student of architecture at Princeton University, previously having studied at UCLA with the department of Design | Media Arts. He is currently working in Los Angeles for an independent video game developer.
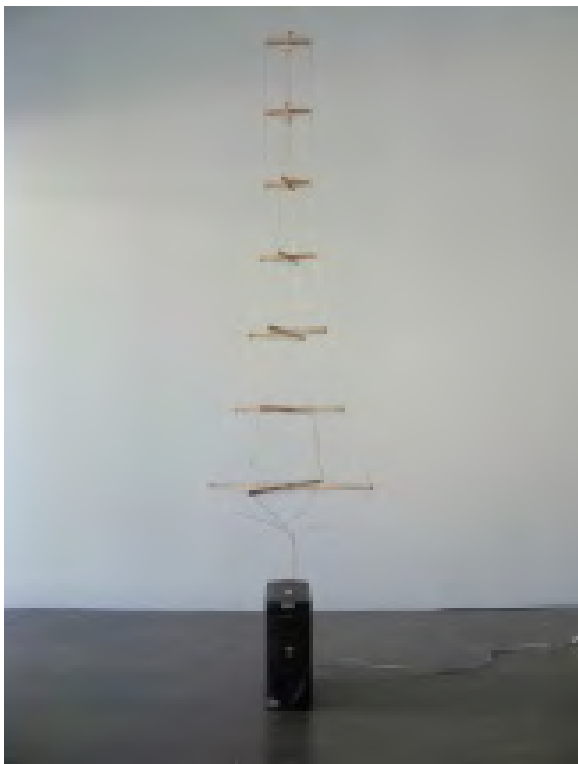
David Guez
DotRed, 2009

Internet application: www.dotred.fr

DotRed is a playful application on the Internet – a serious game – thatenhances the federation of the Internet users around humanitarian, social and environmental actions in order to facilitate the passage between the virtual world and the real world. DotRed offers to its users virtual cities cut up into several million parcels for sale in a 3D interface covered one to one by a cartographic application similar to Google Maps. The game aims to collect money that will be redistributed in the form of donations to officially recognised organizations and which concerns correspond to the objectives of the missions. *DotRed* started off its action with the sale of Paris during an exhibition shown at the Centre Pompidou in May 2008.

The website DotRed

After the player's registration on the *DotRed* website, he will be able to choose to buy one or several plots of land of 100 m² on the city map selected at the price of X euros per plot (For example, two euros for 100m2 in Paris).

• A 3D cube is going to appear on the game's map, at the postal address where the player will have bought the plot.
• That cube has a standard size but the user can call on his social networks (by using facebook for example) or create a mailing list to promote the city's sale as fast as possible. He thus also becomes a promoter of the game.
• As a reward for his proselytism, the 3D cube size will increase in height, such as a growing skyscraper that comes along with the player's capacity to federate the highest possible number of people.
• Each cube can be tagged thanks to paint tools and different presentations allow a hyper-navigation from cube to cube and from city to city. After the city of Paris, new cities and region

maps will be suggested to the players, each time combined with a humanitarian, social or environmental cause, a partnership with local or national associations and art.
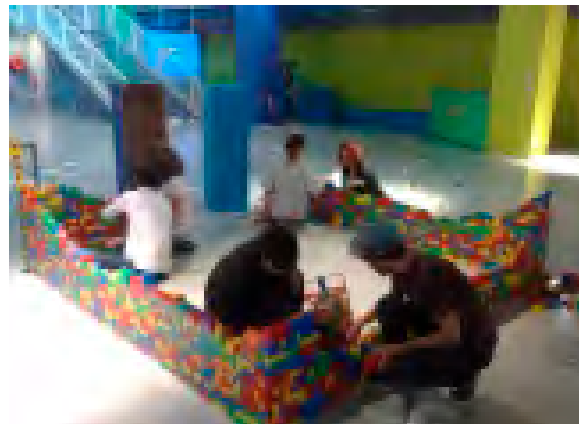
David Guez, DotRed, 2009

Biography

Since 1994, David Guez created art work related to new media and digital forms (performances, installations, Internet). All his projects are driven by two main notions: 'link' (social link, link between Internet and ways of making art...) and 'public' (an art accessible to all, questionning public liberties...). These two approaches enabled him to create 'objects' and 'matrixes' that question contemporary subjects and their application or their link with the web. He deals with topics as varied as free media, psychoanalysis, time, collective uses of the Internet, identity problems, loss of liberty and questions of filing on the web. His work is presented in national and international contemporary artistic networks (France, Canada, USA, Switzerland, Germany, Netherlands...) and has received a broad press coverage (New York Times, Libération, Le Monde, Télérama, France Culture, France Inter...) as well as several prices and subventions (Scam, CNC, DAP). www.guez.org

Jim Kosem
Spomenik / Monument, 2006

Internet application: www.spomenik.org

The Spomenik project looks at the notion of the stories places tell in the context of mass graves spread throughout Slovenia. In 1945, Yugoslavia set upon a programme of purges of political opponents and undesirables at the end of World War II, resulting in over 400 known mass grave sites holding tens of thousands of victims.

Spomenik is a monument as well as an archive. It is an online archive that has the records of over 21,000 victims of the massacres. However, the archive is incomplete, and a lot of the stories that go with these people are unknown, or are scattered across the globe with all the people who fled.

The fundamental notion of *Spomenik* is 'Here = There'. What it does is take the map of all of these mass gravesites scattered throughout Slovenia and shrinks it to overlay on the centre of Ljubljana. Each of these transposed 'places' around the city centre would be accessible via mobile phone, with which one could experience the story of one of the victims of that particular 'place'.

As the victors usually write history, so too do they build the monuments to that history. However, technology and the ideas about place and memory that it brings with it, offer a new hope. It offers another kind of history book, one that everyone, not just the winners, can write. It offers the casual passer-by a new type of monument, one maybe small in size, but big on relevance.
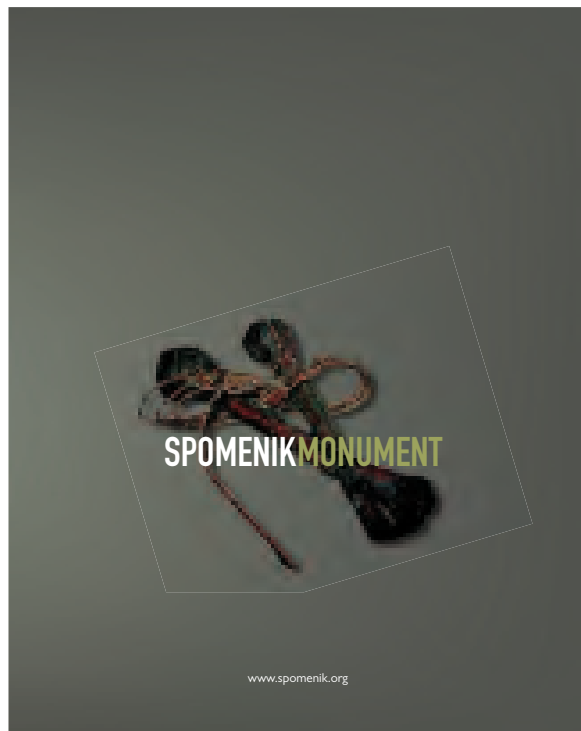
Biography

Jim Kosem is an interaction designer and researcher based in London, UK. He grew up in a family of engineers but somehow ended up in art school. Since then he has worked on everything from collaborative groupware user interfaces and mobile applications to snowboards and cartoons. Most of the time he is figuring how, why and where people use things. This means sometimes he builds stuff; sometimes he draws stuff. He has always been interested in what's 'in between' – whether it be how one uses software, how one reads a comic book, or what one does waiting for the bus.

Jim Kosem, Spomenik / Monument, 2006

Paula Levine
TheWall, 2009

Internet application: http://TheWall.name

Locative media, wireless and networked systems are actively expanding our cartographic imagination through the proliferation of portable devices allowing space-based exchange of information and experiences. Coupled with new cartographic technologies and the web, *TheWall* engages with emerging new spatial vernaculars to convey the impact of a 15-mile segment of the security/barrier wall currently being built in the West Bank, upon selected U.S. and Canadian cities. Like trade routes that residually altered the cultures and communities through which they passed, *TheWall* similarly colours local, familiar experiences and memories as the structure's impact shadows its trajectory upon local communities and lives.

Composed of a website, a series of mapped overlays and individually designed locative walks, *TheWall* is underway with the first overlay upon San Francisco and the locative walk in development.

TheWall is the second in a series called Shadows from another place (http://shadowsfromanotherplace.net) which uses cartographic interventions, Global Positioning System coordinates, maps, city sites and the web to translate and represent the impact of political or cultural traumas – such as wars or shifts in borders and territorial boundaries – that take place in one location, upon another. The first in the series, *San Francisco <-> Baghdad* collapsed distinctions between 'foreign' or 'domestic,' creating a hybrid space that erased the safety of geographic distance and portrayed the impact of the first U.S. invasion of Baghdad in March, 2003, in local terms/on local ground.
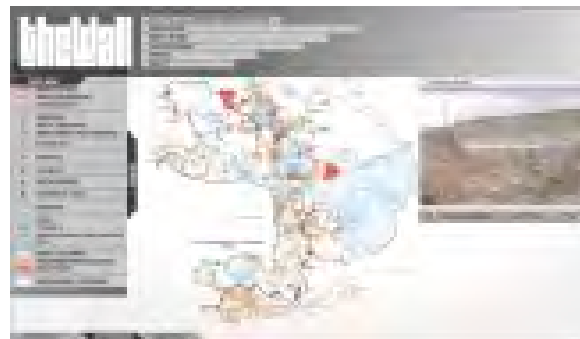
Paula Levine, TheWall, 2009

Biography

Paula Levine is a visual artist and educator working in locative media and wireless technologies. Informed by theories, ideas and writings on place, space, memory and narrative, her current work utilises new cartographic practices, mobile and locative technologies to re-envision familiar ground through the impact of distant events.

Diana McCarty, Mare Tralla, Reet Varblane and Kathy Rae Huffman
[prologue]: Transitional Geographies / Feminist Mapping, 2009

Open Space discussion and surgery

[prologue]: Transitional Geographies / Feminist Mapping explores the cultural and political impact of European enlargement on feminist art and discourse: feminist participation in the cultural, economic, technological and structural spheres of a changing Europe remains a challenge. This panel aims to map out the crucial issues of how and where feminism remains a radical innovator in art, technology and society and to make public contemporary feminist art and discourse. The panelists – media artists, theorists and sociologists – are invited to reflect on the impact of shifting European borders and interests. This is extended to how feminist work addresses these changes.

The huge paradigm shift of the late 1980s has had a huge impact on the notion of what it means to be European - and feminists have been active at each step. Current economic and political shifts constitute yet another huge paradigm shift and feminists are more engaged than ever. An interdisciplinary approach combines old and new media, sociological research, theory and art from a feminist perspective. Following a summer academy that brings the panel participants together with numerous artists, activists, critics and theorists to address the challenges presented by shifting geographic spaces and their real economic and political impact, the panel will focus on the status of a project to map feminist discourse and practice within (and without) European borders. As Action Research, the panel is derived from a series of *[prologue]: New Feminism/New Europe* events that will take place in Tallinn over 2009 and 2010 with the title prologue_EST, and past events in Berlin, Graz and Manchester.

- ART ECONOMY POLICY -

[prologue]: New Feminism/New Europe resulted from a series of formal and informal discussions about the need to reclaim the radical elements of feminist movement and to re-articulate a feminist perspective in terms of East and West Europe. Past Prologue events have focused on themes such as transgender, language of resistance, witty works, and open source software. Participants have been from Albania, Austria, Estonia, Hungary, Germany, France, the Netherlands, Poland and the UK. By combining works once disregarded by historical blind spots and emerging artists, Prologue has worked across borders, genres and generations. As such, prologue refers to setting the stage for future action. An abundance of feminist art exhibitions across North America and Europe have affirmed the historical importance of feminist art, however, mainstream media art discussions still question the relevance of gender in art and media. *[prologue]: Transitional Geographies / Feminist Mapping* embraces the future: not only is feminist work valuable, it is more important than ever.

Diana McCarty, Mare Tralla, Reet Varblane and Kathy Rae Huffman
[prologue]: Transitional Geographies / Feminist Mapping, 2009

Open Space discussion and surgery

Biographies:

Diana McCarty (DE) is based in Berlin. She works with the radio projects: backyardradio.de and www.hkw.de/hausradio. In the past,with Radio 1:1, Reboot.fm and Juniradio. She was a founding member of the radia.fm network of cultural radios! She was part of the International Women's University server development team in Hanover, to develop feminist pedagogical approaches to learning technology. She co-founded the Nettime Mailing list in the mid-1990s and as part of the Media Research Foundation, co-organised the MetaForum Conference Series in Budapest.

Mare Tralla (EE/UK) [aka Disgusting Girl] is an Estonian-born media artist and organiser who lives and works in London. Currently she is a PhD student at the University of Westminster researching cyberfeminist art practices in Eastern Europe in the1990s and how participation in international networks (like FACES) has influenced local practices. Many of her recent projects have dealt with the issues of privacy and surveillance. She works with video, installation, photography, performance and has recently rediscovered, painting. From 2000–2004 she was the head of E-media Centre at the Estonian Academy or Arts; and in 2004 was programme chair of ISEA2004 in Tallinn.

Reet Varblane (EE) has worked at the Estonian cultural weekly Sirp as art editor since 1997, and since 2003 also as curator at Tallinn Art Hall. She has been interested in gender studies and feminist art since 1991 when she happened to participate at the European women's congress Women in the transforming times. In 1994 she curated a first feminist project in Estonia Code-ex (the project was created in cooperation with the Stockholm Travelling Exhibitions). In 1995 she curated together with Mare Tralla and Eha

Komissarov the Est.Fem project. Selection of her other curatorial projects, most international or dealing with gender issues: 1998 *Metadialogue;* 2000 *Small Role Games;* 2005 *Homo grandis natu*; 2007 *Sex Market* and in 2008 *Border State*, Orlan's (together with Eugenio Viola) and *Obscurum per obscurius* (together with Ilja Sundelevitsh).

Kathy Rae Huffman (UK/DE) She is curator for ISEA2009. Her current projects include Exchange and Evolution and exhibition for The Long Beach Museum of Art (2011–12), and curator for the EU project Transitland, with InterSpace, Sofia. Her research focuses around issues of female environments in the Internet, and the history of video, and artists' television. She co-founded FACES, an international online community for women media artists (with Diana McCarty and Valie Djordjevic) in 1997. She was Visual Arts Director at Cornerhouse, Manchester from 2002–2008.

Max Moswitzer/ Mosmax Hax
Whitenoise Morphosis: Semiautonomous Puppet Architectonics (documentation video), 2009

Video: Semiautonomous Puppet Architectonics (in the Metaverse of Second Life®)

http://mosmax.wordpress.com

In this artistic black and white environment, avatar robots are acting as living architecture and sculpture. The video shows impressions of two installations, *Opera Automatica der Trivialmaschinen* (February 2009) *and Semiautonomous Puppet Architectonics* (May 2009), which are computed in the *Metaverse of Second Life(r)*.

Opera Max Moswitzer, Automatica der Trivialmaschinen, Simulation: Ouvroir, 2009

Biography

Max Moswitzer aka Mosmax Hax is an artist and lives in Vienna and Zurich. He founded konsum. netin 1995, and has developed interactive installations, telematic setups and videos. In 1986 he graduated in Communications Theory under the director of studies: Roy Ascott. By then he had created first network and Internet art projects, installations, experimental coding and computer manipulations. In 1987 he was awarded an Ars Electronica Stipend. He participated amongst others in Ars Electronica 2003 and the Dutch Electronic Arts Festival, Rotterdam, 2003 and 2007.

Will Pappenheimer and John Craig Freeman
Virta-Flaneurazine: Clinical Study, 2008–2009

Virtual/physical installation, performance and computer programme

http://virtaflaneurazine.wordpress.com

Virta-Flaneurazine (VF) is a potent programmable mood-changing drug for Second Life (SL). It is identified as part of the Wanderment family of psychotropic drugs because it automatically causes the user to aimlessly roam the distant lands of online 3D worlds. *VF* was originally developed to treat Wanderlust Deficit Disorder (WDD) an increasingly common disorder characterised by long hours of rote repetitive Internet use and the inability of individuals to depart from their daily routines in both their physical and virtual lives. As the prograchemistry takes effect, users find themselves erratically teleporting to random locations, behaving strangely, seeing digephemera and walking or flying in circuitous paths. Many users report that the experience allows them to see SL in a renewed light, as somehow reconfigured outside the everyday limitations of a fast growing grid of virtual investment properties. *VF* derives from a formula which the authors of this study, Dr* JC Freeman and Dr* WD Pappenheimer, synthesised some time ago. For obvious and important reasons, Pappenheimer and Freeman have conducted a complete laboratory synthesis and began clinical trials so that the nature, effects and side effects of the drug can be reliably documented. The clinical study includes an exhibition that dispenses and evaluates the drug for volunteer subjects. The installation includes an exam area, a waiting room and live SL projection screens for patient and public viewing. Visitors can observe and participate in the trial experience of the drug.

This project is a Rhizome 2008 Commission

Will Pappenheimer and John Craig Freeman, Virta-Flaneurazine: Clinical Study, 2008–2009

Biographies

Will Pappenheimer is an artist and professor at Pace University, New York, working with new media artworks, participatory media and information aesthetics. He has exhibited internationally at the FILE 2005 International Festival in Sao Paulo, Kunstraum Walcheturm in Zurich, the ICA and Museum of Fine Arts in Boston, the ISEA 2006/ZeroOne at the San Jose Museum of Art, and at Florence Lynch, Postmasters, Vertexlist and Pocket Utopia galleries in New York. www.willpap-projects.com

John Craig Freeman's work has been widely exhibited internationally. He has had work commissioned by both Rhizome.org and Turbulence.org. He has been awarded a National Endowment for the Arts, Individual Artist Fellowship. His writing has been published in Rhizomes, Leonardo, Journal of Visual Culture, and Exposure. Freeman is currently an Associate Professor of New Media at Emerson College Boston. http://pages.emerson.edu/Faculty/J/John%5FCraig%5FFreeman/index.html

Personal Cinema and The Erasers
FOLDED IN, 2008

Multiuser online 3D videogame

http://www.foldedin.net

Folded In is a project about the notion of borders, the conflicts they raise, and the different ways through which they are represented in the social networks of the web 2.0.

In the digital era people are supposed to be given the possibility to cross borders, to supersede them and see beyond. User-generated systems like the YouTube are based on the information and perspectives provided by the users. But what does this call for subjectivity brings upon? A tour in the YouTube will allow one to see that people reproduce the prejudices and superstitions imposed to them by the mainstream media and nationalistic beliefs. A video war is taking place by users opposing to one another through such material. The content of these videos varies from nationalistic war dithyrambs to issues of immigration, identity, sexism, religion, and history. In this frame context the call for critical thinking seems to be the necessity of our times.

Folded In is a 3D multiuser online videogame, which attempts a detournement of the representational space of YouTube, by transforming it into a game space, and by respectively turning the selected videos and the tags into game elements. Users are asked to cross borders, conquer and map territories evaluating the data they watch. Opposing sides and territories are fluid and subjective. *The Folded* In project is an effort that wishes to contribute in the semi utopian idea of the creation of the thoughtful gamer. Can we liberate ourselves from prejudices and beliefs through play?

Biographies

Personal Cinema is a network active in the field of media arts. It plans and organises projects and activities that encourage the critical stance toward the new forms of production, presentation

Personal Cinema and The Erasers, FOLDED IN, 2008

and distribution of audiovisual products. Personal Cinema, anticipates cooperation with social and artistic networks, groups and individuals, that take a similar stance and consider necessary the creation of a visible space of debate; with those people that are engaged in constant inventions to render explicit and clear the 'signal' from 'noise', thus to say, the two unequal parts that compose the current pseudo-dialectic of information. http://www.personalcinema.org

The Erasers are a group whose work is based on the integration of various seemingly diverse elements such as: live cinema/ improvised music/ performance_actions/ the Internet/ and installation techniques. The erasers are an open circuit. They are as few or as many as each project demands and they all function within the free association that the erasers are. The erasers search for the possibility of presenting their work to an open and unbiased audience has led them to work under various pseudonyms, some of these being: the instructors and the curators. http://www.theerasers.blogspot.com/

Rainer Prohaska
KRFTWRK – Global Human Electricity, 2006–2008

www.krftwrk.org, ink on paper (drawings)

KRFTWRK = *Kraftwerk* (power plant)

KRFTWRK is a social-political statement and an ironic comment on current problems like production and waste of electricity in industrial states, and overweight and lack of fitness of its population.

The target of *KRFTWRK* is to create a consciousness towards these topics with artistic measures. The project is situated in the fields of architecture, installation, net art and fine arts and consists of artistic parts happening in virtual and real space.

The official ambition of *KRFTWRK* is the planning and realization of a new generation of industrial plants, which gain electric energy by muscle power and chemical processes of human bodies.

KRFTWRK will be staged as a 'reliable' and 'globally acting' company in the Internet.

To test the global possibilities of *KRFTWRK*, there will be the chance to simulate a virtual connection to an electricity network, and there to the combined power supply, on the website. Per every 'work unit' on a home trainer or in a fitness studio, the participant informs the central coordination system on the *KRFTWRK* website about the length and intensity of the training units. In the end the total amount of energy gained by the worldwide operating *KRFTWRK* community can centrally be recorded and evaluated.

Usable power-producing sculptures consist of adapted or specially developed fitness tools with connected generators, for example oversized hamster wheels for a couple of people at one time.
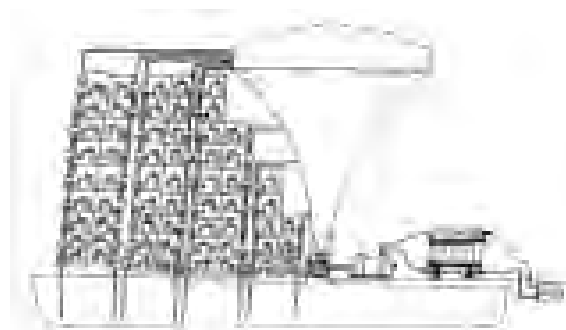
Rainer Prohaska, KRFTWRK – Global Human Electricity, 2006–2008

Biography

Rainer Prohaska was born in Krems, Austria, in 1966. He studied Experimental Media Art and Digital Art under Professors Karel Dudesek and Peter Weibel at the University for Applied Arts, Vienna/Austria. He experiments with modular temporary sculptures as architectonic interventions in public space and with mobile objects. He is also concerned with cross-Media works that deal with entanglements of real space and virtual space. The orchestration of these projects works with methods of contemporary performing art. These methods are described in Prohaska's 'C.O.H.R.-Theory' as the 'Construction of Hybrid Realities', i.e. *Operation Cntrcpy*, *KRFTWRK*. Prohaska lives and works in Vienna and Los Angeles

Pedro Rebelo
Netrooms: The Long Feedback, 2008–2009

Participative network audio performance: 7 August / 27 August 2009

http://www.sarc.qub.ac.uk/~prebelo/netrooms/

Join in *The Long Feedback* and contribute to a nine-site network performance! *Netrooms: The Long Feedback* is a participative network piece which invites the public to contribute to an extended feedback loop and delay line across the Internet. The work explores the juxtaposition of multiple spaces as the acoustic, the social and the personal environment becomes permanently networked. The performance consists of live manipulation of multiple real-time streams from different locations, which receive a common sound source. *Netrooms* celebrates the private acoustic environment as defined by the space between one audio input (microphone) and output (loudspeaker). The performance of the piece consists of live mixing a feedback loop with the signals from each stream.

body of work exploring the relationships between architecture and music in creating interactive performance and installation environments. His work as an improvisor has been released by Creative Source Recordings. Pedro conducts research in the field of digital media, interactive sound and composition. His writings reflect his approach to design and composition by articulating creative practice in a wider understanding of cultural theory. He has been Director of Research at the Sonic Arts Research Centre and is now Director of Education at the School of Music and Sonic Arts, Queen's University Belfast.
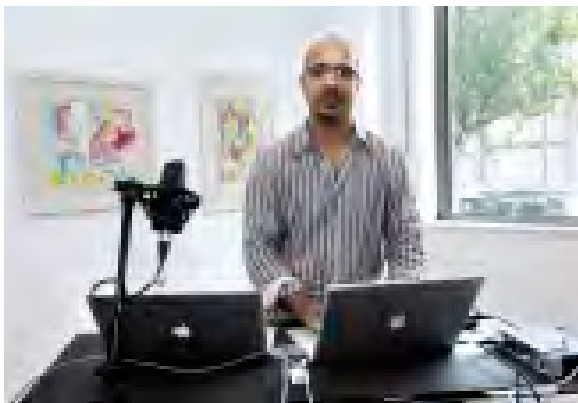
Pedro Rebelo, Performance, Netrooms: The Long Feedback, 7 August 2009

Biography

Pedro Rebelo was born in Portugal in 1972. He is a composer/digital artist working in electroacoustic music, digital media and installation. His approach to music making is informed by the use of improvisation and interdisciplinary structures. He has been involved in several collaborative projects with visual artists and has created a large

Stephanie Rothenberg
School of Perpetual Training, 2009

Adobe Flash, webcam, Internet

http://www.perpetualtraining.com

School of Perpetual Training is a webcam enabled website designed as an ironic instructional training programme that exposes the underbelly and not so glamorous side of the computer video game industry. Most people associate jobs in the computer video game industry with information-based labour such as 3D graphics and coding game programmes. Yet the majority of the industry relies on the sweat and stamina of migrant and low-income labourers working for electronics contract manufacturers in developing countries.

By following a series of training exercises, participants learn about the precarious employment and unjust labour conditions of workers in the areas of overseas digital game manufacturing and distribution. A virtual 'personal trainer' leads participants through a series of training exercises that use motion detection and require a full range of body motion to play. Rather than using a mouse or joystick, the motion detection demands the participants 'labour' to complete the training exercises, emphasizing the extreme physical nature and motion economics of these jobs. The individual training exercises recontextualise popular classic arcade games – Dig Dug, Tapper, Space Invaders and Tetris – in order to train participants for jobs in mineral mining, printed circuit board assembly, box build and global shipping. At the end of the training programme, participants can gauge their 'global market value' to find out how much they are worth in contrast to white-collar workers in the industry.

With support of Turbulence New Radio and Performing Arts Commission, University at Buffalo 2020 Scholars Fund Commission, University at Buffalo 2020 Scholars Fund
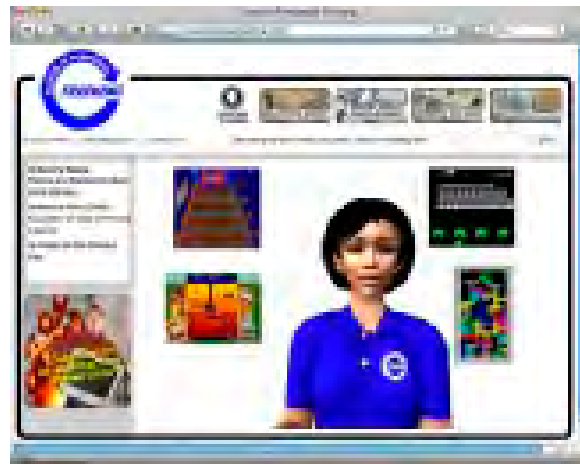
Stephanie Rothenberg, School of Perpetual Training, 2009

Biography

Stephanie Rothenberg's interdisciplinary practice merges performance, installation and networked media to create provocative interactions that question the boundaries and social constructs of manufactured desires. Stephanie has lectured and exhibited at venues including the 2008 Sundance Film Festival, ISEA 2004/2008, Zer01 San Jose, Banff New Media Institute Interactive Screen, Hallwalls Media Art Center, ConFlux Festival, Interaccess Media Arts Center, Bent Festival, Chicago Underground Film Festival, Radiator Festival New Technology Art, Knitting Factory, Studio XX and the Central Academy of Fine Art in Beijing. She received her MFA in 2003 from the School of the Art Institute of Chicago. She commutes between New York City and Buffalo, NY where she is Assistant Professor of Visual Studies at SUNY Buffalo. Recent awards include a 2009 Creative Capital, 2008 New York State Council on the Arts Individual Artist award, a 2007 Eyebeam Artist-in-Residence in New York City and a free103point9 Artist-in-Residence.

Stephanie Rothenberg and Jeff Crouse with Annie Ok
Invisible Threads/10 Steps to Your own Virtual Sweatshop, 2008

Concept/direction/production: Jeff Crouse, Stephanie RothenbergVideo
Co-director and machinima: Annie Ok
Second Life, webcam, large format printer, fabric
http://www.doublehappinessjeans.com

10 Steps to Your Own Virtual Sweatshop is a humorous how-to for aspiring virtual entrepreneurs based on the mixed reality performance installation *Invisible Threads*. The project explores the growing intersection between labour, emerging virtual economies and real life commodities through the creation of a designer jeans sweatshop in the 3D online world of Second Life. Simulating a real life manufacturing facility that includes hiring Second Life 'workers' to produce real world, wearable jeans sold for profit, the project provides an insider's view into new forms of global, telematic manufacturing.

In the physical space, gallery visitors are able to purchase a pair of Double Happiness Jeans on-demand through a retail kiosk equipped with a Second Life (SL) computer interface. A microphone and web cam connected to a computer creates a live stream of each customer's order into the virtual factory. The audio/video stream, projected inside the factory, enables SL workers to see each customer and hear their order. On the assembly line, the first worker starts the production process that involves loading cotton bales into the Jacquard loom. Once the fabric is made it moves down the assembly line through each machine – dye vats, sewing machines, quality control. Each worker is responsible for selecting the correct options based on the customer's order. Customers watch their jean orders being produced in real time in the virtual factory via a computer projection in the physical space. At the end of the production process, the jeans go through the SL to real life 'portal' resulting in an output from a large format printer onto fabric.

With support of Eyebeam, New York
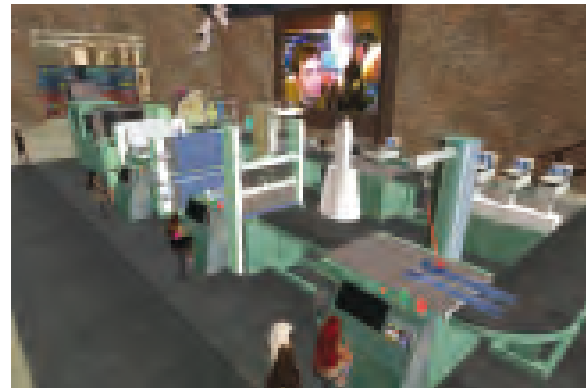
Stephanie Rothenberg and Jeff Crouse with Annie Ok, Invisible Threads/10 Steps To Your Own Virtual Sweatshop, 2008

Biographies

Stephanie Rothenberg (Brooklyn, NY, USA) and Jeff Crouse (Brooklyn, NY, USA) began collaborating in 2007 at Eyebeam in New York City. Stephanie Rothenberg merges technology with performance and installation and is currently a Professor at SUNY Buffalo. She has performed and exhibited at festivals including Sundance Film Festival, Amsterdam International Film Festival, Conflux and Zer01. Jeff Crouse is a Senior Fellow at Eyebeam in New York City who creates software and interactive installations. Exhibitions include Sundance Film Festival, Futuresonic, DC FilmFest and Come Out and Play Festival in Amsterdam. Annie Ok, machinima artist and co-director on the 10 Steps… video, is a multimedia artist based in New York City. She has collaborated with Doug Aitken and currently specialises in creative direction and online/real world strategy including MTV's the virtual Lower East Side.

Mark Skwarek, Joseph Hocking and Arthur Peters
Children of Arcadia, 2006–2009

Projected real time 3D graphics
Technical support: Damon Baker

http://childrenofarcadia.com/

Throughout history artists have created works to give context to their society's condition. *Children of Arcadia* [COA], draws from this tradition. The piece is continually being updated with information gathered from the Internet about the United States and its society as it relates to national socio-economic events. It translates this information into a large-scale Baroque-style projection. As gathered information changes, so does the world of COA. The changes produce shifts in the piece that draw from paintings of the Baroque to Rococo eras.

COA combines important architectural structures from Manhattans' financial centre (New York Stock Exchange, Federal Hall Memorial, and the Federal Reserve) with a virtual environment of lush, rolling green hills.

The work gathers two types of information from the Internet to determine the outcome of COA and its inhabitants. The first is information from the NYSE, which determines the condition of COA's environment. For example if the NYSE is up, the environment will be utopian. Conversely, if the market is down, the environment will be harsh and apocalyptic.

The second type of information gathered from Google News Headlines determines whether society is generally good or evil. Google News Headlines will search breaking headlines for phrases associated with 'American democracy' and words synonymous with good, and compares it against a search for 'American democracy' and words synonymous with evil.

Depending on the result the inhabitants will perform a variety of interactions drawn from Baroque and Rococo masterpieces.

Mark Skwarek, Joseph Hocking and Arthur Peters
Children of Arcadia, 2006–2009

Biographies

Mark Skwarek is a new media artist working with 3D graphics and video game technology to create non-goal oriented experiential works. His current body of work tries to give context to societies present condition in the United States by drawing from related social and political issues in real time. He has recently shown in CyberArts 09, the Sunshine International Art Museum in Beijing and the Krannert Art Museum at the University of Illinois. Mark is also an adjunct professor at NYU Polytech University and City Tech University CUNY.

Joseph Hocking is a digital artist whose work is devoted to exploring the artistic potential of 3D graphics. activities chiefly revolve around programming. He teaches classes about both 3D animation and programming in an artistic context at the School of the Art Institute of Chicago.

Albert Peters is a highly skilled and knowledgeable computer programmer, computer technician, and theatre technician. He has significant experience with digital circuit design and microprocessor programming for embedded systems.

Brad Todd (with Elie Zananiri)
redTV, 2008

Custom software, television signal, projection/installation
www.teleshadow.net/redtv

redTV (Brad Todd, conception/design, Elie Zananiri, code/implementation) is an installation incorporating a live TV signal, a small Television, custom software and a projected circular video image. The TV signal is fed into a laptop using a analog to digital video converter and is then accessed via the *redTV* application, using the OpenFrameWorks library for C++. The image is analyzed and any areas of red are then isolated and tracked in real-time, leaving behind a trail of image outlines, which gradually, over the course of several minutes, fade away. In this manner a complex and dense environment of filigreed lines emerges and dies out, tracing and mapping an evolving history of the underlying visual mechanics at play.

I have used red as it seems to be the most resonant tele-visual color (and in a neurological sense is associated with caution and even danger), often employed liberally for garish news headlines (think Fox network fascist-hysteric graphics, or *The Colbert Report's* parody of same), 'terror' alerts, cartoons, weather graphics and music videos, et al. Another analogy is that of blood, where the stream of images coursing through cables and satellites is seen as a correlative, in some sense, to a bodies circulatory system. The video projection takes the form of a circle to elicit associations of a Petri dish, microscope, or planet, heightening the sensation of seeing some sort of biological processes at work as in the early films of Jean Painlevé, or contemporary nano level imaging.
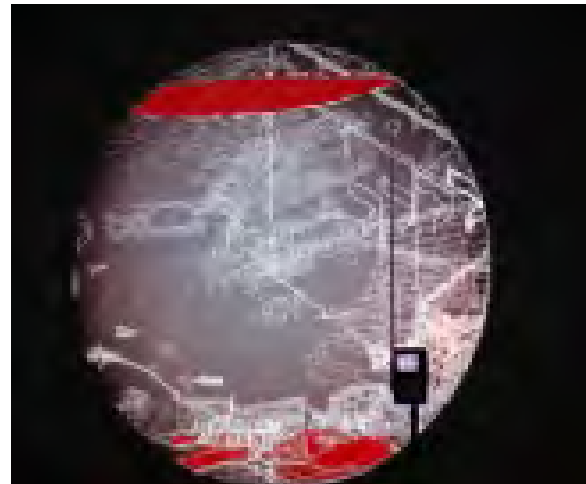
Brad Todd (with Elie Zananiri), redTV, 2008

Biography

Brad Todd's works span a variety of fields, including aspects of ubiquitous/responsive computing, and the physical artefacts and traces which emerge from these processes. In his past projects, he has utilised telematics and reactive/augmented objects and spaces to evoke questions of memory, time and the influence of technology on individual and social psyches. He has exhibited his works in galleries and media festivals in North America, South America, Asia and Europe. Presently he is an instructor in the Design and Computation Arts programme at Concordia University in Montréal.

Andrea Zapp
Google Gaze, 2009

Mixed media, fabric, embroidery

A T*extile Media* Triptychon through which I look at the Internet and its social networks by employing more traditional artistic styles and craft. It reflects our existence in between a physical and digital world by interweaving off- and online spaces. Snapshots from Google Earth (The Rialto Bridge in Venice/Pont Neuf in Paris) and from Second Life (Manchester's Big Wheel on Exchange Square) were printed onto fabric, additionally embroidered and stretched onto frames. Digital networks are reflected as the contemporary way to share place and space. Consequently the ornamental tapestry renders them domestic and decorative and from a distance the transitions between the layers of stitched-out object and digital surveillance scenery seem fluid. The collages come into view as artefacts and relics of collective memory and journey, creating a non-place and gap in space and time. In return the virtual media space is framed as the new 'fabric of society' with its underlying concept of authenticity appearing fictional and illusory.

The project forms part of current experiments that I call *Textile Media Narratives* – new aesthetics and works in textile and installation in which I explore digital media and mapping through fabric print, image patterns, embroidery techniques and other formats of physical object and embellishment. Corporeal model replicas are manufactured that mirror digital media and networks as duplicates of identity, body and habitat. Fabric is explored as another screen, interface and second skin, whilst drawing on methodologies of Applied and Conceptual Art.

Andrea Zapp, Google Gaze, 2009

Biography

Andrea Zapp (Germany) creates mixed reality installations, often combined with surveillance. She has lectured and shown her artworks at numerous international venues and exhibitions since the Mid Nineties. She edited two books, *Networked Narrative Environments as Imaginary Spaces of Being*, MMU/FACT Liverpool, 2004; and *New Screen Media, Cinema/Art/Narrative*, BFI, London, 2002, (with Martin Rieser). She curated international exhibitions – *StoryRooms, Networked Media Art & Installations,* The Museum of Science and Industry in Manchester, Oct 05 to Jan 06 and *The World is My Imagination, Media-Model-Miniature,* CUBE Gallery Manchester, Sept to Nov 2007; and POI – *Moving, Mapping, Memory,* Cornerhouse Manchester, June 2009. She teaches at Manchester Metropolitan University, School of Art, where she developed and runs the MA Creative Media Practice/Media Lab (a postgraduate research programme with pathways in Film, Photography and Media Arts in collaboration with Art&Media centres in the North West and UK.) www.azapp.de

UBERMORGEN.COM
Superenhanced Tribunal Room, 2009

Mixed media installation with software component

http://ipnic.org/superenhanced/
http://ipnic.org/superenhanced/generator
http://www.ipnic.org/Generator_Tetralogy

We deny the concept of torture as self defence, but we accept it as part of rock culture. Enhanced Interrogation (Torture), Extraordinary Renditions (CIA kidnappings), Supermax Prisons, Unlawful Enemy Combatants and Child Imprisonment: Mixing Supermax brightness with blacksite darkness. We do not emulate reality – our world is staged, superficial and amateurish, but still the user can experience the ubiquitous perversion and go into a supervised shock.

The installation *Superenhanced Tribunal Room* is based on photographs and personal descriptions of the Guantanamo Military Tribunal Rooms. All military personnel is substituted by a machine (Superenhanced Generator). Additionally, a series of photographs (digital composites) of a Guantanamo Prison Guard as well as Detainees are integrated into the room.

The *Superenhanced Generator* is an interrogation software which automates, dehumanises, familiarises and therefore optimises examination. The willing user is presented a set of questions; it does not matter if ones answers truthfully, lies or avoids being specific, the system looks for answers it needs to satisfy it's database. The software's goal is to label any participant by either being potential future interrogator, an enemy combatant or an intelligence officer. The digital tool uses Google and Facebook to back-check on personal user-data thus generating further intelligence. The questioning does not stop after one session, but continues to penetrate the user's mind and existence via email.

UBERMORGEN.COM, Superenhanced,
S4E1 - C. Arendt, Guantanamo Prison Guard, 2009,
Digital Composite

Biographies

UBERMORGEN.COM (AT/CH/USA, *1999) is an artist duo created in Vienna, Austria, by lizvlx and Hans Bernhard. Behind UBERMORGEN.COM we can find one of the most unmatchable identities – controversial and iconoclastic – of the contemporary European techno-fine-art avant-garde. Their open circuit of conceptual art, drawing, software art, pixel painting, computer installations, net.art, sculpture and digital activism (media hacking) transforms their brand into a hybrid Gesamtkunstwerk. The computer and the network are (ab)used to create art and combine its multiple forms. The permanent amalgamation of fact and fiction points toward an extremely expanded concept of one's working materials that for UBERMORGEN.COM also include (international) rights, democracy and global communication (input-feedback loops). Ubermorgen is the German word both for 'the day after tomorrow' and 'super-tomorrow'. http://www. UBERMORGEN.COM

University of Ulster, Belfast Campus, Foyer and Gallery

York Street, Belfast BT15 1ED, Tel: +44 (0) 28 9026 7286,
www.ulster.ac.uk

The Belfast campus on York Street is part of the city's vibrant Cathedral Quarter. Recognised as the historic heart of Belfast the Cathedral Quarter is the city's up and coming cultural hotspot. The area is richly endowed with historical, political and artistic character. The area is part of a dynamic arts scene and the campus plays host to a range of Art, Design and Architecture exhibitions, music performances and a number of annual festivals including the Ulster Festival of Art and Design.

The campus is made up of two separate buildings, which are connected via a suspended walkway above York Street. Following a major £30 million refurbishment and redevelopment programme students and visitors have access to excellent purpose-built design space, studios for recording and editing live and off-air television, sound recording, mixing and animation, teaching and exhibition areas as well as a new Learning Resource Centre.

The campus is currently home to the School of Art and Design and the School of Architecture and Design although other disciplines are increasingly being taught here including programmes offered by the Department of Hospitality and Tourism Management.

Joseph DeLappe Cardboard Gandhi - Version 3, 2009, image© Alistair Neven

Lauren Alexander
Watching Democracy, 2009

Single channel DVD: audio/video (looped)

Watching Democracy is a critical analysis of a newly built monument in Kliptown, Soweto, South Africa. The monument is called Kliptown Freedom Mall and was built as part the urban regeneration of the Kliptown area after democracy was reached in the country in 1994. However, the monument complex consists of a five star hotel, conference centre and upscale shopping area, which have been built in one of the poorest parts of Soweto. *Watching Democracy* seeks to examine the link between what used to exist in the area, a former buzzing market place, and what it has been replaced with today.

Lauren Alexander, Watching Democracy, 2009

Biography

Lauren Alexander is a designer/artist currently living in Amsterdam, the Netherlands. She completed her formal training in graphic design in South Africa, and has since completed a Masters of Design at the Sandberg Institute in the Amsterdam. She initiated the documentary film project *Conversations with Pamela,* which was made in Uganda in 2008. She enjoys working on projects that combine the practice of graphic design with elements of journalistic story telling. www.laurenalexander.org

Joseph DeLappe
Cardboard Gandhi – Version 3, 2009

17' mixed media avatar reproduction, cardboard, hot glue

In 2008, from March 12th to April 6th, over the course of 26 days, using a treadmill customised for cyberspace, I re-enacted Mahatma Gandhi's famous 1930 Salt March in Second Life. The original 240 mile walk was made in protest of the British salt tax; my update of this seminal protest march took place at Eyebeam, NYC and in Second Life, the Internet–based virtual world. For this mixed reality performative re-enactment, I walked the entire 240 miles of the original march both in RL and SL. My steps on the treadmill controlled the forward movement of my avatar, MGandhi Chakrabarti, enabling the live and virtual re-enactment of the march.

Over the course of the re-enactment I became very attached to my avatar. I began to envision the creation of a monumental sized Gandhi figure based on my avatar data. I settled upon using a shareware application, Pepakura Designer, which is a popular paper craft programme used by enthusiasts to create some rather amazing – albeit generally tabletop scale – reproductions of everything from anime figures to airplanes. I adapted this programme to create a 17' tall reproduction of my Gandhi avatar out of cardboard and hot glue. The resulting 17' figure is a monumental physical representation of MGandhi created from very simple materials. The figure was made to be the same height as Michelangelo's David – a fitting conceptual connection to this iconic work of art history depicting the Biblical figure of David just before slaying Goliath.

Joseph DeLappe, Cardboard Gandhi ˆ Version 3, 2009

Biography

Joseph DeLappe is an Associate Professor of the Department of Art at the University of Nevada where he directs the Digital Media program. Working with electronic and new media since 1983, his work in online gaming performance and electromechanical installation have been shown throughout the United States and abroad – including exhibitions and performances in Australia, the United Kingdom, Germany, Spain, Belgium, Peru, China and the Netherlands. He was a 2008 Commissioned Resident Artist at the Eyebeam Art and Technology Center in New York City. His works are to be featured at the Beijing 798 Biennale and recently at the Third Guangzhou Triennial at the Guangdong Museum of Art, at the Elizabeth Foundation for the Arts Gallery, New York City and in Mechelen, Belgium as part of the *All that is Solid Melts into Air* exhibition as curated by MuKHA, the Museum for Contemporary Art, Antwerp. He is a native of San Francisco, California.

Petko Dourmana
Post Global Warming Survival Kit, 2008

Infrared Multimedia Installation, infrared projection, teardrop trailer with handwritten diary, Bakelite speaker, voltmeter, Morse transmitter, balance, hard cookies etc.

Set in a world where nuclear winter was implemented as a radical solution to global warming and subsequent flooding, the installation *Post Global Warming Survival Kit* represents the home of a person, who watches over the sea shoreline in a post-apocalyptic landscape almost devoid of life. The image processing used for the installation is in the near infrared section of the light spectrum, which is invisible for the bare human eye but visible with night vision devices and modified digital cameras or camcorders. This approach is based on the assumption that when much of the sun light has been blocked out from reaching the surface of the Earth (as in the nuclear winter scenario), seeing in infrared becomes the only survival mode. Besides projection, all the lighting in the installation is also in infrared, which produces sensations of emptiness and fullness simultaneously when the visitor walks around the shelter and enters inside. The project fiddles with pseudo-scientific concepts used in mass media, such as nuclear winter and global warming, suggesting them as solutions to each other, and raises the question what the future is to bring and what output of technology, biotechnology and contemporary culture can be utilised for surviving in climate change environment. References to key sci-fi books and movies are deliberately made. A medley of analogue technical devices is found in the shelter. The shelter itself was designed in the first half of the twentieth century as part of an ambitious plan for providing mobility to the masses in Nazi Germany.

The video used in the installation has been filmed on the North Sea coastline, now seriously affected by climate change and before – being the focal point of the Industrial revolution. Thus in the sequence with the loop of the sped up tide, environmental and climate changes converge with the effects of the Industrial revolution. There is one more circle of convergence in the installation: the missing guard of the coastline, replaced by the viewers who become observers of the environment but also of themselves.

Petko Dourmana, Post Global Warming Survival Kit, 2008

Biography

Petko Dourmana is a media artist based in Sofia, Bulgaria, and works with a variety of contemporary art forms involving technology and new media. His current artistic interest focus on exploring human perceptions and abilities for communication trough the advantages as well as disadvantages of new technologies. Some of his works, research and experiments are based on the visual representation of history and visions for the future. His artistic projects have been shown in traditional art spaces like ZKM Karlsruhe, ICA London, Chelsea Art Museum, Location One in New York but also in public spaces in Sofia, Berlin, Manchester, New York. As a founder and chairman of InterSpace Association since 1998, he has been involved in production and co-production of art events and projects with Bulgarian and international artists and activists.

Anthony Haughey
Prospect, 2008

Two channel video installation, mini-DV HD transferred to DVD, audio/video

This video installation explores illegal immigration from sub-Saharan Africa to Europe. Nearly 6,000 immigrants have died on the frontiers of Europe since 1988. Among them 1,883 have been lost at sea in the Sicilian Channel between Libya, Tunisia, Malta and Italy. Migrants pay unscrupulous smugglers 1,500-2000 euro to travel from North Africa. The journey can take more than five days in dangerously overloaded wooden fishing boats inadequate for the task.

Prospect consists of two complimentary channels of video. A metaphoric journey filmed in the Sahara Desert and the Mediterranean Sea off the coast of Malta, and the in-between spaces of a former school; a refugee centre in Malta, and a small room on the North Circular Road in Dublin, where the two protagonists, Sadik and Warsame have found temporary accommodation.

Warsame narrates his perilous journey from Somalia to Europe, an epic journey that can often take more than three years. This first-hand account is a powerful testimony of forced migration across some of the most inhospitable terrain in the world.

The vantage point of the camera places the viewer in the position of sub-Saharan migrants travelling through endless miles of shifting sands and floating on turbulent waves in the sea.

There is a tension between the two video works. The anonymous and threatening force of nature, a landscape of endless sand dunes and rolling seas is juxtaposed with the intimate lives and temporal homes of the two protagonists. Warsame's articulate critical reflection of both his personal journey and the predicament of similar people caught in the stasis of European transnational migration policy.
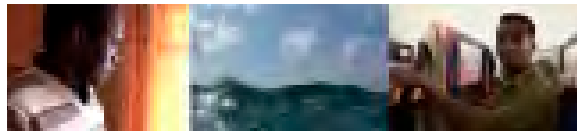
Anthony Haughey, Prospect, 2008

Biography

Anthony Haughey lives and works in Dublin, Ireland. He is an artist and lecturer/ researcher in the School of Media at the Dublin Institute of Technology where he is also a PhD supervisor at the Centre for Research in Transcultural Media Practice (www.ctmp.ie). His work has been exhibited and collected widely in Europe and the USA. His recent work employs dialogical and collaborative methods to explore notions of citizenship, migration and contested spaces. *How to be a Model Citizen,* (December 2008) was a participatory performance work with the Global Migration Research Network – a diverse group of asylum seekers and refugees who have worked with the artist for more than four-years. He recently produced a live video art work, exploring relationships between migrants and Ireland's citizens produced during the exhibition, *The Prehistory of the Crisis II* at Project Arts Centre, Dublin, and Belfast Exposed Gallery.

Fiona Larkin
DeV, 2009

Super 8 (digital transfer)

Kids, 2009

Super 8 (digital transfer) and video

'...Marco Polo imagined himself interrupted, with a question such as: "You advance always with your head turned back?" or " Is what you see always behind you?" or rather, "Does your journey take place only in the past?"' Invisible Cities, Italo Calvino

In an increasingly peripatetic society there are few who haven't shifted, uprooted, travelled. But how does this affect our attachment to place? Does increased movement offer a fractured experience of place? In response to this do we construct histories, places, fictions to fill the gaps? Do these fictions increase our longing and nostalgia?

Current work centres on Super 8 footage found amongst old family archives. The Super 8 offers a version of the past which is incomplete being that the context, the people and places are now speculative or forgotten. As our relationship to this past can only ever be abstract, fiction seems a fitting way to engage with this found footage. In supplementing the material with additional fictions, the Super 8 footage exceeds it's own limits. This suggests a blurring of the distinction between past, present and place, between Super 8 and digital, between the still and moving image.

DeV: Amongst the found footage are brief glimpses of DeValera inspecting a parade. Walking away from the camera is the incomplete figure of a man who had a significant influence in reconstructing a notion of 'Irishness'. Here, the past is mismatched with the present, our gaze is directed to the gaps and the difference between nostalgia and history.

Fiona Larkin, DeV, 2009

Kids: Against an idylic backdrop children play fight, however, on repeated viewing it appears more brutal, then they begin to dance. The contrast is highlighted and the awkwardness of the performance replayed when the artist attempts to assert her presence through animation.

Biography

Fiona Larkin is an artist working primarily in video, action and more recently Super 8 film. She was born in Dublin but since completing her MFA 2004 has been based in Belfast. Her work has been presented both locally and internationally at *This Is Not A Shop,* Dublin, *Youkobo Art Space,* Tokyo and *OMAC,* Belfast. She is currently preparing for a solo at the *Context Gallery,* Derry. She has curated a number of projects as Travel Agents Projects in collaboration with Manchester based artist Jane Anderson. She is a studio holder at Flax Art and Chair of the Board at the Digital Art Studios. She currently lectures in Fine Art at the University of Ulster, Belfast.
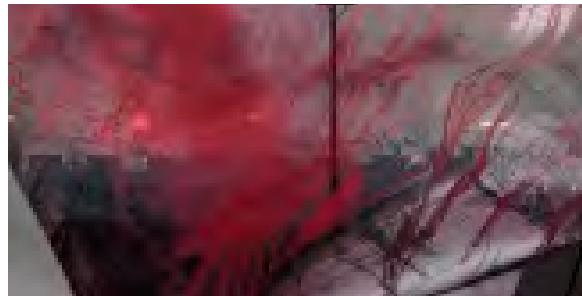
Christina McPhee
Tesserae of Venus, 2009

HD Film, digital video animation (projected)

In *Tesserae of Venus,* I am exploring alternative energy sites at the rough, natural urban edge in California – windfarms, natural gas installations, geothermal systems – as if Venus has arrived on Earth – meaning, carbon saturation at the tipping point in Earth's atmosphere. To do this I create large scale drawings based on the Jet Propulsion Lab Magellan photographs of the surface topology of Venus. I follow the 'tesserae' or tiling forms, which are characteristic of the intense heat-generated forms of Venerean surface tectonics, building models of paper that I leave out to weather in the sun and rain, then photograph and film. Then I layer the images of the tesserae into assemblage with the energy site landscapes. I am interested in a cybernetic linking between the tesserae models and the intensive invasion of energy technologies into delicate liminal ecosystems, often along rivers, deltas, swamps and inland seas. Are the tesserae surfaces a conceptual image of the future tipping point, when the feedback loop of carbon saturation in Earth's atmosphere kicks in? Could the models attempt to describe sheltering structures that we will build in the spaces that emerge within places where the biosphere and large scale technology blur and mesh? As if to anticipate a future architectural environment built of 'tesseracts'? The film animation frames accumulate skin-like incidents of nip and tuck, folding and unfolding, as if to gather a future archive of photographs from a carbon saturated Earth. The 'arrival' of Venus, beautiful and dangerous, is also an opportunity to imagine shelters from the carbon storms – to imagine how we will love our landscapes in the strange weather of the coming crisis.

Christina McPhee, Tesserae of Venus, 2009

Biography

Christina McPhee interprets the remote landscape in multimedia streams. She creates topologic site explorations in layered suites involving on-site photographs, video, drawing, and environmental sound. Forthcoming in 2009 are *Tesserae of Venus,* a science fiction multimedia series on carbon-saturated energy landscapes, opens at Silverman Gallery, San Francisco, in late October 2009; *Pharmakon LIbrary Folio 2* is in preparation for New York Art Book Fair at PS1 in 2009. Her films have screened at Videoformes 2009 (Clermont-Ferrand), San Francisco Cinematheque at Yerba Buena, National Center for Contemporary Art Moscow, LA Film Forum at the Egyptian Theatre Hollywood, Itau Cultural Center Bela Horizonte and Pacific Film Archive, Berkeley. She teaches in the MFA programme in digital arts and new media at UC-Santa Cruz. http://christinamcphee.net

Richard O'Sullivan
Fragments of the Los Angeles River, 2009

Standard Definition Video with stereo sound (projected)

The Los Angeles River flows for fifty miles through the city from the mountains to the sea, chiefly along a concrete channel designed to prevent it flooding. A video work intended for gallery projection, *Fragments of the Los Angeles* River brings together fragments of footage from the artist's journeys along the river.

These images present varied, contradictory visions of the river, and as such are difficult for the viewer to assimilate into one coherent portrayal. The piece has no voiceover to help the spectator privilege one perspective, and the structure of the work does not prioritise one representation over another.

Indeed, the video is not designed to depict the river in a strongly univocal way, merely as a post-industrial nightmare for example, or straightforwardly as an unlikely haven for wildlife. Instead it portrays the river as a nebulous cloud of different qualities with little apparent relationship, order or hierarchy.

By refusing to structure its portrayal of the river into a coherent statement, *Fragments of the Los Angeles River* raises questions about the nature of representation, and implies the process of exclusion or arrangement necessary to produce a conventional documentary. As a result, our basic systems for understanding and describing a place – or any subject – are intended to come to the fore as we watch the piece.

Richard O'Sullivan, Fragments of the Los Angeles River, 2009

Biography

Richard O'Sullivan explores the textures and meanings of place in video portraits that attempt to be both lyrical and critically informed. The artist's second focus is the medium of video itself, and the mechanisms of visual perception and cultural understanding on which it depends. He also produces documentaries, which follow personal narratives, such as the feature-length *Cradle* (2008). His work has been widely shown at festivals including the New York Video Festival at Lincoln Centre, Manhattan (curated by Film Society of Lincoln Centre, 2007), FILE Festival of Electronic Language in Sao Paulo (2009), the Media Forum at the Moscow Film Festival (2008) and Les Instants Video (Marseille, 2008). In 2006, the artist gained an M.F.A. in Film Production/ Directing from U.C.L.A. Film School in Los Angeles. He currently lives in the UK and is Lecturer in Media Production at Aberystwyth University.

Geoffrey Alan Rhodes
52 Card Psycho: Deconstructing Cinema through Mixed Reality, 2009

Technical Support: York University, Future Cinema Lab, Toronto
Andrew Roth – A.R. System Design; Andrei Rotenstein – Lead Software Developer;
Mikhail Sizintsev – Software Developer
AR Marker Tracking System: 'ARTag' by Mark Fiala
Mixed media, projection

http://52CardPsycho.com

The *52 Card Cinema* project is an exemplar of the unique architecture of cinematic pieces mapped on to the real world, made possible by Augmented Reality technology. The concept is simple: 52 cards, each printed with a unique identifier, are replaced in the subject's view by the individual shots that make up a movie scene. The cards can be stacked, dealt, arranged in their original order or re-composed in different configurations, creating spreads of time. The technology used is marker-based augmented reality, where special printed markers are recognised in the video feed and pass data regarding their unique identifier, their position, and their orientation. The computer then feeds a display overlaying the video clips of each shot onto the appropriate card and continually mapping their position and orientation.

Geoffrey Alan Rhodes, 52 Card Psycho: Deconstructing Cinema Through Mixed Reality, 2009

Biography

Geoffrey Alan Rhodes is a filmmaker and installation artist working in upstate New York. His work seeks to open up new ground for cinema, challenging barriers between the real and the imaginary, documentary and narrative, the actual and the fictional. His current art gallery work plays with the boundaries between photo, film, and installation, and has been exhibited recently at the International Society for Electronic Arts in Singapore and the European Media Arts Festival, Germany, and the Chelsea Museum of Art in New York. His films have played internationally at the Moscow International Film Festival, Toronto's Images Festival, and the New York Surrealist Film Festival. He is currently an Assistant Professor in the School of Film and Animation at the Rochester Institute of Technology.

Sreejata Roy and Mrityunjay Chatterjee
Why is a Cube not Perfect, 2009

Editorial support: Smriti Vohra, Prabhat Kumar Jha
Documentation: Anuradha Pathak
Translation: Indira Mukherjee
Interactive digital media (iMac installation)

The artwork (exhibited on iMac) is conceptualised through a 'cube' with a stainless steel finish. Benoît Mandelbrot, the father of fractal geometry, has unequivocally declared, "the idea that perfection is a cube is over". However, for mathematicians and artists alike, the cube continues to retain its fascination as an embodiment of pure form.

We affirm that the most practical, economical, and sometimes the most resilient architectural constructions often tend to be cubic. This installation invokes and interrogates the complex and imperfect space of the urban 'cube', through penetrating the configuration itself.

The artwork probes these tensions and their link to urban ecologies, and the ways in which modernity relentlessly locates uproots and resettles lives, livelihoods and cultures. The narratives are taken from the book A New Exciting Space is Opening Soon, produced during a six week residency with Khoj International, New Delhi, India in 2008.

Sreejata Roy and Mrityunjay Chatterjee, Why is a Cube not Perfect, 2009

Biographies

Sreejata Roy is an independent artist, researcher and also coordinates the community art programme in Ankur Society for Alternatives in Education in New Delhi, India. She has received an MPhil from Coventry School of Art and Design, UK, in 2005. For her work she has received prestigious awards in India and abroad. She has participated in many exhibitions, residencies, workshops at national and international level.

Mrityunjay Chatterjee presently works as an independent artist. He has worked with Delhi based new media programme Sarai for last nine years. He also has worked with Cybermohalla project as design pedagogue since the project was started and also produced publication for Cybermohalla. He has also edited and designed magazines in collaboration with Kolkata based organisation Khetro. His design and art works have gone to various international exhibitions and platforms. As an independent artist presently he is working on two part residency with Khoj Art Studio, Delhi.

Waterfront Hall

2 Lanyon Place, Belfast, BT1 3WH, Tel: +44 (0) 28 9033 4400

www.waterfront.co.uk/

Andy Best and Merja Puustinen
Empty Stomach, 2009

Inflatable sculpture

Empty Stomach! is a large inflatable interactive bouncy sculpture by Andy and Merja. *Empty Stomach!* incorporates embedded sensor technology to create a playable and intuitively understandable physical interface, an all-encompassing multi-sensorial experience of sound, touch, balance and social interaction. Data from the physical activity of the participants is sent via custom electronics to controlling software creating a real-time interactive soundscape of sounds, music and voice.

Empty Stomach! is a surreal 'Day of the Dead' version of the witch's gingerbread house from the fairy tale, Hansel and Gretel. Popular cultural references to the power of fantasma of toys, magic rituals, circus, and amusement parks are insinuated through the visual design of the artwork. This surrealistic world of imagination is juxtaposed with the sombre realities of everyday surroundings and conventional habits of action as the work invades the public space as an invitation for other, more political layers of interpretation.

People are eaten by the monster house as they crawl in through its three gaping mouths. The space inside – its stomach – is entirely red in colour, providing an immersive dive into a psychedelic sensuous experience. Besides its conceptual qualities the piece employs a variety of sensory realms like vision, hearing, sense of balance, and tactility in engaging the full body experience. Some people have even licked the surface! By shaking up some of the most profound ways of experiencing our physical surroundings the artwork spontaneously creates a strong sense of shared ownership and social interaction amongst its users.

Andy Best and Merja Puustinen are supported by the Finnish Institute London.

Andy Best and Merja Puustinen, Empty Stomach, 2009

Biographies

Andy Best and Merja Puustinen have been creating art and media projects together since 1993. They were amongst the first artists working online, and during the mid to late 1990's created beautiful, but provocative, multi-user 3D worlds on the Internet. Their company Meetfactory has developed a web-based 3D multi-user community platform as well as virtual pet and e-learning applications for mobile phones. They now focus on developing playful, physically engaging installations, robotic, and interactive works using physical computing techniques. Andy and Merja have presented works and papers at many international conferences and festivals of new media, art, and technology. They are experienced curators, producers and educators. Merja Puustinen is completing doctoral research at the Finnish Academy of Fine Arts, Helsinki and Andy Best is a PhD student in Arts and Computational Technologies at Goldsmiths College, University of London, UK.

D-Fuse
Particle, 2009

Video performance

Particle explores urban conditions on an abstracted level. While projects like Undercurrent, Latitude and *Surface* look at city life in its social and psychogeographical dimensions, *Particle* zooms in on details of the urban fabric and reveals a web of rhythms, patterns and textures that exist in a space in-between the real and the virtual. *Particle* alludes to the fragmented reality of everyday life in the city through its highlighting of discontinuities, giving rise to a deconstruction of lived space into a series of images and sounds that are removed from the experiences and relations in which they were originally embedded.

festivals, Nokia Lab in St Petersburg and Moscow, Mori Arts Centre (Tokyo), Eyebeam (New York), San Francisco MOMA Art, Prix Ars Electronica (Linz), the Rotterdam and Seoul Film Festivals, the Lisbon and Valencia Biennales, the Rio de Janeiro International Short Film Festival, Siggraph 06 Art Show, The V&A Museum (London), The TriBeca Film Festival (New York), and Get It Louder (China). D-Fuse's video installation *Small Global* was commissioned by Eyebeam, New York, in 2005, and was the centerpiece of their first solo exhibition TRANSMI, at the MU Gallery in Eindhoven, Holland.
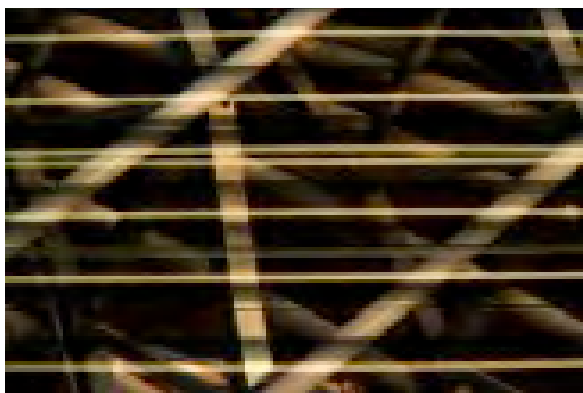
D-Fuse, Particle, 2009

Biographies

Working across a wide range of creative media, from live A/V performances, mobile media, web and print to art and architecture, TV and film, D-Fuse have collaborated with groundbreaking musicians Scanner and Beck, as well as contemporary classical composer Steve Reich, in performance with The London Symphony Orchestra. D-Fuse's visual art has been screened internationally at events including: Sonar (Barcelona), onedotzero

Cathy van Eck
Hearing Sirens, 2009

A performance for mp3 players and portable hornloudspeakers

www.cathyvaneck.net/HearingSiren.html

A usual fashion to hear music nowadays is through headphones. The mp3- player made music more transportable than ever before, and public spaces are crowded nowadays with people, living in their own acoustic world. This project is about reversing this situation. I am walking around the city, playing music from an mp3-player, this time not for creating private music, but for diffusing it out of two big yellow hornloudspeakers, radiating the sound to the environment. The siren is both a mythological woman, having the body of a bird and the head of a woman as a noisemaker, used to warn in emergency cases. The sirens as bird women were known in Antiquity for their beautiful singing. It was unable to resist them and most of the men who heard them did not survive. The emergency siren is a noisemaker and can be seen as a survival tool. I used both as an acoustic, visual and conceptual starting-point for the project *Hearing Sirens.*

Cathy van Eck, Hearing Sirens, 2009

Biography

Cathy van Eck was born in 1979 and lives in the Netherlands and Belgium. She is a composer and sound artist. Her work includes compositions for instruments and live-electronics as well as performances with (self-made) sound objects. She is interested in visual and auditive illusions and the nonlinear relation of movement and sound. Her work has been performed in the Netherlands (November music festival and Gaudeamus festival), Germany (Klangwerkstatt Berlin), Belgium (Transit), Switzerland, Italy, Austria, Israel (Hapzura Festival for Digital Arts) and the USA (SPARK festival, NYCEMF). She is currently doing a doctoral degree at the Orpheusinstitute in Ghent and University of Leiden in the DocARTES Programme, her dissertation subject is Loudspeakers and Microphones as Musical Instruments. Her supervising professors are Richard Barrett and Frans de Ruiter. Since March 2007, she is teaching at the Department for Music and Media Arts of the University of the Arts in Bern, Switzerland. www.cathyvaneck.net
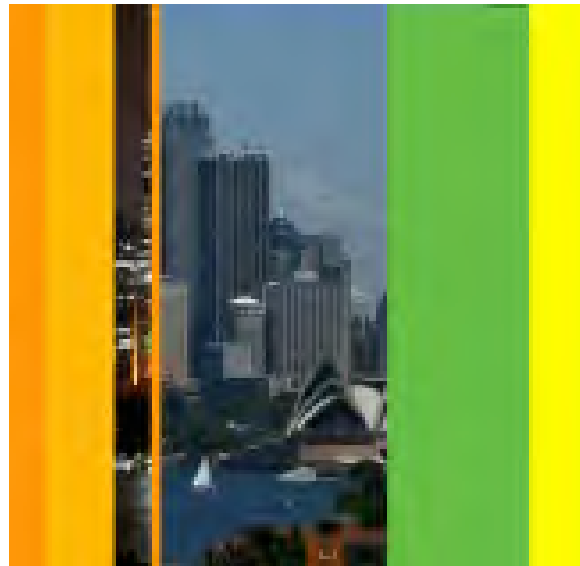
Ernest Edmonds
Cities Tango: between Belfast and Sydney, 2009

Two computer displays, webcams and computers, a server computer and Internet connection

Cities Tango: Between Belfast and Sydney is an interactive work with two connected screens, one in Sydney Australia and one in Belfast. *Cities Tango* generates changing colour stripes, mixed with location images, from its internal logic. That logic, however, is changed in response to the audiences in each country. In each location the work picks up images from the screen location and reacts to the degree of motion detected. At the same time, the analysed image information is sent over the Internet to the other location and forms the second influence on the work's behaviour. Images of and from the remote location are dynamically revealed within the otherwise abstract structure. The colours used, the times of day selected and the pace of the work are influenced in each location by a combination of the detected audience behaviour at both locations. The two cities, Belfast and Sydney, interact with one another across continents and time zones. In particular, the colours, stripes and timings used are driven by movements at the remote location, so that in the European day Belfast will see 'night' colours, for example, and Sydney will see 'day' ones. On the other hand, the display of real time images from the remote location is influenced by the local audience. Immediate responses to movement are seen by the 'audience' in their own location. The live connection is sensed through the real time images of people.

Ernest Edmonds, Cities Tango: between Belfast and Sydney, 2009

Biography

Ernest Edmonds was born in London and now lives and works in Sydney Australia. His art is in the constructivist tradition and he first used computers in his art practice in 1968. He showed an interactive work with Stroud Cornock in 1970 and first exhibited a generative time-based computer work in London in 1985. He has exhibited throughout the world, from Moscow to LA.

His current work is developing from a concern with interaction to an exploration of generative art systems that evolve over long periods of time as they are influenced by the world around them. He also collaborates with Mark Fell on interactive audio/visual works and performances. They have recently performed in the USA, Australia and the UK. He is currently Professor of Computation and Creative Media at the University of Technology Sydney and is Editor-in-Chief of the Leonardo Journal's Transactions. www.ernestedmonds.com

Claire Feeley, with Tadgh Hickey and Tom Crowley
A Mathematician's Apology, 2009

Performance

http://cfeeley.blogspot.com

G. H. Hardy penned *A Mathematician's Apology* in the twilight of his academic career. It was at a time when the worldview fostered throughout modernism was suffering widespread critique and Hardy's apology stands, in many ways, is a eulogy to the failing doctrine of the Enlightenment that dominated Western thought in science and aesthetics at the turn of the last century. This is a daring, dark and violent adaptation of Hardy's original work, exposing the essential fragility of a man, who has begun to doubt the value of his own work. Written by Claire Feeley and performed by Tadgh Hickey (voice) and Tom Crowley (violin), *A Mathematician's Apology* is an uncompromising exploration of intellectual passion, petty ambition and spiritual anxiety.

Biography

Claire Feeley is currently the curatorial fellow at the Lewis Glucksman Gallery where she has co-curated shows including Grin & Bear It: cruel humour in art and life and Then & Now: evolving art practices. Independent curatorial projects include 'The Gold Standard', Iceland exploring how ideas of 'value' are understood and 'Decision, Decisions', Switzerland, exploring contemporary anxiety around choice making. Claire Feeley is editorial coordinator for Art in the Contemporary World, an annual magazine on international art developed with the National College of Art and Design. Issue 1 is titled 'Silencing Noise: patterns and interference' and is due out in late 2009. Following on with idea of Voice explored in this issue, Claire Feeley has curated events premised on the theatrics of the artist talk such as 'Vocabularies', Cork Midsummer Festival. Claire Feeley is the Irish delegate for the 2009 Sommerakademie Zentrum Paul Klee, curated by Tirdad Zolghadr.

Edward George and Anna Piva (Flow Motion) Promised Lands, 2009

Mixed media performance presentation

www.iniva.org/exhibitions_projects/2008/promised_lands

Promised Lands is a multimedia project exploring the idea of the promised land in relation to accounts of contemporary and historical migration.

The promised land is the founding trope of the migrant adventure, which confers a larger than life, metaphysical dimension on often life threatening journeys into newness. It is a figure of speech and writing, thinking and feeling, faith and necessity, found in popular and folk cultures both sacred and secular.

Communicated through sonic, textual, and visual material, it is an idea whose force and resonance is contingent on questions of culture and religion, politics and history, desire and necessity. The promised lands of slaves and former slaves in 19th century America were Liberia, Sierra Leone, California and Chicago. The promised lands of Jewish Zionism are the contested territories of Israel and Palestine. Ethiopia was among the promised lands of the churched slaves and colonised peoples of the Caribbean. Oil rich Sudan is among the promised lands of 21st century capitalism. For African asylum seekers and displaced Eastern Europeans, the promised land is Western Europe.

With Promised Lands Flow Motion propose a creative rethinking of the idea of the promised land - a transformation of the idea from a geographical space of nation and region, singularity and sovereignty, into a multiplicity of zones, located as much beneath as above the land, as present in the soul of the song as in the will of the state, and whose identities, locations, and protagonists shift and change over time.
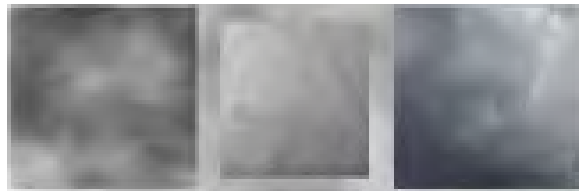
Edward George and Anna Piva (Flow Motion), Promised Lands, 2009

Biographies

Edward George and Anna Piva (Flow Motion) are multi media artists resident in London. Their current work *Promised Lands* was the subject of an artists' residency at Iniva in July 2008, a performance presentation there in October 2008, and a micro web project hosted by Iniva and launched in July 2009. In 2007, Flow Motion's sound art and science project Invisible was exhibited in the observatories of the Institute of Astronomy, Cambridge University, and performed at the Science Museum Dana Centre, London. In 2005, *Astro Black Morphologies/Astro Dub Morphologies,* a multimedia art and science project, was exhibited at the John Hansard Gallery, Southampton, VIVID, Birmingham, and performed at the Science Museum Dana Centre. In 2002 and 2003, Flow Motion's music, architecture and history project *Ghost Dance* was exhibited and performed at the Barcelona Museum of Contemporary Art and the Pompidou Centre, Paris. The artists produce electronic music for Berlin's Chain Reaction as Hallucinator.

Alex Haw (atmos) + Mauritius Seeger (dr mo) lumiskin: luminous responsive enclosures, 2009

Projection, computer, sound

lumiskin uses projections to create an amorphous, reactive architecture, delicately enshrouding visitors, responding to their every move, dancing with them as they move through its ether. It spatialises surveillance tracking technologies in an exploration of 'ambiveilance' – the twin sides of surveillance that both empower and entrap its subjects. It both ensnares and aggrandises its visitors, who drift into a light mist and accrue luminous spatial fragments – a generative architecture constantly reforming its space around the occupants.

lumiskin combines camera-vision, computation and tracking systems with projectors to explore the way people behave when tracked, and to visualise the kind of spaces their behaviour creates. In contrast to much interactive work, it creates spaces rather than drawings, and enables a complex web of inter-personal relations. Cameras co-located adjacent to projectors scan the scene and detect movement.

Alex Haw (atmos) + Mauritius Seeger (dr mo), Lumiskin: Luminous Responsive Enclosures, 2009

Custom software inscribes an enclosure around the moving body, feeding it to the projector, whose luminous emissions of points and lines stretch into vectors and surfaces as they move through the light fog, conjuring an ever-shifting series of territories around the visitors.

Biographies

Alex Haw is an architect and artist operating at the intersection of design, research, art and the urban environment. He runs atmos, a collaborative experimental practice, which produces a range of architecture and events including private houses, installations and larger public commissions. Current projects include a proposal for dynamically illuminating Canary Wharf, a live spatial immersion into the Frankfurt stock exchange, a mobile arts facility, an installation for dancing to CCTV, and a disappearing kitchen. He has run design studios at the AA, Cambridge and TU Vienna. http://www.atmosstudio.com

Mauritius Seeger is a London based video artist, VJ (dr.mo) and programmer, who has a strong interest in lens-based media: music videos, short films and hotography. The focus of his current work are interactive video installations that specifically draw on his experience in computer vision, allowing him to combined his passion for video with the power of software to create engaging audience responsive installations. http://www.morishuz.com

Richard Layzell
Key Notes, 2008–2009

Multi-media performance and keynote address

Key Notes is a live work for our time, our appetite and our audiences. Previously presented at the National Review of Live Art in Glasgow, Live Art Falmouth and the Colchester Arts Centre, it has evolved from the quest for the all-encompassing platform of power and exquisite influence. As an artist working almost exclusively in industry for six years I witnessed many extraordinary things. I heard about the future and the vision. We went up together, exponentially, and we came down. Sometimes I'd be addressing the whole company of 600, as the global reach extended and the monthly meetings became more surreal. Then I was leading the event. The community was mine. The strategy is up for grabs. I know what I've seen. And the technology was implicit.

We all need a little helping hand now and again. Especially these days. The bus is leaving. Can you afford to step aside when the driver has a story to tell?

Richard Layzell, Key Notes, 2008–2009

Biography

Richard Layzell is a London-based artist affiliated to ResCen (Middlesex University), Wimbledon College of Art And Oxford Brookes University. His work in performance, video and installation - and with industry and communities - has been recognised internationally. He was an active member of the Acme community of artists in London's East End. The interactive installation *Tap Ruffle and Shave,* commissioned by Glasgow Museums in 1995, toured to London, Manchester and Newcastle (1996-8) and was seen by 100,000 people. He developed a series of innovative residencies in industry, defining the role of the 'visionaire', with: AIT Plc, Promise, Chordiant International and Unilever, working organisationally, aesthetically and environmentally, 1996-2002.

He is currently collaborating with Tania Koswycz on *The Manifestation*, a major new installation for galleries. He is the author of *The Artists Directory, Enhanced Performance* and *Cream Pages*.

Benedict Phillips
3D Thinkers in a 2D World, 2009

Performance lecture, printed materials (posters, flyers, text info for presentation); bookworks and artefacts for presentation

3D Thinkers in a 2D World is a performance lecture by conceptual artist Benedict Phillips. Developed out of his 14 years of research and creative projects around dyslexia, he aims to expose the inner workings of what he describes as the dyslexic '3D thinking' experience. This includes some of the unusual advantages available to those who think in a 'dyslexic' way.

By unpicking his creations such as *The DIV**, Benedict highlights and examines presumptions about intelligence, communication and perception to unravel numerous misconceptions surrounding dyslexia. He shifts the focus away from the traditional emphasis on reading and writing to explore the unforgiving rigidity of formulae and social structures within the 2D 'lexic' world. Through this work Benedict offers insight into how to invert society's perception of dyslexia and, by breaking away from excepted rules and regulations, to empower the lexic and dyslexic alike.

Benedict's ongoing collaboration with fellow dyslexic adults, architects and technologists sees the '3D thinker' expressed in a variety of forms, from designs for database and web navigation to intelligent architecture. His ongoing body of work on the subject embraces new media, photography, installation, performance and public discussion. *3D Thinkers in a 2D World* is the public interface for this work, and strives to facilitate the debate around who should inform the dyslexic agenda.

* subverted from 'div' which in the UK slang means 'an idiot' or 'stupid', to 'DIV' or 'Dyslexic Intelligent Vision

Benedict Phillips, 3D Thinkers In A 2D World, 2009

Biography

Benedict Phillips has worked extensively as an Artist, Writer and Curator since 1993. He has exhibited, performed and delivered his ideas in Europe, Australia and America, and his work can be found in collections such as Tate, V&A and Smithsonian. As a consultant, Benedict works regularly with Arts Council England and several national architecture centres, as well as recently devising creative planning strategies for two regional development agencies. Benedict continues to lecture to staff and students at institutions such as Central St Martins, the University of East London, the University of Leeds and the University of Maryland, Baltimore, USA. Current projects include developing designs for a 'dyslexic building' and continuing research into the use of web, touch screen and radio transmission-based technologies. He is Lead Artist on a major LIFT public art project in Hull, which will see him make and commission new photographic, sound and interactive works.
www.benedictphillips.co.uk/

Jen Southern & Chris Speed
Comob: Social and Environmental Mapping, 2009

iPhone gps application, processing visualisation, table, maps, data projection

www.comob.org.uk

comob is an experiment in mapping environmental footprint and pollution through the spatial and social relationships between people in motion.

Using the iPhone gps application *comob* we will produce live, mobile visualisations of the movements and connections between people rather than each individual's track. Using their 'collective' body to detect, describe and demarcate issues that are central to sustainability and community, groups will contribute to a collective mapping of subjective responses to the invisible environmental characteristics of the city. By choosing to outline a space, or walk closer together and further apart in response to an urban system, participants will be simultaneously engaging in the discussion of both the subject matter and in the process of mapping it.

From negotiating a crowded shopping street to knowing how to find a friend's house, we simultaneously negotiate both our own route through a place and our spatial relationship to other people, and in doing so, modify our movements to accommodate both. This workshop will experiment with mapping spatial relationships between people and how they modify movement through space.

The relationships between people and spaces elicits a variety of responses, including intimacy, irritation, and exhilaration. We are interested in an awareness of where other people are and how that affects our experience of place. This workshop will look at how those relationships can be mapped, as live and moving visualisations, and in the playful uses of group mapping that emerge through practice on the ground.
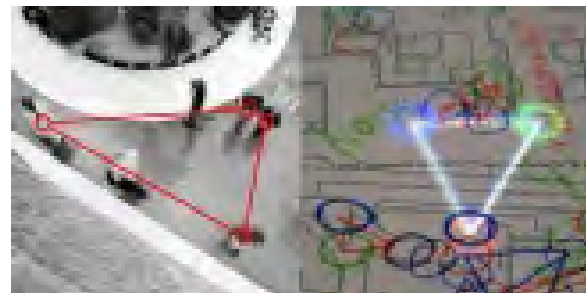
Jen Southern & Chris Speed,
Comob: Social and Environmental Mapping, 2009

Biographies

Jen Southern is a practicing artist and a PhD student in Sociology at Lancaster University, and a member of the Centre for Mobilities Research. Her art practice is collaborative, process based and participatory, working with audiences to explore movement and sense of place through mobile technologies. She currently works in two collaborations with Dr Chris Speed, and as part of Hamilton, Southern & St Amand. Her work has been exhibited internationally. She was an invited expert at the Sagasnet European Creative Lab Concepting Mobile Multi-User Applications in Oulu, Finland, (2004) and Stuttgart, Germany (2005) and a participant in the BBC Innovations Lab, UK (2007).

Chris Speed is Reader in Digital Spaces across the Schools of Architecture and Landscape Architecture at the Edinburgh College of Art. Speed has sustained a critical enquiry into how digital technology can engage with the field of architecture and human geography through a variety of established international digital art contexts Speed is currently working with collaborative GPS technologies, the streaming of social and environmental data, and is part of a large UK academic team investigating social memory within the *Internet of Things*.

Julijonas Urbonas
Designing and Orchestrating Technologies for Future Home or Objects for Arithmomaniacs*, 2009

Five electronic objects, five anecdotic stories, one fictional failed research

The electronic design project presents an experimental narrative accompanied with five electronic design objects, aka 'scientific probes'. Ordinary products – a rocking chair, a pair of shoes, a pair of boxing gloves, a doormat and a chest belt – are supplemented with electronic digital counters that count peculiar interactions with their users. For example, the chair counts its swings, whilst boxing gloves count the number of the punches they make. By 'purifying' the nature of the digital intervention to a simple counting act, the objects are transformed into interactive props that serve as both sarcastic tangible rhetoric and avant-garde products.

The project's ambiguous nature is amplified even more by dressing the objects with a series of anecdotal stories of fictitious research. In this storyline, the 'probes' are used to collect statistical data of domestic psychological, social and physical dynamics and interactions in order to design a better domestic space. Research fails, alas! Though, happily, stimulating results are produced that prompt to rename the research Objects for *Arithmomaniacs*, crowning the comedy of the poetic failure.

* *Arithmomania* is a mental disorder that may be seen as an expression of obsessive-compulsive illness. Sufferers from this disorder have a strong need to count their actions or objects in their surroundings.

Julijonas Urbonas, Boundary Probe, 2009

Biography

Julijonas Urbonas is a designer and PhD student in Design Interactions at the Royal College of Art. Since childhood, he has been working within the field of amusement park development. In 2004, he became a managing director of amusement park in Klaipeda, Lithuania, and had been heading it for three years. Believing in the aesthetic potential of 'gravitational theater' to reinvent or at least celebrate the body before its 'death' caused by current technologies, he researches and experiments on the human's gravitational sensorium. In his leisure hours he creates new design genres where user acts as a protagonist. He lives and works in London and Vilnius.

www.julijonasurbonas.ac.uk
Julijonas.urbonas@rca.ac.uk

Tanja Vujinovic
Supermono 2/3, 2008

Production: Zavod Exstat and Društvo B-51(Ex-ponto); Producers: Jan A. Kušej; Documentation photographers: Suncan Stone, Jan Kusej, Nada Zgank, Miha Fras
Installation: objects, electronics, sound, video
www.exstat.org/Supermono2-3.html

Supermono 2/3 is a tactile and sonic environment. It consists of a multitude of objects incorporating custom electronic or mechanical components. They embody the features of contemporary toys by means of simplified cute shapes, close personal contact with users, and the construction of micro-worlds through modularity and limited, mostly sound-based responsiveness.

The setup consists of three groups of objects. Two objects from the first group have interconnected components that enable the transformation of sound and video signals. In second segment, contact microphones or devices for the production of minimalistic sounds are placed within a number of smaller objects that react to touch, and produce various sounds that after being amplified and modulated are returned to the space, to join the sound generated from the synthetic sources. The sound is reproduced through the objects from the third group, where microphones are placed within amorphous bodies, which each reproduces a mono signal.

Supermono 2/3 belongs to the ongoing cycle of works Discrete Events in Noisy Domains, consisting of tactile-sonic objects or ambients based on multiple nonlinear video and sound systems that recode events into audio-visual noisy data streams.

Biography

Tanja Vujinovic (b.1973) is a visual and sound artist originally from Belgrade and currently based in Slovenia. Tanja uses custom electronics, textiles, and various software applications to create playful and bizarre experiences through dynamic works employing toy-like objects, touch, sound, and visuals. Her *Discrete Events in Noisy Domains* works deal with the phenomena of chance operations, interfaces, toys, gadgets,

Tanja Vujinovic, Supermono 2/3, 2008

noise, and signals. Her audio-visual works and installations have been exhibited internationally and have been presented at numerous festivals, such as the International Media Art Biennale WRO in Wroclaw, Videomedeja in Novi Sad, the Spor Festival in Arhus, the Zeppelin Sound Art Festival in Barcelona, and many others. She has also presented her work at events, such as the Madrid Abierto in Madrid, Euroscreen21 at various locations, Continental Breakfast in Maribor, and Nuit Blanche in Paris. She has presented her Internet-based works as part of the Ctheory Multimedia's NetNoise, the Web Biennial Istanbul, Helium by Ballongmagasinet and NIFCA, and Sinnlos WebArt. She graduated from the Faculty of Fine Arts in Belgrade in the year 1999 and has been a guest student at the Kunstakademie in Düsseldorf. At the moment, she is pursuing postgraduate studies in Philosophy and Theory of Visual Culture at the University of Primorska Faculty of Humanities Koper.
www.exstat.org

Various Locations in Belfast

Crumb
Open Bliss, 2009
Workshops
www.crumbweb.org

Open Bliss is a series of workshops illuminating new media art and the practice of curating hosted by CRUMB, the online resource for curators of new media art (www.crumbweb.org). Each workshop responds to local contexts, venues and people, and brings them into an international network. CRUMB excels at creating informal, dialogical social settings for professional development, often involving a nice cup of tea. For ISEA2009, each workshop will involve special guests, still to be determined.

CRUMB *Open Bliss* Workshop 1: Participatory Practices will be held on Thursday 27th August 3:00pm-4:30pm at Interface, University of Ulster, and will use the online and object-based Random Information Exchange project (http://ptechnic. org) in order to document a range of knowledge concerning participative art projects. It is hosted by CRUMB researchers Beryl Graham and Dominic Smith.

CRUMB *Open Bliss* Workshop 2: Protective Zones will be held on Friday 28th August 3:00pm-4:30pm at the Belfast Linen Hall Library. It will take the form of a discussion of curating as working with/in (instead of 'on') 'zones of disturbance', Is curating always creating a 'protective zone'? What about the equality of territories? It is hosted by CRUMB researcher Verina Gfader and a 'daily paper' will be produced.

CRUMB *Open Bliss* Workshop 3: Local/Global will be held on Saturday 29th August 3:00pm-4:30pm at Golden Thread Gallery and will take the form of a conversation between practicing curators, bringing together contemporary art and new media art concerning local, site-specific and global, networked practices. It is hosted by CRUMB researchers Sarah Cook and Axel Lapp.

Biographies

CRUMB was founded by Beryl Graham, Professor of New Media Art, and Dr. Sarah Cook, Research Fellow, at the University of Sunderland in 2000. CRUMB's activities are predominantly based around research, networking, and professional development for curators of new media art. CRUMB's lively discussion list has 800 international subscribers and the website has reports, interviews with curators and links to other useful resources. Cook and Graham have written a book called *Rethinking Curating*, which will be published by MIT Press in 2010. CRUMB researchers lecture and publish widely, organise workshops and conferences, and curate exhibitions. The CRUMB team has successfully realised projects in partnership with: BALTIC Centre for Contemporary Art (2004-2006); The Banff Centre (2004-2007); The San Francisco Museum of Modern Art (2002) and Eyebeam (2007-2010). Dr. Verina Gfader, an artist and curator based in London, joined CRUMB in 2007 as post-doctoral researcher. Dr. Axel Lapp, a curator based in Berlin, joined CRUMB on a year's fellowship in March 2009. Dominic Smith, a Newcastle-based artist with The Polytechnic, is expected to finish his PhD with CRUMB in 2010.

Arts & Humanities Research Council

Glorious ninth(Kate Southworth and Patrick Simons) Cultural_Capital, 2009

Sour dough starter

http://cc.gloriousninth.net

Drawing parallels between the use of bacteria and culture in traditional breadmaking and the generative condition of network art, *Cultural_ Capital* is a transformational artwork in which a sour-dough starter is created and grown from the bacteria generally present in the air of the gallery, and is cared for by the curators.

The artwork gives attention to the role of curator as carer. In their 2006 text 'On Misanthropy' Alexander Galloway and Eugene Thacker note that '[t]he act of curating not only refers to the selection, exhibition, and storage of artefacts, but it also means doing so with care, with particular attention to their presentation in an exhibit or catalogue. Both "curate" and "curator" derive from the Latin curare (to care), a word, which is itself closely related to cura (cure). Curate, care, cure.'(1) The starter is very fragile. Without care it will die. The curators literally care for the artwork: keeping it alive, and passing it on safely to the curators at the next venue.

Theoretically, cultural capital (Bourdieu 1979/1984) is the social power collected around the producer, collector or owner of highly valued objects. Cultural capital turns ordinary objects into works of art and gives them 'symbolic power': it has its own currency and brings its own opportunities.

Notes
(1) In Joasia Krysa (ed.) (2006) Immaterial Curating, New York: Autonomedia (DATA Browser 03), p.160
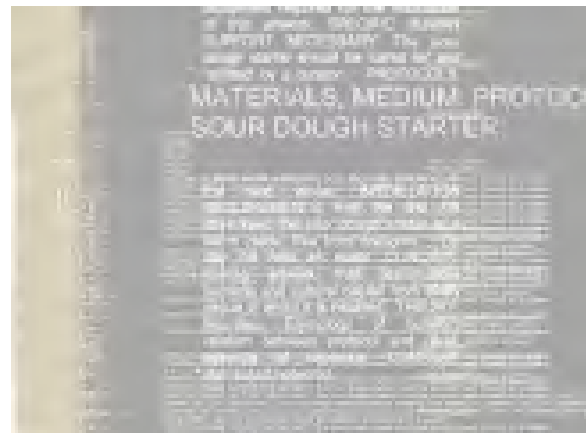
Glorious ninth (Kate Southworth and Patrick Simons), Cultural_Capital, 2009. Glorious ninth/iRes Research in Network Art, University College Falmouth

Biographies

glorious ninth (http://www.gloriousninth.net) is a collaboration between artists Kate Southworth and Patrick Simons. Both are based in Cornwall, UK. They work with sound, protocol, text, images and video to make artworks and DIY installations for galleries, online and other places. Kate trained in Fine Art at Manchester Polytechnic and The University of Leeds, and in Multimedia Systems at London Guildhall University; Patrick trained in Politics and Humanities at Manchester Polytechnic and Art History and Theory at Falmouth College of Arts. Their work is disseminated through a variety of forms from text-based lists in publications such as Databrowser 04 *Creating Insecurity: art and culture in the age of security*; numerous online exhibitions since 2001; events at festivals such as The Port Eliot Lit Fest; gallery installations in exhibitions such as the Arts Council England funded Net:Reality touring group show.

Emma Ota
City Crossings – Networked Media Workshop for Children in Belfast and Tokyo, 2009

www.inter-play.org/citycrossings

City Crossings is a week long networked workshop between young people in Belfast and Tokyo, introducing the creative possibilities of simple new media and utilizing this to communicate in a collaborative investigation of their neighbourhoods. This project is designed to facilitate new dialogues, attempting to overcome barriers of language and preconceptions of each others' context, and raising awareness of different cultures and cultural understanding.

In these workshops we will explore how we formulate our notions of place and how these might be subjectively or collectively described, while also considering the impact of media technologies on our conception and reception of our immediate and distant spaces. How do we form views of another place? How do we receive information about a far city? And how do we communicate where we are to elsewhere? These are important questions, which will be raised in these activities. The children will explore their own neighbourhoods, their own personal attachments to their local place, the experiences, histories and cultures which they associate with them and through a mixture of old and new media attempt to pass on this local knowledge. Through this exchange of video, photos, sound recordings, drawings and animation we hope to share the personal experiences and stories which are attached to each city. The result of these investigations will be collated to form a representation of the participants' own city but also engage in a process of overmapping, linking

Belfast and Tokyo in various points of juncture and difference, which will culminate in a public tour of this multilayered space.

Biography

Emma Ota is Director of Dislocate, Project for Art, Technology and Locality, and Researcher at Musashino Art University, Department of Visual Imaging and Sciences. Ota is a curator and researcher based in Tokyo. Her practices focus upon media arts and international exchange. She has worked for the media arts organisation Trampoline, based in Germany and the UK and co-curated the Radiator Festival for Art and Technology in 2005. In 2006 she established the project Dislocate for art, technology and locality, which brings together international artists and experts in the discussion and debate of the role of new media in relation to our surrounding environment. Ota is highly concerned with promoting international cross-cultural communication between children and is co-founder of Inter-play, an organisation, which runs collaborative workshops and projects between children in Japan and other countries around the world. As a researcher Ota is investigating the development of media arts in Asia and its relation to specific social and cultural contexts, in particular ideas of place. http://www.dislocate.net and http://www.eonsbetween.net

Andrea Polli and Chuck Varga
Cloud Car, 2008

Mixed media

Any conversation about the environment inevitably comes to the automobile. Necessary for the movement of people, goods and services, automobiles are essential to the lives of most city dwellers, but with these benefits come serious consequences: polluted air, dangerous roads, noise and congestion. Increasingly, we look at the world through the window of a car or other vehicle, less and less aware of what's going on outside. The connection between the automobile, life and the air in Belfast is explored through *Cloud Car*, a car fitted with special effects equipment that produces a cloud of mist, enveloping car and rider. In-person guides stationed near the car distribute fact sheets and encourage passers-by to discuss the environment, automobiles and traffic in the city.

Automobiles and Air in Belfast

The most devastating impact of the automobile is its effect on air quality. Automobile pollution causes cancer, respiratory problems and heart disease. Research suggests that air pollution is responsible for 310,000 premature deaths in Europe yearly (BBC News, Feb 21 2005) In contrast to severe smogs in the 1950 and 1960s, air pollution levels across Belfast are generally low. However, there are areas in Belfast where automobile air pollution remains a problem. (edie. net, Jan 21 2008) Beyond damage to our bodies is the fact that automobile emissions contribute to global warming. Cars emit a huge amount of CO_2, 20 pounds per gallon of gas. The effects of CO_2 are widespread: rising sea levels, habitat destruction, extreme weather and the spreading of infectious diseases.

Andrea Polli and Chuck Varga, Cloud Car, 2008

Biographies

Andrea Polli is an artist, Associate Professor in Fine Arts and Engineering and Director of Interdisciplinary Film and Digital Media at The University of New Mexico. Polli's work has been presented widely in venues including the Whitney Museum of American Art Artport and The Field Museum of Natural History and has been reviewed by the Los Angeles Times, Art in America, Art News and others. In 2007/2008, she spent seven weeks living in Antarctica.

www.90degreessouth.org, www.andreapolli.com

In 1985, Chuck Varga joined with a group of five like-minded individuals and founded the theatrical rock band GWAR. Varga created the character Sexicutioner, who starred in eight major productions of GWAR that toured the US and Europe in over 1000 shows. He also wrote scripts, designed and built costumes and sets, wrote and designed over a dozen graphic stories for the GWAR comic, and co-authored two feature-length films including the Grammy-nominated Phallus in Wonderland. www.chuckvarga.com
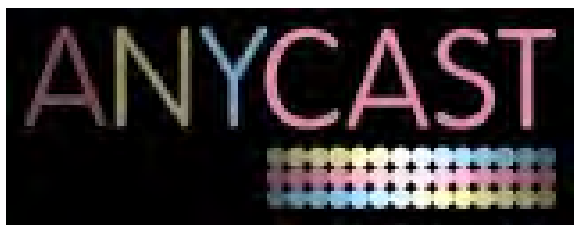
Pip Shea
ANYCAST, 2009

Development and technical assistance – Cameron Adams
and Mark Burza, Additional thanks to Jiann Hughes
Networked installation

ANYCAST embodies the energy of groups and their capacity to contribute their underused energy, or 'spare cycles' to enable others.

Participation is democratising the media space, leaving a slew of disruptive innovation in its wake. Traditional notions of hierarchy are being questioned as we see the rise of the crowd as power broker.

ANYCAST is a participatory work that examines the emerging creative interactions enabled by networked communications technologies. It is a temporary, free, public, mesh, wifi network set up to enable a dialogue between people in the city of Belfast. The strength of the network comes from the support of individuals and organisations willing to share their unused bandwidth. The more participation, the stronger the network, the greater the creative output.

The crowd is self organising and breeding new levels of altruism. They are designing and building new ways of doing things by extending existing systems to meet their needs and interests. *ANYCAST* signifies the power of the crowd and its ability to invoke large-scale action.

Biography

Pip Shea is an electronic media artist and designer. She creates public, participatory works that are influenced by social media, networked culture and the open source movement. Her practice focuses on sharing and remixing and how these processes enable autonomous voices. Pip has participated in residencies at the Banff Centre for the Arts (Canada), Electrofringe Festival (Australia), Next Wave Festival (Australia); been a participating artist in the Light In Winter Festival (Australia), the Melbourne Festival (Australia) and was a speaker at the 2008 Alfred Deakin Innovation Lectures (Australia). She lives and works in Sydney, Australia.

Debashis Sinha
shruti: live cinema performance, 2009

shruti is a live cinema performance that uses field recordings and video footage collected in the streets of Kolkata, India as material for an open live cinema performance. Each iteration of the project is unique---footage and audio is triggered and manipulated live in the moment, in response to the material itself and the environment. shruti is an improvised performative exploration of the city that moves fluidly between the streets of Kolkata, and the greater space within ourselves. A meditation on sound and identity, Sinha's performance uses the everyday sound of Kolkata to craft a travelogue of universal proportions.

Like much of Sinha's work, *shruti* is a work that both embraces and troubles our concepts of heritage, identity and tradition. It has been performed as a live cinema project, a radio broadcast, and disseminated as an audio art performance installation.

Debashiis Sinha, shruti: live cinema performance,
Bochum, Germany, 2008

Biography

For many years known as a percussionist and composer with a number of Canada's premiere intercultural music pioneers, Denashis Sinha is forging a name for himself in the world of audio, video, and new media art. His training under master drummers from various world percussion traditions inform his work and his exploration of the use of tradition as a tool for innovation. Spanning a wide range of exhibition contexts, his creative output is intimately tied to his own South Asian heritage. His works are gestures that infuse the form of classical Indian music (with its elements of mindfulness and improvisation) with content created from his own experience growing up in/between cultures and his eclectic skill set as sound designer, video maker, and musician. Through presenting and dissecting source material he re-contextualises our perceptions and brings to the fore our expectations about identity and the role of tradition in inspiring contemporary expression. www.debsinha.com

SARC, Sonic Arts Research Centre
Queen's University Belfast

BT7 1NN, Tel: +44 (0) 28 9097 5534

www.sarc.qub.ac.uk

The Sonic Arts Research Centre (SARC) is a centre of excellence, dedicated to the research of music technology. This unique interdisciplinary project has united internationally recognised experts in the areas of musical composition, signal processing, performance, Internet technology and digital hardware. The Centre is established in a purpose-built structure located in Belfast. The centrepiece of the research facility will be the Sonic Laboratory. This facility enables research teams to develop and implement cutting edge initiatives in the creation and delivery of music and audio. The Sonic Laboratory's uniqueness is vested in the degree of flexibility it can provide for experiments in sound diffusion and for groundbreaking compositional and performance work within a purpose-built, variable acoustic space. The centre was opened by Karlheinz Stockhausen in 2004 in the context of the Sonorities Festival of Contemporary Music.

This performance showcases work by SARC researchers and presents a programme of selected ISEA works tailored for SARC's unique Sonic Lab.

SONICARTSRESEARCHCENTRE

Bart Koppe
Mixing Cities, 2007

Audiowork

http://a-bort.org/web/work/mixingcities.html

Mixing Cities brings together the real-time ('live') sounds of several cities in an audiovisual installation. The interface consists of two speakers and a panel with five faders and five lamps.

The environmental sounds at five locations are picked up by microphones and directly transmitted to *Mixing Cities*. One can adjust the volume of the incoming sounds by using the faders. In this way it is possible to listen to the sounds of one or more cities at the same time.

Apart from the live sound, the current lighting at the locations is registered with sensors and directly translated into the light intensity of the lamps. By choosing and switching between the cities one can make his own journey between the cities and get a different experience of distances and space.

Biography

Bart Koppe was born in 1975 and graduated in 2005 from Interfaculty Image and Sound / ArtScience at the Royal Conservatory in The Hague. His works usually consist of tangible interfaces in combination with electronics, computers, and networks. The concepts behind his installations and network art emerge from questions, experiences or thoughts about technological change and its influence on daily life. The communicational and social aspects of technology take an important place in most of his works. His work was recently shown at TakeAway Festival of DIY media 2009, Stutgartter Filwmwinter 2009 and SoundLAB VI.

http://a-bort.org

Bart Koppe, Mixing Cities, 2007
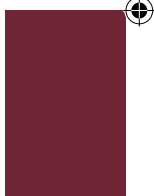
Owl Project: Simon Blackmore, Tony Hall and Steve Symons
m-Log Exchange Project , 2009

Performance with Gary Mentanko iLogs, m-Logs, laptops, wood and saw

Owl Project is a collaborative group of Manchester based artists who share interests in human interaction with technology and process led art. The group currently consists of Simon Blackmore, Antony Hall and Steve Symons. Over the last few years we have become known for a distinctive range of wooden musical and sculptural instruments that critique human interaction with computer interfaces and our increasing appetite for new and often disposable technologies.

Since 2004 we have been developing a range of portable instruments that mimic the desirability of handheld gadgets but are more rustic in appearance and obscure in functionality. Examples being the *iLog Rustle* which records up to 20 seconds of sound and reduces it into distorted fragments, the *iLog Photosynthesiser* which converts light into audio, and the *m-Log* (a wooden gestural computer interface).

We have performed across Europe with these instruments and they have featured in design books,magazines and blogs globally. Shifting between being desirable design objects, musical instruments or simply logs, they raise questions about the use of technology within live performance and their value as objects, their potential for mass-production and our refusal to do so.

Rather than standardise production in the face of working with uneven logs and unusual electronics we prefer to let these objects resist mass-production and thus no two are ever the same. Embracing this limitation we invite participants to join us in making their own variation. Through this social process our customers become developers rather than consumers and our range of instruments continue to evolve, placing an emphasis on cultural and social capital rather than the physical.

The members of the Owl Project have their own unique Art practices but come together to create desirable and crafted artwork with perspective shifting focus; from commenting on the disposability of technology, to Interface Design, from questioning industrialisation and humanity's relationship to the means and knowledge of production, to a strong reputation as Sound Art performers.

Faced with a rapidly growing demand for our instruments to be bought and used we have typically responded in a thought provoking manner, refusing to be drawn into an obvious cycle of production. By encouraging people to make their own Owl Project instruments we turn clients into producers and developers. A new cottage industry or social artwork?

Biographies

Drawing on influences such as woodworking, hobby style electronics and open source software to create music-making machines, the Owl Project take a craft-based approach to designing our own interfaces and objects. The result is a distinctive range of musical and sculptural instruments that critique human interaction with computer interfaces and our increasing appetite for new and often disposable technologies.

We are known for our classic log1k, the hand held iLog and m-Log; and of course the Sound Lathe (which produces fractured beats, electronica and wood chippings). The Owl Project has been nominated for the Share.IT award, the Great Northern Art Prize and commissioned by LoveBytes and 'Concrete and Glass'. We have played and collaborated and performed with a range of musicians and artists such as Leafcutter John, Thor Magnusson, Alog and Philip Jeck.

Dublin

Ralph Borland and Tim Redfern
SMSage, 2007

Security-camera housing, speaker, amplifier, Netslug computer, various electronics

http://eclectronics.org/projects/smsage

SMSage is a security camera that babbles, chatters and blathers using a speech synthesiser. Unlike the the speaking security cameras recently installed in parts of Britain, *SMSage* does not transmit the voice of authority, but that of the public, who can send SMS messages to it to be recited.

SMSage detects the names of nearby Bluetooth devices, which it invites to contribute SMS text messages. Even here, *SMSage* is no mere conduit for information – for after first reciting messages faithfully, it starts to mutate them, rearranging words and splicing them with previous messages. Its voice shifts in pitch and emphasis as its thoughts seem to wander. Perhaps the camera is mad; a voyeur overtaken by the information pouring into it, it babbles to itself, rejecting its official function and embracing the overlaying, shifting information scape of the city.

SMSage consists of a mobile phone, amplifier, speaker, an Arduino microcontroller and a Netslug computer contained in a security camera housing. It is self-contained, running on battery, for quick impromptu installations. Building upon the experience and support of a community of enthusiasts and hardware hackers, *SMSage* utilises cheap off-the-shelf hardware and open-source software to create a unique platform for temporary electronic installation.

SMSage has been previously exhibited at Conflux2007 in Brooklyn, New York

Ralph Borland and Tim Redfern,
SMSage – Dominick Street, 2007

Biographies

Ralph Borland is a PhD student conducting cross-disciplinary research with the Disruptive Design Team (DDT) in the Department of Electronic and Electrical Engineering, Trinity College, Dublin. He is a graduate of the Michaelis School of Fine Art, University of Cape Town, and of the Interactive Telecommunication Program at the Tisch School of the Arts, New York University. His art-design piece *Suited for Subversion* (2002), is in the permanent collection of the Museum of Modern Art, New York.

Tim Redfern is a designer, artist and technologist based in Dublin. He is currently pursuing a PhD in the Distributed Systems Group of Trinity College Dublin.Collaborating with many electronic musicians and artists, his work has been shown at the TCD Science Gallery, the Sebastian Guinness Gallery, and at the Diversions and Darklight festivals, Dublin. Simpletext (2005), an audiovisual piece created in collaboration with Jonah Brucker-Cohen (Media Lab Europe) and Duncan Murphy (Ambulance), has been widely performed internationally.

SPARK Platform

SPARK was developed to provide within ISEA2009 an informal and immediate platform for the showcasing and discussion of the best work in creative technology production from second live interventions in everyday life to examples of exemplary devices that respond and translate the workings of the human body. These works where successful peer-reviewed works from the call for papers and art projects as part of the ISEA2009 programme. SPARK will be located in the heart of ISEA2009 conference in the main exhibition areas of the Waterfront Hall. This is the primary location in Belfast for the conference, major events and networking forums. This will run only for the duration of the conference itself with some interventions happening in the city as demonstration or activation of the work. The exhibition is planned to engage with delegates directly in the main conference arena and the work directly engages with the main theme of the symposium *Engaged Creativity in Urban Environments*. Concurrent with the main panels and workshops, there are a series of talks and performances around the SPARK exhibitions. Each artist has been invited to give a 20 minute presentation or performance / demonstration of the work. Some of the works are placed not only to engage with the main conference cohort but are located in front of the Waterfront to engage with both a curious and accidental Belfast audience.

Peter Bosch & Simone Simons
Último Esfuerzo Rural, 2004–2008

Mixed media installation

Último Esfuerzo Rural ('Last Rural Effort') was premiered in Valencia at the Ensems festival of contemporary music, in May 2004. It is composed of two rather different installations. Both produce sounds, big or little, always coarse, sensitive and individual. One part consists of maximum nine giant *zambombas* (lions roars), made of barrels, measuring 1m30 and played by pneumatic cylinders. The other part are hayforks which scratch on metal plates or glass. Both machines have such a peculiar sound world, that its origin cannot be other than the countryside. A feeling which comes out of the deepest inside, like the braying of a donkey. The hayforks make up a small machine with a long-range energy radiation while the barrels, on the contrary, compose a grotesque machine with a relatively small energy radiation (when not amplified). The minimum with the maximum performance, or the maximum with the minimal performance, the result is similar: In this paradox poetry is born.

Technically both machines span and unite the rural, industrial and computerised eras. Mentally they predominates the rural thought. The rural world is 'self-thoughtful': The individual himself looks for simple, but creative and playful solutions for the problems that happen in the world surrounding him (with sweat, strength and courage.) A state of mind that is disappearing in our globalised world. We do not want to romanticise rural life but the original thought and strength of the individual. We think this is how the creation of our work takes place. *Último Esfuerzo* Rural continues the vibratory tradition, which characterises a great number of our previous works. The sound colour of the work is a mixture of very low frequencies, even inaudible ones, with atonal scratching.

References:
Bosch, Peter and Simons, Simone."Our Music Machines", Organised Sound 10.2 (2005): 103-110

Peter Bosch & Simone Simons, Último Esfuerzo Rural, 2004–2008

Biographies

Bosch & Simons focus since 1990 on the development of 'music machines', inventions that play largely their own game in a fascinating world somewhere between order and chaos. They have shown their work and have participated in numerous festivals inside and outside Europe. Recently they exhibited at the Verbeke Foundation, Kemzeke, Belgium and the Biennale ArteScienza, Rom (both in 2008), at the Kinetica Art Fair, London and at Observatori X, Valencia (both 2009).

Peter Bosch, born in 1958, studied psychology at the Universities of Leiden and Amsterdam and thereafter studied sonology at the Royal Conservatory in The Hague. Simone Simons, born in 1961, studied at the audiovisual department of the Gerrit Rietveld Art Academy in Amsterdam. Since 1997 they work and live in Valencia, Spain. www.boschsimons.com

Tara Carrigy, Neill O'Dwyer and Colin O'Sullivan
Drawings of a Floating World, 2008

Interactive digital media, projections and paint brushes
(bamboo, optical fibre, IR emitting diodes)

www.zendrawing.com

Drawings of a Floating World is an immersive, responsive digital media environment, which invites participants to engage in a playful, intuitive, kinesthetic and social interaction, through the simple and universally familiar metaphor of drawing and painting. Fluid patterns and sounds are projected on to a series of encircling, floating planes which dynamically respond to participants' movements and gesture. Digital media is presented as a tangible and malleable medium that can be pushed, pulled, stretched and sculpted. The intention is to initiate a compelling and affective experience through embodied interaction, and to promote spontaneous and open-ended social interaction through ludic engagement and physical action.

Audience involvement is integral to the work, which is co-created in collaboration between the participants, computer system and authors. Generative graphics are drawn in real time by the computer, in response to the behaviour of the participants and in relation to the parameters set by the authors.

The installation uses computer vision and motion tracking techniques to detect movement within the space. Infrared (IR) imaging via live web cam feeds, pick up light transmitted by paintbrushes fitted with IR emitting diodes and map their movement across a series of calibrated screens. Visual and audio responses were programmed using Open Source software programs, including Processing, Pure Data and TouchLib.

Biographies

Drawings of a Floating World was originally developed by a group of Postgraduate students, as part of the MSc Multimedia Systems course, Trinity College Dublin (TCD) and was exhibited at the Science Gallery Dublin, in September 2008. Tara Carrigy, Neill O'Dwyer and Colin O'Sullivan have reconfigured this installation for ISEA 2009. All members of this interdisciplinary team are residents in Ireland and have completed a Masters of Science in Multimedia Systems, at TCD in 2008. Each team member contributed skills and knowledge from different creative and technical backgrounds including visual art, design and computer science.

O'Sullivan holds a BA in Computational Linguistics from TCD. O'Dwyer holds a BA and BDes in Visual Communication from the National College of Art and Design (NCAD), Dublin. Carrigy holds a BDes in Textile Design from the NCAD and is currently Content Leader in a collaborative project with the National Digital Research Centre, Ireland and TCD.

Tara Carrigy, Neill O'Dwyer and Colin O'Sullivan
Drawings of a Floating World, 2008

Julie Freeman
Specious Dialogue III, 2009

Concrete, steel, castors, wireless speaker system, computer, custom audio software

Specious* Dialogue III consists of a pair of movable, sculptural concrete forms that house wireless audio playback systems. Mounted on pairs of swivel castors the forms are designed to be played with – pushed, rolled, kicked and shoved around the exhibition space. They are physical audio curiosities with personality.

The mobility of the work enables the pair of forms that comprise *Specious Dialogue* to intervene in other artworks, be muffled by a coat, encroach on visitor conversations, or be united in a conspiratorial corner. However they are encountered, they expect to be touched or moved in some way, at the very least they want to be listened to. By enabling this physical interaction with the objects the listener perhaps becomes an unwitting performer moving the sound, catching it, passing it to someone else, changing the sound dynamic in the space.

The pair spew an emotional dialogue, they bicker, coo fragments of love, they shout, scream and whisper, they are lonely lovers or clinging siblings. They miss each other, but also get angry and need their space. These multi-layered, twisted, specious conversations flip between mundanity, humour, drunkenness, apathy, passion, conspiracy and irritation.

The work explores the gap between conversations, and asks what the audience is prepared to fill in. Are we happy to overhear? Can we empathise with a disconnected voice?

* specious - plausible but false; Having the ring of truth or plausibility but actually fallacious; Deceptively attractive; Apparently good or right though lacking real merit.

Julie Freeman, Specious Dialogue III, 2009, © Christian Mosar, Casino Luxembourg

Biography

Julie Freeman's work explores transforming complex biological processes into sound compositions, objects and visualisations. Her work spans multiple art forms and explores the relationship between science, nature and technology, and how humans interact with it. For the past 14 years her work has focused on using technologies to 'translate nature' to enable deeper understanding and appreciation of the natural environment. Freeman holds an MA in Digital Art from LCEA, Middlesex University, is a NESTA fellow and Wellcome Trust arts awardee. She is steering group chair of FreqOUT! community arts programme for young people and wireless technology, a board member of Node.London media arts and creative advisor to MeshMinds arts networking organisation. Her work has been exhibited across the UK, including at the ICA and the Science Museum, and internationally in Brazil, Croatia, Lithuania, Luxembourg, Russia, and the USA. She is currently resident artist at the Microsystems and Nanotechnology Centre, Cranfield University.

Margarete Jahrmann
Sema-Code Dress, 2009

Linen / hand-print, mobile phone software

http://www.ludic-society.net/sema/

This 'wearable without wires' fashion series by Marguerite Charmante is drawing on patterns, made of so called Sema-Codes, which can be decoded by particular software. Now for example, if an image of the dress is taken with a mobile phone, on which the software is installed, then the encoded information is made visible, which was embedded in the Sem-Code pattern. In the case of this dress it is Botticelli's Venus, which is exposed piece by piece. The photo taken is automatically replaced by an image of nakedness. In such a manner this fashion-series enables an urban game, which derives friction from antagonism of public, private and hidden. This work introduces a new strain of Wearables without wires or electricity on the body, featuring natural materials as linen and silk. The technology needed to decode, mobile phones and wireless networks, are present in everyday lifes' *Umwelt* (environment).

As political critic on surveillance by private images uploaded to anti-social networks, the X-ray qualities of this encoded clothing morphs public and private Naked City. This wearable must be worn and not just watched, to experience another take of the work, those of being exposed. Voyeurism and Surveillance converge in a participatory game of taking absurd images of body parts, which never appear for the player, but which are uploaded. The semi-invisible wearer's cold shoulder pushes towards the consequences of being read – parallel in the city and in social webs. A Neo-pataphysical collection of body close-up images could grow virally in gamefashion.org's online memory.

Margarete Jahrmann, Sema-Code Dress, 2009

Biography:

Vienna born artist Margarete Jahrmann (AT/CH) embraces code, language, fashion for her work in fine arts installations and performances. As founder of Ludic Society (2006), editor of LUDIC SOCIETY magazine she introduced *Game Fashion* (2007), *urban games* (2006), and *Ludic Pata circuitboard-artefacts* (Arco Madrid06). Her work was shown in 2009 at Kunstmuseum Aros, Aarhus, Denmark in the show Enter Action, at the Edith Russ Haus Oldenburg in the show Wearable Technologies. She received Prix Ars Electronica03, interactive arts distinction and software art award transmediale Berlin04. Jahrmann is visiting artist at the MIT-GambitLab 2009, Game Design professor at the University of Arts Zurich, PhD aspirant of CAIIA, University of Plymouth and lectures at the University of Aplied art, Angewandte Vienna. http://www.gamefashion.org

Adinda van 't Klooster
The Emotion Lights
2 + 3, 2009

Cast porcelain, Electronics, LED's, code, Arduino micro controller, gold lustre, 360 x 210 x 140 mm

http://steim.org/projectblog/?p=762

The Emotion Light is a sculptural light in the shape of a large uterus that uses biofeedback technology to visualise the holder's emotional state in changing light patterns emerging from the shape. To achieve this, physiological data like GSR (galvanic skin response), heart rate and movement are tracked and translated via code into changes in light patterns.

The Emotion Lights are portable and don't show any invasive technologies. The visitor is asked to sit down and listen to an emotive sound sequence whilst he/she can directly see his/her bodily response visualised in the varying hues of the light.

This work externalises the internal body, symbolically in terms of the female reproductive organs, which are normally hidden from view, and physiologically by visualising the holder's heart rate and sweatiness (which is obtained from GSR). The shape is simultaneously ambiguously reminiscent of a ram's head and of spermatoids as well as fallopian tubes. Stylised into a quirky portable object, this artwork provides an introspective experience that is embodied but can also be observed by others in the space. A faster heartbeat reflects in a faster pulsing light and a higher level or arousal translates into warmer colours with the maximum set at red, and lower arousal translates into blue and green hues.

This artwork avoids the explicitly medical or therapeutic uses of biofeedback technology to explore the less literal complex relationships between sound, colour and bodily response.

Adinda van 't Klooster, Blue Emotion Light, 2009

Biography

Adinda van 't Klooster is an international artist who works with sound, light, installation, animation, sculpture, electronics and computer generated performance. She creates multi-sensory experiences in often site-specific and collaborative contexts. She is currently in the process of completing an AHRC funded practice-based PhD at CRUMB, University of Sunderland.

Her work explores the areas where art & science overlap. She is interested in how developments in science and technology provide news way of looking at the body, the mind and the start of life itself.

Latest commissions include RAINBOW CODE in Newcastle's Victoria Tunnel and Inverse Archaeology at The Collection in Lincoln. She also did the Gloucester Cathedral Fellowship in 2004, and many other residencies in the UK and abroad including three residencies at STEIM. http://www.axisweb.org/seCVPG.aspx?ARTISTID=8405 www.crumbweb.org/

Daniela Kostova and Olivia Robinson
Negotiations, 2006–2008

Custom made software Max MSP Jitter, wireless monitor, wireless surveillance camera, wireless transmitters, video cameras, laptop computer, chroma key fabric

Negotiations is a project that explores cross-cultural communication and interpretation. Over a period of two years Daniela Kostova and Olivia Robinson developed an interactive system that utilises blue screen video techniques as a tool for manipulating human bodies moving through unknown environments. The system has been performed in three distinct public environments: Sardinia, Italy, New York City, USA and Sofia, Bulgaria. As both a conspicuous costume and virtual assimilation act, each performance has fostered the development of a site-specific story. Recurring themes emerged from the performances: estrangement and integration; placidity of legality, territory and ownership; and mediation of experience.

The *Negotiations* system uses readily available computer and surveillance technology to create the real-time video. Two characters embody the system, an Alien (in blue) and an Authority (in black). Each has a video camera, which is linked to a computer embedded in the Authority's costume. Custom software composites the two video streams to create a negotiated final video. The resulting imagery is solely from the Authority's point of view as she surveils the Alien. The Alien's image though been replaced with her own point of view. The Alien carries a hand-held monitor which displays the 'negotiated' video and passers-by can view the final video as it is being created. It becomes the focal point, allowing relationships to form during performances and highlighting the double-consciousness of cross-cultural communication.

Daniela Kostova and Olivia Robinson, Negotiations, 2006–2008

Biographies

Daniela Kostova (Bulgaria) and Olivia Robinson (USA) began collaborating in 2006 working with video, installation and performance. Both attended Graduate School at Rensselaer Polytechnic Institute in Troy, New York. Daniela works with subjects of communication and cultural displacement. Olivia views installation and performance

as mediums for connections between people and communities across boundaries and history. Individually or as collaboration, their works won international art residencies and awards, and have been shown at Estacion Indianilla Museum (Mexico), Siggraph (San Diego), Kunsthalle Wien, Fondazione Sandretto Re Rebaudengo (Torino), Kunsthalle Fridericianum (Kassel), Baltimore Museum of Art, WPA/Corcoran Museum, Boston Cyberarts Festivals. Daniela is an independent artist and curator living in New York City. Olivia is an Assistant Professor at Syracuse University.

Zune Lee, Sang Won Nam, Chang Young Lim
A Bottle of Weather, 2008

Interactive media installation

http://studiobottles.net/

Taste, an important sense in ordinary life, has been almost ignored in art. To introduce taste to media art, we suggest the mixology of cocktail as a metaphoric methodology of mixing images and sounds, thereby enabling people to taste them. In this work, we present tangible user interfaces with a network connection to blend image and sound: bottle, table, and dish interface. Here, weather, the content of a bottle, is a metaphor for humans' emotions, and audience can express their own feeling in mixed realty by blending and tasting weather. To embody this idea, we borrow the method of mixing weather from the cocktail mixology, and provide audience with a bar surrounding as an exhibition space. These afford audience the following interaction flow: Select – Mix – Pour – Taste – Keep. There, with the bottle, audience can choose images and sounds of weather on the table to insert them into the bottle. By shaking it, audience can blend them in real-time like mixing cocktails. By pouring the mixed weather into a dish beside the table, audience can produce virtual weather, an audio-visual mixture. Then, it appears on a front screen as a media collage and participants taste (appreciate) their own weather. Finally, the result is automatically stored and partially displayed on a wall screen as the keeping procedure.

Zune Lee, A Bottle of Weather, Seoul Museum of Art, South Korea, 2008

Biographies

Zune is a Korean media artist who has pursued his own crossover of visual art, music, and technology. He has showcased many media art pieces domestically (MediaBottles, Trialogue) and internationally (Mixplore, A Bottle of Weather). Recently, he is working on several projects that introduce the sense of taste and synesthetic concepts to the sphere of art (Bottlogics, Text@ Media). Zune graduated from Stanford University (MA/MST @ CCMRA, 2005) and Seoul National University (BFA in Design and BS in CS, 2001). http://www.studiobottles.net

Sangwon Nam is a Korean sound artist. He has created live electronic music with audio-visual programming and physical computing. Recently, He presented a performance, Out There, Yokohama Dance Collection R 09, Japan. Also Sangwon is a member of Tacit Group, a laptop orchestra.

Mr. Lim is a professor in the Graduate School of Culture Technology, KAIST, Korea. He has investigated interaction design and new media as new ways of creating digital contents.

Nancy Mauro-Flude
BagLady 2.0, 2008

Networked performance, custom built interface – suade bag, Alix3c3 mini euro-card format with Audio, VGA and Award-BIOS (super expandable) 500 MHz Processor antenna, Battery Power – 12 V.8 Gb Cf card, USB webcam Logitech CamPro 9000 is 1600x1200 (HD-TV), LFS linux from scratch, KNOPPIX kernel, audio streaming darkice as client, encoding ogg vorbis,
Webcam UVC video module

http://sistero.org/baglady/

Baglady 2.0 is a live performance with a customised electronic performance tool, a bag with an antenna and an embedded board, programmed for live wireless broadcasting on the fly of sound, digital images [motion jpeg]. It probes found wifi zones as a platform to pipe through this data. It highlights how such ephemeral oral or folk histories on the street can be played out on the WWW, being such an inhabited and ubiquitous place at present.

'The bag can serve as personal recording device to capture one's daily life, to record conversations, log geographical data, and take images. Or it can even be used as a tactical medium in urban space,   this is not symbolic. Imagine the bag as a tool for grassroots journalists operating under the conditions of repression. They can record images and audio files, and send them immediately to a remote server, while deleting the compromising data from the bag's memory.'

'BagLady: trading secrets spreading news,' Mirko Tobias Schafer (2008)

Scenario:
A nomad living in the wreckage of the new dark ages, *baglady 2.0* tracks and inherits neo-liberal capitalist waste, wanders through its discarded wardrobe, transforms it and plays with it. She is a hunter-gatherer of ephemeral moments. She finds it vital to collect and share signs, omens from the everyday, seeing the beauty in the banal, validating the fragile and shifting world made up of spontaneous aesthetic subcultures. She travels light, carries around with her a bag with an antennae to probes the ether and pirate the network...

Nancy Mauro-Flude, BagLady 2.0, 2008

Biography

Nancy Mauro-Flude was born in 1975 and works in the areas of performing art and media design. Her artwork is poetically invested with the electronic movement and she often highlights the importance of the Internet as a medium, meeting place and information source, and the experiential worlds they carry in their wake. Former artist participant at 'DasArts: advanced institute for performing arts' 2001–4; a founding member of Moddr_electronic tools lab @WORM Rotterdam, and developer of /etc Eclectic Tech Carnival, international women's hack lab [home brewed since 2002] by the GenderChangers Academy. In 2006 she graduated from the Piet Zwart Institute of Media Design at the Willem de Kooning Academy, Rotterdam University, Master of Fine Arts. In 2007 she was artist-in-residence at Museums Quartier (Vienna) and involved with the Patchingzone first pilot project. She is currently a lecturer and PhD candidate under the supervison of Dr Matthew Fuller, Goldsmiths College, and Dr Leigh Hobba, University of Tasmania, The Tasmanian School of Art.

Tasmania

Yasuhiro Morinaga
The Castellated Wall, 2009

Site specific sound presentation

The performance will convey aesthetics of site-specific and representation of environmental sounds through the process of field sound recording in Northern Ireland. The development of technology, the recorder absorbs the space and microphone converts the air vibration. The mercy of mobile technology, we are capable of recording sounds anywhere and presenting them sonically, identically and spaciously to the local environment.

The live performance is in order to play concrete field-recorded sounds from the particular locations mainly. However, there will be two different approaches in this presentation. One is the actual concrete sounds from Northern Ireland focused on the natural environmental sound as concrete sound scape. Second is the resonance oriented environmental sounds which are captured by the numbers of wireless microphones been allocated in the place of concert hall.

I would like to archive the realization of communication and coexistence between site specific environment. The field-recorded sounds represent and identify the place, region, country, surrounding and environment throughout our lively communication and coexistence. Plus, the technology of mobility gives us more opportunity to notice the importance of human perception in time and space at first hand.

Yasuhiro Morinaga, The Castellated Wall, 2009

Biography

Yasuhiro Morinaga, who lives and works in Japan is a sound designer, recording artist and researcher. He focuses focusing on environmental sound in hidden areas from around the world. Morinaga's sound design works for cinema have been screened at major international film festivals including Cannes, Berlin and Toronto. In addition, he has worked on a variety of projects including theatre, contemporary dance and installations. Morinaga's eclectic and distinctive approach toward designing sound does not conform to the conventional style. Morinaga has also given lectures focusing on his sound design works at various universities from around the world. As academic research activities, Morinaga have produced an international conference for Audio-Visual Archives subsidised by Agency for the Cultural Affairs, Japan.

He has been undertaking a PhD in Film and New Media at Tokyo University of the Arts. He is also pursuing ongoing field-recording projects around South-East Asia focusing on the impact of concrete soundscape.

Paul Sermon, Charlotte Gould and Peter Appleton
Urban Intersections, 2009

Produced in collaboration with Alasdair Swenson, Ben Mitchell, and Peter Kelly
Projection, computer

This collaborative urban installation brings together multi-user virtual environment research within a site-specific Second Life urban intersection, designed and constructed for presentation at the Waterfront Plaza in Belfast. By reflecting on the ironies of contested spaces, and stereotypes in multi-user virtual environments, this project exposes the cultural identity, gender roles, digital consumption and virtual desire within this augmented world. The installation utilises live video streaming and motion capture as alternative navigation, with fire and water interfaces in Second Life, allowing the participants to interact and direct the narrative by their presence and movements immediately in front of the projection screen on the Waterfront building.

The installation environment in Second Life reflects on the surroundings of Belfast, drawing inspiration from its local history and community. Reliant on user interaction and input, the audience will form an integral part of this installation that aims to transcend borders and boundaries of culture and gender as interactive storytelling and memory building in post-conflict society. Staged in the regenerated landscape of the Waterfront Plaza, this utilitarian space will be used as a stage set to represent an augmented garden where we will explore the concept of perimeters and territories, as a metaphor of the local social history. As the participant leads us through this virtual landscape, first and Second Life inhabitants come together 'face-to-face' on screen. The participants complete this artwork as a live digital mural is revealed on the facade of the Waterfront Hall building.

Supported by [ma-net] Media Arts Network and Arts Council England

Paul Sermon, Charlotte Gould and Peter Appleton, Urban Intersections, 2009

Biographies

Peter Appleton is a Reader in Creative Technology in the School of Art and Design. Investigations into electro acoustics, interactive systems and digital media have resulted in Internationally commissioned exhibitions, sited objects and performance, shifting between worlds of experimental Jazz , installation, sound sculpture and product design.

Charlote Gould is a Lecturer in Digital Media at the Research Centre for Art and Design, The University of Salford, UK. She has developed a number of web-based interactive environments that explore user identity and the notion of a floating narrative. user virtual environments. She has undertaken illustration and animation commissions from a range of companies including the BBC and Manchester Art Gallery.

Paul Sermon is a Professor of Creative Technology at the Research Centre for Art and Design, The University of Salford, UK. Since the early nineteen-nineties Paul Sermon's practice-based research in the field of contemporary media arts has centred on the creative use of telecommunication technologies. www.paulsermon.org

Eric Siu
Optical Handlers – eeyee, 2008

Optical device, wearable media, head mount display, mini-LCDs, cameras, electronics, goggles, gloves, celastic, paint, jumpsuit.

www.opticalhandlers.com

As a device, *Optical Handlers – eeyee* consists of two parts: 1) the goggles and 2) the gloves. Within the goggles, are four viewable LCDs, which connected to four spy cameras (two as a pair) on the gloves, and both ends are in stereoscopic setting. User therefore perceives a double-stereoscopic vision, which directly mobilised by his/her own hands. The mobility of one's vision becomes a literal and corporeal experience as you move through space. This double mobile real-time stereoscopic viewing device has a redundant reality that questions, 'Aren't we living in a 3D world already? Or are we?' *eeyee*, facilitates a hyper entanglement exclusively for the users.

It dissects embodied visual experience by challenging users' perception and conception of viewing and space. Users have to manipulate their body and invent their ways to cope with their surroundings primitive down to making a step forward. Eventually, users will meet and interact with the public. Thus learn how to socialise and co-exist in this "hyper" active space. *Optical Handlers* provides experiential situation for users to play with their own body and to make fun and interact with people around them.

eeyee has a set of identical LCDs that faces outward, which enables bystanders to see what the users are looking at as close as they want. eeyee essentially blinds the users as well as heightens their senses to create a tension between their followers and the place where it is played.

Eric Siu, Optical Handlers – eeyee, 2008

Biography

Eric Siu is a new media artist raised in Hong Kong and currently a graduate student of Design | Media Arts at UCLA. In 2008, he completed a 12-month cultural exchange and research project in the United States funded by the Lee Hysan Foundation, Asian Cultural Council. Before this trip, he taught at the Hong Kong Institute of Vocational Education (Kwun Tong) for two years right after he had earned his bachelor degree from the School of Creative Media, City University of Hong Kong. Eric's video art and multi-media works have been shown both locally and internationally including USA, Australia, Japan, Korea, Germany, and Poland, amongst others. His video short "Sliding Whites" received an honorable mention from the WRO 05, 11th International Media Art Biennale, Wroclaw, Poland. Since 2008, he serves as board member of Videotage, Hong Kong. Eric has a broad interest in animation, video, installation and interactive art. www.ericsiuart.com

Steve Symons
aura: the stuff that forms around you, 2009

Surround sound, GPS and Digital Compass enabled backpacks, with local wifi and server, SuperCollider, Processing, Arduino and PHP, bespoke electronics.

Borrow an aura backpack and experience this unique sound world, but be aware that you destroy the world as you listen to it; in fact the landscape you hear is created from the remnants left from other users' walks. Eventually the artwork will be completely eroded.

Aura is a located sound project that explores notions of consumption and ownership by allowing users to effect an audio landscape as they move within the Real World. Your movements are tracked by GPS as you explore the area around the Waterfront Hall and are layered onto a record of all the previous users; the resulting topography around your position on this map is represented in surround sound. You can hear the resulting eroded landscape, left to right and front to back.

Imagine a playing field after a fresh falling of snow. The snow lies evenly and un-trodden. This represents an empty aura sound world, which, if you wore an aura backpack, would sound like soft white noise balanced with a gently undulating hum. Someone walks across the field leaving footprints, the snow is sullied, eroded; the walker has left a patina in the world. In the aura world this patina is first represented by shifts in the intensity and changes in filtering; the audio moving as you cross the footprints. As more people walk in the world the sound becomes more and more fragmented and distorted, leaving smaller and smaller pockets of un-consumed beauty.

Steve Symons, aura: the stuff that forms around you, 2009

Biography

Steve Symons is a Sound Artist, based in Manchester, UK. Once the programme leader for the MA Multimedia Arts at Liverpool John Moores University, now unaffiliated and ensconced full-time in his studio he divides his time between an OpenSource USB interface (http/:muio.org), performing as an active member of the renowned Owl Project http://owlproject.com, and his own art practice http://stevesymons.net.

The first of his aura series has been shown widely and is currently being developed into a OpenSource project. Exhibited at ISEA09 is the second in the series: commissioned by the Enter_ Festival (2007, Cambridge) and exhibited as part of DING Dong at the FACT Centre (Liverpool, 2008/09). Steve's non-located work has, diversely, explored art systems from Sonic Horticulture (breeding genetically defined sonic organisms) to handmade string instruments. Recurring themes in his work are systems, generativity, interaction and engagement through physical interfaces.

SYNTFARM (Andreas Schlegel and Vladimir Todorovic)
GROUND PULSE, 2009

Custom built seismometer interfaced with Arduino with xbee radio, headphone set, screen, computer

Ground Pulse is the new Syntfarm's mobile unit that enables artists to perform with impulses gathered from the movement of the ground. Design of the *Ground Pulse* is based on the Lehman's seismometer principle. The unit is capable of detecting minute movements of the ground including: long distance earthquakes and short distance impulses produced by human bodies.

This unit is connected to the Syntfarm's output 'box', with a wireless connection. Generative processes that visualise and sonify the input data drive the output of the system. By focusing and exploring the translations of the body movements into synthetic world of real time visualization and sonifications, Syntfarm are developing a system, which can be used to enhance and make the experiences and learning from natural environments more accessible to others.

Biographies

The Syntfarm (Germany/Serbia/Singapore) was founded by Andreas Schlegel and Vladimir Todorovic in April 2007 in the very clean city of Singapore. The group focuses on the preservation of various expressions and structures that are found in natural ecosystems. In all their projects, Syntfarm develops its own software, interfaces and systems that are used for enhancing our relationship and understanding of nature. The group exhibited and performed in various venues including: Pitch Black, Enter3, Dis-locate, ISEA08, Lasalle, ICAS, etc. www.syntfarm.org

SYNTFARM (Andreas Schlegel and Vladimir Todorovic),
GROUND PULSE, 2009

Special Projects

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www.catalystarts.org.uk

Tapio Mäkelä, Marko Peljhan, Matthew Biederman
M.A.R.I.N., 2009

Mobile residency project on the Irish Sea

http://marin.cc

Founded by artists Tapio Mäkelä (FI) and Marko Peljhan (SL/USA), *M.A.R.I.N.* is a mobile residency programme set on board a catamaran sailboat, redesigned and equipped to be a sustainable environment for transdisciplinary research in arts, sciences and technology.

M.A.R.I.N will host an 11-week long residency, Ecolocated – Littoral Lives on the Irish Sea starting from ISEA2009 in Belfast and travelling down the coast of Cumbria to Liverpool. A highlight part of ISEA2009 exhibition, hosted by Catalyst Arts, a gallery exhibition shows work developed during the residency by the artists Tapio Mäkelä, Nigel Helyer (AU), Andreas Siagian (ID), with AudioNomad collaborators Daniel Woo (AU), Michael Lake (AU) – please see next page for details.

Also part of the exhibition, CDPDU – Common Data Processing and Display Unit *(M.A.R.I.N. Alpha)* is a data display and processing architecture built to open hardware and software standards, combining different satellite and sensor data feeds on marine ecology. The CDPDU will serve as one of the public faces of the *M.A.R.I.N.* project, and the API (Arctic Perspective Initiative, http://arcticperspective. org). The CDPDU is co-designed by Marko Peljhan and Matthew Biederman (USA/CA) in collaboration with PACT systems and University of California Santa Barbara, Media Arts and Technology Program, and several individuals and supporters: http://marin.cc/cdpdu.

We thank the following partners for their kind support:

M . A . R . I . N .
Media Art Research Interdisciplinary Network

Nejc Trost

Biographies

Tapio Mäkelä, is a Finnish media artist and researcher, co-founder of *M.A.R.I.N.* and initiator of the *Ecolocated* project, currently working on location based media art practices. He has been director of artist association MUU, co-founder of m-cult, and programme chair of ISEA2004.

Marko Peljhan is a conceptual artists. He is the co-founder of Ljudmila (Ljubljana Digital Media Lab), founder and director of the arts organization Projekt Atol, and is one of the coordinators of the Arctic Perspective Initiative and *M.A.R.I.N.* projects. Since 2002 he works as Associate Professor of Interdisciplinary Studies in Art/Media/Technology at the University of California Santa Barbara.

Matthew Biederman, US/Canada, works in new media contexts including installation, performance, video, and tactical media. He addresses issues of perception, media saturation, and systems by employing research strategies interwoven with public events. Born in the United States, he now lives and works in Montreal, Canada.

Tapio Mäkelä, Nigel Helyer, Andreas Slagan
Ecolated: Littoral Lives, 2009

Supported by Daniel Woo and Michael Lake (AudioNomad software team)

http://marin.cc/ecolocated_littoral_lives

Ecolocated combines marine ecology data with location, sound, stills and video in an installation at the Catalyst Arts gallery.

Ecolocated is an exploration of littoral zones near Belfast, areas where human impact on the marine ecology is strongest and where local communities have a long association with the sea. The term littoral describes the juncture between land and sea, where the experience of the sea as an every day environment for marine life, work and leisure meets with historical and romantic sensibilities.

Ecolocated recordings include marine environmental and meteorological data; interviews with scientists and local communities and sonifications. An important aspect of the project is shaped through a local workshop programme exploring marine ecology and maritime history.

The first phase of the exhibition is a cumulative work charting the journey to Belfast across the North Sea in the projects' floating studio base. The *Ecolocated* artists will publish the journey as a map based interface and a blog, presented simultaneously with the CDPDU.

The content of the exhibition's first phase will grow during the residency whilst the *Ecolocated* crew works in the Belfast maritime environment to develop a large immersive surround sound installation in collaboration with the AudioNomad team.

Map Interface 01

Biographies

Nigel Helyer (DrSonique) is a sculptor and sound-artist. He is Director of Sonic Objects; Sonic Architecture and Artistic Director of the AudioNomad Research Group developing location sensitive environmental audio at the School of Computer Science and Engineering at the UNSW.

Andreas Siagian is a media artist from The House of Natural Fiber (HONF) – Yogyakarta, a new media art laboratory in Indonesia focusing on environmental engineering, and how to bridge arts and science with community needs.

Dr. Daniel Woo is responsible for HCI teaching, research and development in the School of Computer Science and Engineering, UNSW. He is the Scientific Director of the AudioNomad software. Michael Lake is Lead Developer of the AudioNomad software suite.

tier 1

tier 2

Australian Government   ASIA-EUROPE FOUNDATION   FACT

tier 3

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M . A . R . I . N .
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www.ulster.ac.uk

Masaki Fujihata
Simultaneous Echoes

In collaboration with Frank Lyons
Technical assistance: Takeshi Kawashima

Simultaneous Echoes is a practice-based research project. The project explores how fragmented musical elements, which were recorded in different locations and at different times can be reconstructed in cyberspace. The cyberspace is used as a musical notation, a '3D locative music score'. The fragmented sound and images of the location are sampled with a set of audio recording and video cameras and with the support of GPS data sampled in specifically selected locations in and around Londonderry and in collaboration with communities of interest there including choirs.

As a music score constitutes a kind of thinking space for a music composer, this spatial, locative music score is also a media thinking space for conducting music in a new way. It reframes in innovative ways the process of producing whole data, recording, capturing, editing and disseminating music and soundscapes.
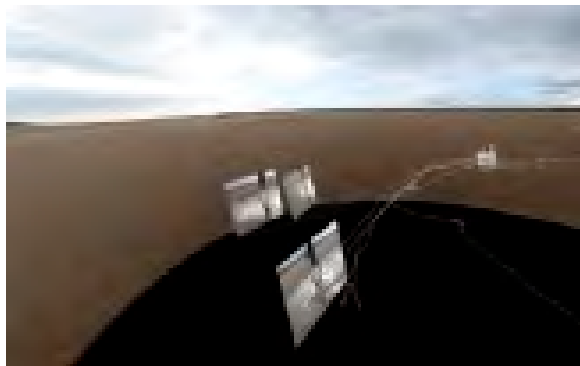
Masaki Fujihata, Simultaneous Echoes, Screen shot, 2009

Biographies

Masaki Fujihata is one of the pioneers of Japanese new media art, beginning his career working in video and digital imaging in the early 1980s. He was one of the first artists to use stereolithography, a technique in which a laser polymerises a liquid resin as it sweeps its surface. He also created the world's smallest sculptures by using the manufacturing techniques for integrated circuits. However, he is most recognised for his sophisticated interactive network installations, and his primary concern has been to employ multimedia technology in order to examine the possibilities for communication within virtual spaces. His interactive works include Removable Reality (1992), which used an infrared cordless phone, and Impressing Velocity (1994), in which he used a laptop computer equipped with GPS to digitally map Mount Fuji, making it available for viewers to explore interactively. Fujihata has exhibited extensively throughout Japan and internationally, including at the 1983, 1984, 1996, and 2000 Siggraph conferences (USA), Ars Electronica (Linz), DEAF (Rotterdam), "CyberForum" (Lisbon), VEAF (Vancouver) and his work is part of the permanent collection of the ZKM (Karlsruhe). www.fujihata.jp

Frank Lyons holds a PhD in Music Composition and is a Senior Lecturer in the School of Creative Arts, University of Ulster, UK. He has developed an international profile as a composer and researcher with performances of his works in Australia, the US, Europe, the UK and Ireland by artists such as Ensemble Noszferatu, Darragh Morgan, Carlos Bonell and Alan Banks. CD releases include Mnemonics for solo guitar played by Alan Banks (Oct 2005) and Blitzed, Dazed by the Haze and Rush, all for violin and electronics, played by Darragh Morgan.

Mapping Scapes of Sound and Vision

Notes on the field work Simultaneous Echoes, an audiovisual installation by Masaki Fujihata (visual artist) in collaboration with Frank Lyons (music composer) for ISEA 2009, Londonderry/Derry, Northern Ireland

Yvonne Spielmann

Field Works

For more than a decade, Japanese media artist Masaki Fujihata has explored In a series of field works the interrelationships between the visual representation of natural landscapes as we perceive them in painting, cartography, video and films, and the audiovisual expression of our physical activity to walk and move in these scapes and meet the people who live and work therein. The process of a field work is driven by the concept that the artist in person and small teams equipped with recording technologies of video, microphone, and GPS (Global Positioning System) enter the selected field with the target to measure, map and visualise real spaces according to the parameters of human activity and behaviour. For example, Fujihata and crew were climbing up and down Mount Fuji with laptop, video and GPS equipment by foot in 1992, and several measuring teams in parallel were surrounding and crossing Lake Shinji in 2002 by boat and bicycle, thereby collecting the visual data from camera and mobile phone imagery.

In the following field projects outside Japan, Fujihata increased public participation and collected position data and video images of his encounter with other foreigners who live and work in and around the Swiss cityscape as interpreters. While they walk and drive by car together in the city of Geneva and its vicinity the audiovisual interviews with the interpreters in *Landing Home in Geneva* (2005) focus on questions of their cultural homes. Respectively, Fujihata's participating investigation wishes to communicate views and attitudes of how to translate cultures across languages and borders. And with regard to the contemporary division of mobile phone and Internet access zones, effective technological barriers are also addressed. With the preceding

project *Alsace* (2002), the border topic is even more sharply pointed out in the chosen location of the field research because this multi-cultural and multi-lingual territory in-between France and Germany had changed its borders several times. In search for people of Alsace who can talk about the experience of intercultural communication in quotidian life and are knowledgeable of the history of alternating citizenships in this region, Fujihata's recording team pursues pressing questions of citizenship, homeland and cultural history from an outside position.

The advantage being that the intervening artist-interviewer from Japan is not directly involved or considered to be taking sides in European geopolitical matters, however, at this point all the field works are connected in Fujihata's overriding aim to immerse himself physically into the processes of the project. Which means the artist himself, not unlike a multiple personality, is in the field, is conducting the collection of the data, making the interviews, designing the virtualisation of the merged data inputs and overseeing the presentation formats of installations and workshops (which will involve further participants). Following the approach to visualise one's own experience in the field, captured video images, location data (GPS) and direction data of an angular sensor (used to relocate the camera angle in the data space) are processed in the computer. Synchronisation of position/location and orientation/direction data is necessary to reconstruct the walking experience in the natural landscape and attach video images in the computer space accordingly.

In *Alsace* and *Landing Home in Geneva*, GPS lines, in particular, are needed to create translocational nets of activity in the computer, which make visible the merged subjective–objective scape of the project. The viewer/user of the interactive installation can navigate along these lines that were initially drawn in the real space. S/he will activate a variety of visual fields, which appear like a swarm of wandering frames, each of which contains short, one to two minute long moving sequences of different moments in time and space. In total the accessible recorded/edited video interviews build an impression of the field that represents the notion of a field work. The subject of 'work' also means that the reconstruction of natural landsapes in cyberspace results from processes of reworking of the real: images that appear in interconnected frame structures are only supposedly free flowing and crossing in the virtual space. Rather, access to the live recorded mini-narratives and soundscapes that overlap like a fragmented picture is controlled and limited by the artist, who in restricting interactivity wants us to become aware of the intervening processes. This may instigate critical reflection on transgressing borderlines and how we can make connections on virtual maps quite differently from cartographic maps that we usually use for orientation.

In these manoeuvrable video sequences, the artist will then be seen and heard in the same virtual space together with his team members and the public participants. They explore the territory in different directions and with various speeds and vehicles in order to remap physical spaces in cultural and intercultural terms. The resultant installation shows the virtual representation of compressed and composite imagery and sounds of a reality that had been modelled according to

the depiction of the real traces. These are the routes that many different people took who were in the same area, but not always at the same time. Herein, real and virtual are mixed not only audio-visually but also with regard to multiple authorships.

In this respect, an interesting notion of interactivity occurs. Fujihata's interest is to artistically express one's personal processes of interacting with the real environment. Against any seemingly objective and moreover culturally neutral endeavour to generate a scientific cartographic map of the world we live in, the artists' tools are: incorporation of our traces into newly generated audiovisual scapes that the computer displays in 3D. Naturally, confronting the 'objective' (standard map) and the 'subjective' (personal map) results in conflicting presentations, when the scale and shape of the displayed measure and image data in 3D computer graphics only vaguely remind of the underlying real object. Instead they give an accurate impression of the velocity and directions of walking and the multiple perspectives of viewing.

As the work's title *Impressing Velocity* suggests, the deviation in the computer generated visualisation of Mount Fuji's shape reflects the exhaustive ascent and descent of the research-recording team in direct translation: by making a dent in the middle of the visual appearance of the mountain when the climbing speed was high and reversely expanding top and bottom when the team was slow and resting.

[Fig: Impressing Velocity].

The scaling device that is used to translate the real into the virtual mountain is the human activity, which through the means of computer graphics draws a more realistic image of the mountain after the effort it takes to walk up and down. Naturally, scaling here departs from both, the artistic fiction in natural landscape painting and also from cartographic realism. While the first leads to painterly views of Mount Fuji with maladjusted proportions of width and height, most prominently in the *Thirty-six Views of Mount Fuji* by Japanese painter Hokusai (1826-1833), the latter is completely ignorant to any subjective views and walks, to any lively encounter with the material at all. But in the 3D graphic visualization, personal input can be conflated and superimposed with the area map so that Mount Fuji's contours becomes the 'raw material' of experience based data. Their expression transforms the whole object into an exploding array of arrow heads in all directions.

This project highlights Fujihata's idea to incorporate and – with the simulation technologies of the computer – almost physically imprint one's personal-physical impression of a natural environment onto the presentation of the object itself. Landscapes and cityscapes that are external to our experience are then constructed as if internally accessible so that recorded data of people's behaviour in a particular environment will be used to remodel mountain, lake and landscapes and make these look as if someone had purposefully deformed their shape. Herein, the artist departs from two opposing principles in representation that are dominant in our culture, that is, the aesthetic concept of drawing what we see, and the scientific notion of standardised measuring principles that are externally exercised to all natural phenomena in the geosphere, regardless of cultural and subjective specificities. Fujihata sets other priorities and interrelates both, personal experience (seeing, hearing, moving) and manpower (walking, driving and carrying equipment) as selected input data for the creation of altered scale and form.

Likewise the banks and the waters of *Lake Shinji* in the virtual visualisation of this field project from 2002, appear like a number of endlessly intertwined Möbius strips of images that are floating in the virtual space. In the computer, video images taken from boats were modelled as horizontal image strips. It causes disturbances when viewing them simultaneously displayed with other images from mobile phones and also overlaid with the GPS lines that refer to the other field teams (on bicycle). All this is compressed densely in a completely arbitrary perceptual environment, that is, nevertheless, based on actual field data of the group experiences. Position data (from GPS transmitters and mobile phones) and the orientation data (coming from an angle measuring sensor) of the different teams who were in the field are actually combined to build meandering

loops that tell the crossings and meetings of the experiencing-recording teams. Then, in the virtual remapping process, the surface of the lake serves like a sketch map onto which the video images are 'drawn' from incoherent, logically incompatible views created by fixed camera positions at both sides and at the front of the steering boat as it runs across the lake.


[Fig: Lake Shinji]

The participatory and interactive notion of field works is culturally enriched, when the concept of interfaces with permeable information flow in both directions (artist/interviewer and interviewed/performer) is exported from Japan to projects in Europe. In this new context, Fujihata's research and interview techniques both demand careful consideration of the fact that the artist in the production process holds a multi-facetted position oscillating in-between strangeness and closeness. Evidently, the artist is a participating interviewer when asking a number of foreign interpreters in the intercultural communication environment of the multi-lingual city of Geneva, Switzerland, which they consider as their homeland. By the same token, the dual inside-outside position manifests in the scrutiny of overlapping national and cultural identities in the French-German border region of Alsace that has changed its national status in twentieth century quite often. And recently, Fujihata expands the participatory interaction and collaborates with Irish composer Frank Lyons to co-creatively develop audio and

visual tools to investigate the Irish cultural roots of instrumental sounds in juxtaposition to the landscapes of Northern Ireland. In comparing the various field works, one common drive that is also grounding the Northern Ireland project *Simultaneous Echoes* strikes out: to stay in the region and observe as long as it takes and go wheresoever necessary, regardless of distance and climate, in order to receive the relevant data from the people and in the natural environment. The artistic team is convinced and proves, by interacting with the field and becoming participant you will get to the core of examining one's own geographical and geopolitical position in the encounter with other cultural specificities.

Simultaneous Echoes

The field work *Simultaneous Echoes* is situated in Londonderry and the larger vicinity and has a different starting point. When visiting the region, Masaki Fujihata felt the need to get acquainted with the field by investigating the Irish audio cultures and balance visual and sound information of the field in the installation. As a result, the project was developed co-creatively with composer Frank Lyons, who collaborates on the media cultural research and the interplay of acoustic and visual scores. Shared concepts were developed through dialogue and exchange on an interpersonal basis between the different expertises, and resulted in combined aesthetic approaches to record, rework, defamiliarise and recreate/recompose the 'raw materials'.
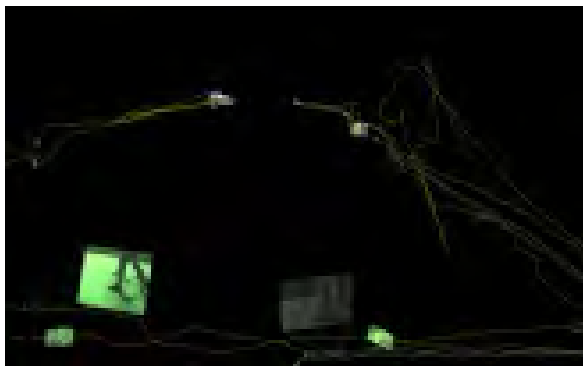
[Fig. Simultaneous Echoes]

In the work process of *Simultaneous Echoes*, the interplay of three different types of sounds, instrumental sounds of recorded Irish drum and piper players, natural sounds of wind, water and sheep and compositional scores produce novel soundscapes that have the spatialisation of sounds as the main characteristics. In this respect the mixing, assembling and sampling of different sounds is a way to show a technique of fragmentation and compression as it corresponds to similar compositional activity regarding the design of the visual scapes. Here again, different types of video images, one to two minute long mini-movies of instrument players, natural landscapes, and concise historical landmarks in the vicinity of Londonderry/Derry and the counties of Northern Ireland are overlaid, converged and presented in a virtual three-dimensional scape of panoramas that are interconnected by lines drawn from the GPS data of the recording position.

In the beginning, video technology and GPS data were recorded and connected so that panorama and frame types of moving images could be reconstructed with their locational data in the virtual space. This activity of making a virtual map allows the artists to attach sounds to images and vice versa that document the inital

encounter with Irish pipe and drum players, and with the winds, waters and other sounds of the natural landscape. In the artistic reworking of field data, namely location, movement, sounds and images that express actual experiences of behaving physically in these scapes, the leading idea is to use these inputs in the virtual space to draw traces of the music performances and the travelling routes. The computer graphic design will demonstrate the distances, connections and crossings of the research journey, but most importantly in the virtual display of the data space there are no borders. In this new way of remapping geographical locations an open virtual scape is constructed that enables the artists to control interactively the movement and timing of locations which were recorded with the images and are now used to compose the audio scores. In correspondence to the raw materials of visual and locational data, the musical composition evolves as a field process and not a coherent, conventional composition. Many elements are overlaid and interact as freely as one manoeuvres in the 3D space.

The interplay between objective position information of GPS and video images, which together form the field data, and their appearances in the computer where they get manipulated, fragmented and recomposed is not interesting because of aesthetically appealing deformation and deviation from physical reality. But differently from l'art pour l'art approaches the merger creates a new model of interactivity that is driven by the physical impression of the real, which becomes visible by using the GPS input to draw three-dimensional maps in the computer. These GPS lines remind of geographical accuracy and the authenticity of the events presented in virtuality. In the realisation of the field work in computer graphics, the input from reality is visualised as a

wire frame and can be regarded as the matrix for building a structure of design and composition. Once this structure is interconnecting audio and visual scores, us, the audience can experience traces of the initially real routing of sounds and images as they now travel seemingly freely in the cyberspace. The reverse side that simultaneously echoes against this joyful mix of juggling excerpts unfolds forced synchronisation of position and orientation data with the multi channel sound layers. These systems are created in correspondence to the tonality of the moving panoramic images in the computer and will produce unheard and unseen soundscapes.

Outside – Inside Positions

The general approach of Masaki Fujihata's field projects is to collect exact data of the traces of subjective experiences in the real environment. This information, position data, sounds and images, are presented in the virtual space of the computer as combined artistic-scientific results of actual human behaviour, mobility and communication in the field. It stands in stark contrast to the supposedly objective measuring principles, which are common for standard cartographic representation of the world in maps. Fujihata's unconventionally conceived field data are used to aesthetically remap and remodel our perception of location and orientation, because he uses recording and display tools to represent the real spaces according to actual subjective parameters and not to cartographic rules. The most subjective views are gained from the public participation of people who inhabit, visit or travel in and through a specific region at different times and meet with Fujihata's recording team at different locations. All of these activities get registered and the enterprise develops in many directions. It

entails communicative, interview and intercultural situations with and between locals and foreigners. It also extends in multiple media dimensions, has many visual and auditive layers of recording and display, and in the presentational mode of an interactive installation reverses subject-object distinction between the artist and his work. Fujihata's field of activity deliberately positions itself in-between inside and outside the 'objects' of scrutiny. And in prolongation of observing borders, differences and translations from multiple viewpoints, the artist being the interviewer at the same is audio-visually integrated in the recorded scene. This intervention with his processes of field research is further highlighted when we, the viewers and users, see and hear the artist immersed into a real scene at the time when he records it and that through the visible timeline we can now access from various arbitrary viewpoints in the virtual. Visual fields are connected to the real events and at the same time express a selecting creative activity whereby the artist has programmed certain interactive choices that allow navigating between visual fields containing small movies. Hereby, having control of the field and being part of its unfolding vividness, subject and object positions become evident as flexible and interchangeable.

By starting off with dialogue, the technological choices in these works serve the need to transform landscapes and cityscapes after the impression these locations put on us (the 'visiting' artist–interviewer and the people who permanently or contemporarily inhabit these areas). Then the work expresses this initial impression as if it were possible to talk back, to communicate with the environment in different languages of views and sounds in the virtual scapes. Intervention has paradoxical meanings: one aim

is to readjust and relocate the scale, velocity, extension and tuning of experienced 'raw materials' that need to be synchronised with a complex set of interconnected parameters. Raw materials in this respect are physical sounds and images, notations of location and orientation data. In the 3D virtual environment the scientific position and orientation data and the artistic data of recorded sounds and images get interwoven: panoramas and mobile frames are interconnected through the time line of the position/location data obtained from the GPS, and the orientation data adjust the viewing angle. As a result a mountain can appear with a dent, and organic sounds will be sampled and transformed into acoustic scapes. The other aim also manifests with this wired connection between locational sounds and images insofar this structure unfolds translocal, transcultural and transmedial connections on the level of virtual reality.

In *Simultaneous Echoes*, the encounter of different spheres, real and virtual, acoustic and visual in the travelling frames of various sizes, shapes and behaviour expresses rather violently: intermedial interconnections between mobile vision and sound materials clearly demonstrate that the assembling and transforming process is driven primarily by the video with the aim to provoke new forms of acoustic spaces. This sampling process as it relates to videos, which contain sounds of the location and can be altered, exchanged and further manipulated, leads to a new technique. It shall be called acousmatic composition. Nevertheless, the field recordings of the winds, the pipers and drummers are the raw materials that get mixed and combined in the broader context of demonstrating cultural roots in the virtual environments. One idea is to work with familiar sounds and defamiliarise the sources so that new and alternate compositional possibilities

occur. These, with regard to the divisional traditions of performing also entail the prospect of variation and flexible usage in the future. The musical scores that are rendered into acousmatic scapes express an idea of open fields. Therein, the sounds have strong connections to the actual site and Irish culture, on the one hand, and are also presented as media elements that can be recombined, blurred and blended to present another, dialogical aspect of cultural roots. Metaphorically speaking, the arrangement of elements of physical and/or arbitrarily connected sound and image scapes in the work installation transgresses the historical frame of Irish music performance. This field work echoes between past and present and simultaneously presents travelling concepts of the inside knowledge of the composer Frank Lyons and the outside investigation of the Japanese artist Masaki Fujihata.

A double viewpoint of the research approach in *Simultaneous Echoes* becomes evident. One is driven by the external view of the Japanese media artist, and the other unfolds in co-creativity with the local knowledge of the Irish composer. Together and with dual languages, here vision, there sound, they observe the political divisions of the troublesome history as these have become manifest in the different usage of pipes and drums. For example, the Irish pipes (Uillean Pipes) need to be distinguished from the highland bag pipes which were associated with Protestant cultures and used by marching bands. Furthermore, the marching drums refer to the British tradition in distinction to the Irish drums (Bodhran). By mixing and sampling these sounds – performed by real players with environmental 'noise'–, singing and synthetic sounds, specific and limited connotations of the individual elements are transgressed. It is then possible to exlore more freely and within a

larger time span of past and present the roots and routes of a cultural scape. Technological-aesthetic tools of the computer are employed and enlarged to interrogate from a combined intercultural and intermedial perspective how people relate to the field they live in by performing specific practices of sounds and music.

The starting point of this endeavour was that all field inputs need to be processed to match and meet in the virtual space. Therefore, it is necessary to adjust all the metaphorical travelling of concepts in time and space and actually relocate and reposition the field data with an exact address. Connecting lines that bridge between previous creative activity and present access to the movies and their sounds hereby render the medium to self-reflexivity. In the multi-layered sound and vision composition, the computer system is forced to exhaust the concept of space into open scapes that exceed conventional parameters. Scapes are rather ambiguous fields and depart from spatially, historically and culturally bounded landscapes and cityscapes insofar as scapes are affected by participatory activity. And this encompasses processes of interaction between the observer and the

In this respect, the unique co-creativity between visual artist Masaki Fujihata and composer Frank Lyons emerges with the articulation of acousmatic aesthetics and manifests in the open forms of the interactive installation work. Therein, processes of deterritorialisation lead to novel mapping of locational sounds and images in a specific, unconventional design of virtuality that includes the physical activity of research with regard to the cultural specificity of the presentation and its location. The collaborative mixing of real and virtual results in spacious sounds and sounding imagery. It unfolds another dimension of art

with computers, where the artistic intervention into traditional and natural fields produces an understanding of ethnoscapes.

Associated Events in Northern Ireland

Belfast Exposed Photography

The Exchange Place, 23 Donegall Street, Belfast BT1 2FF,
Tel: +44 (0) 28 9023 0965

www.belfastexposed.org

Redmond Entwistle
Red Light, 2009

Installation, photography

Red Light, a newly commissioned project by Redmond Entwistle reflects on the indeterminate space that Belfast finds itself in between the unfinished work of the peace-process, and the phantom promises of the market economy.

Five previously unpublished photographs from Belfast Exposed's archive will be conventionally hung in the main exhibition space and integrated in a sound and light installation feeding live sound into the gallery from different locations around Belfast's city centre. The images selected were taken in the early to mid-1990s and are photographs of large crowds, both Nationalist and Unionist, in the centre of Belfast listening to speeches. These photographs are now over a decade old and yet for many in Belfast it seems as if the city is still in a state of suspension. Post-conflict, the centre of town has developed as a neutral space through regeneration and improved commercial prosperity, but the overwhelming sense is of a space for consumption and possibly of employment, rather than a civic or communal space where political and cultural differences can be worked through.
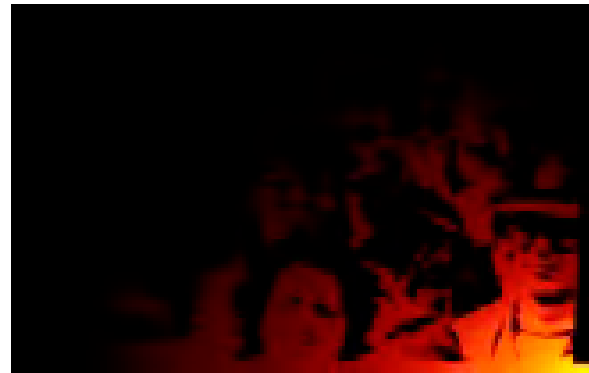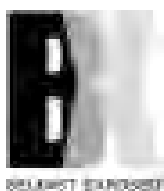
Redmond Entwistle, Red Light, 2009

While the exhibition at Belfast Exposed reflects on the recent transformation of Belfast's city centre, three short films shown outside of the gallery in cinemas around the city anticipate some of the prospects and perils of the near future. The films are each approximately 90 seconds long and will be screened within the advertising and preview portion of feature film screenings. All films are based on original interviews with young IT workers in their early to mid-twenties who see a possibility of social or economic mobility in working in the IT industry in Belfast. Three actors re-perform short anecdotes, related during these interviews, which hint at the thwarted desires for mobility and economic participation at an international level that characterises the aspirations of the new economy and the attempt to develop an IT industry in the city. In most of the cases where the films will be shown, the features will be North American commercial films. In conjunction with the feature and in relation to the actual geography in which they are made and then shown, these fragments play on the inconsistency between the circumstances of viewing, and the prevailing cultural experiences and economic aspirations of Belfast.

Black Box

18-22 Hill Street, Belfast BT1 2LA, Tel: +44 (0) 28 9024 4400

www.blackboxbelfast.com/

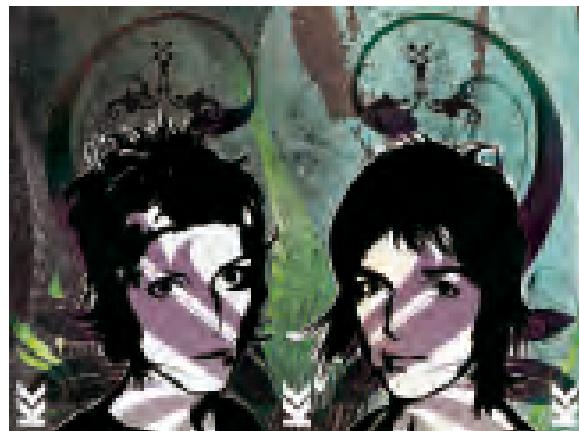## astro+prism
Identikit Muse, 2009

Performance with projection, sound

astro+prism's *Identikit Muse* is a unification of audio and visual technologies. A composition of software and hardware audio production, found sounds and sampling; vocals and effects, graphic design, digital video, FX & editing.

Vocal content will be shaped by theoretical and emotional responses to a consideration of the themes raised in the ISEA Symposium. astro+prisms' 'musings' on the global and personal experience will be complemented and mirrored by visual representations of the outcomes of the enquiry. Music, tone and editing will enhance symmetry.

Digital technology is impacting upon the human experience in ever increasing extremities. Our world is consolidated by communication; by economy; yet not by equality or positive unity. In this world of shifting realities people's private lives are emblazoned on networking sites whilst the public self pulls ever back from interaction with the world. The public and private spheres merge and fluctuate. Meaning and identity shatter and oscillate. Through this performance, 'digital technology' will be used as a vehicle through which to criticise 'its' own constructive and destructive abilities.

By presenting our responses to these issues as an immersive multi-sensory experience, astro+prism hope to stimulate in the audience, an emotive interaction with some of the concerns raised by ISEA 2009.

astro+prism, Identikit Muse, JUNE 2008, audio, video and live performance

Millennium Court Arts Centre

William Street, Portadown, BT62 3NX, Tel: +44 (0) 28 3839 4415

www.millenniumcourt.org

Template 2.0
An Exhibition of
Digital Art

Tem·plate n. 2 Computer Science. A document or file having a preset format, used as a starting point for a particular application so that the format does not have to be recreated each time it is used.

MCAC presents an ambitious interdisciplinary multi-format exhibition curated by Joe Gilmore and Christopher Murphy. Template 2.0 presents current tendencies in visual media by interdisciplinary artists working in the fields of digital music, generative art and graphic design and is part of the ISEA2009 conference to be held in Belfast in August. ISEA, the Inter-Society of Electronic arts, is an international nonprofit organisation situated at the interface between arts, science and digital technologies.

Intended as an ongoing exhibition, doubling at each reiteration, Template 1.0 first exhibited at Sightsonic Digital Arts Festival, York. Template 2.0 features works by a cross-section of internationally respected digital artists including: Alorenz, Dextro, Lia and Tina Frank.

To accompany this exhibition MCAC has commissioned Murphy to create an iPod interactive tour. While commonplace in many galleries worldwide, interactive mediation devices are not widely utilised in Ireland. With the arrival of these new technologies organisations now have an opportunity to present their work (collections or temporary exhibitions) in new and increasingly innovative ways. MCAC is part of a group of leading venues that are now interfacing with publics that feel comfortable with new media and, most importantly, are providing new avenues of access into museums and galleries via relevant creative experiences. This new overture is part of MCAC's ongoing interest in engaging audiences, including our new online social network site on Facebook.
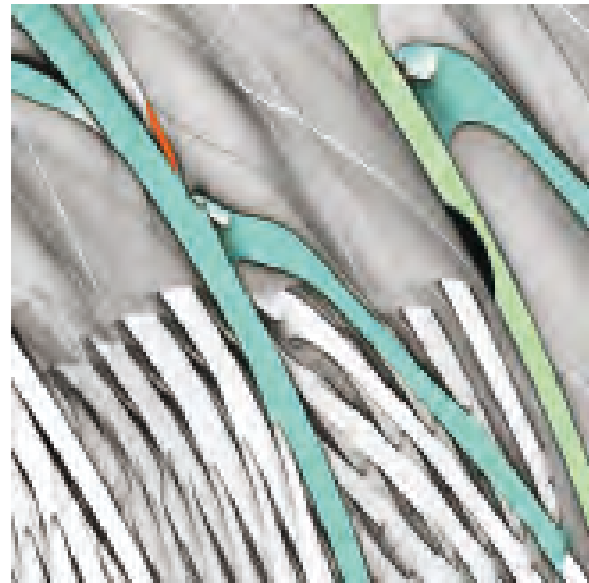
Dextro, k456_g8, 2007, Algorithmic Image, Macromedia Director

Biographies

Chris Murphy is co-founder of Fällt, an independent publishing house specializing in experimental music, fine art, design and criticism. Joe Gilmore is a multidisciplinary artist and graphic designer working in the fields of computer music, video and algorithmic art. Visit www.fehlr.com

PS2, Paragon Studios Project Space

Donegall Street, Belfast BT1 2GP Tel: +44 (0) 28 9023 5912,
Mobile: +44 (0) 7733 4557772

www.pssquared.org

C13
Container, 2009

Placed beside the Waterfront Hall, a container is used by C-13 as an information centre, performance venue, meeting place, cinema, hang about and starting point for other activities; a multifunctional hub and an alternative to the official ISEA venues and their programme.

Biographies

C-13 is an ensemble of sound artists, musicians, programmers, animators, architects, visual artists, photographers and filmmakers. The group was founded in 2009. Their collaborative practice challenges traditional media archetypes and explores the tensions between site, medium, artist and audience.

Associated Events in Dublin

IMOCA

(Irish Museum of Contemporary Art), Baggot Street Dublin

www.imoca.ie

NCAD

(National College of Art and Design) Gallery, Thomas Street, Dublin,Tel: +353 1 636 4200

www.ncad.ie

ReFunct 09

ReFunct 09 Symposium, organised by the Irish Museum of Contemporary Art in collaboration with the Data Group (Dublin Art and Technology Association), is curated by Ivan Twohig and Benjamin Gaulon for ISEA 2009. This event will combine workshops, discussions, performances and an exhibition of some of the main actors of the field of circuit bending and hardware hacking/ recycling internationally.

This event is a unique opportunity in Ireland to discover and experience current artistic and technological development in this fascinating field of artist research. And to engage with the contextualization of this new art practice.

ReFunct 09: !Alerting Infrastructure! a project by Jonah Brucker-Cohen

Alerting Infrastructure! is a physical hit counter that translates hits to the web site of an organization into interior damage of the physical building that web site or organization represents. The focus of the piece is to amplify the concern that physical spaces are slowly losing ground to their virtual counterparts. The amount of structural damage to the building directly correlates to the amount of exposure and attention the web site gets, thus exposing the physical structure's temporal existence.

Space is the Place

An exhibition of the documentation of artistic practices, which intervene in public space. The exhibition will focus on ephemeral practices, which have not been officially sanctioned and which are mediated in some fashion through digital networks. The exhibition will consist of two components: a pre-installed component of artists work documented through video, prints and text and a live component where invited artists will digitally send work to the gallery and printed out and displayed on walls and screens. A submission / suggestion system utilising social networking, mailing lists and other digital networks will be provided.

Visitors are encouraged to sit and browse the documentation on offer and engage with the exhibition personnel. At the end of the exhibition we hope to build up a library documenting these diverse practices.

Curated by Conor McGarrigle, Artist & Research Scholar at the Graduate School of Creative Arts & Media (GradCAM), and John Buckley Artist & Research Scholar at the Graduate School of Creative Arts & Media (GradCAM)

The Lab

Foley Street, Templebar, Dublin,
Tel: +353 1 222 5455

Broadcast Gallery, DIT

(Dublin Institute of Technology),
St Josephs Convent, Portland
Row, Dublin, Tel: +353 1 4024 188,

www.broadcastgallery.ie

digital art show

Curated by Sheena Barrett, Dublin City Council
and Saoirse Higgins, IADT.

The Audio Cultures Seminar

The Audio Cultures Seminar in GradCam
will programme a short exhibition of curated
media artwork and installations, focused on
the relationship between sound, audio art, and
technology. We will also host a panel debate of
practitioners, critics and academics around the
same during the exhibition.

INDEX

New Catalogue.indd   125   19/8/09   15:49:43

Notes

Notes

Notes