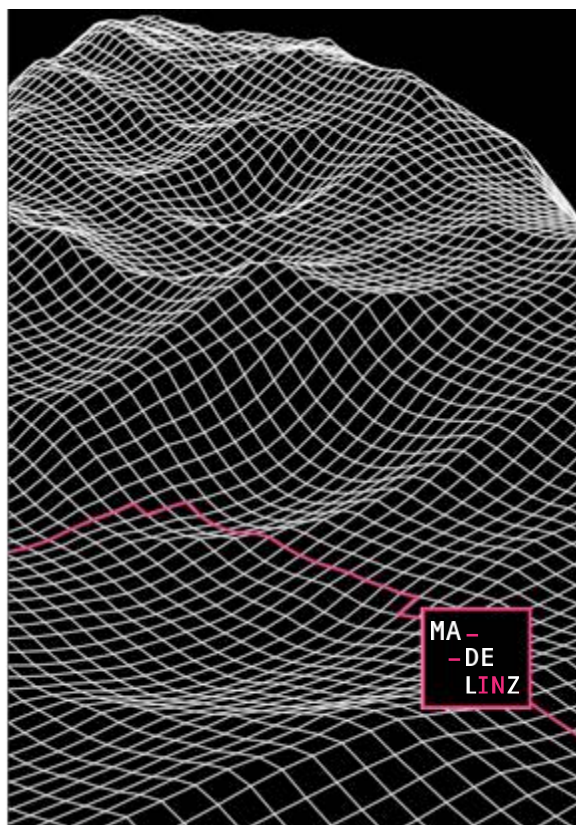


Press material

MADE IN LINZ
Interface Cultures at the Ars Electronica Festival 2017



Inauguration of the exhibition: Thursday, 7 September 2017, at 11 a.m.

Nightline performances: Friday, 8 September 2017, 7.30 p.m.

NOISE OPENING, main stage, "I.M. FREE / SPECTRO DUO"

Interface Cultures sound performances by:

Aesun Kim, Stieve J. Sutanto, Damian Cortes, Barbara Vuzem — "Spirit Spaces"

Gabriela Gordillo, Irene Ródenas Sáinz de Baranda — "Fuzzy_Logic Machine"

Julia del Río — "Communication Noise"

Monica Vlad — "Lost, but not lost forever"

From 7 to 11 September, the "Interface Cultures" programme of Kunstuniversität Linz participates already for the 13th time in the Ars Electronica Festival. The latest developments of the "Interface Cultures" programme will be presented. This year's exhibition follows the motto "Made in Linz".

Teachers: Christa Sommerer, Laurent Mignonneau, Masaki Fujihata, Michaela Ortner and Fabrizio Lamoncha.

Projects of the students' exhibition

Uterus

Klimentina Hristova

“Uterus” is a three-dimensional light and sound installation that enables visitors to explore their own emotional living environment.

The project goes beyond the concept of emotionality. “Something internal” is expressed by “something external”. Coding and decoding are parts of the emotional process itself. This reflects the question of emotional articulation. The artwork enables observers to explore the interrelationship between their own physical condition and their emotions while taking account of the link between mental sanity and being. We attain the idea of “safety”. Visitors can investigate their own space in the installation. Mirroring a child’s instinctive behaviour, they are to find the spot that enables them to express themselves.

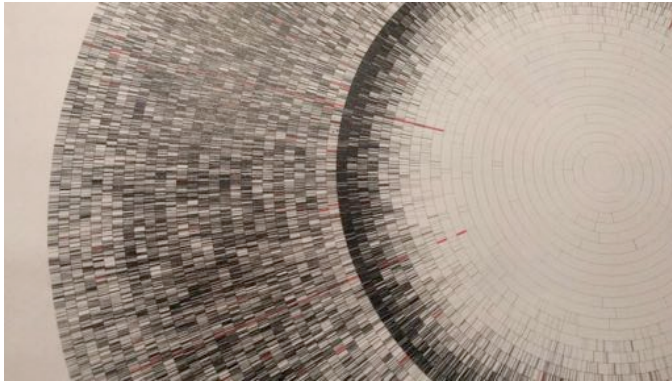


Bitcoin Traces

Martin Nadal

It has been suggested that cryptocurrencies are the future of money, and that Bitcoins are the most relevant among those. The main difference between commodity money (“fiat money”) and bitcoin lies in the fact that, in the latter case, money is not created by state regulation or laws, but by a competitive and decentralised process called “mining”, and that all transactions are stored publicly in a distributed general ledger called “blockchain”.

“Bitcoin Traces” provides an information-graphic data visualisation of a transaction. The bitcoins involved were created by a “miner”. Not the role of money as the measure of value is at the centre here, but rather the exploration of its history, in which other transactions have played a part in the past to deprive money of its materiality. Look at money as a network where every node is a commodity or service.



Communication Noise

Julia del Río

Julia del Río explores multifaceted artistic strategies for interaction within electromagnetic fields, most specifically in her sound performances. Her concerts translate the invisible world of interferences and magnetism without musical compromises. Her sound is always the outcome of exchange and of various actions of digital communication. Here, she presents her work “Communication Noise”, a participatory audiovisual performance, in which the artist sonifies the electromagnetic waste created by the interactions of mobile phones.

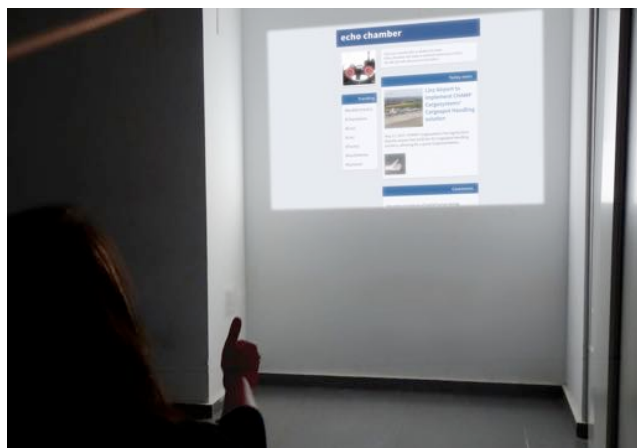


Echo Chamber

Luis Toledo

We are constantly assaulted by advertising, news and ideas. On the Web, we can block issues that do not interest us or even subscribe to new sources. To make a profit, social media co-design our profiles and point us towards content that tallies with our likes.

During the exhibition, a database is fed by the active participation of users in space. Visitors can rate news in real time with the traditional “thumbs up” or “thumbs down” gesture. Highly rated articles and keywords are used by a Twitter bot to make a random statement, a comment that is renewed every 30 minutes. “Echo Chamber” focuses on issues like diversity of information, manipulation or opinion formation as well as on the way we are using technologies.



Fuzzy_Logic Machine

Gabriela Gordillo, Irene Ródenas Sáinz de Baranda

“Fuzzy_Logic Machine” is an instrument for controlling the parameters of a sound machine by means of analog manipulation. A set of sensors is triggered by light parameters arranged in grid form (position X, Y, Z). Every value can be retrieved manually by having it link image and sound via a spatial variable. Thus the mechanism reproduces the inner structure of the audible outcome while triggering its modifications in a feedback loop between the two media. The device becomes an interface where spectators and actors composing the sound share a similar perception via the variables. The movement of the lights guide the cognitive approach to listening on the part of the spectators as well as the creativity of the actors. That which is behind the interface is made visible.

“Fuzzy_Logic Machine” questions the necessity of self-developed systems that enable a different form of contact with technologies based on the understanding of their logic. In this way, the artwork wants to reduce complexity and support expression through simplicity.

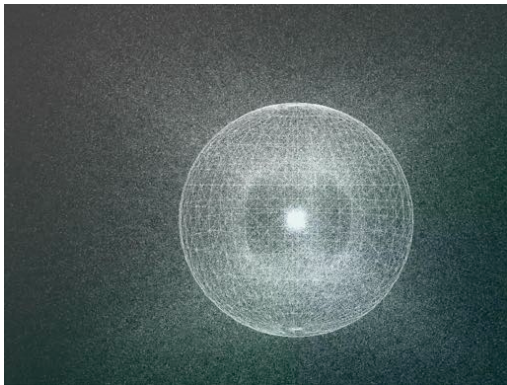


Leaves

Ayumu Nagamatsu

“Leaves” is an installation composed of graphics rendered in real time on a screen and a timeline on a smartphone display. With this data visualisation, the artist aims to set a sign that negotiates mortality caused by mental illness, and in particular as a result of suicide. Every suicide is a tragedy that has lasting effects on the friends and relatives left behind. However, these people are hardly able to share their grief; on the contrary, they often try to hide it.

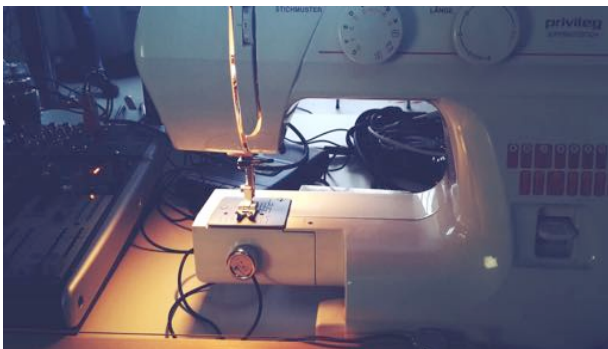
The installation bases its real-time simulation on statistics published by WHO and comprising worldwide details on mortality rates. With “Leaves”, the artist wants to render death tangible and offer visitors the possibility to think and speak about it and to learn to cope with their emotions.



Lost, but not lost forever

Monica Vlad

This project is based on the concept of using old media devices to realise a sound performance. Monica Vlad uses a sewing machine, two radios, a tape recorder, a cassette player / walkman, a turntable and a vintage camera. All devices are connected to a mixer. Contact microphones are employed to use and amplify the sound of some devices as well as to skim the sound from the vibrating surfaces of some other devices. The other devices are directly connected to the mixer. Vlad has also created a cassette tape loop that serves as an analog loop. Analog effects are applied to most devices. The “new” instruments are played one after the other to create the sound for the performance.



Make-A-Pick

Onur Olgaç

“Make-A-Pick” is a game of luck with binary choice that plays with the psychological concept of error on the part of participants. It makes use of a simple form of game, defined by Roger Caillois as “alea”, i.e:

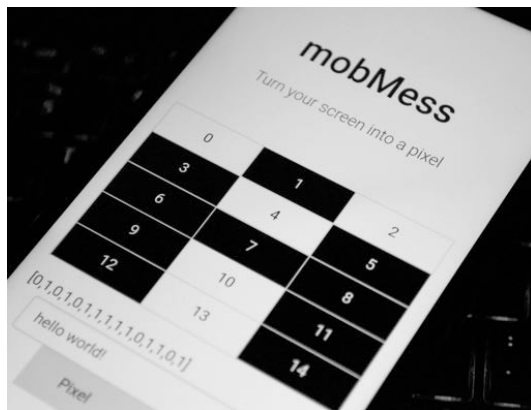
“all games that are based on a decision independent of the player ... in which winning is the result of fate rather than triumphing over an adversary. More properly, destiny is the sole artisan of victory, and where there is rivalry, what is meant is that the winner has been more favoured by fortune than the loser.”

This interactive installation functions as an interface, where visitors accept the challenge to end the game by testing their luck. There are two possibilities: visitors choose to improve the current status. If the wrong decision is taken, the strategic advantage achieved so far is lost, and the players have to begin from scratch. The main question behind the game directed at visitors is whether they will fall into the trap of their own intuition or will be able to find out, to discover a pattern to beat fate and win the game.

mobMess

Mario Gomez

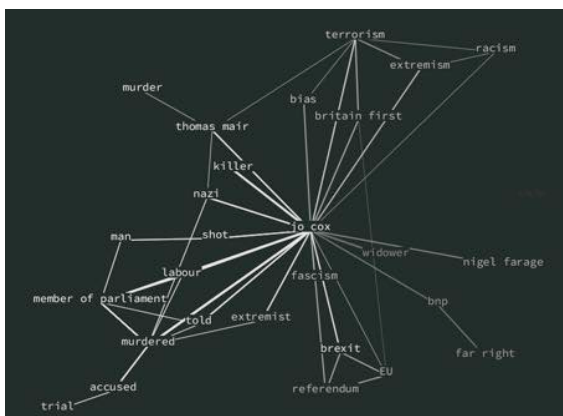
“mobMess” is a project in the field of social interfaces. It explores the potential of mobile technologies for participatory art. By means of a simple interaction, the visitors’ own smartphone screens can be transformed into a pixel to synchronise with other participants and develop a collective message. It is the goal of the project to create an interface that offers the possibility of transforming and scaling interactions. Mario Gomez has developed a tool that justifies the power underlying technology, communication and art.



Murder of Jo Cox

SuperGraph (www.supergraph.org, Thomas Hoch (AT) and Waiwai (HK))

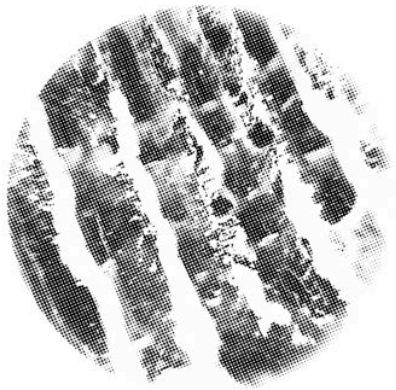
Dazzled by the hyperreality of digital journalism, we find ourselves more and more often searching for and questioning the core of truth behind all those contradictory narratives and sensations. The death of the British MP Jo Cox in 2016 is such an archetypal occurrence accompanied by extremely distorted coverage in British newspapers – from mainstream to independent, from leftist to right-wing. In the installation shown here, the artists follow their intention of rendering “robot journalism” perceivable by means of a data visualisation, a ticker and accompanying material. In this context, the observers take on the role of journalists that apply methods of artificial intelligence to generate articles that can be positioned anywhere across the entire political spectrum of British newspapers.



Neiema נעימה
Or Wolff

Neiema (in Hebrew) – melody, pitch. Implicit characterisation.

This project was developed to provide insights into the artist's world and to explore how sound can reflect a story by means of different interactions with various individuals. The installation presents a combination of visual graphics that are transformed into sound by touching differently patterned prints. These patterns are created by means of a microscope in order to bring out the graphic details. This type of technique embodies a transparent look into the private world of the artist. The action of touching allows for a more exposed, sensitive and personal connection with the content. Every visitor creates different kinds of "Neiema" (melody) that change according to the mode of visitors' interactions with the graphics.

**Polyus**
Johannes Wernicke

"Polyus" is an omnidirectional loudspeaker that enables several listeners to perceive different sounds individually and simultaneously. The sounds can be assigned to specific areas in space that are perceived only by the person occupying this specific area. "Polyus" is composed of three elements: the "Acouspade", a directional loudspeaker that focuses sound in one direction; a rotating reflector that redirects sound at a right angle; and a LIDAR (light radar) sensor that localises listeners in the surrounding space.

"Polyus" allows for the realisation of nonlinear spatial compositions through which

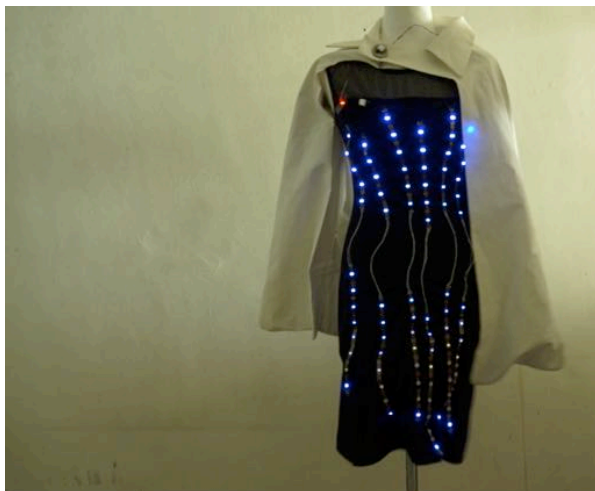
the audience can move instead perceiving them along a time axis.
Inter alia, the system is to test our sense of acoustic orientation.



Spirit Spaces

Aesun Kim (KR), Stevie Jonathan Sutanto (ID)

The creation of digital media has become a tool and field of study for art. “Spirit Spaces” works in the gap between digital media and humans. Wearables are a new tool for many performances. This artwork offers a new possibility of expression that interacts organically by means of wearables. For the organic expression of the body, Aesun Kim uses a gravity-physics model. Light can be an energy space to help you share your personal air.



The sung portrait

Alexandre Gomez, Isadora Teles de Castro e Costa

“Come and see what these tiny creatures living in a small screen and waiting for a seductive singer are capable of. But be careful – if you cry out, they will run away, and falling silent will cause them to go to sleep. If you sing a little song to make them dance, you will experience a lovely surprise: the reflection of a thousand colours.”

