

# eMobiLArt



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For more information please visit the e-MobiLArt website:

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## A BIENNALE IN TIMES OF UNCERTAINTY

The number of Biennales organized all over the world has increased dramatically in recent years. Each one of them sets its terms and objectives while trying to meet the stakes claimed. Yet, more and more of them turn to vital social and political issues.

Our contemporary “days and times”, crises, wars, along with all the cultural, ideological and social considerations have been touched upon and are reframed by the artists. The human universal, individual and local concerns are represented in a critical, denunciative and at times sarcastic way; thus, suggesting -if not actual solutions- at least a different viewpoint on all these hot, current issues.

The 2nd Thessaloniki Biennale of Contemporary Art, once more, attempts to agitate -both literally and metaphorically- the waters of the city and the whole country as well. Anyway, it comes at rather hard times, characterized by unprecedented contestation of values, economic recession, conscience crisis and uncertainty. Its title is well-timed and clear: “Praxis: Art in Times of Uncertainty”.

This year’s event, just like the previous one, is inspired by philosophical questions, expressed by contemporary intellectuals, is dynamically staffed by the participating artists, organizers and curators, while it is visitor-oriented, being addressed to the very audience which is called to promptly fill in or even round off specific artistic works.

It is an event which, as evident by its title, is based on the actual cooperation among institutions, artists, curators and the public. Dozens of institutions and foundations of the city, hundreds of artists, as well as a well coordinated team of curators and assistants are to attempt, for a four-month period in areas of the Port and other places in town, the fulfillment and the justification of this event’s intentions, through the main exhibition program, as well as by means of the parallel exhibitions and events.

It is significant, in times when insecurity and uncertainty seem to overwhelm just everything, for artistic creation to rise and withstand, making its presence felt as a powerful act, which is not automated and mechanical but rather the outcome of thought and action, the two top diversifying human qualities.

The 2nd Thessaloniki Biennale, supported by theory and exploiting the field of research, aspires to reevaluate and promote artistic practice as a preferential expression of freedom and an alternative way to intervene and view the historical and social contemporary environment.

However, it should be kept in mind that a Biennale is also a celebration of arts, comprising meetings, actions and entertainment along with anything conclusive to the creation of a climate for a fruitful dialogue.

On behalf of the Board of Trustees, I would like to thank the Ministry of Culture for supporting and adopting this institution, the management and all collaborators -both permanent and guest- of the State Museum of Contemporary Art, as well as the curators Gabriela Salgado, Bisi Silva and Syrago Tsiara for organizing this event, the Thessaloniki Port Authority along with all the associated institutions for their participation and disposal of exhibition sites. We would also like to warmly thank the Supporters and Sponsors for adopting our desire to render, first of all, this Biennale part of the everyday life of this city and of course the participating artists as well as the visitors, without whom it simply could not -or would not have mattered to- come to being.

Let’s celebrate jointly the 2nd Thessaloniki Biennale of Contemporary Art, which for four months is to be the fuse for an alternative town of Thessaloniki and -hopefully- another guarantee for the State Museum of Contemporary Art to continue organizing this event.

**Katerina Koskina**

Art Historian - Museologist  
President of the Board of Trustees of the  
State Museum of Contemporary Art

## ΜΠΙΕΝΑΛΕ ΣΕ ΚΑΙΡΟΥΣ ΑΒΕΒΑΙΟΤΗΤΑΣ

Ο αριθμός των Μπιενάλε που διοργανώνονται ανά τον κόσμο έχει στις μέρες μας αυξηθεί σημαντικά. Κάθε μία από αυτές θέτει τους όρους και τους στόχους της και κυνηγά τα στοιχεία της. Όλο όμως και περισσότερες στρέφονται γύρω από ζωτικής σημασίας κοινωνικά και πολιτικά ζητήματα.

Τα «έργα και ημέρες» της εποχής μας, οι κρίσεις, οι πόλεμοι, οι πολιτισμικοί, ιδεολογικοί και κοινωνικοί προβληματισμοί θίγονται και αναδιατυπώνονται από καλλιτέχνες. Οι ανθρώπινες οικουμενικές, προσωπικές αλλά και τοπικές ανησυχίες προβάλλουν με διάθεση κριτική, καταγγελτική και ενίοτε σαρκαστική, προτείνοντας αν όχι λύσεις, τουλάχιστον διαφορετικό τρόπο προσέγγισης και θέασης των καυτών και επίκαιρων ζητημάτων.

Η 2η Μπιενάλε Σύγχρονης Τέχνης Θεσσαλονίκης αποπειράται, για μία ακόμη φορά, να ταράξει -κυριολεκτικά και μεταφορικά- τα νερά της πόλης, αλλά και της χώρας. Ούτως ή άλλως πραγματοποιείται σε μία χρονική στιγμή δύσκολη, σε μία εποχή που γνωρίζει πρωτοφανή αμφισβήτηση αξιών, οικονομική δυσπραγία, κρίση συνείδησης και αβεβαιότητα. Ο τίτλος της είναι επίκαιρος και σαφής: «Πράξις: Τέχνη σε αβέβαιους καιρούς».

Η φετινή διοργάνωση, όπως και η προηγούμενη, εμπνέεται από φιλοσοφικά ερωτήματα, διατυπωμένα από σύγχρονους διανοητές, στελεκώνεται δυναμικά από τους καλλιτέχνες που συμμετέχουν, τους οργανωτές και επιμελητές της και στρέφεται στους επισκέπτες της, στο ίδιο δηλαδή το κοινό της και τούς καλεί άμεσα να συμπληρώσουν κάποιες από τις δημιουργίες.

Είναι μία διοργάνωση η οποία, όπως μαρτυρά και ο τίτλος της, βασίζεται στην έμπρακτη συνεργασία φορέων, καλλιτεχνών, επιμελητών και κοινού. Δεκάδες φορείς και ιδρύματα της πόλης, εκατοντάδες καλλιτέχνες και μία συντονισμένη ομάδα επιμελητών και βοηθών θα επιδιώξουν, για τέσσερις μήνες στους χώρους του Λιμανιού και της πόλης, μέσα από το κεντρικό εκθεσιακό πρόγραμμα, αλλά και μέσα από τις παράλληλες εκθέσεις κι εκδηλώσεις, να κάνουν πράξη και να δικαιώσουν τις προθέσεις της διοργάνωσης.

Είναι σπουδαίο, σε εποχές, που η ανασφάλεια και η αβεβαιότητα μοιάζουν να κατακλύζουν τα πάντα, να ορθώνεται και να αντιστέκεται η καλλιτεχνική δημιουργία, κάνοντας την παρουσία της αισθητή, ως μία ισχυρή πράξη, η οποία όχι μόνο δεν είναι αυτοματοποιημένη και μηχανική, αλλά είναι προϊόν σκέψης και δράσης των δύο δηλαδή κορυφαίων διαφοροποιών ιδιοτήτων του ανθρώπου.

Η 2η Μπιενάλε της Θεσσαλονίκης φιλοδοξεί, με τη συνδρομή της θεωρίας και την αξιοποίηση του πεδίου έρευνας της, να επανεξετάσει και να προβάλει την καλλιτεχνική πρακτική ως προνομιούχο έκφραση ελευθερίας και εναλλακτικό τρόπο παρέμβασης και θέασης του ιστορικού και κοινωνικού σύγχρονου περιβάλλοντος.

Ας μην ξεχνάμε ωστόσο, ότι μία Μπιενάλε αποτελεί και μία γιορτή των τεχνών, με συναντήσεις, δράσεις, διασκέδαση και ό,τι συμβάλει στη διαμόρφωση ενός κλίματος για γόνιμο διάλογο.

Εκ μέρους του Διοικητικού Συμβουλίου, επιθυμώ να ευχαριστήσω το Υπουργείο Πολιτισμού για την στήριξη και υιοθέτηση αυτού του θεσμού, τη Διεύθυνση και τους συνεργάτες, μόνιμους και έκτακτους, του ΚΜΣΤ και τις επιμελήτριες κκ. Gabriela Salgado, Bisi Silva και Συραγό Τσιάρα για την υλοποίηση αυτής της διοργάνωσης, τον Οργανισμό Λιμένος Θεσσαλονίκης και όλους τους συνεργαζόμενους φορείς για τη συμμετοχή τους και την παραχώρηση των εκθεσιακών τους χώρων. Ακόμη, οι θερμές μας ευχαριστίες απευθύνονται στους Υποστηρικτές και Χορηγούς Επικοινωνίας για την γενναιοδωρή αποδοχή της επιθυμίας μας να γίνει η Μπιενάλε κομμάτι της καθημερινότητας και φυσικά, στους συμμετέχοντες καλλιτέχνες αλλά και τους επισκέπτες της, γιατί χωρίς αυτούς, απλά δε θα μπορούσε ή δε θα είχε νόημα να γίνει.

Ας γιορτάσουμε λοιπόν μαζί στη 2η Μπιενάλε Σύγχρονης Τέχνης Θεσσαλονίκης, που για τέσσερις μήνες θα αποτελέσει το έναυσμα για μία εναλλακτική περιήγηση στη Θεσσαλονίκη αλλά, ευελπιστούμε, και ένα επιπλέον εκέγγυο για να συνεχίσει το ΚΜΣΤ αυτή τη διοργάνωση.

**Κατερίνα Κοσκίνα**

Ιστορικός τέχνης - Μουσειολόγος  
Πρόεδρος Διοικητικού Συμβουλίου ΚΜΣΤ

# PRAXIS: 2ND THESSALONIKI BIENNALE OF CONTEMPORARY ART

The 2nd Thessaloniki Biennale of Contemporary Art sets a fundamental aim: it invites the audience to a public dialogue on contemporary art, to increase public awareness of something that up to now has not been clearly delineated as an element of our active participation as citizens in this community and this city. I refer to the need we all have to access contemporary culture but also to the need of this culture to maintain a high standard, without preaching or allegory, and without even attempting to determine what is right and what is wrong.

On the contrary, it aspires to enhance, deepen and broaden what we call “contemporary culture”, always bearing in mind that contemporary culture is not exactly something that can be taught or learned, but something in constant movement, inspired by aspects and representations of our everyday life itself. So it is not just entertainment, something to help us solve our problems, but something that leads us to question our assumptions and become aware of and, indeed, express what we had not previously managed to formulate at the level of social and political actuality and reality.

For this reason increased access to contemporary art, and the increased participation of all social groups, are basic objectives of the Thessaloniki Biennale.

It is encouraging that the Thessaloniki Biennale of Contemporary Art, enshrined as a permanent institution by the Ministry of Culture and organized by the Greek State Museum of Contemporary Art, is supported by the most important state and local cultural authorities of the city. We would like to thank the Ministry of Macedonia and Thrace, the Municipalities of Thessaloniki, Stavroupoli and Themi, the Ephorates of Byzantine, pre-historic and classical antiquities, the Port Authority of Thessaloniki, Macedonia Airport, the School of Fine Arts of Aristotle University of Thessaloniki, the Thessaloniki Film Festival, the Festival of Moni Lazariston, the Thessaloniki International Book Festival, the French Institute of Thessaloniki, the Goethe Institute of Thessaloniki, the Cultural Foundation of the National Bank of Greece, the Agioritiki Estia [the “Hearth of the Holy Mountain”], the Chamber of Fine Arts of Greece and of course all the museums of the city, as well as the individuals who provide venues and services in so many ways, rendering the Thessaloniki Biennale of Contemporary Art an event of and for the whole city. For Thessaloniki has indeed the infrastructure and dynamism to develop into a distinctive centre of contemporary art.

The curators of the main program, Gabriela Salgado, Bisi Silva and Syrago Tsiaras propose artists whose works aim at the participation of the “public” and acknowledge the viewer as co-creator, since contemporary art is anyway a

praxis leavened by participation and seeking solidarity in shared and beautiful actions.

Under the title “Praxis: Art in Times of Uncertainty” inspired and borrowed from Terry Eagleton’s book “After Theory”, the 2nd Thessaloniki Biennale of Contemporary Art puts forward some difficult and often risky artistic propositions. It calls on artists to talk about the failure of politics to provide the peacefulness, justice and prosperity demanded by citizens, the rejection of ideology, whose voice cannot be heard among so many ambiguous and contradictory views, and the financial and social crisis which mainly affects those who did not cause it. It would be naïve to claim that the role undertaken by the artist can provide solutions to these problems, yet art can be a “salvation”, can realign our lives, re-determine our attitudes and declare specifically that:

- If art responds to the leveling surfeit of theories and by means of the well-tried method of abstraction is led to a clear presentation of fundamental ideas, such as love, poverty, pain, justice, beauty... then it will turn theorists, critics and the public at large towards essential human problems.

- If art restates, deconstructs and transforms the theories which from the ‘50s until today have classified the heroic era of movements and manifestos into schools, groups, practices and methods, then art itself will take on its proper role as the classifier of theory rather than being classified by it.

- If art contains and proposes ideas that are at odds with the socio-political environment, then it will inspire protest, mass demonstrations and - why not - revolutions as well.

But in any case, in all these scenarios, Art calls on theorists to take a break and to enjoy what is happening in the wonderful gap between two eras, in the spiral of doubt between theory and its retheorisation.

Because Art is Praxis

**Maria Tsantsanoglou**

*Curator of the Greek State Museum of Contemporary Art  
and the 2nd Thessaloniki Biennale of Contemporary Art*

# ΠΡΑΞΙΣ: 2Η ΜΠΙΕΝΑΛΕ ΣΥΓΧΡΟΝΗΣ ΤΕΧΝΗΣ ΘΕΣΣΑΛΟΝΙΚΗΣ

Η 2η Μπιενάλε Σύγχρονης Τέχνης Θεσσαλονίκης θέτει έναν βασικό στόχο: προσκαλεί το κοινό σ' έναν δημόσιο διάλογο για την σύγχρονη τέχνη με σκοπό την ενίσχυση της κοινωνικής συνείδησης ως προς κάτι που μέχρι σήμερα δεν είναι αποτυπωμένο με σαφήνεια στο κομμάτι των ενεργητικών παρεμβάσεών μας ως πολιτών της κοινωνίας αυτής και της πόλης αυτής: αναφέρομαι στην ανάγκη προσβασιμότητας του καθενός στον σύγχρονο πολιτισμό αλλά κυρίως στην ανάγκη διαφύλαξης ενός υψηλού επιπέδου σύγχρονου πολιτισμού χωρίς να επιδιώκω διδακτισμούς και αλληγορίες ή απόπειρες ορισμού του σωστού και του λάθους.

Αντίθετα, επιδίωξή μας είναι να εμπλουτίσουμε, να εμβαθύνουμε και να διευρύνουμε τα πεδία αυτού που ονομάζουμε «σύγχρονο πολιτισμό» αντιλαμβανόμενοι ότι ο σύγχρονος πολιτισμός δεν διδάσκεται ακριβώς αλλά κινείται και εμπνέεται από τις ίδιες τις εκφάνσεις της καθημερινότητάς μας και συνεπώς υπάρχει όχι μόνο για να μας ψυχαγωγεί και να μας απαλλάσσει από τα προβλήματά μας αλλά και για να μας προβληματίζει και για να μας βοηθάει να συνειδητοποιήσουμε, ακόμα και να εξωτερικεύσουμε αυτό που έως τώρα δεν έχουμε κατορθώσει να διατυπώσουμε στο επίπεδο της κοινωνικής και πολιτικής καθημερινότητας και επικαιρότητας.

Για τον λόγο αυτό η προσβασιμότητα όλων των κοινωνικών ομάδων στην σύγχρονη τέχνη και η αύξηση της συμμετοχής στα δρώμενα είναι βασικός στόχος της Μπιενάλε Θεσσαλονίκης.

Είναι ενθαρρυντικό ότι την Μπιενάλε Σύγχρονης Τέχνης Θεσσαλονίκης που θεσμοθέτησε το Υπουργείο Πολιτισμού με διοργανωτή το Κρατικό Μουσείο Σύγχρονης Τέχνης, υποστηρίζουν έμπρακτα οι μεγαλύτεροι κρατικοί, δημοτικοί και πολιτιστικοί φορείς της πόλης: Ευχαριστούμε θερμά το Υπουργείο Μακεδονίας-Θράκης, τους Δήμους Θεσσαλονίκης, Σταυρούπολης και Θέρμης, τις εφορείες βυζαντινών, προϊστορικών και κλασικών αρχαιοτήτων, τον ΟΛΘ, το αεροδρόμιο "Μακεδονία", τη Σχολή Καλών Τεχνών του ΑΠΘ, το Φεστιβάλ Κινηματογράφου, το Φεστιβάλ της Μονής Λαζαριστών, το Διεθνές Φεστιβάλ Βιβλίου, το Γαλλικό Ινστιτούτο Θεσσαλονίκης, το Γερμανικό Ινστιτούτο Θεσσαλονίκης, το Μορφωτικό Ίδρυμα της Εθνικής Τράπεζας, την Αγιορείτικη Εστία, το ΕΕΤΕ και φυσικά όλα τα μουσεία της πόλης αλλά και τους ιδιώτες που ποικιλοτρόπως παρέχουν χώρους και υπηρεσίες καθιστώντας την Μπιενάλε Σύγχρονης Τέχνης Θεσσαλονίκης μια διοργάνωση όλης της πόλης. Πατί η Θεσσαλονίκη έχει και τις υποδομές και τη δυναμική να εξελιχτεί σε ουσιαστικό κέντρο σύγχρονου πολιτισμού.

Οι επιμελήτριες του κεντρικού προγράμματος, Gabriela Salgado, Bisi Silva και Συραγώ Τσιάρα προτείνουν καλλιτέχνες που τα έργα τους επιζητούν τη συμμετοχή του «κοινού» και αναγνωρίζουν στον θεατή τον ρόλο του συνδημιουργού γιατί η σύγχρονη τέχνη είναι ούτως ή άλλως μια Πράξη που αφορμάται από την συμμετοχικότητα και επιζητά την αλληλεγγύη σε κοινούς και ωραίους αγώνες.

Με τον τίτλο «Πράξις: Τέχνη σε Αβέβαιους Καιρούς» εμπνευσμένο και δανεισμένο από το βιβλίο του Terry Eagleton

«Μετά τη Θεωρία», η 2η Μπιενάλε Σύγχρονης Τέχνης Θεσσαλονίκης καταγράφει κάποιες δύσκολες και συχνά ριψοκίνδυνες χειρονομίες των καλλιτεχνών: τους καλεί να μιλήσουν για την αποτυχία της πολιτικής να προσφέρει την διεκδικούμενη γαλήνη, δικαιοσύνη και ευημερία στους πολίτες, για την απαξίωση της ιδεολογίας που αδυνατεί μέσα στην πληθώρα των διφορούμενων και αντιφατικών απόψεων να υψώσει φωνή, για την οικονομική και κοινωνική κρίση που αδικεί κυρίως αυτούς που δεν την προκάλεσαν... Κανείς δεν είναι αφελής για να υποστηρίξει πως ο ρόλος που αναλαμβάνει να διαδραματίσει ο καλλιτέχνης μπορεί να δώσει τις λύσεις στα παραπάνω αδιέξοδα. Μπορεί όμως για κάποιους να αποδειχθεί «σωτήριος» σε σχέση με τον επαναπροσδιορισμό μιας στάσης ζωής που μπορεί η τέχνη να υπαινιχθεί ή ακόμα και να δηλώσει ρητά:

- Εάν η τέχνη αντιδράσει στην ισοπεδωτική πληθώρα των θεωριών και δια της γνωστής μεθόδου της αφαίρεσης οδηγηθεί σε μια καθαρή παρουσίαση βασικών εννοιών, όπως η αγάπη, η φτώχεια, ο πόνος, η δικαιοσύνη, η μορφοφία... τότε θα στρέψει την προσοχή των θεωρητικών, των κριτικών και του κοινού στα ζωτικά προβλήματα των ανθρώπων.

- Εάν η τέχνη επανατοποθετήσει, αποδομήσει και μεταλλάξει τις θεωρίες που από τη δεκαετία του 1950 και έως τώρα, αφορμώμενες από την ηρωική εποχή των κινημάτων και των μανιφέστων την κατέτασαν και την κατατάσσουν σε σχολές, ομάδες, τεχνικές και μεθόδους, τότε θα αναλάβει τον πρωτότυπο ρόλο να κατατάσσει η ίδια η τέχνη τη θεωρία και να μην κατατάσσεται από αυτήν.

- Εάν η τέχνη περιλάβει και προτείνει ιδέες που δεν μπορούν να συμφιλιωθούν με το κοινωνικο-πολιτικό σκηνικό, τότε θα εμπυκώσει διαμαρτυρίες, συλλαλητήρια και - γιατί όχι - και επαναστάσεις.

Όμως σε κάθε περίπτωση, σε όλες τις παραπάνω υποθετικές προτάσεις, η Τέχνη απαντά καλώντας τους θεωρητικούς να κάνουν ένα διάλειμμα για να απολαύσουν αυτό που συμβαίνει στο θαυματουργικό κενό μεταξύ δύο εποχών, στη δίνη της αμφισβήτησης, ανάμεσα στη θεωρία και την αναθεώρησή της.

Πατί η Τέχνη είναι Πράξη.

**Μαρία Τσαντσάνογλου**

Διευθύντρια του Κρατικού Μουσείου Σύγχρονης Τέχνης και της 2ης Μπιενάλε Σύγχρονης Τέχνης Θεσσαλονίκης

# THE e-MobiLArt PROJECT: AN EXPERIMENT IN COLLABORATION AT THE INTERSECTION OF ART, SCIENCE, AND TECHNOLOGY

In the beginning of the 21st century, scientific and technological research has gradually acquired significant social and cultural importance. At the same time, however, research has become dangerously reliant on market forces (Wilson, 2002). Promising directions of scientific and technological inquiry are not being supported because they do not fit the criteria of the market, in an era in which “competitiveness” is paramount. Our culture must develop ways of avoiding the premature extinction of these valuable lines of inquiry. More importantly, culture needs to maintain a critical stance towards the definition of research agendas, the actual investigation processes and the implication of what is being discovered. (Wilson, 2002, p.40). Ideally, scientific and technological research should be understood not only as a specialized technical inquiry but more broadly as cultural creativity and commentary (Wilson, 2002, p.3).

Art that deals with and incorporates technological and scientific innovation often questions its potential, as well as its positive and negative implications. Technological art may make use of and critically study technological artefacts but usually deals with different directions of inquiry, conceptual frameworks and cultural associations than those investigated by scientists and engineers (Wilson, 2002, p.3). The arts, therefore, may play a critical role in this regard, as an independent area of research, where artists integrate critical commentary with high-level knowledge and participation in the worlds of science and technology, thus leading to the development of a new kind of “artist-researcher” (Wilson, 2002, p.35)

The e-MobiLArt project was conducted at a time where, in various parts of the world, many artists look into science and technology for methods and media that feed into the creative process. Quite often these artists embark on the risky exploration of sharing the creative process with other artists and quite often with scientists who view this artistic creation from complementary, or sometimes contradictory, perspectives. The concept behind this project was derived from personal experiences of the organisers in collaborating with other artists and engineers in the process of creating interactive media art installations, while taking into account the challenges, creative potential and enjoyment that this collaboration may entail.

## Collaboration in art, science and technology

Although the process of collaboration amongst artists - or amongst artists and scientists - is by no means straightforward, it could also be regarded as necessary. Indeed, when deciding to incorporate scientific methods and new technologies into the process of creating art, the collaboration of experts from vastly different disciplines is not only desirable but probably unavoidable, since it is very difficult for individuals to possess the knowledge and experience needed to accommodate all different aspects of such a complex endeavour.

Therefore, collaboration amongst new media artists is nowadays common. In fact, it could even be suggested that this approach may lead towards a new attitude, in which the egocentric perspective of the “artist as an authority” starts to fade and a new one -that of the artist as a member of a group, where group dynamics get into

play- emerges. Sometimes, the intention to belong to a group and even maintain anonymity (often witnessed in electronic and digital music as well as audio art since the 90s) is appropriately symbolised by the fact that the work is attributed to a named group and not to individual artists.

In the context of artistic collaboration, the social interaction aspect of the experience and the human relationships that emerge and evolve during this collaboration become vitally important and may have a significant impact on the actual creative process. This particular aspect, its positive and negative overtones, and the organisers’ personal experience of this process have also been significant elements as well as sources of inspiration that led to the idea for this project. Realising that many of the project’s participants did share a similar willingness to enter this risky process has also been a very rewarding experience.

When viewing collaboration in e-MobiLArt from an organisational perspective, it can be suggested that: attempting to handle the complexity of the process, creating a context where all different groups of individuals involved in this process (groups of participating artists, organisational, curatorial, cultural organisations) would collaborate and maintain an equilibrium among each other, and finally attempting to solve all issues (artistic, technical, financial, management, group dynamics, etc.) that emerged in the best possible manner, has been a very demanding but equally very informative and rewarding experience.

## Interactive installations

New technologies and interactive media in particular, have aided the expansion of the artwork towards physical, virtual and hybrid spaces. The tendency to expand the artwork so as to immerse the viewer within an installation environment of course existed before the deployment of interactive media by such visionary artists/scientists as Myron Krueger (1991). An installation is a term used for describing “a kind of art making which rejects concentration on one subject in favour of consideration of the relationships between a number of elements or of the interaction between things and their contexts” (Archer et al., 1996, p.5). The emergence of video and interactive art has “advanced the understanding of how the viewing of an art work progresses from the metaphysical, or psychological act, toward a perceptual understanding complete with physical experience and comprehension.” (Huffman, 1996, p.201) In the 50s, John Cage rejected the conventional conception of composition in music as an internal relation of parts within a coherent musical whole. Instead, he practised music-making, writing and installation as a process more akin to the chance encounters and stimuli that impinge upon us in everyday life (Archer et al., 1996, p.26). His understanding of composition was more directed towards an idea of choosing randomly from among a set of possible options. This could be seen as “a shift from art as object to art as process, from art as a “thing” to be addressed, to art as something which occurs in the encounter between the onlooker and a set of stimuli.”

These perspectives have also been very important aspects of the organisers’ conception of the e-MobiLArt project, resulting in the selection of installation art as an art form that is more closely related to the project’s idea and aspirations.

## Aims and objectives of the e-MobiLArt project

European Mobile Lab for Interactive Media Artists (e-MobiLArt) is a project tailored around the process of collaboratively creating interactive installation artworks. Such mediated environments may involve the use of ubiquitous computing, communication networks and mobile or locative media technologies. The artists who participated in the project have experience in producing interactive art and are active in pursuing innovative interdisciplinary research. The greatest benefit for these participants is the opportunity to collaborate with each other in order to create interactive media artworks.

The e-MobiLArt project aims to provide participating artists with a multicultural, interdisciplinary context, ideal for shared artistic practice, by mainly supporting their collaboration as well as the exhibition of the artworks they produced. Selected participants formed groups and worked together in order to develop their projects. An essential condition was that each artist collaborated with at least one artist from another European (or collaborating) country.

Furthermore, through the co-operation synergies that have emerged (and will continue to emerge) through the activities planned, the project aims to create a European co-operation network, which will reflect the dynamics of both European cultural diversity and contemporary artistic expression in the area of interactive installation art. An ultimate objective of the project is therefore to build a community of artists, scientists, theorists, cultural operators, academic institutions and ICT-related companies which will continue to evolve and form new synergies after the completion of the project.

The e-MobiLArt project is supported by the European Commission under the framework of the CULTURE 2007-13 Programme and managed by the Education Audiovisual Culture Executive Agency (EACEA).

### Structure of the project's activities

Participation in the e-MobiLArt project for selected artists involved attendance of 3 workshops in:

- Athens, Greece, 2-6 June 2008
- Rovaniemi, Finland, 4-8 August 2008
- Vienna, Austria, 9-13 February 2009

In these workshops, artists were provided with necessary technical, theoretical and curatorial support, and were aided in collaborating with each other for the purpose of creating an interactive media installation.

It also involved joint production of a group artwork during (and in-between) the workshops, to be presented in at least one of the two final exhibitions at:

- the State Museum of Contemporary Art – during the 2nd Thessaloniki Biennale (Greece, May-June 2009)
- the Roundabout Art Gallery of the Academy of Fine Arts - Katowice (Poland, October-November 2009)

### Group collaboration

Participants formed groups of 2-8 persons. Each group consisted of participants from at least two European countries. The formation of the groups aimed to promote interdisciplinary and intercultural dialogue amongst participants. On line communication between the artists was strongly encouraged and supported not only during the workshops but also during the period in-between and after the workshops. This communication was conducted via existing on-line tools and social network systems, via the project's website as well as through the on-line collaboration tool that was developed for this purpose by the Laboratory of New Technologies of the Dept. of Communication and Media Studies of the University of Athens.

### Content of the workshops

The three workshops supported the creative process through a series of presentations and lectures and by supporting collaboration within the groups' activities at a theoretical, practical, and technical level. The technical aspect of the workshops focused on the use of appropriate hardware (sensors, devices, boards, i.e. I-CubeX hardware) and software (courses in MAX/MSP, etc.) supporting the design and development of ubiquitous computing systems and interactive environments. Apart from technical support, artists were offered theoretical advice throughout all phases of the creative process (conception, design, and implementation of their interactive installation artworks) by the members of the curatorial advisory group. Additionally, the workshops featured lectures on specific topics related to the current discourse emerging at the intersection of art, technology, science and society by an international team of experts (professionals, academics, researchers, artists, museum curators) active in this field.

Organization of the two exhibitions

At the end of the project, two exhibitions will be organized. The first one is held in Greece, during the Thessaloniki 2nd Biennale (May-June 2009) and is organized by the State Museum of Contemporary Art. The second one will take place in Poland, organized by the Gallery of the Academy of Fine Arts, Katowice (November 2009). This implied an obligation on behalf of the groups of participants to schedule the production process of their artworks accordingly, and an obligation on behalf of the project co-ordinators that each of these works would be exhibited at least in one of the aforementioned exhibitions spaces.

### Participants

The artists who participated in the project have been carefully selected from a large number of high quality applicants. A call for participation in the project was announced in February 2008. 105 artists responded to this call and submitted portfolios and CVs. All applications were thoroughly examined and evaluated by an international selection committee consisting of 7 members (N. Czegledy, A. Bureaud, C. Galanopoulou, D. Charitos, R. Schnell, M. Niinimäki, and R. Malina), on the basis of the quality of the work included.

Finally, 33 experienced artists coming from the areas of visual, electronic and interactive arts, some of them having background in performance, video, architecture and sound art, were selected. Most of them already had a significant presence in the international arena of new media arts, by participating in exhibitions and other related cultural activities. Most of the participants had been previously involved in collaborative projects. Additionally,

many also had significant teaching experience in related fields in academic institutions. Finally, although it was hoped that some of the participants would come from a purely scientific background and would have an intention to be involved in an art-science-technology collaboration, this did not occur.

### Some initial thoughts on the e-MobiLArt process

#### Evaluating the results of e-MobiLArt

e-MobiLArt is an experimental project. Its experimental character relates to several of this project's levels: the artistic, the organisational, the theoretical, the applied, as well as the level of social interaction amongst all individuals who participated in the project. It is a very complex experimental process, involving a multitude of activities that needed to be supported and carefully orchestrated in the best possible manner by the organisers.

As such, it has to be evaluated as an experiment, thus not only by focusing on the artistic result which is presented in the two exhibitions (Thessaloniki and Katowice), but mainly on the processes that it entailed in the two years of its duration and on the impact of these processes on all parties and individuals involved. Any analysis of the result of this project should attempt to identify what all participants experienced and finally learned through these processes and what new ideas, methods, and strategies for collaboration in creating new media art emerged as a result.

Systematic research on these issues is being conducted via questionnaires and interviews, by a team of the New Technologies Laboratory. The results of this study will be documented in a future publication relating to the activities of the project. Ultimately, it is hoped that documenting and analysing the collaborative and interdisciplinary process of artistic experimentation and the exhibition of completed artworks in the context of e-MobiLArt will reflect contemporary intercultural, artistic and interdisciplinary discourse and may also contribute towards identifying emerging processes and activities in contemporary artistic creation.

#### A brief review from the point of view of an organiser

The e-mobiLArt Culture project aimed at developing artworks through a collaborative process. Artists from different European and non-European countries, who were previously unacquainted, with diverse approaches and methods, worked together in groups to develop artwork prototypes – from conception to realisation. Certain general goals were defined in the call itself. Processes leading up to the realisation of these goals were essentially determined by the modes of collaboration and forms of communication between the participating artists and the organisers (both the organisational and the curatorial advisory groups), which had to be adapted in the course of the process.

Issues that had to be dealt with during the process involved:

- group dynamics, project based versus individual working methods, artists' authority and powerplay
- How can each participant contribute?
- Disciplinary expertise and the group: how can solutions that satisfy all be identified?
- Some artists were not used to working in groups
- Reconciling major differences emerging from the artistic-aesthetic vocabulary
- English was the working language; while to some it was their native language, for others it was a foreign language. Various levels of fluency in English therefore guided the communication between participants and the organisers. In addition, during the development phase, all written communication concerning the artworks had to be in English.

Most participants only met in person during the three weekly workshops (in Athens, Rovaniemi and Vienna). In the meantime, they had to develop their projects and collaborate mainly by using written (or spoken in the case of skype) language. This meant that artists had to bridge distances through written communication: they had to review, negotiate and sum up their concerns very precisely in order to convey the artistic as well as organisational aspects of the work to their own group members or to the organisers and at the same time also engage each other's artistic interest and keep everyone informed. The aim was to create an artwork with which each group member could identify him or herself. A common aesthetic format had to be negotiated which could be produced and exhibited within the limitations imposed by the restricted financial resources.

Collaboration was a practical necessity and, at the same time, an opportunity to exploit the resulting synergies. It was an opportunity for productive and constructive use of the differences and conflicts that arose from various working methods and concepts, divergent approaches or personalities. This meant crossing and blurring one's own disciplinary boundaries in order to expand horizons, to push boundaries or to find new definitions of one's own artistic work.

Two examples identified out of a variety of problems are listed below. Strategic solutions were found for them in the course of the collaboration. From the point of view of organisers these proved successful only in retrospect:

#### 1. From individual concept to group concept – multiple participation

In keeping with the call, each artist had already entered a project proposal in the application. If selected, the applicant was to develop the work with other participants in fulfilment of his/her previously declared aim. As it turned out, many participants joined not only one, but several groups and thus worked on several projects simultaneously. At first, the organisers assessed this as very problematic, fearing that the artists' energy, concentration and commitment could prove to be very unproductive if fragmented and divided into several group projects. For a long time, the organisers feared that towards the end of the process some groups consisting of artists working in several groups may suddenly disintegrate and not be able to complete their prototypes, should individual members decide to collaborate mainly with one group in order to focus their attention to one single project.

To our surprise, the opposite proved to be true. However, one group comprising several artists did dissolve. Group members decided to remain in one of their other groups and focus all their energy on one single project. All other groups remained stable and developed one collaborative project each for the exhibition.

In retrospect, one can conclude that multiple-participation could in fact be seen as a productive way of dealing with differences and conflicts that address the diverse approaches within the groups, whereby the experiences and skills of the multiple participants could contribute in securing a position within the respective group or even influence the final product of the collaboration.

#### 2. Strategies for modular structures and work as common ground for art production:

The results that will be presented at the exhibition will show how successful the modular design strategies and production methods evolved by groups with larger numbers of participants have been in creating a common ground for the artwork, allowing synergies and opening doors for action while at the same time creating a modular structure, with various coexisting aesthetic formats.

### **A brief description of the three workshops**

#### **The e-MobiLArt Athens workshop**

The first e-MobiLArt workshop was held in Athens (Greece) from 2 to 6 of June 2008 in the Cultural Multicenter "Apollo" of the Prefecture of Piraeus.

The Athens workshop initiated the collaboration process among the 33 selected artists. After a short introduction of the preliminary ideas and concepts that led to the realization of the e-MobiLArt project, a first presentation regarding project implementation (and more specifically the project's timeline and the teamwork process for the implementation of the final artworks) followed.

During these five days, the workshop activities focused on theoretical and technical presentations and lectures for the participating artists. At the same time, participants were given a chance to introduce themselves to others and to give a presentation regarding their artistic works and experience. Moreover they had the opportunity to meet one another and ultimately find other artists with whom they could form groups in order to begin collaborating for the purposes of the project. The formation of groups was indeed the main aim that had to be achieved during this first workshop.

Participants were aided by a team of 15 members of the e-MobiLArt organizing group and the curatorial advisers who supported them in their creative efforts with theoretical or technical presentations, advice and discussions. The team of the organizers and curators also initiated the collaboration process by engaging artists to brainstorm-

ing sessions that aimed to facilitate the group formation process by giving participants the opportunity to collaborate with colleagues who shared similar ideas and approaches. Participants were finally asked to decide which teams they would like to join and they all finally identified potential collaborators. They then worked with their team members towards an initial idea for an interactive installation, at a conceptual level, and presented the result of this work at the end of the workshop.

Invited speakers who gave keynote presentations were: Peter d'Agostino: "PASSAGE/S, surveying new media-1970s/2000s", Marcos Novak: "Transmitting Architecture: Turbulent and Invisible Topologies" and Dimitris Alithinos: "Regarding the artist's involvement with the public". Additional presentations were given by Iannis Zannos: "The Labyrinth as Metaphor for Virtual Environments in Media Arts - Old and New (Notes of a Flying Ant)", Vasilis Bourdakis: "Virtual form", Maria Roussou: "Virtual Reality Art", Ilias Marmaras, Daphne Dragona & Voltnoi: "Play tactics in the web 2.0 era", Iro Laskari: "BioArt and Generative Synthesis", Veroniki Korakidou: "Art and Synaesthesia", Konstantinos Chorianopoulos: "Modeling and development of interactive and networked artworks with open-source software and hardware" and Dimitris Charitos & Haris Rizopoulos: "Locative Media: Presentation of the LOCUNET system". A discussion on "Theoretical Perspectives of New Media Art" was also conducted by Nina Czegledy, Annick Bureaud, Christiana Galanopoulou and Korrina Pateli. Additionally, Jeremy Bernstein (Cycling 74) gave a series of introductory crash courses on using the Max/MSP/Jitter software for creating interactive environments.

A number of these presentations were open to the public, but access to the workshop's collaborative group work sessions was strictly limited to workshop participants and e-MobiLArt organizers.

#### **The e-MobiLArt workshop in Rovaniemi**

The second workshop of e-MobiLArt took place at the University of Lapland, situated far up north, right at the Arctic Circle in Rovaniemi, Finland. For this workshop, we tried to create a good balance between offering a tight and focused program – in the form of relevant lectures and technical workshops – and leaving enough space and time for the artists to concentrate on their own projects. The organisers of the workshop also decided that it would be very useful for the collaborative and interdisciplinary process to provide artists with the possibility to familiarise themselves with the unique location and the beautiful nature of Lapland.

The lectures included presentations relating to various topics in the field of media art and media art research. Selected speakers from the University of Lapland – Dr. Mauri Ylä-Kotola, Tomi Knuutila and Matti Niinimäki – lectured about specific aspects of art and research within the context of their own field of expertise. Some guest speakers from outside the faculty were also invited to present their own artistic research and creative processes. Jussi Ängeslevä – professor at the Berlin University of the Arts, Art Director of ART+COM and University of Lapland alumni – talked about his ideas of embodiment in interaction design through his own work and the work of his students. Christopher Hales from Central St. Martins School of Art & Design talked about the notion of interactive narratives in media art. The workshop program also included technical presentations from two of the e-MobiLArt project partners: Infusion Systems and Cycling '74. Elliot Sinyor from Infusion Systems presented various I-CubeX sensor systems and ways on how they could be applied in interactive art works. Jeremy Bernstein from Cycling '74 continued with the Max/MSP/Jitter sessions that started during the first workshop in Athens.

An additional important task, especially for this stage of the e-MobiLArt project, was to finalize the group formation process and to define an outline for each group project. Therefore, enough time was left during the workshop for group work to take place too. The artists were provided with access to equipment and facilities of the University of Lapland for testing and research purposes. Feedback discussions between the artists, organizers, curatorial advisors and lecturers were organized in order to help with the development of the conceptual, aesthetic and technical aspects of the art works.

In order to respect the notion of the Mobile Lab and based on the feedback received from the first workshop, we felt that it was important to provide the possibility for the participants to interact with the location and the environment of the Rovaniemi workshop. To achieve this, we organized a short trip outside the city of Rovaniemi to see the beautiful natural landscape, where the artists had the possibility to breathe some fresh air, get inspired

and talk about their projects in a more relaxed environment. Considerable positive feedback was also received for a trip we organized to the Sodankylä Geophysical Observatory, where the artists had the possibility to discuss with scientists of the observatory about the science behind aurora borealis and other phenomena related to the arctic areas. As organizers, it was very rewarding to see some of these aspects being implemented in the artistic research process of some of the groups and even in some of the finalized installations.

Organizing an effective and satisfying workshop for over 30 artists from such different fields and backgrounds proved a very challenging task. At the same time, it was also a very rewarding process. It was fantastic to see the enthusiasm and the enormous energy of creativity which was created during this workshop. Bringing such a diverse group of people together to the northernmost university in the European Union in such a creative context was definitely a valuable experience for the entire organizational team of the project. We are confident that the results presented in the exhibitions in Thessaloniki and Katowice will prove that our efforts have not been in vain.

### The e-mobiLArt Workshop in Vienna

The third workshop of the e-mobiLArt project took place at the Department of Digital Art of the University of Applied Arts Vienna. Its goal was to offer a technical and communicative work environment to support the artists in realising their concepts and producing prototypes of their artworks that could be presented in the planned exhibitions (in Thessaloniki and/or Katowice).

Ruth Schnell and Martin Kusch were responsible for this workshop's program and directed the parts they were concerned with. (Ruth and Martin are both media artists and hold teaching positions at the Department of Digital Art. They have experience in the production of art, as well as in the organisation of collaborative environments). With the support of Gerald Bast, rector of University of Applied Arts and Virgil Widrich, director of the Department of Digital Art, the workshop took place at the above mentioned department (1000 m<sup>2</sup>), and the artists could use its equipment and hardware infrastructure.

Ruth Schnell directed the workshop programme and was assisted in administrative tasks by Veronika Schnell (a teacher of media art theory at the department) and Franziska Echtinger (office manager of the department).

The programme included lectures on the subject of interdisciplinarity / transdisciplinarity in art and science (lecturers: Anne Nigten/Rotterdam/NL, Bernd Kräftner/Vienna/AU, Thomas Fürstner/Vienna/AU), presentations of art works and their methodology (by Ruth Schnell and Martin Kusch, based on their own artistic work), talks on the preparation of the planned exhibitions in Thessaloniki (Dimitris Charitos/Athens/GR) and Katowice (Marian Oslislo / rector of the University of Fine Arts Katowice/PL) and a lecture by Annick Bureau/Paris FR about YASMIN digital network and LEONARDO/ ISAST network.

Martin Kusch was in charge of the logistics and preparation of the technical infrastructure. He was assisted by 6 students and one technical staff member of the Department of Digital Art to ensure the hardware support for the artists during the workshop.

Each art project group had their own working space. The workshop schedule was structured so that artists would have fixed time-slots during which they could receive support from the experts in programming and sensor systems. (Jeremy Bernstein, Mattii Niinimäki, Elliott Sinyor). A short meeting of all participants and the lectures were scheduled during mornings. Throughout the rest of the day, the artists could work at their own pace. The artists had 24-hour access to the Department's facilities.

On the first day of the workshop, the artists presented the concepts behind their group projects to the curators and organisers; on the last day of the workshop there was a presentation of the prototypes of artworks. Artists received feedback from curators, organisers, experts and the other artists. Finally, with the aid of a model and a plan of the exhibition space in the Museum of Thessaloniki, there was a discussion about the arrangement of the works that would be exhibited there.

The schedule also included daily meetings between organizers and curatorial advisers about issues arising dur-

ing the work-process and also regarding the next steps in the preparations of the planned exhibitions and related publications. Finally, during the workshop, curatorial advisers and organisers engaged in additional meetings and discussions, because they felt it was necessary to find solutions for upcoming problems or discuss controversial points in detail.

### From the point of view of a workshop organiser:

The collaboration for the preparation of the workshop in Vienna was strictly based on a clear partition of working fields. The team had already worked together in other projects at the University of Applied Arts Vienna.

The workshop process itself was very dynamic for everyone; for many hours we were fully immersed in the processes, in the conversations and discussions with the others (artists, organisers, curators, experts). On the one hand, we kept track of the activities as organisers, facilitators, coordinators, administrators while at the same time observing from a kind of participative point of view the concepts coming up and their transformation into final prototypes. On the other hand, we had very interesting, stimulating, intensive discussions in the meetings with the curatorial advisers and other organizers. The collaboration with the organisers and curators was really process based.

In retrospect, it seems that differing views about the nature of the collaborative process played a decisive role in formulating disputes, but there was always a way to arrive at a place where everybody felt comfortable with the solution. It was a very intensive week and at the end of the workshop we realized that some of the ways in which we reached the goal together could not have been thought of before we had found strategies, as a result of interacting with each other.

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### Project partners and associate partners:

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### For more information please visit the e-MobiLArt website:

<http://www.media.uoa.gr/emobilart>

### Or contact the organizers:

[emobilart@gmail.com](mailto:emobilart@gmail.com)

## ROUNABOUT OF ART

The Roundabout Art Gallery is an important new place on the cultural map of Katowice, located in the very centre of the city, at a busy intersection. This unusual location stirs up emotions from the start. The constant proximity of traffic, the transparency of the venue makes the visitors feel as if they were at the focal point of energy.

Through managing this place, the Academy of Fine Arts in Katowice tries to offer a varied selection of exhibitions to a wide audience. The two galleries located in the Roundabout Art Gallery have hosted renowned artists from Poland and abroad: Asger Jorn, Roland Topor, Jean-Michel Alberola, the graphic art of Japan and the International Print Triennial in Krakow among others. We also attempt to invite interesting young artists who are just entering the art market. Our collaboration with art schools from all over the world resulted in the international exhibition Figurama shown periodically in many European countries. It presents drawing as an important medium of artistic expression and its place and role in the process of art education. The Roundabout Art Gallery exhibited many projects connected with the new media, phenomena from the realm of contemporary visual culture. One of them was a project named C.O.A.L., part of the European Culture Programme. It represented issues related to European regions where coal is being mined, which has shaped and influenced the character of these places. Various aspects of these issues were addressed by artists and scientists from Upper Silesia, Nord-Pas de Calais, and the Ruhr Area. Their work resulted in art exhibitions in Poland, France and Germany, as well as an international scientific conference in Katowice. Apart from art, a significant part of the activity of the Roundabout Art Gallery is concerned with design. We present the achievements of young designers and organise international conferences, workshops and meetings with accomplished theorists and designers.

The Roundabout Art Gallery is a place dedicated to encounters with art, design, and modern visual culture. The character of this place is complimented by concerts, literary meetings and performing arts. The eMobilArt exhibition agrees perfectly with the personality of the Roundabout Art Gallery and I am convinced that it is going to be an important point in its history.

**prof. Marian Oslislo**  
Academy of Fine Arts in Katowice

## RONDO SZTUKI

Galeria Rondo Sztuki to nowe, ważne miejsce na mapie kulturalnej Katowic usytuowane w samym jego centrum na najruchliwszym skrzyżowaniu. Ta niezwykła lokalizacja Ronda Sztuki budzi już emocje na samym wstępie. Nieustanna bliskość miejskiego ruchu, „przezroczystość“ samego obiektu daje odwiedzającym to miejsce poczucie bycia w samym centrum energii.

Zarządzając tym miejscem Akademia Sztuk Pięknych w Katowicach stara się zaoferować szerokiej publiczności różnorodną ofertę wystawienniczą. W dwóch galeriach mieszczących się w Rondzie Sztuki prezentowaliśmy artystów światowej klasy z Polski i z zagranicy m. in.: Asgera Jorna, Rolanda Topora, Jeana-Michela Alberolę, graficzną sztukę Japonii i wystawy grafiki w ramach Międzynarodowego Triennale Grafiki w Krakowie. Staramy się zapraszać również młodych, interesujących twórców wchodzących dopiero na rynek sztuki. Współpracujemy z uczelniami artystycznymi ze świata, owocem tych działań jest międzynarodowa wystawa o nazwie „Figurama“ prezentowana cyklicznie w wielu krajach Europy. Pokazuje ona rysunek jako ważną współczesną formę artystycznej wypowiedzi, jego miejsce i rolę jaką spełnia w kontekście procesu edukacji artystycznej. W Rondzie Sztuki prezentowaliśmy również wiele projektów związanych z obszarem nowych mediów, zjawisk związanych ze środowiskiem współczesnej kultury wizualnej. Jedną z takich wystaw była prezentacja projektu o nazwie „C.O.A.L.“ w ramach europejskiego programu „Kultura“. Prezentował zagadnienia dotyczące europejskich regionów usadowionych na obszarach, gdzie występuje węgiel, który ukształtował i w znaczący sposób wpłynął na charakter tych miejsc. Nad tymi zagadnieniami w różnych aspektach pracowali artyści i naukowcy z Górnego Śląska, Nord-Pas de Calais i Zagłębia Ruhry. Ich praca zaowocowała wystawą sztuki w Polsce, Francji i Niemczech oraz międzynarodową konferencją naukową w Katowicach.

Oprócz sztuki poważną część naszej aktywności w Rondzie Sztuki zajmuje dizajn. Prezentujemy osiągnięcia młodych projektantów, organizujemy na ten temat międzynarodowe sympozja, warsztaty i spotkania z teoretykami i uznanymi projektantami.

Rondo Sztuki to miejsce dedykowane „spotkaniu“ ze sztuką, dizajnem i współczesną kulturą wizualną. Charakter tego miejsca dopełniają odbywające się tu koncerty muzyczne, spotkania z literaturą i sztukami performatywnymi. Wystawa „eMobilArt“ wpisuje się doskonale w charakter Ronda Sztuki i jestem przekonany, że będzie ona ważnym momentem w jego historii.

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## THE e-MobiLArt PROCESS: A CURATORIAL PERSPECTIVE

The increasingly blurring boundaries between artists, curators and audiences created, over the past decade, an entirely new ecology where nearly every phase, every aspect, and every role embodied in art practice is radically changing. The parameters of production, publication, dissemination and audience reception have shifted beyond previously unimagined settings and conditions. This is especially true of media art. Furthermore, these days individual art concepts often evolve into complex international, interdisciplinary projects, requiring extensive attention including selection, production, management, administration and dissemination. Consequently all involved parties - artists, curators and venues just to name some - have to respond to the rapidly changing theoretical, technical and sponsoring interests. Many of the collaborations try to utilize new forms of teamwork bringing together professionals to interact in a cross-disciplinary international context. Within the process of this hybrid collaboration several questions emerge: How do we approach differences? How do we benefit out of interdisciplinarity and cultural diversity? Are there any rules? Can we be conscious of the underlying artistic, social and political motivations? How can these be part of a vibrant work of art?

The eMobiLArt project excellently illustrates a case of complex experimental collaboration. Several layers of teamwork took place within the course of the project involving the artists who constituted the groups, the three curatorial advisers and the organizers - a teamwork which developed both within each group category and in collaboration with the others. The different layers and levels of collaboration were the first challenge to be faced. As a result, working and communication systems were set up during the developmental and production process requiring flexibility and continual adjustments from all involved parties.

From a curatorial point of view, the process was highly atypical. Curators usually select existing artworks or commission new works based on a dialogue with the artist. In this case, as the project participants developed the collaborative artworks within the timeline of eMobiLArt, amendments had to be made regarding the homogeneity of themes, the expectations of outcome and absence of selection. With these shifting paradigms, the role of the curator was altered, moving toward the function of a "facilitator", assisting the different groups to articulate their own project and working process towards the concrete outcome of creating an interactive installation.

While all of this was decidedly unusual for a curator, the entire process remained fascinating, as we witnessed how accomplished artists in their own right, with an existing body of works, came up with a solid single project and

became part of a whole, where the contribution of each of them can be recognized but is transcendent into something new and unique to the group and the artwork. The process which generated the creation of the artworks often reminded of the Deleuzian rhizome, as collaborative projects were being generated from different combinations of artists until the last minute, and will probably keep being generated after the official end of the project. This continuous multiplication of the projects was unexpected and it keeps going on between the artists, sometimes without any "facilitation" from the curatorial advisors or the organisers. Which proves that good ingredients will only make a good cake: 35 creative and experienced artists, willing to find partners, with technological collaboration tools at their disposal, theoretical support if they need it, inspiring though short meetings - what could be a more prolific platform for collaborative projects?

Out of the many projects which have been conceived, most are being exhibited in Thessaloniki, a number of them in Katowice and some in other venues besides the participating institutions of the eMobiLArt project. The installations are very diverse in their aesthetics, content and media, reflecting both the heterogeneity and richness of all the artists involved and the wide scope covered by interactive new media art.

Meeting each other and working together for the purposes of this project was a positive and fruitful experience for the three of us, curators of different backgrounds, practices, experience and visions. A very interesting accordance through diversity occurred, and we have to admit that this was something all of us particularly enjoyed. One point we agreed on from the very first moment we met, is an idea we brought up in discussions with the participants: that technology remains an important medium, worth to research and to experiment with, worth to achieve excellence and to open up to new spheres, but we have to keep in mind that a strongly defined concept is equally important behind any artwork to provide an art experience and a rich world to be explored.

We would like to keep believing that working with the artists on concepts and ideas and the ways to convey these through various media was part of our contribution to this project.

# ΤΟ e-MobiLArt ΩΣ ΔΙΑΔΙΚΑΣΙΑ: Η ΕΠΙΜΕΛΗΤΙΚΗ ΑΠΟΨΗ

Καθώς τα όρια μεταξύ των ιδιοτήτων καλλιτεχνών, επιμελητών και κοινού γίνονται όλο και πιο ασαφή, κατά την τελευταία δεκαετία το καλλιτεχνικό περιβάλλον έχει πάρει τη μορφή ενός εντελώς νέου «οικοσυστήματος», με συνέπεια τη ριζική αλλαγή κάθε φάσης, κάθε πτυχής και κάθε ρόλου της καλλιτεχνικής πρακτικής. Οι παράμετροι της παραγωγής, της δημοσιοποίησης, της διάδοσης του έργου και της υποδοχής του από το κοινό έχουν μετατοπίσει τα όρια του δεδομένου σκηνικού και των συνθηκών, σε σημείο που μέχρι χτες κανείς δεν είχε φανταστεί. Αυτό ισχύει ιδιαίτερα στο χώρο της τέχνης νέων μέσων (media art). Επιπλέον, σήμερα, ιδέες μεμονωμένων καλλιτεχνών συχνά εξελίσσονται σε σύνθετα διεθνή διεπιστημονικά πρότζεκτ, που απαιτούν για να υλοποιηθούν ιδιαίτερη προσοχή σε πολύπλοκες διαδικασίες όπως η επιλογή, η παραγωγή, η διεύθυνση, η διοικητική υποστήριξη και η διάδοσή τους. Κατά συνέπεια, όλοι οι εμπλεκόμενοι - καλλιτέχνες, επιμελητές και χώροι φιλοξενίας των εκδηλώσεων είναι μόνο μερικοί από αυτούς - πρέπει να μπορούν να ανταποκρίνονται στα διαρκώς μεταβαλλόμενα ζητήματα που απαιτούν την συνεισφορά τους, σε επίπεδο θεωρητικό, τεχνικό ή κορηγιών. Πολλά από αυτά τα πρότζεκτ συνεργασίας προσπαθούν να αξιοποιήσουν νέες μορφές ομαδικής εργασίας φέρνοντας σε επαφή επαγγελματίες από διάφορους χώρους ώστε να συνεργαστούν μέσα σε ένα διεθνές διαθεματικό πλαίσιο. Μέσα από τη διαδικασία των υβριδικών αυτών μορφών συνεργασίας αναδύονται διάφορα ερωτήματα: Πώς προσεγγίζουμε τις διαφορές; Πώς μπορούμε να επωφεληθούμε από τη διεπιστημονικότητα και την πολιτιστική πολυμορφία; Υπάρχουν κανόνες; Μπορούμε να έχουμε συναίσθηση των καλλιτεχνικών, κοινωνικών και πολιτικών κινήτρων που υποκινούν τις ενέργειες και τις αποφάσεις του κάθε συνεργάτη; Πώς μπορούν αυτά να αποτελέσουν μέρος ενός παλλόμενου έργου τέχνης;

Το eMobiLArt αποτελεί εξαιρετικό παράδειγμα μιας τέτοιας πολύπλοκης πειραματικής συνεργασίας. Κατά τη διάρκεια της εξέλιξης του πρότζεκτ, χρειάστηκε να εφαρμοστούν και να λειτουργήσουν ταυτόχρονα ομαδικές εργασίες σε πολλά επίπεδα, μεταξύ των καλλιτεχνών που συγκρότησαν τις ομάδες, των τριών επιμελητών και των διοργανωτών - και η συνεργασία αναπτύχθηκε τόσο στο εσωτερικό κάθε ομάδας όσο και ανάμεσα στις διαφορετικές ομάδες. Τα διαφορετικά επίπεδα συνεργασίας ήταν και η πρώτη πρόκληση που αντιμετωπίσαμε. Ως αποτέλεσμα της πολύπλοκης διαδικασίας συνεργασίας προέκυψαν συστήματα εργασίας και επικοινωνίας που δημιουργήθηκαν κατά τη φάση της ανάπτυξης και της παραγωγής, τα οποία και απαιτούσαν ευελιξία και συνεχή προσαρμογή από όλους τους εμπλεκόμενους.

Σε ό,τι αφορά την επιμέλεια, η διαδικασία ήταν ιδιαίτερα ασυνήθιστη. Οι επιμελητές επιλέγουν συνήθως έργα που ήδη υπάρχουν ή αναθέτουν καινούρια, μέσα από διάλογο με τον καλλιτέχνη. Στην προκειμένη περίπτωση, και ενώ οι συμμετέχοντες στο πρότζεκτ ανέπτυσαν τα «συνεργασιακά» έργα τους εντός του χρονικού πλαισίου του eMobiLArt, έπρεπε διαρκώς να γίνονται μικρές αναπροσαρμογές ως προς την ομοιογένεια της θεματικής, τις προσδοκίες σχετικά με το αποτέλεσμα και την απουσία της επιλογής. Σε ένα σταθερό μεταβαλλόμενο πλαίσιο όπως αυτό, χρειάστηκε να αλλάξει και ο ρόλος του επιμελητή, ο οποίος λειτουργήσε πλέον περισσότερο ως «διαμεσολαβητής», διευκολύνοντας και βοηθώντας τις ομάδες να διαμορφώσουν το πρότζεκτ τους αλλά και τις διαδικασίες συνεργασίας μέσα στο πλαίσιο τους με στόχο η κάθε ομάδα να σχεδιάσει και να ολοκληρώσει τη δημιουργία μιας διαδραστικής εγκατάστασης.

Ενώ όλα αυτά ήταν οπωσδήποτε ασυνήθιστα για τους επιμελητές, η συνολική διαδικασία ήταν για μάρ συναρπα-

στική, καθώς παρακολουθούσαμε το πώς ήδη ολοκληρωμένοι καλλιτέχνες, που διέθεταν ένα σώμα έργων στην πορεία του ο καθένας, κατάφεραν να γίνουν μέρος ενός συνόλου και να φτάσουν στη διαμόρφωση ενός και μόνο κοινού πρότζεκτ για κάθε ομάδα, στο οποίο η συνεισφορά του καθενός είναι μεν αναγνωρίσιμη, αλλά την ίδια στιγμή μεταμορφώνεται σε κάτι νέο και μοναδικό για την ομάδα και το έργο της. Η διαδικασία μέσα από την οποία δημιουργήθηκαν τα έργα θύμιζε συχνά τη θεωρία του «ριζώματος» του Ντελέζ, καθώς πρότζεκτ συνεργασίας ξεπηδούσαν από διαφορετικούς συνδυασμούς καλλιτεχνών μέχρι την τελευταία στιγμή, και πιθανότατα θα συνεχίσουν να δημιουργούνται και μετά την επίσημη λήξη του eMobiLArt. Αυτός ο συνεχής πολλαπλασιασμός των έργων ήταν απρόσμενος και συνεχίζει να προκύπτει ανάμεσα στους καλλιτέχνες, τις πιο πολλές φορές μάλιστα χωρίς τη διαμεσολάβηση των επιμελητών ή των διοργανωτών. Πράγμα που αποδεικνύει ότι τα καλά υλικά δε μπορούν παρά να δώσουν ένα καλό αποτέλεσμα: 35 δημιουργικοί και έμπειροι καλλιτέχνες, πρόθυμοι να συνεργαστούν, έχοντας στη διάθεσή τους τεχνολογικά εργαλεία που βοηθούν τη συνεργασία, θεωρητική υποστήριξη εφόσον τη χρειάζονται και σύντομες αλλά δημιουργικές συναντήσεις γεμάτες έμπνευση - θα μπορούσε να υπάρξει πιο καρποφόρα πλατφόρμα για συνεργασιακά καλλιτεχνικά έργα;

Από τα πολλά πρότζεκτ που προέκυψαν, τα περισσότερα εκτίθενται στη Θεσσαλονίκη, ορισμένα στο Κατοβίτσε και κάποια άλλα σε άλλους χώρους, πέραν των ιδρυμάτων που συμμετέχουν στο eMobiLArt. Οι εγκαταστάσεις χαρακτηρίζονται από μεγάλη πολυμορφία σε ό,τι αφορά την αισθητική, το περιεχόμενο και τα εκφραστικά μέσα. Η πολυμορφία αυτή αντικατοπτρίζει τόσο την ετερογένεια και τον πλούτο των συμμετεχόντων καλλιτεχνών όσο και το ευρύ πεδίο που καλύπτει η διαδραστική τέχνη νέων μέσων.

Το να συναντηθούμε και να δουλέψουμε μαζί για τους σκοπούς αυτού του project ήταν και για τις τρεις μας - επιμελήτριες με διαφορετικές καταβολές, πρακτικές, εμπειρίες και οράματα - μια πολύ θετική και γόνιμη εμπειρία. Μια εξαιρετικά ενδιαφέρουσα σύμπτωση αναδείχθηκε μέσα από τις διαφορές μας, και πρέπει να ομολογήσουμε ότι αυτό ήταν κάτι που το χαρήκαμε ιδιαίτερα. Ένα σημείο στο οποίο συμφωνήσαμε από την πρώτη κιόλας στιγμή ήταν κάτι που επανερχόταν και στις συζητήσεις μας με τους συμμετέχοντες: ότι η τεχνολογία παραμένει ένα σημαντικό μέσο, που σίγουρα αξίζει να το διερευνήσουμε και να πειραματιστούμε μαζί του, και που αξίζει να γίνεται κανείς τεχνικά όλο και καλύτερος, για να δημιουργηθούν νέα επιτεύγματα και να ανοιχτούμε σε νέα πεδία, έχοντας ωστόσο πάντα υπόψιν ότι πίσω από το καλλιτεχνικό έργο είναι εξίσου σημαντικό να υπάρχει ένα ισχυρό και συγκεκριμένο κόνσεπτ αν θέλουμε να παραγάγει μια συνολική καλλιτεχνική εμπειρία και έναν πλούσιο κόσμο που μας καλεί να τον εξερευνήσουμε.

Θέλουμε να πιστεύουμε ότι η συνεργασία μας με τους καλλιτέχνες στο επίπεδο των εννοιών και των ιδεών, αλλά και των τρόπων με τους οποίους αυτές μπορούν να εκφραστούν μέσα από τα διαφορετικά μέσα, ήταν μέρος της συνεισφοράς μας στο eMobiLArt.

# e-MobilArt W OPINII KURATORÓW

Stopniowe zacieranie się granic na linii artysta - kurator - widz spowodowało w ciągu ostatniej dekady powstanie nowego środowiska, w którym niemal każdy etap, aspekt i funkcja artystycznej działalności podlega radykalnym przemianom. Kryteria tworzenia, publikacji, rozpowszechniania i postrzegania przekroczyły, wydawałoby się kiedyś nieprzekraczalne, granice. Dotyczy to szczególnie sztuki mediów. Co więcej, w dzisiejszych czasach indywidualne koncepcje artystyczne często ewoluują w kierunku złożonych międzynarodowych, interdyscyplinarnych projektów wymagających szeroko zakrojonych działań obejmujących procesy doboru, tworzenia, zarządzania, administrowania i upowszechniania. W konsekwencji, wszystkie zaangażowane podmioty - artyści, kuratorzy, galerie, by wymienić tylko niektóre - muszą reagować na zmiany, które w niezwykle szybkim tempie zachodzą w obszarze teorii, mecenatu czy technologii. Wiele projektów próbuje wykorzystać nowe formy pracy zespołowej zmuszającej twórców do działania w interdyscyplinarnym międzynarodowym kontekście, co z kolei nasuwa szereg istotnych pytań: jak radzić sobie z nieporozumieniami? jak wykorzystać interdyscyplinarność i wielokulturowość? na jakich zasadach oprzeć współpracę? czy możliwe jest uświadomienie sobie ukrytych artystycznych, społecznych i politycznych motywacji? I wreszcie - w jaki sposób zawrzeć to wszystko w dziele sztuki?

Projekt eMobilArt jest doskonałym przykładem takiej złożonej eksperymentalnej współpracy, która przebiegała na kilku poziomach. Podzieleni na grupy artyści, trzech kuratorów i organizatorzy współdziałali zarówno wewnątrz poszczególnych grup jak i pomiędzy nimi. Tak duże zróżnicowanie okazało się pierwszym poważnym wyzwaniem. By mu sprostać, konieczne stało się wypracowanie sposobów komunikowania się i współdziałania zarówno na etapie przygotowania projektu jak i w fazie jego realizacji, co z kolei wymagało od jego uczestników elastyczności i umiejętności ciągłego dostosowywania się.

Z punktu widzenia kuratora było to przedsięwzięcie nad wyraz nietypowe. Zwykle bowiem kuratorzy bądź dokonują wyboru spośród istniejących prac, bądź też zlecają wykonanie nowych w porozumieniu z artystą. Tym razem jednak to sam proces twórczy był częścią projektu, co w kontekście podejmowanych tematów i oczekiwań co do rezultatów wymusiło również zmianę roli kuratora. Stał się on pomocnikiem wspierającym artystów w procesie artystycznej kreacji, której celem było stworzenie interaktywnych instalacji.

Mimo, iż tak niecodzienna, praca z artystami była dla nas fascynująca. Byliśmy świadkami niezwykłego procesu twórczego, którego efektem był wspólny projekt.

Powstało coś nowego i wyjątkowego w skali grupy i samego dzieła. Artyści stali się częścią całości, w której nadal są rozpoznawalni. Można zaryzykować stwierdzenie, iż w eMobilArt ucieleśnienie znalazła koncepcja deleuzjańskiego kłacza - wspólne pomysły realizowane były przez artystów w różnych kombinacjach niemal do ostatniej chwili i bez wątplenia te działania znajdują swoją kontynuację już po oficjalnym zamknięciu projektu. Ta ciągła multiplikacja projektów była ogromnym zaskoczeniem. Lecz nie mogło stać się inaczej, skoro uczestnikami projektu było 35 utalentowanych i doświadczonych artystów, chętnych do współpracy, dysponujących profesjonalnym zapleczem teoretyczno-technologicznym, dla których nawet krótkie spotkania stawały się źródłem inspiracji. Czyż można wyobrazić sobie bardziej sprzyjające warunki artystycznej współpracy?

Większość powstałych w trakcie projektu prac prezentowana jest na wystawie w Tesalonikach, część z nich pokazana zostanie w Katowicach, niektóre będzie można oglądać również w innych przestrzeniach niezwiązanych z projektem eMobilArt.

Powstałe instalacje są niezwykle zróżnicowane pod względem estetyki, treści i formy, tak jak różni są artyści i formy działań w obszarze sztuki nowych mediów.

Dla nas, kuratorek, wywodzących się z różnych środowisk, mających różne doświadczenia, podejście i wizję, spotkanie i wspólna praca w projekcie okazały się niezwykle pozytywnym i owocnym doświadczeniem. Na bazie tego zróżnicowania doszło między nami do bardzo interesującego porozumienia, co wszystkim nam sprawiło niekłamną przyjemność. Co do jednej kwestii od samego początku byliśmy zgodne: niewątpliwie technologia jest niezwykle ważnym medium w procesie artystycznej kreacji, wartym badań i eksperymentów, umożliwiającym otwarcie się na nowe doświadczenia. Należy jednak pamiętać, że równie istotna jest w sztuce precyzyjnie zdefiniowana koncepcja.

Mamy nadzieję, że wspólna z artystami praca nad projektami oraz nad sposobami ich przełożenia na język sztuki mediów jest właśnie naszym wkładem w ten projekt.

# AN OBSERVA- TION



**Antti Tenetz, Dave Lawrence**

**Interactive video/sound installation**

Dimensions:

**8m (length), 4m (width), 2.5m (height)**

Materials:

**1 projector, computer, sound speaker system, IR-camera, web/surveillance camera, computer screen for wb/surveillance camera**



**Description of project:**

Encountering and living side by side with wild animals in nature has inspired this project; situations where you look into animals eyes and the animal looks at you and senses you. Those experiences of encountering allow nature to deeply penetrate our consciousness and culture - through the presence of animals. We are not separated from flow of evolution. We have carried nature and animals, as they have us also, through millennia.

We are part of this big combination of dynamic interaction amongst living entities that inhabit earth. Humans painted pictures of animals, bestiary and sacral art inside deep caves. Nowadays we study our human quality and mental development by investigating those ancient spaces of emotional and rational interaction. Our presence, being and confrontations with nature are echoing those deep caves and rock walls, resonating to present day analogue and digital representations of animals.



This work is an aspect, one can say, a way to explore our presence and effect in this changing world. An Observation is an interactive video/sound installation. Using both interactive movie technology and surveillance camera techniques the work combines more than one location and point of view. It is Real Time time-based media. The work is based on the idea that we (humans) are observing animals but these animals can simultaneously observe or have a "point of view" looking at us too. The presence and movement of visitors in the An Observation space changes the content of moving image of arctic animals (i.e. video tracking triggers arctic animal behaviour) and there are also changes to the surveillance camera feed (that presents the point of view of animals). The soundscape evolves in empathy. The media trace the experiences of confronting nature. In a wider sense, the installation opens up the chance to make a personal observation about our place in nature and about its impact.

#### Background

Antti Tenetz - earlier works include winter art, arctic animals and interaction with nonhuman nature in collaboration with scientists. He is inspired by rock paintings from Astuvansalmi to artistic documentary and nature history documentary, combined by means of interac-

tive art. Trying to gain experience from nature, within our existence, through means of scientific research, while following an artistic approach, is inspiration to this work.

Sonically, the inspiration is to use sound and the experience of sound to help reach and awaken our inner senses in the context of such 'an observation'.

#### Scientific Advisors or other external collaborators:

Jaakko Erkinaro Research Professor, Oulu Game and Fisheries Research Finland  
 Mari Heikkilä General Curator Ranua Zoo Intendent Mammals and birds  
 Sakari Kankaanpää Park Superintendent Urho Kekkonen National Park, Finish Natural Heritage services  
 Panu Orell, Oulu Game and Fisheries Research Finland, University of Oulu

#### Other credits:

Inspiration and advices: Annick Bureaud, Dimitrios Charitos, Max Eastley and Olga Paraskevopoulou  
 Programming and technical issues: Jeremy Bernstein, Matti Niinimäki and Dimitris Charitos,  
 Contributions to recorded sounds: Anssi Laiho  
 Contributions to underwater filming at Muorravaarakka and Suomuriver: Panu Orell



#### Μια Παρατήρηση

Διαδραστική οπτικοακουστική εγκατάσταση  
 Antti Tenetz, Dave Lawrence

Όταν κοιτάμε τα ζώα στα μάτια, η φύση διαπερνά τη συνείδησή μας. Οι συγκρούσεις στη φύση μάς είναι οικείες από τις σπηλαιογραφίες και αντανακλώνται και στις σύγχρονες αναλογικές και ψηφιακές αναπαραστάσεις. Η εν λόγω οπτικοακουστική εγκατάσταση αξιοποιεί την τεχνολογία του διαδραστικού κινηματογράφου, καθώς και τεχνικές παρακολούθησης μέσω κάμερας, και βασίζεται στη δυνατότητα που έχουμε εμείς και τα ζώα να παρατηρούμε ταυτόχρονα ο ένας τον άλλο, η κάθε πλευρά από τη δική της «οπτική γωνία». Η παρουσία και η κίνηση στο χώρο αλλάζει τόσο τη συμπεριφορά των ζώων της Αρκτικής, τα οποία προβάλλονται στο χώρο και έχουν βιντεοσκοπηθεί από τους καλλιτέχνες, όσο και το οπτικό υλικό που καταγράφεται σε πραγματικό χρόνο μέσω κάμερας (αναπαριστώντας την οπτική γωνία των ζώων), μέσω ενός διαρκώς εξελισσόμενου ηχητικού τοπίου, σκιαγραφώντας εμπειρίες σύγκρουσης με τη φύση και καθιστώντας δυνατή μια πιο προσωπική παρατήρηση της θέσης και της επίδρασής μας στη φύση.



#### Obserwacja / An Observation

Interaktywna instalacja audio/video  
 Antti Tenetz, Dave Lawrence

Spoglądając w oczy zwierząt pozwalamy naturze głęboko przeniknąć do naszej świadomości. W prymitywnych obrazach w starożytnych jaskiniach pobrzmiewa echo konfrontacji z naturą, rezonujące do dnia dzisiejszego w analogowych i cyfrowych prezentacjach. Instalacja audio/video wykorzystuje interaktywną technologię filmową oraz kamery do monitoringu i jest oparta na założeniu, że my i zwierzęta możemy wzajemnie się obserwować – nie zatracając swojego punktu widzenia. Obecność i ruch w przestrzeni zmieniają zachowanie arktycznych zwierząt, a przedstawienie ich punktu widzenia, wraz z rozwijającą się przestrzenią dźwięku, śledzącą doświadczenie konfrontacji z naturą pozwala na osobistą obserwację naszego miejsca na ziemi i wpływu na naturę.

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# AUREOLE

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**Bettina Schülke, Nina Czegledy, Veroniki Korakidou, Dave Lawrence**

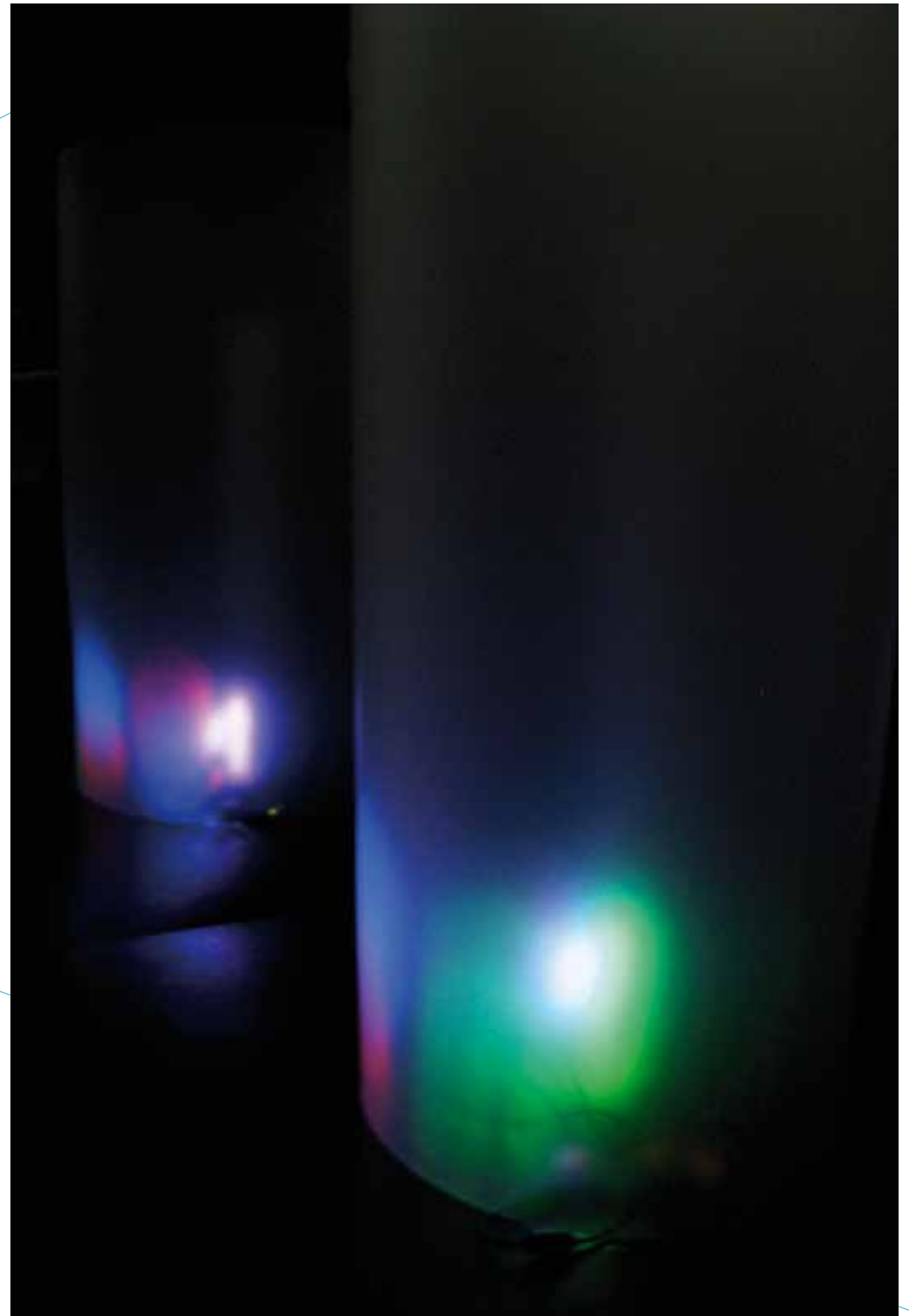
**Responsive light - sound installation, performative environment, networked real-time kinetic poetry**

Dimensions:

**5m (length), 5m (width), 4m (height)**

Materials:

**plexi/pvc cylinder, inner cylinder with LED strips attached, cardboard panels covered by self adhesive foils, turntable, camera with fish-eye lens, control boxes for LED strips, mirror foil, computer**





### Description of project:

“Aureole” aims to evoke a “mystic” interactive experience inspired by the Aurora Borealis, also known as the Northern Lights. The Auroras (Borealis in the North and Australis in the South) are enigmatic natural phenomena produced by electrically charged sub-atomic particles emitted by the sun and sent soaring into the ionosphere by solar winds. The streaming particles are captured by the earth’s magnetic field and as they cascade down into the atmosphere they collide with gas molecules to produce the emission of radiation that glows in various colors. Virtually every circumpolar myth contains references to the Auroras dating back hundreds if not thousands of years. Sámi people of Lapland believed that the Northern Lights are spirits of the dead and were afraid of them. There is a debate whether the Aurora Borealis produce sounds, and although there are about 300 documented reports of aurora sound there is still a need for scientific and practical proof. In general the sounds reported are subtle, and often have been captured via VLF (very low frequency) recordings, plus some examples by recording with special microphone systems. Still many scientists consider the sounds inaudible to the human ear.

Aureole is a real – time audio-visual installation, animated by its visitors in a “shamanistic” way. While the Aurora is a natural phenomenon outside the scope of human control, this installation is animated by its visitors’ desire to move around it and “touch the light” and thus inverts this main characteristic. The installation consists of an enclosed space, where mirrored walls surround a centrally located rotating cylinder-like column. On entering the space, nothing is visible in the dimmed light; the spectacle of the moving lights on the cylinder is initiated only through the physical movement of the viewer/visitor. Above the central sculpture a suspended infrared camera equipped with a fish eye lens tracks the audience as they move. The installation soundscape has been composed with three main conceptual thoughts in mind - to reflect the beautiful poetic and mystical nature of the aurora, to refer to real tangible sounds captured during aurora borealis happenings, and to explore sonic connections with the visual

and physical experience in the installation.

Outside the installation space, on the project’s website two parallel screens: a live streaming “performance” of the lights affected by the visitor’s movements and on the second screen real-time generated poetry created by a synaesthetic code; an initial letter matching each color of the lights is “drawing” randomly from a database consisting of a selection of 300 words from scientific texts on the Aurora. After the exhibition, each time someone visits the website, he/she will see a different “experience” of Aureole as a reference to real place and virtual experience, existence and absence, remoteness of communication through time and geographical location, a hybrid environment where reality and what is perceived through the senses is questioned and becomes an object of doubt.

<http://www.media.uoa.gr/emobilart/aureole>

*Contact Artist:* Bettina Schülke (Bettina.schulke@aon.at)

*Scientific Advisors or other external collaborators:*

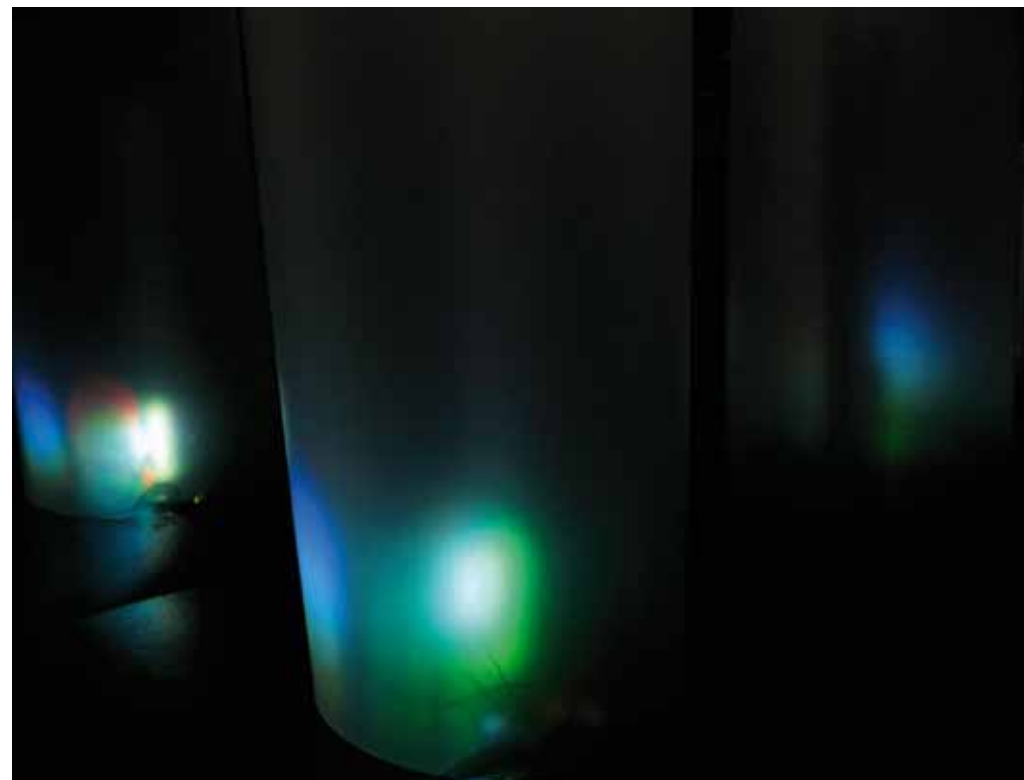
Matti Niinimäki, Lapland University, Finland - technical adviser on interactive design  
Stephen P. McGreevy, California USA (<http://www.auralchorus.com/vlfstory.htm>) - a special thanks for the permission to use VLF recordings in the sound composition

Dr Unto K. Laine - Laboratory of Acoustics and Audio Signal Processing, Helsinki University of Technology (<http://www.acoustics.hut.fi/~unski/>) - inspirational input with knowledge and understanding of aurora sounds

*Other credits:* Bence Samu and Marton Juhasz, Christoph Sieghard, Antonis Chalkias, Velissarios Tsakoumis (NT LAB, UoA)

*Sponsors:*

Bundesministerium für Unterricht, Kunst und Kultur  
Sektion VI- Kunstangelegenheiten (bm:uk) Wien, Austria.  
Kitchen Medialab, Budapest  
Middlesex University (London UK)



### Aureole

Αλληλεπιδραστική εγκατάσταση με χρήση φωτός και ήχου, περιβάλλον επιτέλεσης, δικτυακή κινητική ποίηση σε πραγματικό χρόνο  
Bettina Schülke, Nina Czegledy, Veroniki Korakidou, Dave Lawrence

Το έργο «Aureole» προσκαλεί τον επισκέπτη να βιώσει μια μυστικιστική εμπειρία εμπνευσμένη από το φως που εκπέμπεται από το Βόρειο Σέλας. Η παραγωγή ήχων ως αποτέλεσμα του Σέλαος εξακολουθεί να αποτελεί πεδίο αντιπαράθεσης για την επιστημονική κοινότητα. Ενώ το Σέλας είναι ένα φυσικό φαινόμενο πέρα από τον ανθρώπινο έλεγχο, η συγκεκριμένη εγκατάσταση τροφοδοτείται από την επιθυμία του επισκέπτη να κινηθεί μέσα σε αυτήν και να «αγγίξει το φως». Το ηχητικό περιβάλλον της εγκατάστασης αποτελεί πρωτότυπη σύνθεση βασισμένη σε ηχογραφήσεις στο φάσμα των Πολύ Χαμηλών Συχνοτήτων (Very Low Frequency – VLF). Η κίνηση του επισκέπτη στο χώρο προβάλλεται απευθείας στην ιστοσελίδα της εγκατάστασης μέσω τεχνολογίας streaming. Ταυτόχρονα, σε μια παρακείμενη οθόνη παράγεται σε πραγματικό χρόνο ποίηση η οποία αντανακλά την κίνηση του επισκέπτη βάσει ενός συναισθητικού κώδικα.

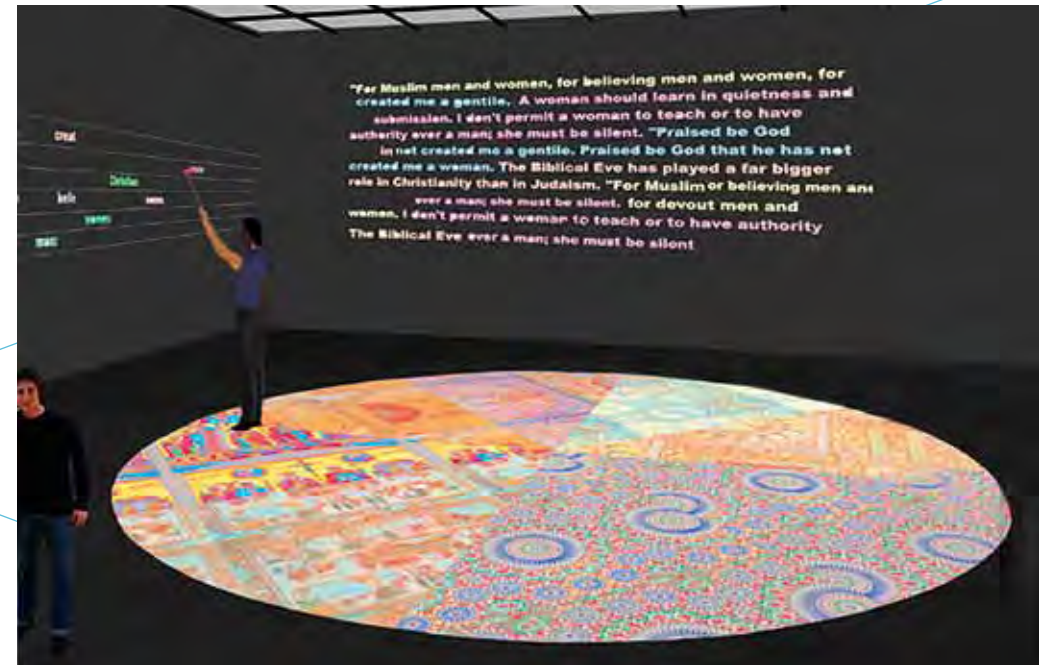


### Aureola / Aureole

Wrażliwe światło - instalacja dźwiękowa, środowisko performatywne, sieciowa poezja kinetyczna w czasie rzeczywistym.  
Bettina Schülke, Nina Czegledy, Veroniki Korakidou, Dave Lawrence

Aureola prezentuje mistyczne interaktywne doświadczenie zainspirowane przez światło zorzy polarnej. Dźwięki zorzy polarnej pozostają kwestią nieudowodnioną naukowo. W przeciwieństwie do zorzy, która, będąc zjawiskiem naturalnym, pozostaje poza zasięgiem ludzkiej kontroli, ta instalacja animowana jest przez odwiedzających krążących dookoła niej i pragnących ‘dotknąć światła’. Otoczenie dźwiękowe jest oryginalną kompozycją opartą na dźwiękach bardzo niskiej częstotliwości VLF (Very Low Frequency). Ruch odwiedzającego jest przesyłany na witrynę internetową. Równolegle na ekranie generowana jest poezja na żywo, odpowiadająca ruchom odwiedzających na zasadzie synestezji.

# CROSS-INGS



**Nina Yankowitz** (artist, creative concept, installation design)  
**Mauri Kaipainen** (interactive multi-perspective media design/Ontoscape engine)  
**Pia Tikka** (artist/scientist, creative contributor)  
**Peter Koger** (Software designer)  
**Barry Holden** (Coordinator and audio)  
**Scott Fitzgerald** (freelance technology consultant)

**Crossings is an interactive art installation, investigating hidden similarities of sacred texts**

Dimensions:

**Variable: minimum 3m (length) x 5m (width) x 3m (height)**

Materials:

**Two adjacent walls and the virtual environment uses projections and infrared tracking**

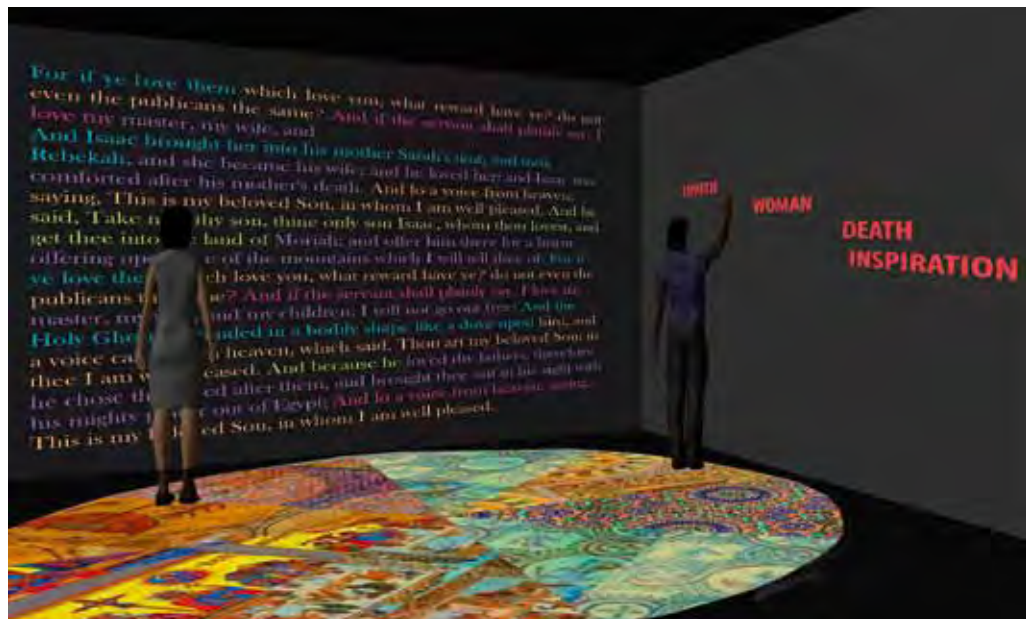


## Description of project:

Crossings is an interactive art installation that allows participants to investigate hidden similarities of Sacred Texts. Visitors are invited to view religious scriptures culled from some of the most widely practiced religions around the world: The Old Testament, New Testament, Buddhism, Hinduism, and The Quran. Participants are instructed to select words from a list of sorted keyword frequency data, tagged from the scriptures for exploring multi-dimensional perspectives while in the process of discovery. They learn about content that can reflect

personal beliefs or merely religious beliefs in general, not knowing until afterwards, from which religions their selected color-coded texts originated.

For example, visitor studies a scroll-down menu on a smart wall listing most frequently found words. She selects the word "loveth" and drags the word, with an infrared wand, across an interactive whiteboard wall. She leaves the word at a location, marked with percentages from 0-100%, giving weaker/stronger weight to a word, to be used as a search term. The algorithm then



retrieves the texts with those search terms, sorting the results using the weights given by the participant. When the participant stops moving words, she can view the results of her selections, and when finished, she will be given the option to email a copy of the perspectives to herself and create a personal religious text.

An audio sacred sound score component is created from a variety of languages and respective sounds of voices reading scriptures that were recorded from many cultures around the globe. A participant will enter a virtual cathedral and walk on a cathedral floor projection designed from a palette of mosaic patterns seen inside cathedrals/temples around the world. The concept originated because it was felt that so many of the world's conflicts are fueled by religious intolerance and misunderstanding. Developed with a global team of media scientists and artists: Nina Yankowitz, Mauri

Kaipainen, Pia Tikka, and consulting coordinator Barry Holden, we hope this project will promote understanding and tolerance, bringing us closer to peaceful interactions between all people.

*Artists' contact details:* Nina Yankowitz (nyankowitz@gmail.com), Pia Tikka (pia.tikka@gmail.com)

*Scientific Advisors or other external collaborators:* Peter Koger, Vienna (software designer) Scott Fitzgerald, U.S.A. (technology advisor)

*Credits:* Special Thanks to The Finnish Cultural Foundation, and the Arts Council of Finland

On behalf of the (Crossings)  
©2008/09 Nina Yankowitz with Mauri Kaipainen and Pia Tikka



### Περάσματα

Διαδραστική εγκατάσταση

Nina Yankowitz, Pia Tikka, Mauri Kaipainen, Barry Holden

### Przekraczanie granic / Crossings

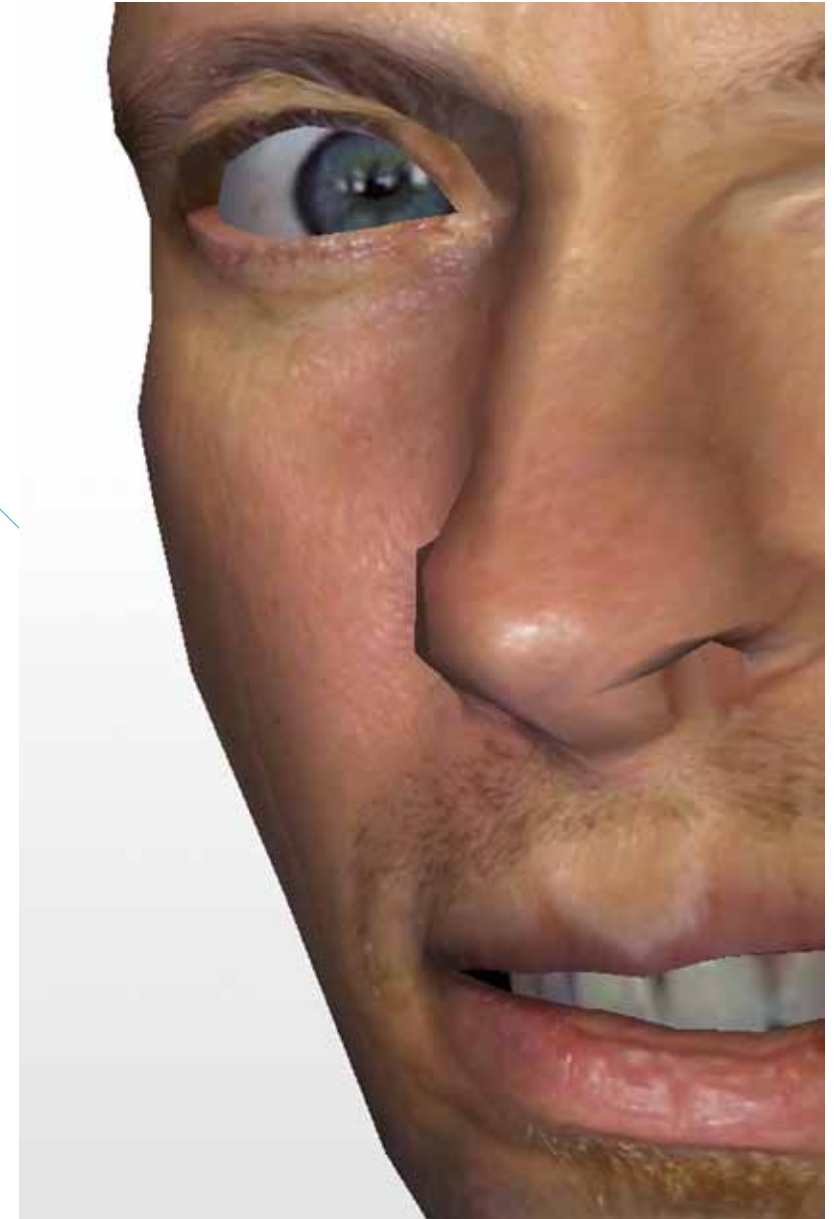
Instalacja interaktywna

Nina Yankowitz, Pia Tikka, Mauri Kaipainen, Barry Holden

Το «Περάσματα» είναι μια διαδραστική εικαστική εγκατάσταση που δίνει στους συμμετέχοντες τη δυνατότητα να διερευνήσουν τις μη εμφανείς ομοιότητες μεταξύ ιερών κειμένων. Οι επισκέπτες ενθαρρύνονται να αναγνώσουν αποσπάσματα ιερών κειμένων κάποιων από τις πλέον διαδεδομένες θρησκείες στον κόσμο: της Παλαιάς Διαθήκης, της Καινής Διαθήκης, των ιερών κειμένων του Βουδισμού και του Ινδουισμού, και του Κορανίου. Οι συμμετέχοντες παρακινούνται να επιλέξουν λέξεις από έναν κατάλογο λέξεων-κλειδιών ταξινομημένων βάσει συχνότητας, επιλεγμένων από τις Γραφές για την εξερεύνηση πολυδιάστατων προοπτικών στο πλαίσιο μιας διερευνητικής διαδικασίας. Ανακαλύπτουν περιεχόμενο το οποίο μπορεί να αντανακλά προσωπικά πιστεύω ή θρησκευτικές πεποιθήσεις εν γένει, μη γνωρίζοντας παρά μόνο εκ των υστέρων από ποιο κείμενο προέρχονται τα κωδικοποιημένα βάσει χρώματος αποσπάσματα τα οποία επέλεξαν. Ένα ηχητικό υπόβαθρο υπό μορφήν ιερού ύμνου συντίθεται από μια ποικιλία γλωσσών και αντιστοιχών φωνών που απαγγέλλουν αποσπάσματα από ιερά κείμενα, οι οποίες έχουν ηχογραφηθεί από πλήθος πολιτισμών ανά την υφήλιο. Ο επισκέπτης εισέρχεται σε έναν εικονικό καθεδρικό ναό και περπατά πάνω σε ένα μοτίβο δαπέδου καθεδρικών ναών το οποίο προβάλλεται στο δάπεδο [της εγκατάστασης] και έχει σχεδιαστεί με τη χρήση μιας παλέτας μοτίβων από μωσαϊκά που απαντώνται σε καθεδρικούς ναούς και άλλους λατρευτικούς χώρους ανά την υφήλιο.

Przekraczanie granic jest interaktywną instalacją artystyczną pozwalającą odwiedzającym na znalezienie ukrytych podobieństw w Świętych Pismach. Widzowie studiują teksty religijne zaczerpnięte z najszerzej praktykowanej religii świata. Stary i Nowy Testament, święte księgi buddyzmu, hinduizmu oraz Koran. Odwiedzający poinstruowani zostają, by wybrać słowa z listy najczęściej powtarzających się w tekstach, co prowadzi do wielowymiarowej perspektywy w procesie badawczym. Zawartość tekstów może odpowiadać ich osobistym przekonaniom i wierze, lecz dopiero na końcu dowiadują się, z której religii pochodzi cytat, oznaczony danym kolorem. Dźwięk towarzyszący instalacji jest mieszanką niezliczonych języków i cytatów ze świętych pism z całego świata. Uczestnik wejdzie do wirtualnej katedry i będzie kroczył po podłodze będącej kompilacją mozaik i wzorów znajdujących się w świątyniach i katedrach całego świata.

# ENACTIVE DIALEC- TICS – A COM- POSITION FOR TWO CHAIRS



**John Holder, Pia Tikka, Anna Dumitriu**

**Enactive video installation**

Dimensions:  
**7m (length) x 4m (width)**

Materials:  
**Two chairs with in-built biosensors, two projectors and two screens**



### Description of project:

The emotions we present to the world and those we feel inside may often be very different. In fact our facial expressions act as form of communication and manipulation in social settings; a non-verbal 'language'. The ability to present the correct expression is an important and evolved tool for gaining sympathy, eliciting love, or displaying anger. But would greater inter-subjective understanding be achieved if we had access to hidden emotions? This question is investigated by the interactive media artwork 'Enactive Dialectics'.

The project 'Enactive Dialectics' investigates human enactment within an environment through an embodied and situated approach. The work is inspired by the current interest in enactive cognitive sciences, which emerged from the autopoiesis theory of Francisco Varela and Humberto Maturana. The philosophical background also reflects Theodor Adorno's notion of 'Negative Dialectics'. The installation embodies the enactive approach, showing that human beings are inseparably connected to their environment. It comprises two 'treatment' chairs directly facing each other, which evoke in the participants a sense of being a subject in an experiment. Behind each chair a digitally modeled synthetic face is projected. Hidden biosensors in the chairs track the participant's psychophysiological data, which are encoded into a description of participant's emotional state, these drive artistically authored expressions displayed by a synthetic face above the sitter.

The participant's experience in 'Enactive Dialectics' is intended to set up an emotional feedback loop, which becomes activated through neural mirroring systems. A mirror neuron fires both when the participant acts in a particular manner and when she observes the same action performed by another participant, or perhaps, by the synthetic humanlike face on the screen. The participants' psychological attempts to conceal their own feelings provoke the physiological biosensitive system in an accelerating manner, which in turn affects the extremity of changes on synthetic faces.

The work emphasizes the ethical implications of tracking and interpreting participant's emotions as recent science opens up many more possible ways to do this.

The exact psycho-physiological data reveal only part of the story and the resulting 'emotional responses' are 'artistically manipulated' or 'authored', based on the media-artist's best understanding of the emotion theories and human psychology. In 'Enactive Dialectics' this interpretation of emotion is addressed as 'distorted feedback', which in turn becomes part of the system. This raises the further question that even if we think we have 'inside information' we still cannot really 'know' how another person is feeling. We cannot even be sure if we ourselves are feeling the way we think we feel, increasing the sense of inter-subjective non-identification.

Through this work we attempt to show that familiar intuitions about personal identity and subjective experience can be re-drawn and experienced with unexpected results through digital mediation. This places the boundary between self and other into question in both real and virtual space. Art is often about persuading audiences to experience the world in novel ways. In contrast 'Enactive Dialectics' investigates if it is possible for members of an audience to enactively experience themselves in a novel way.

*Contact Artist:* Anna Dumitriu (annadumitriu@hotmail.com)

*Scientific Advisors or other external collaborators:*

Dr. Blay Whitby (Philosopher/Ethicist), University of Sussex

Dr. prof. Mauri Kaipainen, Södertörn University

Dr. Niklas Ravaja, CKIR, Helsinki School of Economics

Dr. prof. Tapio Takala, Helsinki School of Technology

Rasmus Vuori, researcher-lecturer, University of Art and Design, Helsinki

Joonas Juutilainen, The Finnish Science Centre Heureka

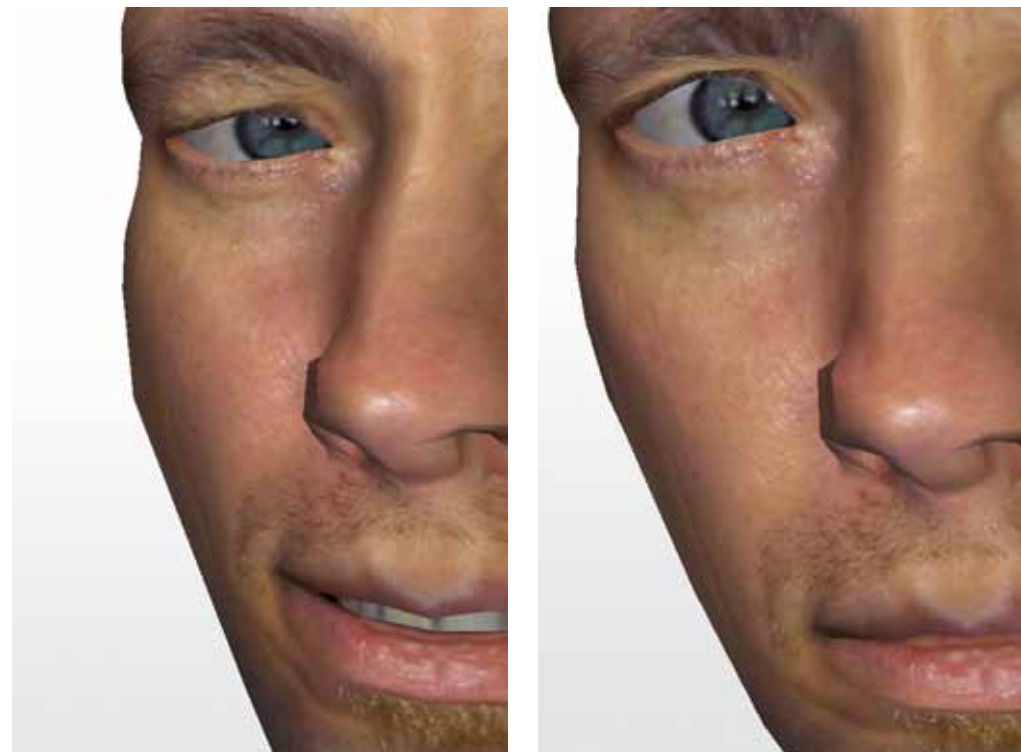
*Other credits:* Otto Kronstedt (programming) Helsinki University of Technology

*Sponsors:*

Arts Council England

The Finnish Cultural Foundation

Biosensor technology by Emfit Ltd



### Εμπράγματα Διαλεκτική

Εμπράγματα (enactive) βιντεο-εγκατάσταση  
John Holder, Pia Tikka, Anna Dumitriu

Τα συναισθήματα που παρουσιάζουμε προς τα έξω και αυτά τα οποία βιώνουμε εσωτερικά ενδέχεται πολλές φορές να διαφέρουν σημαντικά· μάλιστα, οι εκφράσεις του προσώπου μας λειτουργούν ως μορφή μη λεκτικής «γλώσσας». Η δυνατότητα παρουσίασης της σωστής έκφρασης αποτελεί ένα σημαντικό εργαλείο, προϊόν μιας εξελικτικής διαδικασίας. Θα ήταν όμως εφικτή μια καλύτερη κατανόηση μεταξύ των ατόμων αν είχαμε πρόσβαση στα κρυφά συναισθήματα; Μέσα από το έργο αυτό επιχειρούμε να δείξουμε ότι οικείες διαισθητικές αντιλήψεις αναφορικά με την προσωπική ταυτότητα και την υποκειμενική εμπειρία μπορούν να επανακαθοριστούν και να βιωθούν με απρόβλεπτα αποτελέσματα μέσα από τη διαμεσολάβηση των ψηφιακών μέσων, καθιστώντας το όριο μεταξύ του εαυτού και του άλλου πιο δυσδιάκριτο τόσο στον πραγματικό όσο και στον εικονικό χώρο.

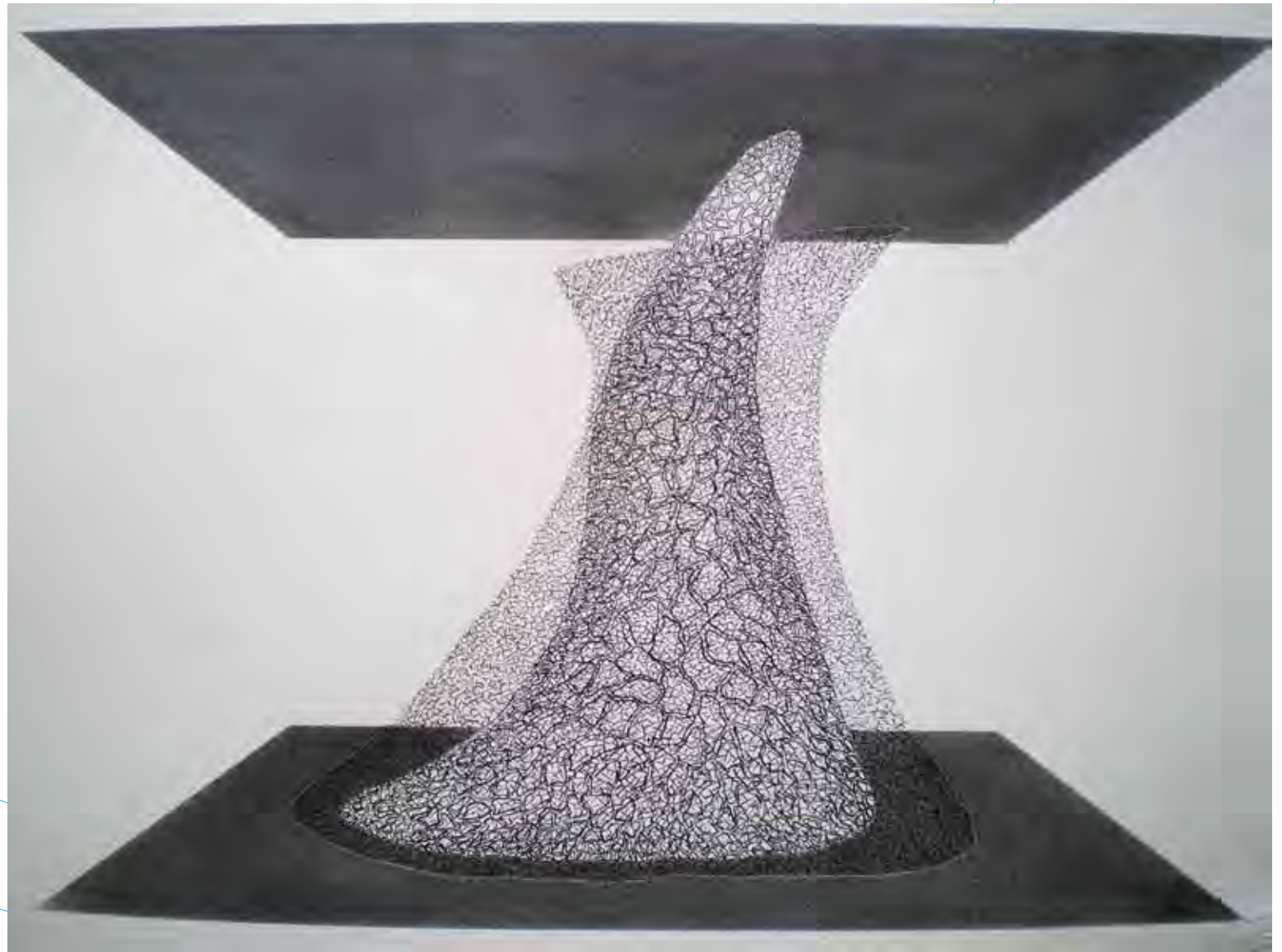


### Wszechobecna dialektyka / Enactive Dialectics

instalacja video  
John Holder, Pia Tikka, Anna Dumitriu

Emocje, które pokazujemy światu, oraz te, których doświadczamy mogą znacząco się od siebie różnić, a nasza mimika stanowi część komunikacji pozawerbalnej. Zdolność wyrażania właściwego uczucia jest ważną i złożoną umiejętnością. Jednakże czy dostęp do ukrytych emocji pozwoliłby na większe międzyludzkie zrozumienie? Poprzez tę pracę usiłujemy pokazać, że rola intuicji w określeniu tożsamości oraz subiektywne odczucia mogą być przetworzone oraz przeżyte w nieoczekiwany sposób poprzez cyfrową mediację, podważając granicę pomiędzy Ja i Innym, zarówno w rzeczywistej jak i wirtualnej przestrzeni.

# EPHEM- ERON



**Barry L. Roshto, Eleni Panouklia, John Holder, Sally Pryor**

**A Responsive Environment in the Form of a Soft Sculpture**

Dimensions:  
**4m (length) x 2.5m (width) x 4m (height)**

Materials:  
**Fabric, sand, wire, suspended speaker array, computer, video projector**



### Description of project:

Ephemeron offers a responsive environment; it is a soft biomorphic kinetic sculpture, made of an elastic textile suspended from the ceiling, stretched downward and anchored to the earth by the weight of a sandy floor. This membrane forms the outer skin of a virtual organism of light and sound. Upon entering the structure, the visitor becomes part of the organism, causing the barely audible soundscape to become more emotionally engaging, revealing increasingly coherent fragments of traditional songs. As the visitor takes time to pause, sense and reflect, the video also transforms, subtly integrating the viewer into the object and (perhaps) rendering the invisible, visible, the intangible, tangible.

Ephemeron was created by four artists from different countries who were brought together by the e-MobilArt Project. The artists collaborated both face-to-face and online, starting off in Greece. A source of inspiration came from the work of Nikos Kazantzakis: "I am an ephemeral being, frail and weak; full of mud and dreams". Kazantzakis talked of "...transform[ing] all the pain and struggle into dreams and, as far as possible, glorify[ing] the ephemeron, making it a song" [trans. Eleni Panoukklia]

The word Ephemeron is derived from the Greek word ephemerous, "daily; lasting or living only a day," Ephemeron, the artwork, invites an emotional engagement with the eternal, ephemeral human epic, the song of pain and struggle, love and loss, the past (both tragic and glorious) and the future (hopeful or possibly cataclysmic). Ephemeron's biomorphic shape is itself a mirror of the process of living: the uncertainties, the emotional inconsistencies, the encumbrances of the physical body, family and cultural ties. The audiovisual also mirror that process. There are two simple el-

ements: a video abstraction of the surface of a body of water and a soundscape generated in real time from recordings of traditional songs. These elements portray the tension between physical limitations and spiritual/emotional aspirations. The water is genesis, both evolutionary and biological; the songs, a record of shared experiences, a collective attempt at transcending physical reality, and most especially an absolute, direct method of emotional communication. On the one hand, nature, on the other, nurture.

The songs serving as material for the interactive soundscape are archetypal and sung in several languages. Traditional folksongs are an affirmation of our collective experience, one that transcends generations, spanning time and space. Their emotional significance is derived from specific moments in our ephemeral existence. When a visitor interacts with Ephemeron, the increasingly coherent song fragments have the potential to connect at the more conscious, verbal level and at a primordial emotional level that transcends language barriers completely. The shimmering ripples of the projections across the sand offer the visitor the opportunity to feel she is sinking into a deeper level of collective consciousness, to remember that we exist only as fleeting fragments of memories in our own consciousnesses and in those that we have touched, to be reminded that in the end, we are only minute drops, making ripples in the eternal pool of time and space.

*Contact Artists:* Sally Pryor (spryor@ozemail.com.au), Barry Roshto (at exhibitions) (barry@sonarium.de)

*Credits:* Thank you to the e-MobiLArt technical team, especially Jeremy Bernstein, Elliot Sinyor, Martin Kusch and his team.



### Εφήμερον

Αλληλεπιδραστικό περιβάλλον υπό μορφήν ελαστικού γλυπτού  
Barry L. Roshto, Ελένη Πανουκκλιά, John Holder, Sally Pryor

Το «Εφήμερον» είναι ένα αλληλεπιδραστικό περιβάλλον-ένα εύκαμπτο, βιομορφικό, κινητικό γλυπτό κατασκευασμένο από ελαστικό υλικό, κρεμασμένο από την οροφή, τεττωμένο και στερεωμένο στο έδαφος με τη βοήθεια ενός στρώματος άμμου στη βάση του. Η μεμβράνη αυτή λειτουργεί ως το εξωτερικό περιβλήμα ενός εικονικού οργανισμού αποτελούμενου από φως και ήχο. Με την είσοδό του στην εγκατάσταση, ο επισκέπτης γίνεται τμήμα του οργανισμού, αναγκάζοντας το ακαθόριστο και σχεδόν ανεπαίσθητο ηχητικό τοπίο να πάρει μια πιο ευδιάκριτη μορφή, αποκαλύπτοντας με ολοένα και μεγαλύτερη σαφήνεια αποσπάσματα παραδοσιακών τραγουδιών, τα οποία λειτουργούν ως το υλικό για την παραγωγή του ηχητικού περιβάλλοντος σε πραγματικό χρόνο. Καθώς ο επισκέπτης σταματά προς στιγμήν για να ακούσει και να συλλογιστεί, το βίντεο μεταλλάσσεται ανεπαίσθητα, ενσωματώνοντάς τον στο αντικείμενο, καθιστώντας το οόρατο ορατό και το άυλο χειροπιαστό.



### Ephemeron

Żywo reagujące Środowisko w Formie Miękkiej Rzeźby  
Barry L. Roshto, Eleni Panoukklia, John Holder, Sally Pryor

Ephemeron to reagujące środowisko, miękka, biomorficzna, kinetyczna, zwisająca z sufitu zakotwiczone w piasku rzeźba wykonana z elastycznej tkaniny. Ta membrana tworzy skórę wirtualnego organizmu zbudowanego z dźwięku i światła. Wchodząc w tę strukturę odwiedzający staje się częścią organizmu i sprawia, że niejednoznaczna, ledwo słyszalna kompozycja dźwięków przybiera coraz bardziej zdecydowaną postać, ujawnia narastająco spójne fragmenty tradycyjnych utworów, które służą jako materiał do tworzenia fonii w czasie rzeczywistym. Gdy odwiedzający zatrzyma się na chwilę, by poczuć i zastanowić się, obraz subtelnie ewoluje, widz staje się jego częścią, sprawiając, że niewidoczne staje się widoczne, a nierzeczywiste zmienia się w rzeczywiste.

# THE GRAFT- ING PAR- LOUR'S GROWING LIBRARY



**The Grafting Parlour group:**  
**Kelly Jaclynn Andres, Nurit Bar-Shai, Lucy Hg, Saoirse Higgins, Antti Tenetz**

**The Grafting Parlour's Growing Library is both an interactive installation and a living archive of natural experiences**

Dimensions:  
**Interactive 'micro portal' box on a plinth: 0.5m x 0.5m x 1.2m (height)**

**'Growing Library' includes the plants, watering, sound and lighting systems: 2.5m (height) x 2m (width), 5m (length)**

The third element is the website, which we will use to archive material, broadcast live streams and make the 'Growing Library' accessible for remote audiences: <http://www.thegraftingparlour.org>

Materials:

**projector, 2 computers, 1 timber plinth, surround sound speaker system, wood and plastic (greenhouse) fixtures, paint, watering system, plants, soil, lighting system, electrical wiring, extension cables, physical computing devices, wireless internet**



### Description of project:

The Grafting Parlour is growing a library. A collection of time-based media drawn from the natural world offers encounters with the unfamiliar. Visitors to The Grafting Parlour's Growing Library walk through a space filled with living plants that are sensitive to changes in their surroundings. Using both contemporary media technology and classical gardening techniques, The Grafting Parlour has developed a system of living indicators. The Growing Library is accessed through these plants, with a card catalog or search system replaced by organic sensors. As a library is a catalogue of human experience, the growing library contains traces of eco-sensory experiences in nature. When visitors move through the space, plants trigger a fluid navigation through The Grafting Parlour's research collection of the micro and macro world.

*Background:* The Grafting Parlour is a collective of artists and researchers who exchange and combine their methodologies through thoughtful experimentation. Formed in 2008 through e-MobiLArt (European Mobile Lab for Interactive Media Artists) as part of its initiative for collaborative inquiry, the collective's creative research takes the form of live portals into the laboratory, video and audio collected from remote habitats, scientific residues and live experimentation. Through collaborative inquiry and shared research, GfP designs communications models for interacting with different living organisms. Research components include experiments for interacting with distant microorganisms and real-time interactions with varying views of the ecosystem, from the level of arctic bacteria to the broad sky above the Sodankylä Geophysical Observatory in Northern Finland.

The Grafting Parlour is an outgrowth of the research by each of the collective's members. GfP draws on Kelly Jaclynn Andres' work developing ecological interfaces for communication with living organisms, Nurit Bar-Shai's interactive installations which rely on remote participants' input to drive a physical narrative, and Saoirse Higgins' mechanical communication devices that reinterpret and sonify live data, presenting the data in a new context with a meta-narrative. Lucy Hg brings her experience working with The League of Imaginary Scientists on interactive installations that approach scientific subject matter from a sideways perspective, while Antti Tenetz – a real-life naturalist – studies and records the world around him, starting with the Arctic and extending as far as Thailand. This core group of artists works in tandem with scientists, devising creative applications for their shared interests and

joint research.

*Practice:* The Grafting Parlour's Growing Library includes and builds on projects and research developed in collaboration with artists, scientists and the public. The Growing Library represents the collective's cumulative research, nodes of which become the creative and scientific residues presented as part of their ongoing process.

*Exchange:* The collective's art practice includes interdisciplinary research, workshops, and public discussions. The Grafting Parlour's discussions on art and science with scientists in the field punctuate and redirect their research and methods of inquiry.

*Living Portals:* The artists have developed portals into different live habitats, spanning from the forest to the microscope, thereby creating interfaces for interacting with these remote habitats and nonhuman species.

*Media Archive:* The Grafting Parlour's Growing Library acts as a portal to GfP's collection of video and audio narratives, which document their different research activities and make up the media archives in the Growing Library.

*Scientific Residues and Live Experimentation:* The Grafting Parlour is investigating cellular communication and plant perception through experimentation with living organisms and sensors.

*Name of Contact Artist:* Saoirse Higgins (graftingparlour@gmail.com and cc real@eircom.net)  
*Website for group:* <http://www.thegrafteringparlour.org>

*Scientific Advisors or other external collaborators:* Natalie Kuldell and her MIT bio engineering laboratory, MIT students Forea Wang and Katie Loh, Finnish naturalist Panu Oulasvirta  
*Additional contributing artists:* Jon Stevenson; Fang-Yu Lin; The League of Imaginary Scientists

*Other credits:* special thanks to: e-MobiLArt for launching and facilitating the collaboration; to Annick Bureaud, Dimitris Charitos, and Coti for their input; and to the many scientists and naturalists who have shared their research and processes with The Grafting Parlour

#### Sponsors:

- AVerMedia • Canada Council for the Arts
- Alberta Foundation for the Arts
- MIT Department of Biological Engineering



### Αναπτυσσόμενη Βιβλιοθήκη του Εργαστηρίου Μπολιάσματος

Η «Αναπτυσσόμενη Βιβλιοθήκη του Εργαστηρίου Μπολιάσματος» αποτελεί συγχρόνως διαδραστική εγκατάσταση και ένα ζωντανό αρχείο φυσικών εμπειριών. Kelly Andres, Nurit Bar-Shai, Lucy Hg, Saoirse Higgins, Antti Tenetz

Η ομάδα «Εργαστήριο Μπολιάσματος» έχει αναπτύξει ένα σύστημα από ζωντανούς δείκτες, την «Αναπτυσσόμενη Βιβλιοθήκη του Εργαστηρίου του Μπολιάσματος», την οποία μπορεί κανείς να προσπελάσει με το χειρισμό φυτών, μέσω ενός συστήματος αναζήτησης το οποίο βασίζεται σε οργανικούς ανιχνευτές. Καθώς μια βιβλιοθήκη αποτελεί κατάλογο της ανθρώπινης εμπειρίας, η αναπτυσσόμενη αυτή βιβλιοθήκη περιέχει ίχνη οικολογικών και αισθητηριακών εμπειριών της φύσης. Καθώς οι επισκέπτες κινούνται στο χώρο, τα φυτά προκαλούν μια διαδικασία ευμετάβλητης περιήγησης στην ερευνητική συλλογή του «Εργαστηρίου Μπολιάσματος» η οποία περιέχει στοιχεία του μικροσκοπικού και του μακροσκοπικού κόσμου.

Το Εργαστήριο Μπολιάσματος είναι μια κολλεκτίβα ερευνητών οι οποίοι συνδυάζουν τις μεθοδολογικές και ερευνητικές τους προσεγγίσεις με έμφαση στη δημιουργική διαδικασία. Μέσα από διαδοχικές ερευνητικές προσπάθειες και παιγνιώδη πειραματισμό, το ΕΜΠ επινοεί μοντέλα επικοινωνίας με πεδίο εφαρμογής την αλληλεπίδραση με ζωντανούς οργανισμούς.  
[www.thegrafteringparlour.org](http://www.thegrafteringparlour.org)



### Salon Szczepień / The Grafting Parlour

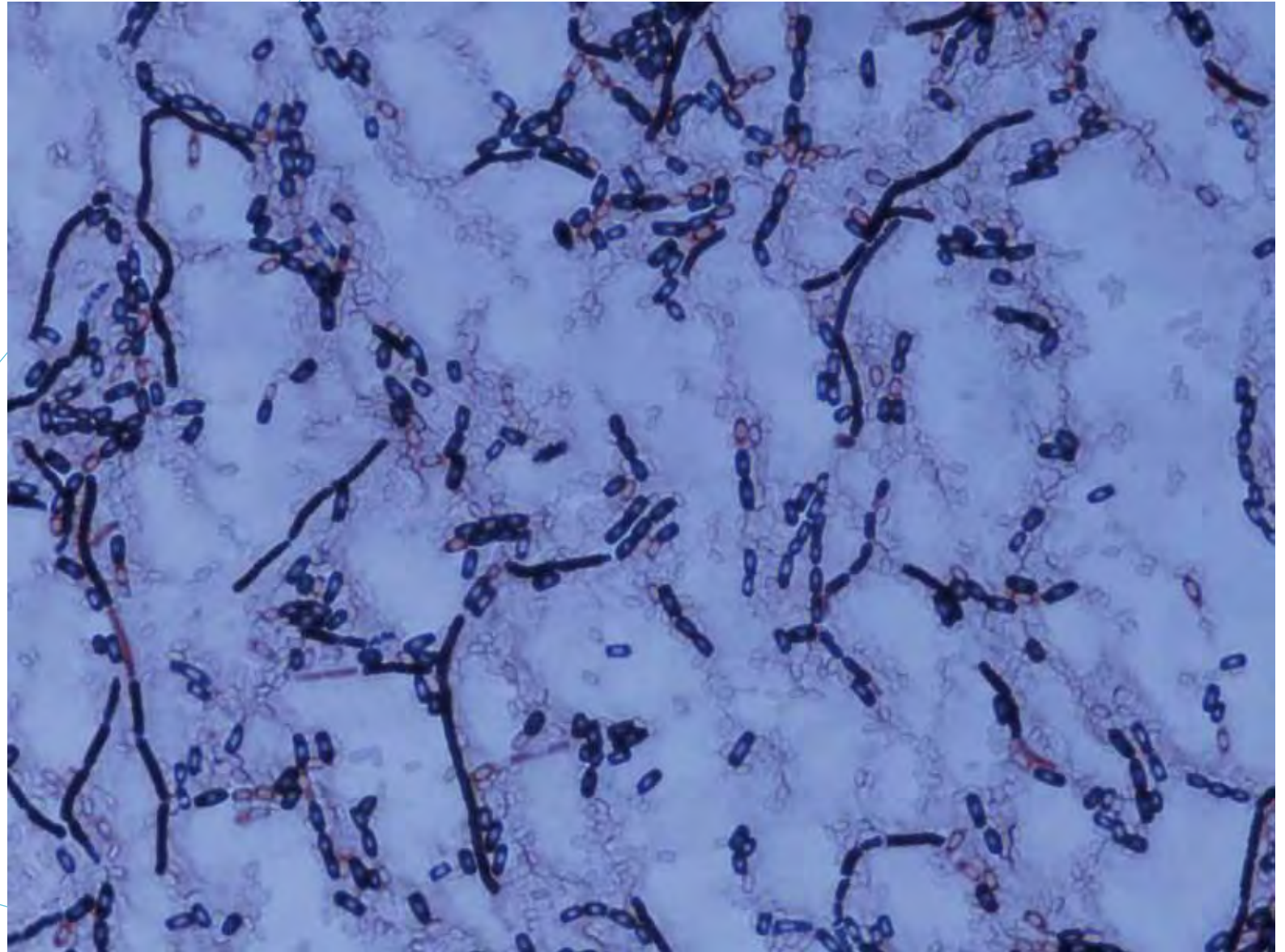
Rosnąca Biblioteka The Grafting Parlour jest zarówno interaktywną instalacją, jak i żywym archiwum naturalnych doświadczeń.

Kelly Andres, Nurit Bar-Shai, Lucy Hg, Saoirse Higgins, Antti Tenetz

The Grafting Parlour rozwinął system żywych wskaźników. Dostęp do The Grafting Parlour's Growing Library jest możliwy poprzez rośliny, a system wyszukiwania został zastąpiony przez organiczne czujniki. Tak jak biblioteka jest katalogiem ludzkich doświadczeń, rosnąca biblioteka zawiera ślady sensorycznych bodźców występujących w naturze. Rośliny płynnie prowadzą odwieczną kolekcję mikro- i makroświata.

The Grafting Parlour to zespół nastawionych na proces kreatywnych badaczy, którzy połączyli swoje metody badawcze. Poprzez połączenie metod badawczych i radosne eksperymentowanie GfP stwarza metody komunikowania się z żyjącymi organizmami.  
[www.thegrafteringparlour.org](http://www.thegrafteringparlour.org)

# KRYO LAB



**Anna Dumitriu, Dave Lawrence, Antti Tenetz**

**Installation: Ice Sculpture, Arctic Bacteria, Sonic Art, Bioart**

Dimensions:

**Up to 7m x 4m**

Materials:

**Digital Projection/Video, Freezers, Ice, Bacteria, Sound, Photography, Text**

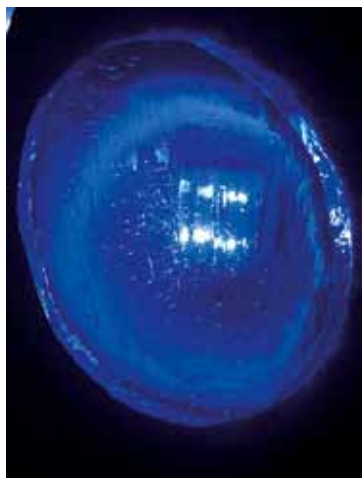


**Description of project:**

KryoLab is an installation that brings together bioart, ice sculpture and sound, in an investigation of delicate relationships in the arctic ecosystem.

This work is about our journey, the experience of participating in the E-MobiLArt project, working with artists from other backgrounds and travelling to new locations.

Initial discussions about the nature of arctic, the sound of cracking ice, the disintegration of ice with sound, and the bacterial flora of the Arctic, discussed under the hot Athens sun at the first workshop gained momentum during long nights of conversation illuminated by the cool midnight sun at the edge of the Arctic Circle. The group shared ideas and skills, from a knowledge of ice carving and wildlife filmmaking to sound, composition,



performance, installation and microbiology. The work is strongly related to the science and physicality of the arctic

Links were made with scientists working in Rovaniemi and which drove the investigations. John Moore (Professor of Climate Change, University of Lapland) explained how the Kryosphere (world of ice) is changing and how complex climate data (collected from ice cores which are thousands of years old) is studied. Dr Minna Männistö (Arctic Microbiology Research Group, Finnish Forestry Institute METLA) showed us the new strains of Arctic soil bacteria that she has discovered and explained more about the behaviour of these slow growing psychrophiles, and why they are being studied.

Dr Männistö supplied the team with 17 samples of Arctic soil bacteria and a recipe for culture medium that is far more effective for growing new strains from. Back in Brighton, UK, Anna Dumitriu worked with her long-term collaborator Dr John Paul to further investigate the behaviour of these, often brightly coloured, organisms and photograph them. These investigations form the inspiration for sculptures (containing the genuine individual bacterial strains) carved in Arctic Ice by Antti Tenetz. These beautiful and mysterious Psychrophiles will not survive at body temperature and are therefore completely harmless to humans. But they are important regulators and indicators of climate.

Professor Moore explained his research into ice and climate and spoke about the use of wavelet graphs to visually analyse and study various ecological data collected in the Arctic. Large-scale climate change is made visible to us through the melting glaciers that transform

the polar ice plateaux because of the easy reactivity of the ice. Change is more obvious on poles predicting changes to come in more populated regions.

The magic and uniqueness of this disappearing arctic landscape called sound artist Dave Lawrence back in the winter months, to get first hand experience of real Arctic Circle conditions and learn from Antti Tenetz's expertise. During this period Lawrence and Tenetz ran a series of small experiments with the sound of snow and ice (including transformations), even forming a performance instrument from the frozen carcass of a reindeer. The culmination of this research visit was marked by the revelation of a mysterious phenomenon little known outside the arctic region, that ice consumes objects, swallowing anything casually standing there for too long.

*Name of Contact Artist:* Anna Dumitriu (annadumitriu@hotmail.com)

*Scientific Advisors or other external collaborators:*

Dr Minna Männistö – Arctic Microbiologist, The Finnish Forest Research Institute, Metla, Rovaniemi, Finland  
John Moore, Professor of Climate Change, Arctic Centre, University of Lapland, , Finland  
Dr John Paul, Microbiologist, Royal Sussex County Hospital, Brighton, UK

*Other credits:* Inspiration and advice with the sonic capturing and creativity: Max Eastley (as a sound artist Max has extensively explored the arctic waters and land).

*Sponsors:* Arts Council England, Middlesex University, London UK, Artekn



### Kryolab

Εγκατάσταση, Γλυπτό από Πάγο, Αρκτικά Βακτήρια, Ηχητική Τέχνη, Βιολογική Τέχνη.  
Anna Dumitriu, Dave Lawrence, Antti Tenetz

Το Kryolab είναι μια εγκατάσταση η οποία διερευνά τις ευαίσθητες σχέσεις του αρκτικού οικοσυστήματος συνδυάζοντας τη βιολογική τέχνη, τη γλυπτική από πάγο και τον ήχο. Το εν λόγω έργο έχει ως θέμα το ταξίδι μας, την εμπειρία της συμμετοχής στο πρόγραμμα e-MobiLArt, της συνεργασίας μας με καλλιτέχνες με διαφορετικές θεωρητικές καταβολές και της περιπλάνησης σε νέους τόπους. Οι αρχικές συζητήσεις με θέμα τη φύση του πάγου, τον ήχο του πάγου που σπάει, και τη βακτηριδιακή κλωρίδα της Αρκτικής οδήγησαν στη δημιουργία συνεργασιών με επιστήμονες οι οποίοι καθοδήγησαν το έργο, στους οποίους συμπεριλαμβάνονται οι John Moore (Καθηγητής Κλιματικής Αλλαγής, Πανεπιστήμιο της Λαπωνίας) και Δρ. Minna Männistö (Ερευνητική Ομάδα Αρκτικής Μικροβιολογίας, Φινλανδικό Ινστιτούτο Δασών METLA).



### Kryolab

Instalacja: Rzeźba lodowa, Bakterie Arktyczne, Sztuka Dźwięku, Bioart,  
Anna Dumitriu, Dave Lawrence, Antti Tenetz

KryoLab jest instalacją łączącą Bioart, rzeźbę lodową oraz dźwięk, badającą delikatne relacje w arktycznym ekosystemie. Ta praca opowiada o naszej podróży, doświadczeniu bycia częścią projektu eMobiLArt, pracy z pochodzącymi z innych środowisk artystami oraz podróżach do nowych miejsc. Początkowe dyskusje o istocie lodu, dźwięku pękającego lodu i florze bakteryjnej Arktyki przyczyniły się do nawiązania kontaktów z naukowcami, co doprowadziło do powstania projektu (byli to między innymi John Moore, profesor specjalizujący się w zmianach klimatu z Uniwersytetu w Lapland oraz doktor Minna Männistö, członek grupy badawczej arktycznej mikrobiologii w Fińskim Instytucie Leśnictwa METLA).

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# MOMENTS

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**Nigel Johnson, Dave Lawrence, Duke Albada**

**Reactive installation**

Dimensions:

**Enclosed intimate area 3m x 3m (minimum), central object 90cm diameter (max), 1.2m (height)**

Materials:

**Mini led projector, webcam, computer, powered speakers, G-Vision software, Max/Jitter software, pre-fabricated base, glass/perspex bowl or container, resin and water, miscellaneous components**



### Description of project:

Moments is an art installation that asks you to pause for a moment ... to contemplate.

Through the medium of a real-time artwork, this installation works with contemporary technologies, imagery and sound to evoke "meditative moments" or "contemplative states", representative of and similar to those attained through the process of 'Scrying'.

'Scrying' or 'Divination' is a practice that manifests itself across numerous cultures, ideologies and belief systems where through conscious and subconscious thought, visions, revelations or spiritual enlightenment can be obtained. It is the energy the person puts into this method that will be repaid. The Scrying technique often requires a time of extreme concentration, in actuality inducing a state of meditation where the time line warps and other dimensions become visible allowing glimpses of the past, present or future. The practice typically employs media that varies from crystal, glass, water (hydromancy), fire and other reflective and translucent surfaces and objects. In this case water has been chosen as a conductor, enabling sub-conscious happenings, occasions or emotions.

Water is one of the five classical elements, an immensely versatile and exquisite medium despite its deceptively simple structure, this essential and ubiquitous substance exhibits strange characteristics, through its

state changing properties from solid to liquid to gas, that can constantly hold our attention. When still it acts like a mirror, reflecting our image and surroundings but in motion the reflections become distorted and the mirror effect is replaced by an ever changing light play derived from the colours and shading of the environment. Water is a contradictory medium, solid when frozen, vapour when heated, a cleansing and therapeutic medium or a medium of torture. We can drown in water yet we cannot exist without it.

By looking into the water in the 'Scrying Pool', the viewer sees their own reflection revealed, captured and manipulated, drifting in and out, merged with past viewers interactions and imagery, and where the viewer is receptive, heightening states of consciousness and momentary spaces for contemplation.

The artists seek to evoke, to momentarily halt and bend the viewer's sense of the present and self. The work aims to offer "a passage", "a portal to inner reflection" to contemplate the passage of time; past-present-future.

*Name of Contact Artist:* Nigel Johnson (n.m.johnson@dundee.ac.uk)

*Sponsors:* University of Dundee, Scotland, UK. Middlesex University, London, UK.



### Στιγμές

Αλληλεπιδραστική εγκατάσταση

Nigel Johnson, Dave Lawrence, Duke Albada

Οι «Στιγμές» είναι μια εγκατάσταση η οποία ζητά από τον επισκέπτη να σταματήσει για μια στιγμή και να στοχαστεί. Αυτό το έργο τέχνης χρησιμοποιεί σε πραγματικό χρόνο οπτικοακουστικό υλικό προκειμένου να δώσει το έναυσμα για «στιγμές διαλογισμού» ή «καταστάσεις στοχασμού» αντιπροσωπευτικές εκείνων οι οποίες επιτυγχάνονται μέσω τεχνικών μαντείας. Η μαντεία ή η προφητεία του μέλλοντος είναι μια πρακτική η οποία συναντάται στην ιδεολογία και τις πεποιθήσεις πολλών διαφορετικών πολιτισμών, κατά την οποία, μέσα από μια συνειδητή ή υποσυνείδητη νοητική διεργασία, μπορεί κανείς να φτάσει σε οράματα, αποκαλύψεις ή διαφώτιση του πνεύματος.

Κοιτώντας την επιφάνεια του υγρού ενός δοχείου που λειτουργεί ως κρυστάλλινη σφαίρα, ο επισκέπτης βλέπει να αποκαλύπτεται η δική του αντανάκλαση, αιχμαλωτισμένη και επεξεργασμένη, να έρχεται και να φεύγει από το προσκήνιο, και να συνδυάζεται με αντανάκλασεις παλαιότερων επισκεπτών. Σε περιπτώσεις όπου ο θεατής είναι ανοικτός στην εμπειρία αυτή, μπορεί να βιώσει υψηλότερα επίπεδα συνειδητότητας, καθώς και στιγμιαίες εμπειρίες περισυλλογής.



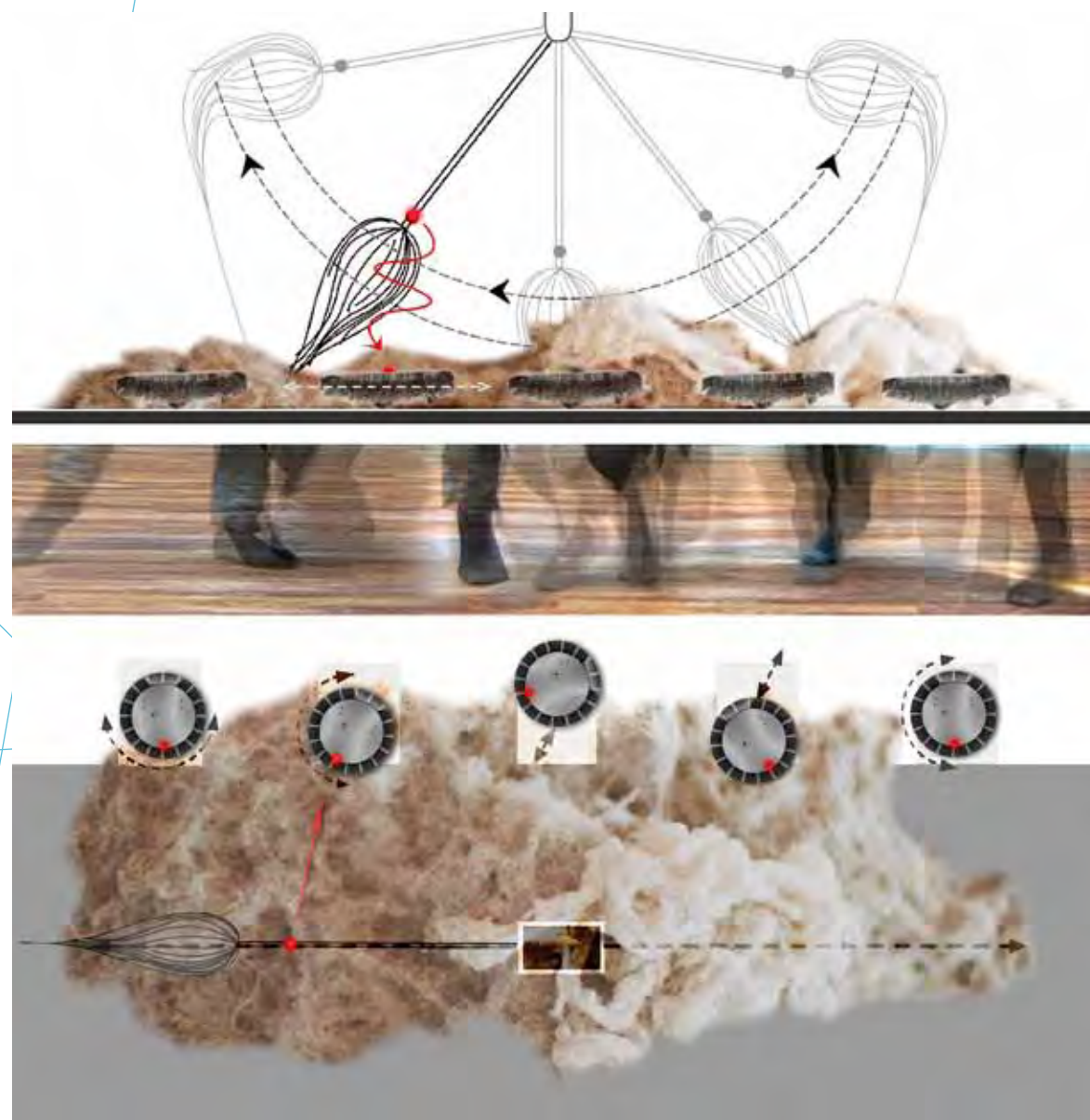
### Chwile / Moments

Instalacja interaktywna

Nigel Johnson, Dave Lawrence, Duke Albada

Chwile to instalacja, która wymaga od odwiedzającego chwili skupienia. Ta osadzona w czasie rzeczywistym praca wykorzystuje obraz i dźwięk, by wywołać „stany kontemplacyjne” podobne do tych osiągniętych przez praktyki wróżbiarskie. Wróżby i jasnowidzenie są przykładami działań obecnych w wielu kulturach, ideologiach i systemach wartości, podczas których poprzez świadome lub nieświadome myśli osiąga się wizje, natchnienia czy duchowe objawienia. Patrząc w naczynie do wróżenia, odwiedzający widzą swoje odbicie ujawnione, schwytane i zmanipulowane, jak przepływa, zlewa się z obrazem poprzednich widzów, co umożliwi osiągnięcie wyższych stanów świadomości oraz momentów kontemplacji.

# ON TRACK



**IN SERIAL group:**

**Linda Dement , Petra Gemeinboeck, PRINZGAU/podgorschek, Marion Tränkle**

**Performative installation, involving electronics, robots and fluids**

Dimensions:  
**8m (length) x 3m (width) x 3m (height)**

Materials:  
**5 robots, 5 platforms (each approx 40 x 55 x 75 cm), electric motor, mop, viscous substances, leaking container, carpet**



### Description of project:

ON TRACK is a performative installation involving a pendulous mechanical system, trapped robotic brushes and spilling viscous fluids. A disaster-prone scenario unfolds as the protagonists, apparently set to clean, spill, interfere with and hinder each other, creating an ever more slippery mess in intricately choreographed ways.

The work focuses a lens on a common tendency in human endeavour; our overly complicated mechanisms and procedures to produce, control, accumulate and maintain. Each process calls forth new processes and in endless thwarted patterns they restore, redistribute and renew the issues that prior processes have so sophisticatedly invested resources in – as if summoning both Sisyphus and The Sorcerer's Apprentice. This elaborate narrative is fragile, vulnerable to a slipperiness already built in. Like the quartet of ballerinas in 'Swan Lake' -arms linked, performing quick, repetitive, synchronised steps- the delicate choreography foretells the fate of its performers; if one falls they all fall. This installation materialises notions of the recurrent, futile and unstable, in a formation of interacting systems, at whose core lies repetitiveness, interference and deterioration.

The unceasing process of redistribution finds its expression in the form of a mechanical mop. As much as the tool of the mop instrumentalises our desire to clean, to restore order, so it reveals the mission's defeat: cleaning only temporarily, it in fact transports and disperses the mess. The slowly swinging mop is joined by a troupe of autonomous robotic brushes that bring a nervous, teetering energy to the scenario. Opposing and extending the mechanic and pendulous, the robotic brushes bear something more human; laden with intent and sensation, they perform complex choreographed

agitations. As these two systems interact, the dialogue unfolding in-between only serves to interfere with the brushes' impossible assignment.

To propel the narrative of slippage and hindrance, two further systems are in play. The dribbling viscous liquid that leaks from above, creating a congealing trail of puddles and crust, is provocation for both the failing mop and impeded robot brushes. The robots themselves are trapped on platforms suspended above the creeping mess. Confined by their elevated cells, they are abandoned to gesture restlessly and in frustration, teeter at the precipice.

The installation becomes an apparatus propelling a futile continuum, a working conglomeration of machinery, resources, processes, interactions, interruptions and turmoil. Destined to clean and to restore, the systems are hindered, interfere and eventually fail – a process gone off track.

*Name of Contact Artist:* Petra Gemeinboeck (petra@unsw.edu.au)

#### *Other credits:*

Programmer – Rob Saunders  
Engineer – Thomas Sandri

*Sponsors:* The Project is made possible with the financial support of the Amsterdams Fonds voor de Kunst (NL); the Media Arts Board, Austrian Federal Ministry for Education, Arts and Culture (A); and was assisted by a grant from the New South Wales Government – Ministry for the Arts, through a program administered by the National Association for the Visual Arts (NAVA), and a grant from the Australian Network for Art and Technology (ANAT).



### On Track

Αναπαραστατική εγκατάσταση επιτέλεσης με χρήση ηλεκτρονικών μερών, ρομπότ και υγρών.  
Linda Dement, Petra Gemeinboeck, PRINZGAU / podgorschek, Marion Tränkle

Το On Track είναι μια αναπαραστατική εγκατάσταση επιτέλεσης που περιλαμβάνει ένα μηχανικό σύστημα σαν εκκρεμές, ρομποτικές σκούπες και παχύρρευστα υγρά. Το έργο επικεντρώνεται στην ανθρώπινη προσπάθεια, τους υπερβολικά πολύπλοκους μηχανισμούς και διαδικασίες που σχετίζονται με αυτήν, καθώς και την έμφυτη ευπάθεια που τις χαρακτηρίζει.

Τέσσερα συστήματα, το ένα μηχανικό – επαναληπτικό, το δεύτερο αποτελούμενο από ρομπότ που εκτελούν νευρικές κινήσεις, το τρίτο ένα παχύρρευστο υγρό και το τελευταίο ένας απότομος γκρεμός, αλληλεπιδρούν μεταξύ τους και επηρεάζει το ένα το άλλο. Ένα σενάριο καταστροφής ξετυλίγεται καθώς οι πρωταγωνιστές, οι οποίοι σκοπεύουν να καθαρίσουν, να λερώσουν, να διακόψουν και να παρεμποδίσουν ο ένας τον άλλο, δημιουργούν μια ακόμα πιο χαώδη κατάσταση με περίτεχνα χορογραφημένες κινήσεις.



### Na tropie / On Track:

Instalacja performatywna obejmująca elementy elektroniki, robotyki oraz cieczy  
Linda Dement, Petra Gemeinboeck, PRINZGAU/podgorschek, Marion Tränkle

Na tropie to performatywna instalacja obejmująca podwieszany system mechaniczny, zautomatyzowane szczotki oraz tryskające śliskie cieczy. Praca przygląda się ludzkiemu wysiłkowi, jego skomplikowanym mechanizmom i czynnościom z natury narażonym na utratę równowagi. Cztery systemy, jeden mechaniczny oparty na powtarzalności, drugi napędzany przez roboty, śliska ciecz oraz stroma przepaść współpracują ze sobą. Scenariusz nieuchronnie prowadzący do katastrofy nabiera tempa, gdy bohaterowie, chcąc posprzątać, przeskadzają sobie nawzajem i w chaotyczny sposób tworzą jeszcze większy nieład.

# ORACLE

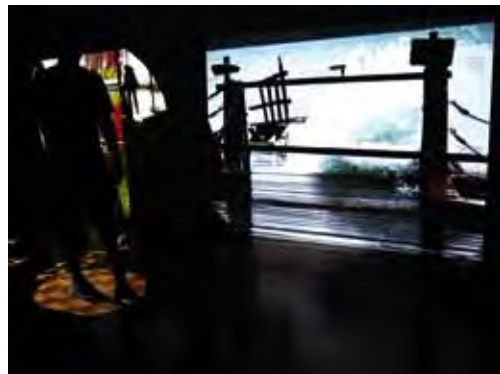


**The group:**  
**Etienne de France, Julia Carboneras Girgas, Maria Lalou, Evi Malisianou, Fernando Velazquez**

**ORACLE is an audiovisual interactive installation that uses tracking systems, generative algorithms, sound and video, forming a responsive environment**

Dimensions:  
**approximately 4m (length) x 4m (width) x 4m (height)**

Materials:  
**Computer, video tracking system, video projection, camera lenses, camera cable, fake walls**



### Description of project:

#### Inspiration and procedure

ORACLE is the result of a development of ideas that started in the Rovaniemi e-MobiLArt workshop. Starting as an interactive installation which would use the elements of water and ferrofluid, the project ORACLE gradually transformed into an audiovisual interactive installation that forms a responsive environment. The use of ferrofluid contradicted first the 'mobile' aspect of the e-MobiLArt project, second the limitations of collaborative working time, exhibition space and budget.

The physical and conceptual evolution in the ORACLE project have occurred through a remote (on-line) collaboration lasting several months but also during meetings outside the context of e-MobiLArt. However these changes refer to the theme of 'the passage', a concept which we find embodied in the creation and presentation of our contemporary version of an oracle.

#### Conceptual description

The interactive installation ORACLE creates a sensorial experience that generates anticipation, surprise and engagement. The changes between an overwhelming audiovisual display, and the sudden stillness of an image -the Oracle's answer to the viewer- enhances original semantics linked to images selected from free public databases, as a metaphor of a collective unconsciousness.

People's motions are reflected and embodied on the surface of the floor. The spectators' movement and choice of direction are affecting a poetic narrative, enabled by a range of audiovisual effects. The motion and

the spatial dynamics of the interface's enrolment determine the activity of the oracle's answers.

The spectators receive from the Oracle a hint as reaction to their presence in the space (through the floor interface). Through their movement and exploration they reconstruct a poetic audiovisual narrative until they receive the Oracle's answer which they interpret in their own way.

#### Physical description

When people enter the installation space, a projection of a graphical interface appears on the floor's surface. A wide lens camera, placed on the ceiling, is tracking the motion of people in the room.

People's movement, rotation and speed trigger the interface and thus generate the projections in front of them. The number of spectators, their position and distance between them, affect the soundscape and visuals of the installation creating a responsive display of video projections and sounds. When a person decides to stand still, the projections unify into a single picture (the oracle's answer to that person) that stays frozen until he moves again.

The audiovisual content is pre-selected from various free online databases of images under Creative Commons licenses. An algorithm enables the activity of the installation, even when there are no viewers in the space.

*Name of Contact Artist:* Evi Malisianou (evo@evothing.com)



### Μαντείο

Οπτικοακουστική διαδραστική εγκατάσταση  
Julia Carboneras Girgas, Etienne de France, Μαρία Λάλου, Εύη Μαλισιάνου, Fernando Velázquez

Το Μαντείο είναι μια εικαστική εγκατάσταση που χρησιμοποιεί συστήματα ανίχνευσης κίνησης, γενετικούς αλγόριθμους για τη δημιουργία περιεχομένου, ήχο, και βίντεο, τα οποία συγκροτούν ένα αλληλεπιδραστικό περιβάλλον. Στο έργο Μαντείο, οι εικόνες και ο ήχος υφίστανται επεξεργασία σε πραγματικό χρόνο μέσω της κίνησης των επισκεπτών στο χώρο καθώς αυτοί ακολουθούν τις οδηγίες που ενεργοποιούνται από έναν γενετικό αλγόριθμο.

Η εναλλαγή μεταξύ ενός τεράστιου οπτικοακουστικού συστήματος προβολής και της ξαφνικής ακινησίας μιας εικόνας, η οποία και συνιστά την απάντηση του Μαντείου προς τον θεατή, μετασχηματίζει την αρχική σημασιολογία που προκύπτει από εικόνες οι οποίες έχουν επιλεγεί από ελεύθερα προσπελάσιμες βάσεις δεδομένων, εν είδει μιας μεταφοράς που εκφράζει το συλλογικό ασυνείδητο.

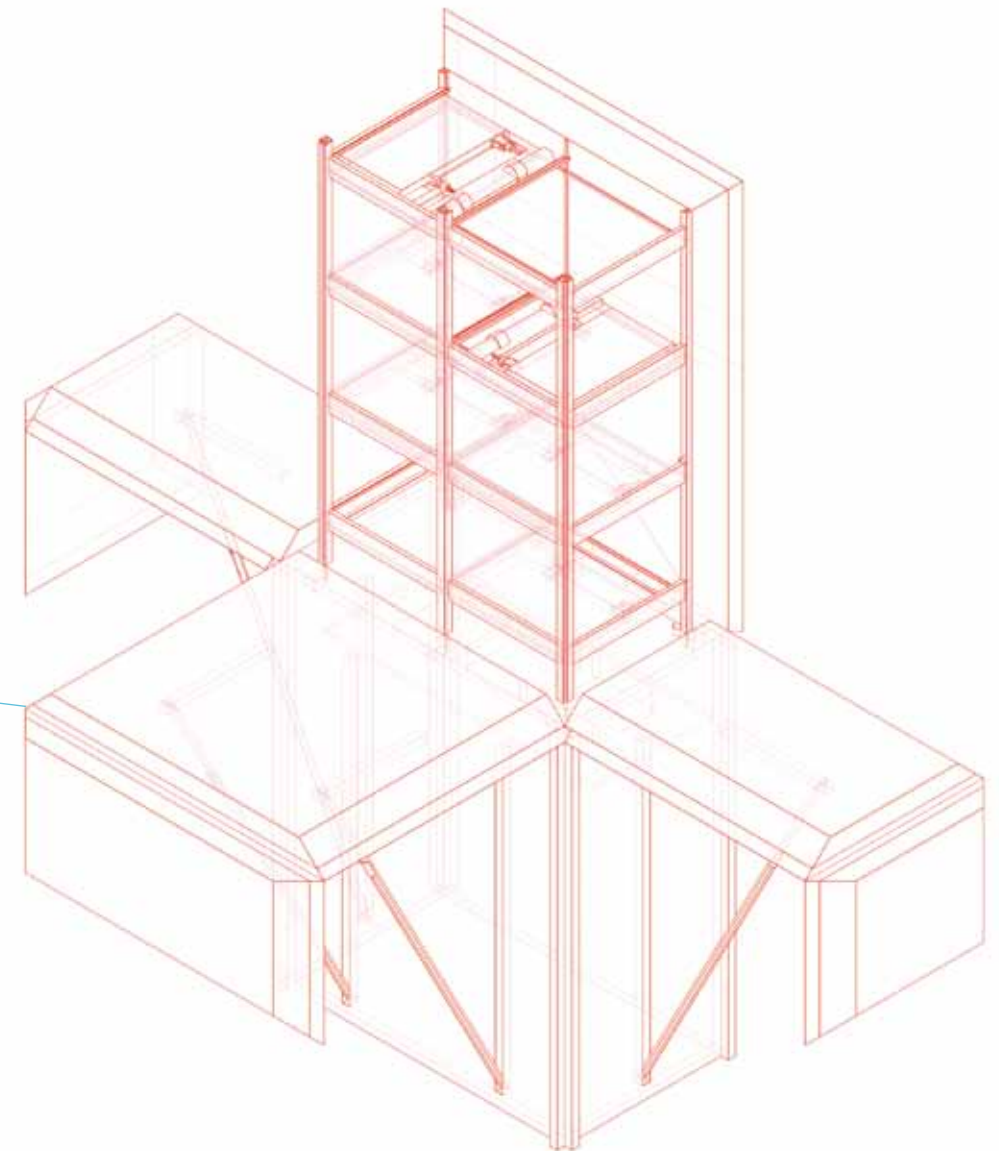


### Wyrocznia / Oracle

Audiowizualna interaktywna instalacja

Wyrocznia jest interaktywną instalacją wykorzystującą systemy śledzenia, generatywne algorytmy, dźwięk i obraz, tworząc żywo reagujące środowisko. W Wyrocznia obraz i dźwięk są edytowane w czasie rzeczywistym poprzez ruch ludzi odpowiadający instrukcjom wytyczonym przez generatywny algorytm. Zmiany pomiędzy imponującą audiowizualną kreacją a nagłym zastąpieniem obrazu stanowią odpowiedź Wyrocznia dla odważających, uwydatniając oryginalną semantykę powiązaną z obrazami wybranymi z ogólnie dostępnej bazy danych jako metafora zbiorowej nieświadomości.

# REAL ESTATE



**Alexandra Berlinger (tat ort), Wolfgang Fiel (tat ort), Tobias Rosenberger**

## **Responsive Object**

Dimensions:

**2m (length) x 1.3m (depth) x 2.2m (height)**

Materials:

**Metal space-frame on wooden pedestal, 6 TFT screens, 3 computers**



#### Description of project:

"Glen Runciter is dead. Or is he? Someone died in the explosion orchestrated by his business rivals, but even as his funeral is scheduled, his mourning employees are receiving bewildering messages from their boss. And the world around them is warping and regressing in ways which suggest that their own time is running out. If it hasn't already."

Philip K. Dick, Ubik.

Embarking on the notion of a seamless passage between the realm of public urban space and the secretive worlds of corporate business, we focused on the development of a mediating appliance that would allow for playful interaction along the lines of an arresting narrative.

The interventionist manipulation of a fictitious reality unfolds in a series of mysterious events, staged and displayed within the framework of a simulated corporate environment. A sketch-like model of a prototypical corporate building type is the materialized space-frame for the organizational complex. Within the physical constraints of the architectural proposition, a number of office units provide for the generic setting of various scenarios, all of which are based on the same narrative but looked upon subjectively from the individual perspective of imaginary characters. All these people contribute their personal version of events past, simply because they happened to be inside or around the building at a particular time. Step by step the evidence at hand may appear to make for a comprehensive round-up, but remain the fragmented collage of an alleged incident inside the complex. The façades of the model are equipped with 6 modified TFT displays in order to regulate their degree of transparency depend-

ing on the amount of white light received in the course of transmission. With their ability to transmit light, the screens retain their quality to display any kind of digital information, and take on the following functions:

1. Regulation of transparency
2. Framing device for highlighting specific details or pieces of evidence inside the building
3. Display of additional information, e.g. text, video or diagrams.

Once the visitor activates the cycle, her or his proximity to the model is prone to create a fragile commitment to follow the densely illustrated simulation of an ever changing narrative as its constitutive elements are being re-arranged with every incoming signal triggered by a new visitor.

The model is a self-sustained unit, and once the sideboards are flipped open, its wooden transport packaging turns into the surrounding landscape of the model. The lower part of the crate forms the pedestal for a presentation at eye height in a room with its only source of light being the media façades of the scaled building. A number of small speakers enhance the various scenarios acoustically from inside the various rooms of the structure.

*Name of Contact Artist:* Wolfgang Fiel (fiel@tat-ort.net)

*Sponsors:* Austrian Federal Ministry for Education, Arts and Culture  
Vorarlberg State Department of Cultural Affairs, Austria  
Kulturamt Stadt Giessen  
Giessener Hochschulgesellschaft  
Hessische Theaterakademie



#### Ακίνητη Περιουσία

Αναδραστικό αντικείμενο

Alexandra Berlinger, Wolfgang Fiel, Tobias Rosenberger

Επικεντρωθήκαμε στην κατασκευή μιας συσκευής η οποία καθιστά δυνατή την παιγνιώδη αλληλεπίδραση κατά τα πρότυπα μιας εντυπωσιακής αφήγησης με στόχο την εξερεύνηση της έννοιας της αβίαστης κίνησης μεταξύ του δημόσιου αστικού χώρου και του γεμάτου μυστικοπάθεια κόσμου των επιχειρήσεων.

Ο παρεμβατικός χειρισμός μιας φανταστικής πραγματικότητας ξεδιπλώνεται μέσα από μια σειρά από μυστηριώδη γεγονότα, τα οποία σκηνοθετούνται και παρουσιάζονται στο πλαίσιο μιας προσομοίωσης του περιβάλλοντος μιας επιχείρησης. Ένα πρωτότυπο μοντέλο ενός κτηρίου γραφείων υπό μορφή μακέτας λειτουργεί ως το υλικό χωρικό πλαίσιο όπου εκτυλίσσεται η αφήγηση. Δεδομένων των υλικών περιορισμών που επιβάλλει η αρχιτεκτονική πρόταση, ένας αριθμός χώρων γραφείου λειτουργούν ως περιβάλλοντα μέσα στα οποία εκτυλίσσονται διάφορα σενάρια δράσης, βασισμένα στην ίδια αφήγηση, το καθένα εκ των οποίων αντιστοιχεί σε μια διαφορετική υποκειμενική οπτική γωνία των φανταστικών χαρακτήρων.

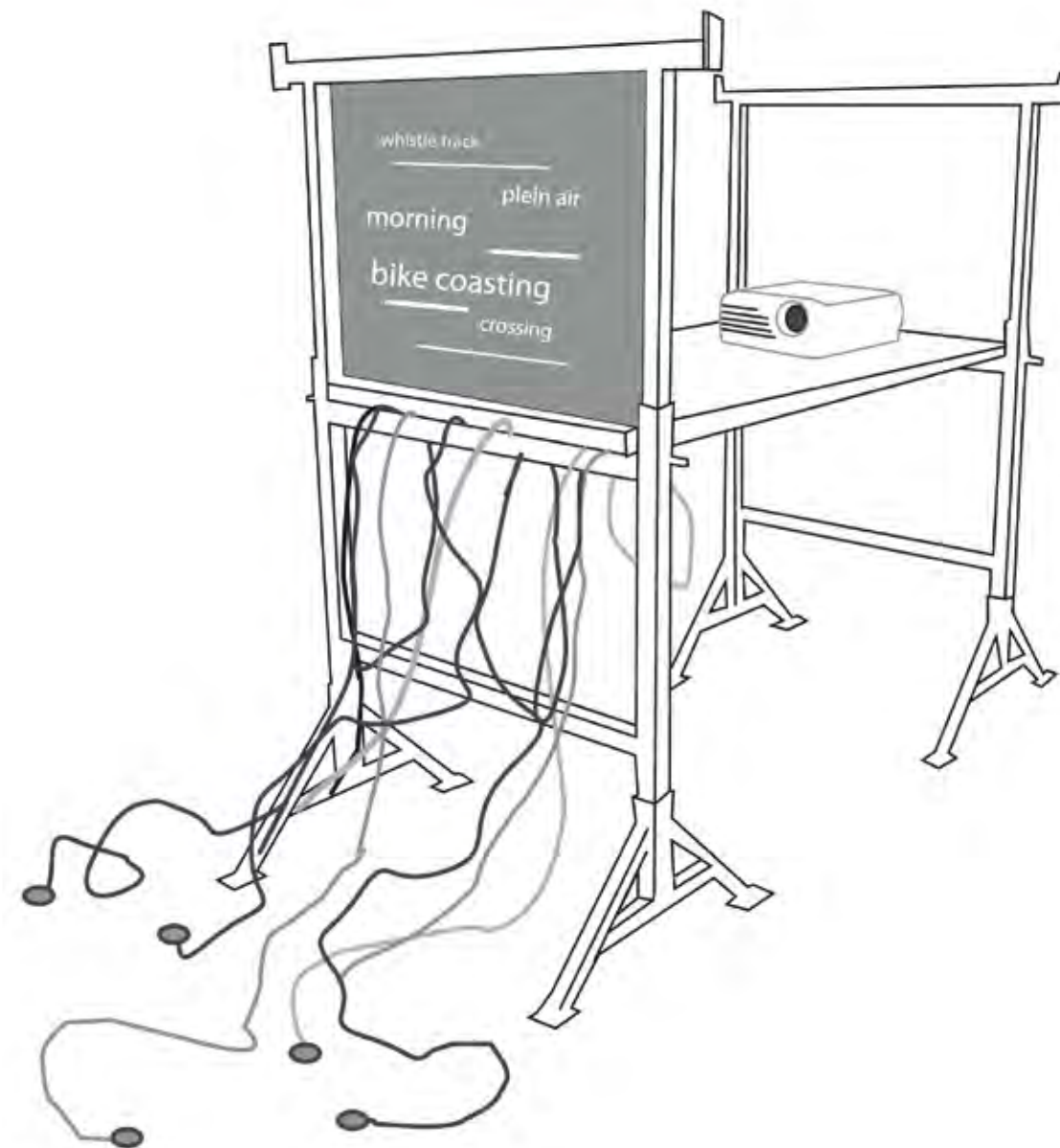


#### Nieruchomość / Real Estate:

Alexandra Berlinger, Wolfgang Fiel, Tobias Rosenberger  
Wrażliwy obiekt

Initiując wyobrazenie nieodróżnialnego przejścia pomiędzy sferą publicznej przestrzeni miejskiej a tajemniczym środowiskiem świata korporacji, skupiliśmy się na rozwoju pośredniczącego urządzenia, które pozwoliłoby na żartobliwą interakcję mieszczącą się w granicach frapującej narracji. Interwencyjna manipulacja fikcyjnej rzeczywistości, zainscenizowana i przedstawiona w środowisku korporacyjnym, rozwija się w seriach tajemniczych zdarzeń. Schematyczny model prototypowego budynku korporacyjnego stanowi materialną ramę przestrzenną dla kompleksu organizacji. W warunkach materialnych ograniczeń architektonicznych, kilka pomieszczeń biurowych stanowi tło przeróżnych scenariuszy, z których każdy oparty jest na tej samej narracji, lecz przedstawiony z subiektywnego punktu widzenia fikcyjnych postaci.

# SOUND- LINES



**SOUND-LINES group:**

**Cliona Harmey, Christine Mackey, Lorraine Walsh, Lei Han, Nita Tandon**

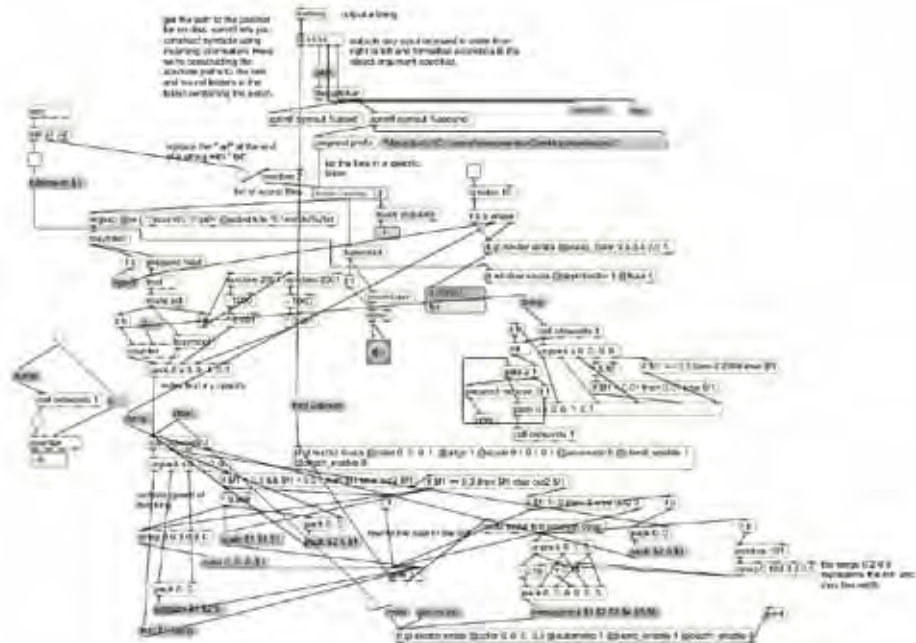
**Interactive sculpture with touch sensors that triggers sounds and text animation**

Dimensions:

**4.5m (length) x 4,5m (width) x 4m (height)**

Materials:

**A series of touch sensors at the end of long sculptural cables, headphones, projector, scaffolding, computer and all accompanying software and hardware including 1 x icubex microdig usb interface device**



### Description of project:

SOUND-LINES is an interactive sculpture composed of a series of touch sensors that trigger a soundscape and associated phrases, which were previously recorded and notated from various environments. The project invites the viewer to engage in a playful exploration of shifting perspectives and perceptual discovery.

Key to SOUND-LINES is the consideration of interactive new media as a reflection and recombinant mode of historic interfaces. This project investigates how records, in this case recorded sound and identifying words, are at the core of humanistic understanding. The collaborating artists record sounds, creating a database for the interactive sculpture. This can be seen as an observation of how cultures throughout history have devised tools and databases to collect and preserve their heritage. As succinctly stated by Lisa Gitelman in *Always Already New: "Cultures save themselves."* 1 Cultures continue to save, record and archive, while technology enables us to create more than just new tools. By their very nature, our new media tools open ways of thinking with multisensory interfaces. It is this hands-on engagement with technology, and a humanization of technology that bring to consciousness new perspectives and frames of reference.

A specific historical artifact that inspires SOUND-LINES is the Quipu (an 13th century Incan device used for

recording data). Sometimes called "talking knots," the Quipu was essentially a database. The Quipu has yet to be fully deciphered. One theory is that it was used to store information such as the amount of crops, livestock, or stored provisions for the Inca society. The cords also have numeric values encoded by knots. A Quipu was essentially one main cord with more cords or strands attached. This cord could contain a few strands or as many as 2,000 strands/lines.

The SOUND-LINES installation is a sculpture with a series of cables that emanate from a sculptural structure which contains a screen. At the end of each cable is a tag with a touch sensor. The viewer is invited to touch the sensor, which triggers a sound and a series of associated text/word(s). The words/sounds triggered by the viewer will be displayed on an accompanying screen and will, over time, evolve into lines. Therefore, if the sensors are not engaged for an hour, the viewer will see a series of lines on the screen.

1. Gitelman, Lisa. *Always Already New: Media, History, and the Data of Culture*. Cambridge, MA: MIT Press, 2008. P xii.

*Name of Contact Artist:* Lorraine Walsh (lw@lorrainewalsh.com)

*Other credits:* Jeremy Bernstein, Elliot Sinyor



### Ηχητικά Νήματα

Διαδραστικό γλυπτό εξοπλισμένο με ανιχνευτές αφής το οποίο αναπαράγει ήχο και κείμενο σε κίνηση.

Cliona Harmey, Christine Mackey, Lorraine Walsh, Lei Han, Nita Tandon

Τα Ηχητικά Νήματα είναι ένα διαδραστικό γλυπτό αποτελούμενο από 24 νήματα, κάθε ένα εκ των οποίων είναι συνδεδεμένο με έναν ανιχνευτή αφής ο οποίος προκαλεί την αναπαραγωγή ενός ηχητικού τοπίου και σχετικών προ-ηχογραφημένων και ειδικά επισημειωμένων φράσεων οι οποίες προέρχονται από διάφορα περιβάλλοντα. Το έργο ωθεί τον θεατή προς μια παιγνιώδη εξερεύνηση η οποία επιφυλάσσει διαρκείς αλλαγές στην οπτική του και ανακαλύπτει βασισμένες στην προσωπική του αντίληψη.

Οι καλλιτέχνες που συνεργάστηκαν στο πλαίσιο του εν λόγω έργου συνέλεξαν ηχητικά αποσπάσματα τα οποία συσυνώθηκαν ή συνοδεύτηκαν από κινούμενο κείμενο, δημιουργώντας έτσι μια βάση δεδομένων η οποία αποτελεί τμήμα του διαδραστικού γλυπτού. Οι ήχοι και οι λέξεις αυτές προσδίδουν ένα είδος χωρικού προσδιορισμού στα αποσπάσματα που έχουν ηχογραφηθεί από κάθε τοποθεσία. Το εν λόγω έργο βασικά είναι μια αντανάκλαση του τρόπου με τον οποίο διάφοροι πολιτισμοί στην πορεία της Ιστορίας επινόησαν εργαλεία και βάσεις δεδομένων ώστε να συγκεντρώσουν και να διατηρήσουν την πολιτιστική τους κληρονομιά.

Ένα συγκεκριμένο ιστορικό δημιούργημα το οποίο ενέπνευσε τους καλλιτέχνες ήταν το Quipu, μια συσκευή η οποία χρησιμοποιείτο από τους Ινκας κατά τον 13ο αιώνα για την καταγραφή δεδομένων. Το αντικείμενο αυτό, το οποίο πολλές φορές αποκαλείτο και «ομιλούντες κόμποι», ήταν στην ουσία μια βάση δεδομένων στην οποία καταγράφονταν κοινωνικές και οικονομικές δραστηριότητες. Επιηρεασμένο από την αρχαία αυτή παράδοση, το έργο «Ηχητικά Νήματα» μελετά τρόπους με τους οποίους διάφορα εναλλακτικά νέα μέσα μπορούν να εντοπίσουν ίχνη της ίδιας τους της εξέλιξης, ενώ την ίδια στιγμή ενσαρκώνουν τα νεότερα στοιχεία που ο όρος αυτός εμπεριέχει. Με αυτόν τον τρόπο, το έργο διερευνά πώς οι καταγεγραμμένοι ήχοι και η γλώσσα έχουν κεντρικό ρόλο στην κατανόηση της ανθρώπινης φύσης.



### Linie dźwięku / Sound-lines

Interaktywna rzeźba z czujnikami dotyku, uruchamiającymi dźwięk i animację tekstową

Cliona Harmey, Christine Mackey, Lorraine Walsh, Lei Han, Nita Tandon

Linie dźwięku to interaktywna rzeźba złożona z 24 strun połączonych z czujnikiem dotyku, który uruchamia pejzaż dźwięków zbudowany z nagranych wcześniej w różnych okolicznościach fraz. Projekt zachęca odwiedzającego do radosnego poszukiwania zmieniających się perspektyw i percepcyjnego odkrycia. Artyci zebrali dźwięki scalone z tekstem, tworząc bazę danych dla interaktywnej rzeźby. Dźwięki te pozwalają umiejscowić nagrania z różnych środowisk. Praca stanowi fundamentalną refleksję nad istotą kultury oraz sposobami, w jaki znajduje ona narzędzia oraz materiały, by zachować swoje dziedzictwo. Pochodzące z prekolumbijskiej Ameryki Południowej pismo węzełkowe Kipu zainspirowało artystów do wykonania tego projektu (Inkowie w XIII w. używali go do zapisu danych). Nazywane "mówiącymi węzłami" Kipu służyło do zapamiętywania administracyjnych i finansowych informacji. Nawiązując do tej starożytnej tradycji, Linie dźwięku ukazują sposób, którym mogłyby się posłużyć alternatywne media szukając drogi swojej ewolucji, podkreślając jednocześnie swoją nowatorskość. W ten sposób projekt bada w jaki sposób dźwięk i język stanowią kwintesencję ludzkiego myślenia.

# THE THIRD WOMAN



**The Vienna Underground group:**

**Anna Dumitriu** (Performance, Bio-art)

**Cliona Harmey** (Sound Art)

**Margarete Jahrmann** (Costume & Performance)

**Martin Rieser** (Project Concept & Coordination, Mobile Sensing, Film script, direction & production)

**Barry Roshto** (Sound Artist)

**Nita Tandon** (Language installation and production)

**Pia Tikka** (Narrative engine and Film script, direction & production)

**Nina Yankowitz** (Screen Teaser)

**Interactive film gallery installation and mobile film-game and performance in public space**

Dimensions:

**variable (ideal gallery space: 20 metres x 4 metres)**

Materials:

**Vinyl strip supported on bent aluminum flanges**



### Description of project:

The Third Woman is an interactive mobile film–game, which gradually reveals the layers of a contemporary film drama on mobile phones and screens. The project originated from Nita Tandon’s idea to create a cinematic project for the Viennese U-Bahn spaces. The artistic team soon developed the project, in the conceptual guidance of Martin Rieser, into a multi-faceted mobile film–game inspired by the Vienna-based film *The Third Man* (dir. Reed 1949). The project was publically launched in the Vienna Kunsthalle Project Space and at the Karlsplatz U-Bahn site in February 2009.

The ubiquity of code embedded in the cultural environment is woven into both the narrative and the means of viewing it, accompanied by an updating of the post-war themes of *The Third Man*, particularly the global threat of bio-engineered terrorism. A combination of mobile game, multiscreen installation, and costumed performance guides the participants into interaction with environmentally embedded graphics, semacodes, and text messages. Vienna is transposed onto each city location in the exhibition tour, as a totemic space between East and West, reflecting the post cold war contradictions of the globalised world.

A mobile-based sensor system tracks the audience and adapts the film sequences according to their behaviour in the space. The film has three differently nuanced versions for each scene, which can be recombined in many ways, so that the experience of the narrative is always slightly different for each member of the audience. The *Third Woman* film–game can also be played at anytime within the installation space. In addition, guided film–game events are scheduled outdoors around the exhibition site.

The *Third Woman* film material was created and pro-

duced by Martin Rieser and Pia Tikka. The scenes were shot in Vienna with the main character Holly Matins (Maria Järvenhelmi), the film locations included the Viennese Sewage System and Underground Station, using black and white shots with harsh angles, echoing the “noir” spirit of *The Third Man* film. However, modern digital technology enabled the team to virtually matte the other actors (Catherine Adams, Ranj Nagra, Valmike Rampersad, Martin Rieser) to the scenes shot in Vienna. This was done in the green screen studio at De Montfort University, UK.

In the game, the user can gather “immunity” through participating in scenarios created to reflect on the history of plague contagion in Vienna and the mythic contagion of “Miasma”, literally ‘bad air’, which was blamed for causing the disease. Famously the Viennese street musician “Lieber Augustin” fell in to a plague pit when drunk and survived the ordeal, his experience inspired a famous nursery rhyme, the Austrian equivalent of the British “Ring o’ Roses”. Anna Dumitriu, an artist working with biological media, cultured bacteria from the air in Vienna and did a biochemical work-up to ascertain the 7 digit Analytical Profile Index codes of the organisms, in order to identify them. Dumitriu sampled *Arthrobacter* sp, *Kocuria rosea*, and *Micrococcus luteus*. Barry Roshto’s algorithm then generated a musical theme by combining the “Lieber Austin” tune and the API codes of the bacteria. He also composed a number of thematic ring tones symphonics based on the genetic sequences of bacteria sampled in the city. Barry Roshto and Cliona Harmey have also created sound landscapes based on “Hertzian” signals picked up around Vienna using electronic “sniffers”. Their work with surround sound technologies has been staged in the TONSPUR\_passage in the Vienna Museums Quarter. The attribute of Hertzian refers to the idea of engaging the invisible electromagnetic environment in

which we live, and as has been discussed in Anthony Dunne’s *Hertzian Tales* (1999).

The costumes for *The Third Woman* were created by Margarete Jahrmann, featuring a Game Fashion series using the same interactive codes that trigger the film–game. The costumes are a self-referential element in the film. They introduce a “semacode-fashion-pattern” as an urban dress code accessible to mobile phones and surveillance cameras. All apparel was printed with overall-patterns of data-codes on silk and linen. In certain scenes and for the performance *QuickRead-lingerie* was used. For these garment-series Margarete Jahrmann invited the Vienna dessous specialist Renate Christian from *Boudoir* to collaborate.

*Name of Contact Artist:* Martin Rieser (mrieser@dmu.ac.uk)

*Scientific Advisors or other external collaborators:* John Collomose, Jim Grimmett, Eamonn O’Neill of the Computing Department at Bath University; *Mscape* experimental software adaptation Rasmus Vuori: Advisor on Installation configuration, Jürgen Scheible: Mobile Programming Mauri Kaipainen: Ontospace engine

*Other credits:*

*Film production* Oblomovies Oy; Martin Rieser & Pia Tikka with Anna Dahlgren. Thanks to Veronika Schnell, Bettina Schülke, Nita Tandon, Heike Kaltenbrunner, and Merlin Wyschka.

*Actors*

Holly Matins: Maria Järvenhelmi; Lara Line: Catherine Adams; Roscov: Ranj Nagra; Peter Shalo: Valmike Rampersad; Kurt Sammelhauser: Martin Rieser

*Post-Production*

DMU Creative Technology Studios: Simon Richardson, Paul Harmer, Tom Dodds (UK)

*Film editing & Color grading:* Samu Kuukka

*Sound post-production:* Pertti Venetjoki,

*Sound assistant:* Meri Tikkala

*Music information:*

1) Kalevi Kiviniemi: “VALSE LENTE” (Merikanto) Trousdale recording and editing, digital editing & mastering: Raimo Jokela / Sonorex Oy Digital recording: Robert Ridgeway / Magnetic lab Kalevi Kiviniemi plays The Wurlitzer Theater Pipe Organ at the Sanfilippo Victorian Palace, Barrington Hills, Illinois, USA.

FUGA 92 17

2) “Resonant Solitude” Music Provided By [www.freeplaymusic.com](http://www.freeplaymusic.com).

*SemaCode Costumes/ Fashion Design “Q-Fashion”:*

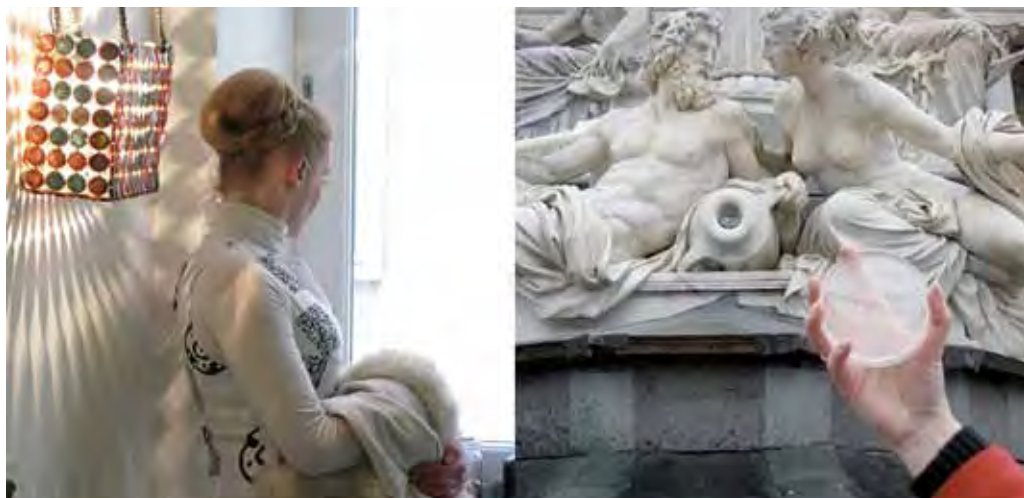
Margarete Jahrmann and Renate Christian. Thanks also to wienerriesenrad. Fashion Photos: imonym.com Zurich and Ramin Vienna. Actress Alice Schneider. Collection assistance Susanna and Elena. Thanks to Klaus Mühlbauer.

*Sponsors:*

AVEK/The Promotion Center for Audiovisual Culture, Finland; the Finnish Cultural Foundation; BRU/Helsinki University of Technology, Finland; IOCT / FUSE MEDIA/ De Montfort University, UK; Bath University Computer Science, UK; Vienna University of Applied Arts, Austria

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### Η Τρίτη Γυναίκα

Διαδραστικός κινηματογράφος, εγκατάσταση, κινηματογραφικό παιχνίδι με χρήση κινητών τηλεφώνων, και παράσταση σε δημόσιο χώρο.

Anna Dumitriu (Παράσταση, βιολογική τέχνη), Cliona Harmey (Sound Art), Margarete Jahrmann (Ενδυμασία και Παράσταση), Martin Rieser (ενοικιολογική επεξεργασία και συντονισμός έργου, σχεδιασμός συστήματος ανίχνευσης μέσω κινητών συσκευών, συγγραφή σεναρίου, σκηνοθεσία και παραγωγή), Barry Roshto (Sound Art), Nita Tandon (εγκατάσταση με κείμενο, παραγωγή), Pia Tikka (Μηχανή αφήγησης και συγγραφή σεναρίου, σκηνοθεσία και παραγωγή), Nina Yankowitz (διαφημιστικό video)

Η «Τρίτη Γυναίκα» είναι ένα κινηματογραφικό παιχνίδι με χρήση κινητών τηλεφώνων το οποίο αποκαλύπτει βαθμιαία τα διάφορα επίπεδα της σύγχρονης κινηματογραφικής αφήγησης σε κινητά τηλέφωνα και οθόνες προβολής. Η διαρκής παρουσία υπολογιστικού κώδικα σε κάθε έκφραση του βιολογικού και πολιτισμικού περιβάλλοντος γίνεται οργανικό τμήμα της αφήγησης, αναβαθμίζοντας έτσι την μεταπολεμική θεματική η οποία αποτέλεσε την αρχική έμπνευση για τη δημιουργία του εν λόγω έργου, τον «Τρίτο Άνθρωπο» (σκην. Reed, 1949) με την προσθήκη της παγκόσμιας απειλής της βιολογικής τρομοκρατίας. Ένας συνδυασμός παιχνιδιού με κινητά τηλέφωνα, εικαστικής εγκατάστασης με πολλές οθόνες, και performance με κατάλληλα τροποποιημένες ενδυμασίες, ωθούν τους συμμετέχοντες στην αλληλεπίδραση με ενσωματωμένα στο περιβάλλον γρα-

φικά, semacodes, και μηνύματα κειμενικού χαρακτήρα. Το κινηματογραφικό παιχνίδι «Η Τρίτη Γυναίκα» μπορεί να παιχτεί οποιαδήποτε στιγμή εντός του χώρου της εγκατάστασης. Επιπλέον, προσχεδιασμένα δρώμενα με χρήση του εν λόγω κινηματογραφικού παιχνιδιού έχουν προγραμματιστεί να εκτυλιχθούν σε εξωτερικό χώρο στα περίξ του εκθεσιακού χώρου.

### DAF HM

Η ανάπτυξη του Ηλεκτρομαγνητικού (HM) μαστιγίου βασίστηκε σε μια σειρά από Ανιχνευτές Ηλεκτρομαγνητικών Πεδίων οι οποίοι κατασκευάστηκαν προκειμένου να χρησιμοποιηθούν στο πλαίσιο του έργου « Το μετρό της Βιέννης » / « Η Τρίτη Γυναίκα ». Οι φορητές αυτές συσκευές ενισχύουν και "αποδιαμορφώνουν" τα ηλεκτρομαγνητικά πεδία που εντοπίζονται στο περιβάλλον εντοπίζοντάς τα μέσω χάλκινων καλωδίων ή κεραίων λήψης. Αρχικά, οι συσκευές αυτές προορίζονταν για τον εντοπισμό «ζωνών ασφαλείας» οι οποίες ήταν εκθρικές προς την ανάπτυξη βακτηρίων, αλλά η ομάδα DAF ανακάλυψε προοπτικές για την ευρύτερη χρήση τους.

Η συσκευή ανίχνευσης «HM μαστίγιο» κρύβει τα ηλεκτρονικά μέρη της μέσα σε μια εμφανίσιμη και πρακτική «σακούλα συλλογής ήχων», στην οποία μπορούν επίσης να τοποθετηθούν και άλλα καθημερινά αντικείμενα. Η παρέμβαση του ήχου, η οποία κατέστη δυνατή μέσω αυτού του χρήσιμου αξεσουάρ, είναι μια αυθόρμητη παράσταση για όλους, και καθιστά ορατά τα ενεργειακά πεδία, μεταμορφώνοντάς τα σε μια μοναδική, προσωπική, μουσική υπόκρουση του αστικού χώρου.



### Trzecia kobieta / The Third Woman:

Interaktywny film, instalacja, film-gra na telefon komórkowy, performance w części dla publiczności  
Anna Dumitriu (Performance, Bio-art), Cliona Harmey (Sound Art), Margarete Jahrmann (Costume & Performance), Martin Rieser (Project Concept & Coordination, Mobile Sensing, Film script, direction & production), Barry Roshto (Sound Art), Nita Tandon (Language installation and production), Pia Tikka (Narrative engine and Film script, direction & production), Nina Yankowitz (Screen Teaser)

Trzecia kobieta jest interaktywną grą - filmem na telefon komórkowy, który stopniowo odsłania współczesny dramat filmowy na ekranach oraz na telefonach komórkowych. Wszechobecny kod osadzony w bio-kulturalnym środowisku jest tworzywem opowieści inspirowanej filmem Trzeci Mężczyzna („The Third Man”, reż. Reed, 1949) i aktualizującej jego powojenną tematykę o nawiązania do globalnego zagrożenia bio-terroryzmem. Kombinacja gry na komórkę, wieloeckranowej instalacji oraz aktorstwa prowadzi uczestników do interakcji ze środowiskowo zakorzenionymi grafikami, semakodami oraz wiadomościami tekstowymi.

### DAF EM

W projekcie Wiedeńskie Metro/ Trzecia Kobieta (the Vienna Underground/Third Woman Project) wykorzystano sensory pola elektromagnetycznego (Electromagnetic Field Sniffers), które przyczyniły się do powstania Elektromagnetycznego bicia. Te przenośne urządzenia

wzmacniają i demodulują pola magnetyczne znajdujące się w naszym otoczeniu wyczuwając je za pomocą miedzianej cewki lub anteny. Początkowo były wykorzystywane do wykrywania „stref bezpieczeństwa” niedopuszczających do rozwoju bakterii, lecz zespół DAF odkrył dużo szersze możliwości ich zastosowania. Elektromagnetyczny bicz DAF sensor eteru skrywa elektroniczne komponenty w stylowej i praktycznej „torbie dźwiękowej”, która może również zostać wypełniona innymi przedmiotami codziennego użytku. Dźwięki wydawane przez ten poręczny dodatek to spontaniczny koncert dla każdego, przekształcający niewidzialną energię w osobistą miejską ścieżkę dźwiękową!

# WE LOVE THE FISH



**Duke Albada, Alexandra Berlinger (tat ort), Jeremy Bernstein, Wolfgang Fiel, (tat ort)**

## **Sound installation**

Dimensions:

**Central speaker location: 2 m. diameter, speakers suspended above height of head + various objects and audio cable distributed throughout the gallery**

Materials:

**5 to 10 objects with one microphone and custom-made pre-amp each, 1 central microphone, approximately 200m audio cable, computer, Audio Interface, 10-20 speakers**



### Description of project:

Having started with the notion of traces, the temporal inscription of unpredictable trajectories, a number of objects serve as sonic agents for the continuous mapping of space. The audio is the mediated transposition of ambient sound, the acoustic imprint of the visitor's behavior and the sonic properties of the exhibition space. The first sounds to be captured, recorded at various locations throughout the gallery but only heard at the central speaker array, are played back unaffected and on their own. The delayed feedback of the accumulated sources causes the audio to gradually rise in volume and to become distorted as the result of an increasing number of sound layers. Spoken words and other recognizable features of previous recordings slowly devolve to background noise as visitors continue to feed the system. This noise is the daily evidence of an unfolding sonic narrative, tracking and tracing the visitors inside the gallery.

Microphones are placed in a variety of locations throughout the gallery, 'hidden' inside various objects which seem just out of place, which may belong to someone else or may have been forgotten by previous visitors, e.g. a bicycle just outside the office door, a helmet in the wardrobe or a ceramic fish placed among the

usual memorabilia in the gallery shop. These objects are chosen for two reasons:

1. They should almost, but not quite, fit in their surroundings.
2. Their material and shape distorts the recorded sound in a peculiar way (the objects act as analog filters).

Betraying their intended purpose, the microphone wiring runs (partially visible) from these objects to the central listening point, where a number of suspended speakers emit the collected variety of sounds from all over the gallery. The sounds, although slightly altered by the vessels in which they are embedded, are still audible and recognizable. Within the perimeter of this central listening post, another microphone records the accumulated audio, which is fed back into the system with a time delay.

The re-recorded sounds deform, causing their continued disintegration over time, forming the acoustic portrait of a place meditated through the 'ears' of others and procedurally altered by a staggering number of 'memorised' recordings.

*Contact Artist:* Jeremy Bernstein (jeremy@bootsquad.com)



### Αγαπούμε το ψάρι

Ηχητική εγκατάσταση

Duke Albada, Alexandra Berlinger, Jeremy Bernstein, Wolfgang Fiel

Έχοντας ως αφετηρία την έννοια του ίχνους, την αποτύπωση στο χρόνο απρόβλεπτων διαδρομών, ένας αριθμός αντικειμένων λειτουργούν ως ηχητικοί καταλύτες για τη συνεχή χαρτογράφηση του χώρου. Το ηχητικό περιβάλλον αποτελείται από τη διαμεσολαβημένη μετατροπή και σύνθεση καταγεγραμμένων ήχων από τον χώρο του μουσείου, του ακουστικού αποτυπώματος της κίνησης του επισκέπτη, αλλά και των ηχητικών ιδιοτήτων του εκθεσιακού χώρου. Οι ήχοι που ηχογραφούνται αρχικά από διάφορα σημεία του εσωτερικού χώρου του μουσείου για να ακουστούν μόνο από την κεντρική συστοιχία ηχείων αναπαράγονται αμετάβλητοι και ο καθένας ξεχωριστά. Η καθυστερημένη χρονικά ανατροφοδότηση συσσωρευμένων από διάφορες πηγές ήχων έχει ως αποτέλεσμα μια αύξηση της έντασης και μια παραμόρφωση του συνολικού ηχητικού περιβάλλοντος ως απόρροια της ολοένα και μεγαλύτερης πολυπλοκότητας του ήχου.

Λέξεις και άλλες αναγνωρίσιμες ηχητικές μορφές από προηγούμενες ηχογραφήσεις υποβαθμίζονται σταδιακά σε παρασκηνιακό θόρυβο ενόσω οι επισκέπτες συνεχίζουν να προσφέρουν ακουστικά ερεθίσματα στο σύστημα. Η εγγραφή που τελικά προκύπτει αποτελεί μια καταγραφή της ηχητικής αφήγησης που παράγουν οι επισκέπτες του εκθεσιακού χώρου σε καθημερινή βάση.



### Kochamy rybę / We love the fish:

Instalacja dźwiękowa

Duke Albada, Alexandra Berlinger, Jeremy Bernstein, Wolfgang Fiel

Praca ta to tymczasowy zapis nieprzewidzianych trajektorii dźwięków, śladów dźwiękowych pozostawionych przez grupę podmiotów – agentów dźwiękowych, służący nieprzerwanemu tworzeniu mapy przestrzeni. Fonia jest zmodyfikowaną formą przenoszenia otaczających dźwięków, akustycznym odbiciem zachowania odwiedzającego i właściwości dźwiękowych w powierzchni wystawowej. Dźwięki są uchwycone i nagrane w wielu częściach galerii, a odtwarzane zostają bez zmian przez głośnik centralny. Opóźnione sprzężenie zwrotne skumulowanych dźwięków powoduje, że siła dźwięku stopniowo rośnie i zostaje zniekształcona w wyniku nakładania się na siebie poszczególnych warstw. Każde kolejne nasycenie systemu przez zwiedzających sprawia, że rozpoznawalne fragmenty poprzednich nagrań, np. słowa, słyszalne są już tylko w tle. Pod koniec dnia nagranie jest źródłem odsłaniającym dźwiękową narrację, tropiącą odwiedzających wewnątrz galerii.

# ARTISTS PARTICI- PATING IN THE E-Mobil Art PROJECT



## **Duke Albada** / Australia

E-mail: [dukedesign@yahoo.com](mailto:dukedesign@yahoo.com)  
Website: [www.duke-albada.com.au](http://www.duke-albada.com.au)

*Short Bio:* Duke Albada creates art installations that evoke an experience via generating sensory sensations. Inquisitive atmospheres are accomplished through distorting space, time and perception and involve active and passive participation of the audience thus reshaping spectatorship. Predominantly exhibiting in the public realm her interdisciplinary installations are site inspired. The media is a combination of evanescent & tangible matters such as elements from sculpture, multi media, electronics, sound, smell, light and touch. Duke is especially interested in the human senses (psychophysics), time, parallel worlds, (natural) phenomena as well as memory & perception.

## **Kelly Andres** / Canada

E-mail: [kelly.andres@gmail.com](mailto:kelly.andres@gmail.com)  
Website: <http://www.kellyandres.com>

*Short Bio:* Kelly Jaclynn Andres is an interdisciplinary artist and researcher who uses the immediate environment as an active stage for investigation. Andres employs the technological apparatus of technology, portability, and location, from bicycles to communications devices, to convey highly subjective theories through humour, absurdity and sound. Andres' art has been widely exhibited and in 2008 was a feature of M:ST Performance Art Festival in Canada, Free Radio Banff at the Walter Phillips Gallery, Babel in Norway, ISEA 2008 in Singapore, Signal and Noise in Vancouver, and CON-FLUX 2007 in New York. Besides eMobiLArt, Andres has had residences at ISEA 2008, Studio XX, The Banff Centre and the Banff New Media Institute, and Lademoen Kunstnerverksteder in Norway. Her expertise lies in mechanized telecommunication devices, sound, wearables, working with living organisms

## **Nurit Bar-Shai** / U.S.A., Israel

E-mail: [n@nuritbarshai.com](mailto:n@nuritbarshai.com)  
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*Short Bio:* Nurit Bar-Shai is a New York based inter-media artist who composes interactive, telematic mechanically live installations, thinks long-distance and streams locally. Her work has exhibited widely, including at the Brooklyn Museum, the OK-Center in Linz, The National Art Center in Tokyo, SESI Gallery in Sao Paulo, and The Center for Digital Art in Israel. Bar-Shai received a Prix Ars Electronica 2007 Honorary Mention, the 11th Japan Media Arts Festival Jury Award, and was commissioned an art grant with Turbulence.org, funded in part by the Greenwall Foundation. In ad-

dition to eMobiLArt, Bar-Shai has held residencies at the Experimental Television Center, the Makor Steinhart Center, and Harvestworks. Her expertise lies in remotely operated mechanics and participatory object-based narratives

## **Alexandra Berlinger** / Austria

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Website: [www.tat-ort.net](http://www.tat-ort.net)

*Short Bio:* Alexandra Berlinger, born 1970 in Bregenz, Austria, studied Fine Arts at the University of Applied Arts Vienna under the direction of Bernhard Leitner, where she was teaching at the Institute of Fine and Media Arts till 2004. Since 2002 she is a member of tat ort, a Vienna based practice for collaborative cross-disciplinary projects that incorporate visual arts, architecture and urbanism. Her individual and collective work has been exhibited internationally and published widely.

## **Jeremy Bernstein** / Germany

E-mail: [jeremy@bootsquad.com](mailto:jeremy@bootsquad.com)  
Website: [www.bootsquad.com](http://www.bootsquad.com)

*Short Bio:* Jeremy Bernstein works with time-based media, comprising mostly sound, video and code. In various forms -- performances, presentations and screenings -- his work has been exhibited throughout Europe and North America. For several years, his work has been concerned, on a technical level, with "re-animation" -- assembling temporal structures out of static or frozen fragments of "personally associative" materials -- home movies, snapshots, field recordings, old records, etc. Increasingly, he has been exploring sound and image as "influenceable media" -- semi-fluid forms capable of withstanding structural modulation -- through the use of custom computer software.

## **Nina Czegledy** / Canada

Senior Fellow, KMDI, University of Toronto, Adjunct Associate Professor, Concordia University, Montreal, Honorary Fellow, Moholy Nagy University, Budapest  
E-mail: [czegledy@interlog.com](mailto:czegledy@interlog.com)

*Short Bio:* Nina Czegledy, artist, curator, writer works internationally on collaborative art&science&technology projects. She has exhibited widely, won awards for her artwork and has lead and participated in workshops, forums and festivals worldwide. Czegledy curated and presented numerous international touring projects and published extensively. What will you do to cool the earth? The latest collaborative public art project was commissioned by the City in Toronto. AuroraFeast premiered at the Heureka Science Center. Czegledy is



a Senior Fellow, KMDI, University of Toronto, Associate Adjunct Professor Concordia University, Montreal, Honorary Fellow, Moholy Nagy University of Design, Budapest, Co-chair of the Leonardo Education Forum (LEF).

**Linda Dement** / Australia

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Website: www.lindadement.com

*Short Bio:* Linda Dement is a Sydney based artist who has been working with arts computing since 1989. She has authored screen based interactive, multi-computer installations and collaborated in translocal and performative new media events. Her work has been widely exhibited internationally and locally, including at the Institute of Contemporary Art in London, Ars Electronica in Austria, the International Symposia of Electronic Art and the Impakt Media Arts Festival in Europe. She is twice winner of the Australian National Digital Art Award (the Harries) and has been awarded a New Media Arts Fellowship by the Australia Council for the Arts.

**Anna Dumitriu** / U.K.

University of Sussex, Visiting Research Fellow and University of Brighton PhD Candidate  
E-mail: annadumitriu@hotmail.com  
Website: www.unnecessaryresearch.org

*Short Bio:* Anna Dumitriu is a visual artist whose highly experimental work is involved with the nature of trans-disciplinary practice-based research. She collaborates regularly with scientists and philosophers and tends to go very deeply into her chosen area of research, taking on the role of scientist in an almost performative sense, raising paradigmatic questions in her work. Her installations, interventions and performances use a range of digital, biological and traditional media. She is currently Artist in Residence at The Centre for Computational Neuroscience and Robotics and a Visiting Research Fellow in the Dept of Informatics at Sussex University and researching her practice-based Fine Art PhD part-time at The University of Brighton.

**Wolfgang Fiel** / Austria

E-mail: fiel@tat-ort.net  
Website: www.tat-ort.net

*Short Bio:* Wolfgang Fiel, born 1973 in Alberschwende, Austria, studied Architecture at the Vienna University of Technology and obtained his Master in Architectural Design at the Bartlett, University College London under the direction of Sir Peter Cook. He is co-founder of tat ort, a Vienna based practice for collaborative cross-

disciplinary projects that incorporate visual arts, architecture and urbanism. His individual and collective work has been exhibited and published widely. He is tutor at the Institute of Art and Design at Vienna University of Technology, and currently works on his PhD-thesis on "Dissipative Urbanism" at the Planetary Collegium, University of Plymouth/UK.

**Etienne de France** / France

E-mail: etiennedefrance@yahoo.fr  
Website: www.etiennedefrance.com

*Short Bio:* Born in 1984, Etienne de France received a B.A in Art History in Paris, and then completed a B.A in visual arts in the Iceland Art Academy of Reykjavik. He works with various media, focusing mostly on photography, video and audiovisual performances. Experimenting with diverse presentations that combine those medias (books, installations A/V performances, interactive works), by challenging narration, he is trying to mix these medias in different ways, to create what he calls "poetic-myths".

**Petra Gemeinboeck** / Australia

College of Fine Arts, University of New South Wales  
E-mail: petra@unsw.edu.au  
Website: www.impossiblegeographies.net

*Short Bio:* Petra Gemeinboeck is an artist working with sensor-based installations, and is Senior Lecturer in Interactive Media Arts at the College of Fine Arts, UNSW, in Sydney. Petra's artistic practice crosses the fields of architecture, computer science, electronic media art and visual culture. In her works, she creates scenarios of encounter in which participants renegotiate social territories, whether these are bodies or city landscapes. Petra's interactive installations have been exhibited internationally at venues including Ars Electronica, Archilab, MCA Chicago, ICC Tokyo, and the Centre des Arts Enghien at Paris. Her works have been featured in magazines such as RealTime Arts, ARCHIS, and Computer Graphics World.

**Julià Carboneras Girgas** / Spain

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Website: http://www.metamatic.info

*Short Bio:* Born in Figueres in 1980 and currently based in Barcelona, Julià Carboneras is a musician and an interactive media artist who experiments in the field of interactive devices focused in show human emotions. He is an image and sound engineer (Ramon Llull University - Barcelona) and has studied classical and contemporary music. He works mainly in live interactive



events as a musician, video and light designer composing score soundtracks for dance and visual theatre performances as well as several solo performances. Currently is member of FLEXO.tv collective with the basis in development of immersive light and sound environments. He also works in the field of interactive devices development, specialized in computer vision and multi-touch technologies.

**Cliona Harmey** / Ireland

National College of Art, Dublin, Lecturer  
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Website: http://www.clionaharmey.info

*Short Bio:* Cliona Harmey is an artist who works across a variety of media. Much of her work is about the process of recording, particularly small mutable everyday phenomena. She is interested in the development of physical interfaces for engaging viewers with sound. She graduated with a BA in Sculpture in 1992, and in 1999-2000 she completed a one-year residency at the now defunct Arthouse Multimedia Centre, Dublin. Further studies include an MA in Visual Practices at DLIADT and an HDip in Computer Science at UCD. She currently lectures at the National College of Art & Design, Dublin, Ireland. She has exhibited in curated shows in Ireland and abroad. She is one of the founding members of Blackletter.ie an online open publishing system for artists.

**Lucy Hg** / U.S.A.

The League of Imaginary Scientists  
E-mail: theLeague@imaginaryscience.org  
Website: http://www.imaginaryscience.org

*Short Bio:* The League of Imaginary Scientists conducts everyday experiments through creative collaborative inquiry. Tin foil and bicycles are common components of the League's participatory mega-media installations. League contributors range from mechanical engineers to synthetic biologists and include an imaginary boy from Norway. Experiments in Imaginary Science have exhibited widely, including at Colombia's World Year of Physics, MAS in Barcelona, and Electrofringe in Australia, with collaborative networked interactions at El Festival de la Imagen, Mapping Festival at BAC in Geneva, MAAC in Brussels, and (re)Actor in London. Besides eMobiLArt, the League has held residencies at CESTA in the Czech Republic, Lademoen Kunstnerverksteder in Norway, CalArts, and Gunnery Studios and Casula Powerhouse in Australia. Her expertise lies in creative integration of science and technology and conveying research through playful interactivity.

**Saoirse Higgins** / Ireland

E-mail: real@eircom.net  
Website: http://alumni.media.mit.edu/~saoirse/

*Short Bio:* Saoirse Higgins is obsessed with natural disasters, conducts lengthy conversations over a megaphone, and candidly predicts doom: "the end is nigh." Her mechanized interactive installations examine and measure the dismal. Yet her work is remarkably upbeat and mobile, with an emphasis on action and the auditory. Higgins is a coordinator of ISEA 2009, an official artist representative for Ireland, and a lecturer on digital media at the Institute for Art, Design and Technology in Dublin. She was featured in the 2008 404 festival, the 2007 DEAF festival, and the 2006 Space Shuttle Project. Besides eMobiLArt, Higgins has held residences at Disonancias in Spain, Location1 gallery in New York, the Centre for Digital Art in Dublin, and the Banff Centre for the Arts. Her expertise lies in audio capture, mechanical communication devices and interpreting live data as meta-narrative

**John Holder** / U.K.

E-mail: holder@uel.ac.uk  
Website: www.johnholder.co.uk

*Short Bio:* John Holder is a digital installation artist who focuses on experiential, reactive, immersive art. He is also a university lecturer of digital art and 3d animation, with a background in engineering, art and design. He gained a Master of Arts in 1996, and Master of Science in 1999, and is completing his professional doctorate in Fine Art. His most recent installation inter-kors' explores various aspects of relationships through poetic discourse using giant virtual human actors and synthetic voices. It recently gained extensive press coverage in Athens, January 2009 and was previously chosen to launch the 'Electronic Visualisation & the Arts' conference in London. Holder's work often explores complex language to describe our current situations and post-humanist future in a playful manner.

**Margarete Jahrmann** / Switzerland

University of Arts Zurich  
Game Design/Interaction Design  
University of Angewandte Kunst Vienna. Visual Media  
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Website: http://www.gamefashion.org/  
http://www.konsum.net/

*Short Bio:* 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).



Ludic 'Pata circuitboard-artefacts (Arco Madrid06). Her work has been shown in Japan (Tokyo DIGRA), Brasil (File Rio), Russia (Mediaforum Moscow), Spain (Laboral) and Netherlands (V2\_DEAF). 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 University of Arts Zurich, PhD aspirant of CAIA, University of Plymouth and lectures at Angewandte Vienna.

#### **Nigel Johnson** / U.K.

University of Dundee, Professor

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Website: <http://imaging.dundee.ac.uk/people/njohnson/>

*Short Bio:* Nigel Johnson is an artist and researcher whose work has centered on the production of computer-controlled, two and three dimensional, real-time interactive installations and digital artworks for more than twenty-five years, exhibiting work nationally and internationally. Based at the University of Dundee, Scotland, he has extensive experience of the creation and production of large and small-scale interactive installations. The core of this work engages research questions and concerns that are grounded in the micro - macro nature of the world and the role of human interaction and intervention, whilst attempting to bring clarity, insight and new understanding where the art - science boundaries meet and overlap.

#### **Veroniki Korakidou** / Greece

Research Associate, New Technologies Laboratory, Department of Communication and Media Studies, University of Athens

/ Research Associate

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*Short Bio:* Veroniki Korakidou, Ph.D Researcher (University of Athens, Communication and Media Department, NT Lab), MPhil Cultural Studies and Human Communication (University of Athens, 2003), MBA Audiovisual and Multimedia Production (Groupe HE-ICHEC, Brussels 2001), BA Communication, Media and Culture (Panteion University 2000). She has authored and co-authored a number of publications in International Journals, books and Conference proceedings. As an artist she has participated in international film festivals, workshops and cine/theater productions. She is a national representative to the Leonardo Education Forum (LEF) since 2007, where she moderates a Discussion Group on the topic of "Synaesthesia, Art, Science and Technology" (<http://forum.lefnet.org/node/26>).

#### **Maria Lalou** / Greece

E-mail: marialalou@yahoo.com

Website: <http://reaction-lalou.com>

*Short Bio:* Born in Athens in 1977, Maria Lalou is a conceptual artist and individual researcher who lives and works between various countries, based nowadays in the Netherlands. Her creations diverse from sculptural pieces and objects, to space installations and performances, playing with optical illusions and philosophical meanings. She uses metaphor, allegoric-mythical visuals; taking viewer, as a basic element of completing her pieces. She has been exhibiting her works in solo and within group shows in Europe. She has studied Product & Industrial design with specialization in Glass at Denmark's Designskole in Copenhagen, Interior Architecture & Constructive Technology, Plastic Arts and Design of Space & Object holding a BSc from ATEI of Athens and in Gerrit Rietveld Academy in Amsterdam from where she received a BFA in Fine Arts - Glass. Her passion in Linguistics and Science, lead her to her research about "intermediary spaces". Her interest lies in details, which affect the whole and the effect of space on individuals. Lalou reflects a different approach on how things stand" Ryoko Sato.

#### **Dave Lawrence** / U.K.

Digital Creativity, EIS Middlesex University

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Website: [www.sponde.co.uk](http://www.sponde.co.uk)

*Short Bio:* Dave Lawrence (aka Sponde) is a sonic artist, composer, performer, and collaborative explorer. Special interests - time & place, analogue/digital worlds, sounds and science of life, forming instruments, exploring interaction, inside and outside. Composition adopts meticulous serendipity and often uses multiple layers of sounds - sampled (in 'soundabout' walks), generated, performed, synthesised, and/or digitally processed. In addition to e-mobilart, projects include: "Secret Life" (Transmediale, Berlin 2009; collaboration with Joanna Hoffmann), "Somniloquy" (a sonic drama, Brighton 2008, Fiorenzo Palermo), 'Stardust Ruins' (Liliane Lijn, Riflemaker London Summer 08), 'Laranjas' (Portugal, June 08, Inês Amado), 'Soundings from the Estuary' (London, June 08, Frank Watson), 'Sphere & Cross' (NCCA, Moscow Dec 06, Sasha Frolova).

#### **Christine Mackey** / Ireland

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Websites: <http://www.after.ie/>

<http://www.leitrimsculpturecentre.ie>

<http://www.newsitesnewfields.com/>

*Short Bio:* Christine Mackey is currently pursuing a



practice-based PhD at the University of Ulster, Belfast. She has participated in International and National residencies in Costa Rica, Irish Museum of Modern Art and the Firestation Artists Studios (Dublin), India, Wales, and was recently selected for RIAA in Argentina and Drawing Space in Portugal (2009). She has received numerous awards from The Arts Council of Ireland, Local Authorities, EV + A Limerick, Cultural Ireland and A.I.B Emerging Award. Her practice combines site-specific and public works, exhibitions, performance and art-books. Recent projects include AFTER, commissioned by Leitrim Arts Office, RIVERwork(s) commissioned by Sligo Arts Office and New Sites New Fields commissioned by Leitrim Sculpture Centre.

#### **Evi Malisianou** / Greece

MSc

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Website: <http://www.evothing.com>

*Short Bio:* Born in 1978, Evi Malisianou holds a BSc in Interior Architecture & Product Design from ATEI of Athens and an MSc in Design for Interaction from Delft University of Technology in the Netherlands. Aiming for a perspective that considers all aspects of the user experience she brings together knowledge from different design disciplines. She has eight years work experience in Interior Architecture and Interactive Installations collaborating with agencies in Greece, Italy and the Netherlands. In 2007 she co-founded the creative studio SomeOF9 in Athens and since 2008 she is in collaboration with the architectural studio RCL working on museology projects. Her biggest passion is to communicate user experience into design process, creating new concepts for everyday life through research and design.

#### **Eleni Panouklia** / Greece

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Website: [www.artnews.org/elenipanouklia](http://www.artnews.org/elenipanouklia)

*Short Bio:* Eleni Panouklia (b.1972) completed her postgraduate studies in Sculpture with a scholarship from the Greek State Scholarship Foundation (2007). She studied painting at the Athens School of Fine Art (2004), sculpture at the Accademia di Belle Arti di Roma (2003-04) and Chemistry at the University of Patras (1995). She primarily creates site-specific installations. Her work focuses on a search for ways in which the energy fields present in a specific natural environment act upon the environment itself, as well as for the different ways in which the perceptive faculty of the human mind may respond to the four-dimensional. Panouklia has held two solo exhibitions and taken part in numerous group and international shows. She lives

and works in Athens, Greece.

#### **Brigitte Prinzgrau** / Austria

E-mail: pod@silverserver.at

Website: [www.prinz-pod.at](http://www.prinz-pod.at)

*Short Bio:* PRINZGAU/podgorschek work in the field of experimental architecture/design, Film, Photo, art in public space. Their works are shown widely in international exhibitions, including "Discovery of corridors", A, 1995; "credit+debit" Fujino, J, 1999; "tapis rouge", F, 2008; and solo- show FADENBRAND, OK Center for Contemporary Art, Linz, A, 2004. They have also produced a series of experimental and short movies: "Sneaking in, Donald Richie's Life in Film", documentary, 2002; and "PAARLÄUFER", 2004. Books include "Weg mit dem Ziel", F/A; "Bite into Water" NL, A, and "Autobahn und Medien", A, 2009. P/punti speciali are soundART points in Venice with the musiclabel KAIROS and Guido+Mariolina Fuga.

#### **Sally Pryor** / Australia

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Website: [www.sallypryor.com](http://www.sallypryor.com)

*Short Bio:* Dr Sally Pryor is an internationally award-winning digital artist/animator and university lecturer, with a background of practice as a biochemist and as a computer analyst/programmer. Sally has been working with computers since 1979 and was amongst international pioneers in 3D computer animation, digital arts and later, creative interactive multimedia. Her interactive screen-based works include "Postcard From Tunis" (1997), a personal portrait of Tunis that teaches users to read Arabic and "Postcards From Writing" (2004), an interactive road movie about an encounter with a radical theory of human communication called Integrationism. Most recently Sally lectured in Digital Media at the School of Creative Arts at Melbourne University.

#### **Martin Rieser** / U.K.

IOCT Professor in Digital Creativity, Institute of Creative Technologies, De Montfort University, Leicester

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Website: [www.martinrieser.com](http://www.martinrieser.com)

*Short Bio:* Professor of Digital Creativity at the Institute of Creative Technologies at De Montfort University, Leicester. His art practice in internet art and interactive narrative installations has been seen around the world including Milia in Cannes; Paris; The ICA London and in Germany, Montreal, Nagoya in Japan and Melbourne, Australia. His interactive installations include Understanding Echo shown in Japan 2002, Hosts Bath Abbey 2006 and Secret Door Invideo Milan 2006, The



Street RMIT Gallery Melbourne 2008 and ISEA 2009. He is currently developing mobile artworks for Manchester and Vienna, and public installations for the new Digital Media Centre in Leicester.

**Tobias Rosenberger** / Germany

E-mail: tobias@tobiasrosenberger.de  
Website: www.tobiasrosenberger.de

*Short Bio:* Tobias Rosenberger, born 1980 in Alzenau, Germany, studied Applied Theatre Studies in Giessen. His individual and collective work at the crossroads of theatre, installation and media art has been shown both nationally and internationally, most recently the site-specific installation „Sana'a-City of Lights“ (2007), the audiovisual installation „Cold Lights“ (2008), and the theatre performance „Herakles 2“ (2008). In 2009 he is artist in residence in Schoeppingen (Foundation Kuentlerdorf Schoeppingen), Mexico-City (Mexico Scholarship for German Media Artists, awarded by Werkleitz Centre for Media Arts, Goethe Institute Mexico City and Centro Multimedia) and Esslingen (Bahnwaerter Residency Grant Fine Arts).

**Barry L. Roshto** / Germany

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Website: www.roshto.eu

*Short Bio:* Born in Alexandria, Louisiana USA, 1958. After earning a BA in Church Music and a BMus in Composition, moved to Germany in 1982. There he studied composition with Bulgarian composer Bojidar Dimov in Cologne, musicology and phonetics at the Friedrich Wilhelm University in Bonn, and earned a MMus (with Distinction) in Composing for New Media at London College of Music and Media (2002). Lives and works in Bonn as composer, media/sound artist, sound designer, animator and teacher of piano/composition at the municipal conservatory. Extensive experience as instrumentalist and vocalist in a wide range of genres including traditional classic, contemporary pop, experimental chamber music and electro acoustic.

**Bettina Schülke** / Austria

*University of Lapland, Faculty of Art and Design, Media studies. Magister*  
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Website: www.bettinaschuelke.at

*Short Bio:* Bettina Schülke is an Austrian artist and, Ph.D Researcher at the University of Lapland. Her research theme is “Transaction” (Phenomenology of Space and Time Dimensions). She has exhibited widely at internationally prominent venues like the Shunt Lounge, Lon-

don, GB; De Winkelhaak Design Museum, Antwerp, BE; Kemi Art Museum; Lume Mediakeskus, Helsinki, FI; the MAK-nite (Museum of Applied Arts), Vienna, AUT, textile works at the Austrian Pavilion at the 8.th International Architecture Biennale in Venice, IT. Schülke has lectured at the University of Fine Arts in Vienna, AUT, the University of Lapland and the Kemi/Tornio University of Applied Science, FIN.

**Nita Tandon** / Austria

*Assistant professor at the University of Applied Arts Vienna*  
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*Short Bio:* Nita Tandon, Born 1959 in Ajmer, India. 1975-78, B.A. in English literature, Delhi University. 1980-1986 studied painting at the University of Applied Arts under Prof. Maria Lassnig. Since 1997 assistant professor at the University of Applied Arts in the class of Bernhard Leitner (from 1997-2003) and currently in the class of Erwin Wurm. Her work ranges from the two-dimensional object to spatial installations involving various media, including language. She lives and works in Vienna, Austria.

**Antti Tenetz** / Finland

*Visual artist and exhibit developer*  
E-mail: atenez@gmail.com  
Website: www.myspace.com/anttitenetz

*Short Bio:* Antti Tenetz is equally part artist and naturalist. He works with various digital and traditional media including combination of new media and winter art. Working often in close collaboration with scientists of different fields of expertise. He has filmed throughout the North, from the Ice Sea to Siberia, and as far south as South Thailand. His field recordings are the primary media source for science institutions in Finland, including the Arctic Centre, Science Center University of Lapland. Tenetz has contributed multimedia to science exhibitions ranging in subject from arctic reindeer herders to glacial movements. His art works and interactive installations have exhibited in the Kuusankoskitalo Gallery Finland, the Rovaniemi Art Museum (Ars Arctica), and PAN-BARENTZ in O047 Oslo. Winner Finish national snow sculpting championship (1997), Tenetz personifies a melding of the artistic and arctic.

**Pia Tikka** / Finland

E-mail: pia.tikka@iki.fi  
Website: www.enactivecinema.net

*Short Bio:* Pia Tikka (Dr.) has directed the feature films “Daughters of Yemanjá” (Brazil-Finland 1996) and



“Sand Bride” (Finland 1998), and worked in a range of international film productions. Her book “Enactive Cinema: Simulatorium Eisensteinense” (2008) has introduced the concept of enactive cinema, which implies that the narrative flow is driven by unconscious psychophysiological involvement of the participant. Her enactive cinema project “Obsession” (2005) premiered in the Museum of Contemporary Art Kiasma (Helsinki), and has been awarded with Möbius Prix Nordic prize of interactive storytelling. At present, Tikka is focusing on the emotional basis of cinema. She is affiliated as associate researcher with the Brain Research Unit, Low Temperature Laboratory at the Helsinki University of Technology.

**Marion Tränkle** / The Netherlands

*Amsterdam School of the Arts*  
E-mail: marion@interact-in-space.net

*Short Bio:* Marion Tränkle is a media artist and designer based in the Netherlands. Her interest lies in the intersection of physical space and processual environments. She develops interferences with that which is culturally mediated at the interface between the human and the machine. Her ideas find their realization in performances, videography's and interactive installations that had been presented both in theatre-festival as well as in conference contexts. She holds degrees in media technology, architecture and choreography. Currently she is PhD candidate at Brunel University West London and associated with the School of the Arts in Amsterdam as a researcher.

**Fernando Velázquez** / Brazil

E-mail: fernando@velazquez.com.br  
Website: www.blogart.com

*Short Bio:* Fernando Velázquez (1970) is a Uruguayan artist living in Sao Paolo, Brazil, since 1997. His work integrated different Media like painting, drawing, photography and video in multimedia pieces and installations. Velázquez research is about privacy, monitoring and control like mediators on the creation of a self sense. He has a Master in Fashion, Art, and Culture from Senac University (Sao Paolo - Brazil), a post-graduation course in Video and Digital Technologies from Mecad (Barcelona-Spain) and a degree in Multimedia Design at Senac University. He participate in different solo and group exhibitions like the Pocket Films Festival at the Pompidou Centre in Paris in 2006 and he won the 2008 Culturás Prize in Madrid-Spain.

**Lorraine Walsh** / U.S.A.

*Director and Associate Professor, Multimedia Arts and*

*Sciences, UNC Asheville, NC*

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Website: http://www.lorrainewalsh.com

*Short Bio:* Lorraine Walsh is an artist working in new media, digital animation, installation, and print. Walsh's art, inspired by the sciences and nature, is exhibited internationally. She is also the recipient of numerous awards and grants. As an artist and a teacher, she believes in combining digital technologies with traditional methodologies. Presently Walsh is Director and Associate Professor of Multimedia Arts and Sciences at the University of North Carolina Asheville. Former Visiting Assistant Professor in Digital Design and Interactive Media at Pratt Institute in NY, Walsh received her BFA from Parsons The New School for Design, NY, and her MFA from the University of Pennsylvania, PA.

**Nina Yankowitz** / U.S.A.

E-mail: nyankowitz@gmail.com  
Website: www.nyartprojects.com

*Short Bio:* Nina Yankowitz creates installations and is Public Art partner of Yankowitz and Holden. Creating artworks sited in the public realm. She views her artworks as excavations for levity buried inside the serious while stretching commonly accepted definitions. She sometimes challenges inherent convictions that the ground beneath our feet is stable. Through applications of technology or electronics, For example, CloudHouse presenting a floating cloud created with ultrasound, projects using video projections to resist the laws of science, toying with assumptions about reality, gravity, solidity, and the mutability of static elements. Currently, Y&H public art team is fabricating an Interactive Poetry Walk where “Talking Spheres” speak poetry as people, walking or sitting, activate electronic sensors. Exhibited art includes The Whitney Museum Biennial, NYC. Museum of Modern Art & archives, NYC, Katonah Art Museum, Indianapolis Mus.Of Contemp.Art, PS1, Queens, Germans Van Eck Gallery, Ronald Feldman Fine Arts, Guild Hall Art Museum, Frederieke Taylor TZ Art, Saatchi & Saatchi, NYC. Permanent installations include Washington State, Albright College Campus Center, Pa., Arts for Transit / 51st. Lex. subway, NYC. Y&H Team projects include Queens N.Y. IS 145 School 2 rooftop Plazas Garden of Games / Garden of Scientific Ideas, Freehold, N.J. Newark N.J. Santa Monica Ca. Publications include New York Times, Village Voice, Vogue Magazine, Art Forum, Art News. Wall Street journal, Grants include Ford Found. NEA, CAPS, Pollock-Krasner, and a visiting Artist at the American Academy in Rome.



## EXTERNAL COLLABORATORS

### Scott Fitzgerald / U.S.A.

Freelance Technology Consultant

*Short Bio:* He has created custom video and audio software programming for many art installations and computer vision applications. He has worked with Architectural lighting and LED systems and has built and supported hardware interfaces for multimedia installations, streaming media development, production and HD video production. Clients include: Anthony McCall, Software and hardware consulting for large scale lighting installations. Nicole Cohen, Custom software for installation in the Getty Museum Los Angeles, Leo Villareal, hardware and software design for multiple permanent interactive light installations Skidmore Owings and Merrill, Programming for large scale light installation, hardware design Controlled Entropy, custom show control software and hardware for television and museums Toni Dove, interactive video programming Local Projects, programming for interactive video kiosk, sensor and hardware design, Moey, Inc., Custom software computer vision for permanent installation Tirtza Even, Custom software for video installation for the Jewish Museum in New York City. Awards include Culture Lab 2006/7 Digital Performance Resident, Gertrude Stein Repertory Theater 2006/7 and Artists Residency with Misnomer Dance Company, Kimmel Center New York University, and 2009 Professor's Fellowship, University of Newcastle.

### Lei Han / China

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*Short Bio:* Lei Han is a new media artist, educator and designer. Her current work focuses on experimental video and digital animation, video art and video installation. Han's work has been exhibited nationally and internationally. She received her BA in fashion design from Shenzhen University in China and MFA in computer arts from Memphis College of Art in Memphis, Tennessee. Han has taught at Memphis College of Art and at Mount Hood Community College in Portland, Oregon. Han is currently Assistant Professor of Multimedia Arts and Sciences at the University of North Carolina at Asheville.

### Barry Holden / U.S.A.

Technical Coordinator, audio developer

*Short Bio:* Barry Holden is a Licensed Architect and partner in Yankowitz and Holden, a New York based Art and Architecture collaborative. With Nina Yankowitz, he has created numerous public artworks across the United States. After obtaining a Master's of Fine Arts at the School of the Art Institute of Chicago, he moved to New York and received a Masters of Architecture from Columbia University. He was a visiting Artist/Architect in Residence at the American in Rome and has lectured at such institutions as Milan Polytechnic, Milan, Italy, School of Visual Arts, NY, Fordham University, NY, Parsons School of Design, New York City.

### Mauri Kaipainen / Finland

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*Short Bio:* Mauri Kaipainen is professor of Media Technology at Södertörn University (Sweden) and guest professor of new media at Tallinn University (Estonia). He studied education, musicology and cognitive science at the University of Helsinki and earned his PhD in 1994. His doctoral thesis constructed an abstract computational model of recycling musical ideas within a complex dynamical system representing the musical environment. As professor of Applied cognitive science at the Media Lab of University of Art and Design Helsinki (2000-04) he worked with a number of media projects, including narrative spaces and logics, e-participation, cultural heritage and language technology. In these projects he developed an approach of modeling interactive media concepts in terms knowledge ecologies, based on the continuous exchange of conceptual artifacts that are defined in terms of dynamically flexible, spatially defined ontologies (ontospaces). In his present affiliation, in addition to curricular development, his research activity has focused on elaborating this conceptualization so as to allow the construction of interactively explorable multi-perspective media, particularly suited for analysis and design of community applications for the Web 2.0, and enactive media that involves the participant by means of embodied (non-verbal, implicit, behavior-based) exploration of the onospace.

### Peter Koger / Austria

Software designer

E-Mail: koger@tinrabbit.net

*Short Bio:* Koger has worked on developing many artistic projects in the fields of interactive installations and video projects, and numerous performances, and ongoing production and expansion of material (concept, direction, foto, and animation). Since 2000, a lecturer



for visual media/digital art (university of applied arts Vienna) Some development projects include (abstract) digitale harfe (a.remm) (1999), ringloop (c.droste) (2001), eine oesterreichische fussballoper (komad/droste/koger) (2002), terrorism(r.schnell) (2002), palast des liches (artscreen) (2003), Julia (r.reiter/koger) (2003), artscreen/afrikadorf (2003) eYeM. Chebani Wague (wuk) (2004). Works have received

the Big Brother Awards, quintessenz / Rabenhof-Wien (direction, live-transmission) (2007, 2008) and visualization of the Design Glass Competition for Bombay-Sapphire(direction, cut, compositing) (2007,2008), Nika Itemba documentation for Aids Life Hilfsprojekte in South Africa(direction, cut, sound) (2003)and a Media show for NOKIA on the LifeBall (connecting people).

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