

POST-POST

Interface Cultures at Ars Electronica 2015



Opening: 3rd of September, 2015

2.30 p.m.

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What is “Post-Post”?

Post-media, *post-web* and *post-digital* are the new buzzwords of our times. Media are now available everywhere and anytime; in fact, it is becoming difficult to switch them off and remain “off-grid.” Smart devices, geo media and surveillance systems are spinning a dense panoptic web all around us. [1] The physical world is becoming increasingly infiltrated by digital technologies, while social networks have turned us into “smart mobs” whose behavior can be foreseen and pre-calculated.

It has become the norm to have almost all facets of our lives augmented by media. Post-media merely means that media are now an integral part of our technological lifestyle.

Herlander Elias states that in this post media world nothing is ever finished and “update is the default setting.” [1] According to him, our screen civilization is so accustomed to interaction and connectivity that interfaces have become invisible; we do not even notice them.

But there is a downside to all of these increased interactions and connections: we need to constantly pull, save, collect, publish, edit and connect, but we are also beginning to realize that all of this is not really necessary. A kind of protest movement is emerging in this “post-Google” and “post-Snowden” world, where the old is the new new and being passive and critical is the new trend.

So how about being post-post, instead of being post-media? Being beyond something else is a sign of progress, but what about being beyond being beyond? Are we really there yet? This year’s Interface Cultures student project exhibition constitutes a provocative answer to the new post-media trends. The projects that are presented can be futuristic, retro, post-, pre-, post-post or just art. While we of course need to be aware of new technological and societal trends and to reflect on them, we do not need to feel obliged to follow all of them. Being post-post is our artistic answer.

Post-Post Seminar

Sa, 05.09. 14:00h-15:30h, Post City, Knowledge Capital District

Besides featuring these student projects, we will also hold a small international seminar. There, scholars and artists such as Prof. Herlander Elias from University of Beira Interior in Portugal, Prof. Machiko Kusahara from Waseda University in Tokyo, Prof. Erkki Huhtamo from UCLA in the USA, Prof. Ryszard W. Kluszczyński from the University of Lodz in Poland and Prof. Stahl Stenslie of Aalborg University in Denmark and Prof. Christa Sommerer and Prof. Laurent Mignonneau will discuss the latest trends in media art. They will also reflect on the topic of post media and interface criticism from an artistic point of view. For example Herlander Elias will talk about technological changes that impact contemporary society and have resulted in the formation of a “post-computer” and “post-Internet” person. He will explain the characteristics of this new type of person, whom he calls “Homo Cypiens” (as both “Intelligence” [Sapiens] and “cyberspatial” or “digital” [Cyber]), while Prof. Stahl Stenslie will reflect about “Prêt-à-Post: Joy, Fear and Ecstasy.” In his argument dead technologies, dead communities or dead life or any other post-condition are a form of a new Prêt-à-Porter, custom fit to your custom written game-of-life. Prof. Ryszard W. Kluszczyński will talk about relations between new media art and the art@science phenomenon. In his paper *Towards the Third Culture* he wrote that the @ symbol linking both sides highlights that in the newest practices which combine art and science the digital and media technologies play a very important role. [2] Using as examples works of such artists like e.g. Ken Feingold or Guy Ben-Ary, he will discuss the thesis that art@science is a post-media chapter in the history of new media art. Prof. Christa Sommerer and Prof. Laurent Mignonneau from the University of Art and Design Linz will talk about their latest project “Portrait on the Fly” where interactive portraits of media experts and scholars are converted into plotter drawings. The aim of this post media strategy is to conserve images of historic figures involved in media art – an ephemeral field that is obsessed with novelty and change. Prof. Machiko Kusahara will talk about post media tendencies in Japanese Device Art, f.e. the Post-Pet projects by Kazuhiko Hachiya, where artists consciously commercialize their artistic products. Professor Erkki Huhtamo will reflect on “Post-O - Media Archaeologies of Imitation and Innovation” and the significance of the post label in media culture through the concept Post-O which he recently launched.

[1] Herlander Elias, *Post Web-The Continuous Geography of Digital Media*, Formalpress, 2012.

[2] Ryszard W. Kluszczyński, "art@science. About Relations between Art and Science", In: *Towards the Third Culture. The Co-Existence of Art, Science and Technology*, ed. R.W. Kluszczyński, CCA Gdansk, 2011, p. 33.

Performance Night

Fr., 4.09, Post City, Gleishalle

8.20 pm – 8.35 pm *Unify* Jürgen Ropp, Arno Deutschbauer

9.15 pm – 9.45 pm *Looper* Jens Vetter

Music Monday

Mo., 7.09, Post City, Gleishalle

11:30 Performance *self-luminous* by Yen Tzu Chang

In the exhibition:

2:20 pm *Netz* by Jens Vetter

2:40 pm *LARD* by Oliver Lehner

Projects of the students exhibiton

Interfight

César Escudero Andaluz.

Artificial life interfaces fight between each other. Under the aesthetic of dysfunction, Interfight is a physical, kinetic interface. It takes the human body capacitance as input. The artwork is made of conductive material, interacting with another graphical interface on capacitive surfaces like touch-screens. The contact between both interfaces, cause a physical reaction (gravity, friction, vibration).

The graphic interface is an Android app, which is developed to duplicate the Android GUI itself. Desktop icons receive animal behaviour causing aggressive reactions against the physical interface.

OHP III

Clemens Bauder, Davide Bevilacqua

OHP III is a light installation by Clemens Bauder and Davide Bevilacqua that investigates the poetic potential of an obsolete technological medium, the overhead projector. The additional film rolls of the projector, usually manually operated, are moved and controlled through motors and sensors. Those augmentations control the behaviour of 20-meters-long hand-drawn transparent film foils, which roll and unroll back and forth with different speed and rhythm. The overhead projector thereby becomes an alternative filmic device. Analogue images, patterns or texts are mechanically moved and slowly mutate creating a choreography. Again and again they compose new stories and narrations through the aesthetics of the overhead projection.

BullShutApp

Marta PCampos, Tassilo Posegga

What if, in real life, we were able to find a conversation topic rather than a person?

BullShut App is a mobile phone application, which aims to avoid awkward moments at any sort of social events. Its main purpose is to create a conversational space among two

individuals during a brief period of time. Typing your chosen topic would allow you to find other users, and to be found by them. The final purpose is finding and establishing a direct conversation, avoiding the step of interacting with people who we do not have anything in common with.

Transplanting

Yen Tzu Chang

Transplanting is a series of works.

The idea came from the personal experience of living in Austria. Life was changed not only by language, but also by everyday objects. Without some past common experience from them, we lose the feeling of reality, and the emotion of objects are redefined. Some objects have the same function to the products in Taiwan, but the rates of usage are different.

To create a similar experience (redefined objects), the artist hacks the electronic product and creates a new situation. If the objects are combined with the human body, will the relationship of everyday objects and people be changed?

Eisenbahnbrücke's Nightmare

Patricia Margarit Castelló

History or present? Tradition or modernity? Should we destroy the old in order to construct new buildings? Should money be more important than the identity of a city?

The Eisenbahnbrücke of Linz is a good example for those questions. It's not only a representative element of Linz, but also an important technical monument of Austria's traffic history and an interesting bridge from the cultural, historical, architectural, social and artistic points of view.

Taking all these things into consideration, Eisenbahnbrücke's Nightmare tries to set out these questions and claim the preservation of the bridge in a playful way, trying to make this issue more visible.

In order to do that, this project consists of a collaborative videogame in which the players work together to prevent the character, inspired by the mayor of Linz, from reaching the bridge and destroying it. Like in real life, players have limited time, so they need to hurry up and keep in mind that there is strength in numbers.

The gesture of drawing light with a body movement, Form 24**Isidora Ficovic****Digital photo-camera / interactive-performance**

The gesture of drawing light with a body movement, Form 24 is a series of pictures saved on a portable digital photo-camera. The sequence is played in a loop on the screen and becomes a sort of a unitary video. Initially the pictures derive as abstract graphics digitally produced during the interactive performance. Wearing a stretchable suit embedded with eight Ipods, the artist is involved physically, presenting human-computer interaction on stage. As the video unfolds, the frames reveal their analogue origin. With the final frames it becomes possible to grasp the presence of the body of the artist, which uses a simple technique, the gesture of drawing light with body movements, to extend the media into the perception of the audience.

Take Your Time**Jure Fingust**

What kind of a role do traffic lights have in our world? They are there to make us feel conformable and safe. Take Your Time is a site-specific interactive installation. Take Your Time plays with our usual perception of the traffic light and provides a different role to the traffic light. Here its function is inverted. The traffic light will be “hacked” to create an uncomfortable situation around it for the passing visitors.

The traffic light will be installed near the W.C.. It will be emitting natural but slightly disturbing sounds attempting to disturb the visitors. The users can interact with the traffic light and by doing so, they can get a moment of silence to finish their needs on the toilet.

Wanderl_st**Nathan Guo**

That is, information is a measure of one's freedom of choice when one selects a message.

—Shannon & Weaver

Wanderl_st is an interactive installation which utilizes the digital dartboard system as an agent of Google Map navigator. The user can get to certain geo-locations step by step

according to the relative board positions of thrown darts. Meanwhile the routes are collected and the familiar directional guidance is translated spatially into rhythmic acoustics. The computing queries therefore creates an innovative way to explore the geographical territory with trans-spatial experience.

The underscore in Wanderl_st can be replaced by "a", "i", "o" or "u" to formulate multiple layers of perceptions and understandings.

Wanderl_st intend to explore the interrelational attributes of communication such as uncertainty, anticipatory, predictability, capacity and redundancy. This playable interface approach supports a cyber-nomadic lifestyle but also to some extent acts as irony to the excessive use of technology in digital culture.

LARD

Oliver Lehner

Military and police in numerous countries around the globe use Long Range Acoustic Devices (LRADs) as weapons against agitated crowds. LRADs emit a focussed sound beam with an intensity that is high enough to permanently damage human hearing. Because it is not desirable for a governmental entity to use weapons, even the non-lethal type, against its own citizens, the manufacturer markets these sonic weapons as “hailing devices”, a device that facilitates communication between the authorities and the mob.

LARD aims to level the playing field on the sonic battleground and uses similar technologic principals in a miniaturized form. Voices of protest from all over the globe are collected and their messages whispered to everyone who would stop and listen. The technology used to silence and disperse crowds is turned around to do the exact opposite.

Pop the Movie

Carina Lindmeier, Federico Tasso

Pop the Movie is a video installation that uses a popcorn machine to activate a video projection on the surface of the popped corn. The system is made to merge the temporality

of popcorn production from dried corn kernels and the frame rate of cinematographic footage. Every time a new piece of popcorn is produced, a new video frame is displayed.

Pop the Movie is a video installation in which pieces of film leave the movie theatre, to be allocated onto an improvised and constantly mutating screen made of popcorn. The spectator will be invited to call the installation into being by either activating the process or eating the constantly modifying screen.

#innerstagram

Nina Mengin

Sharing our personal experience with others is the key to participating in a social group successfully. Social networks are aware of this fact and exploit it to make users display themselves. They promote the necessity that every single moment of our life is worth capturing with a mobile phone camera. Our phone storage carries a retrospective of our experiences and seems to substitute our own memories. Most of these pictures found online show a faked and filtered image of reality, which is shared hoping for attention. Individual journeys therefore become adapted vacuous pictures of a would-be perfect life.

In her work #innerstagram Nina Mengin documented her everyday life with a camera and edited all of the photos with filters and tools to meet her own memories of the captured moments. The resulting surreal pictures will be complemented with the artist's personal notes to present them in a authentic way.

Death of Things

Martin Nadal

Death of Things (DoT) is a series of moving figures representing public personas whose operation depends if these people are still alive.

Each of these figures has one embedded microprocessor and the ability to connect to the internet. When the system detects that a character has died, the figure will stop moving permanently. A connection between the 'life' of the object and the person's life is established.

Break the Ice**Gisela Nunes****interactive installation**

Break the Ice demands our action, in a deep dive into ourselves to find out who we really are and what surrounds us. People are detected over a circular rug in real-time by a Kinect sensor. The ice cracks depending on the positions of the users and time which they have spent there. Their movements can either make the ice recede, making a video visible underneath, or make the ice form. The sound corresponding to the graphics is also generated in real-time using Overtone/Supercollider, incorporating the cracks, running water and ice formation.

Time Based Ghosts**Ivan Petkov**

Geometric and organic shapes seem to emerge from irregularly blinking and randomly distributed points in a moving picture. However, this illusion instantly breaks as soon as the video is paused - the shapes disappear mysteriously. This leads to a singular situation, where objects are only visible in a moving picture but impossible to catch on a still image.

Medium Standard**Daniel Samperio / Mario Costa**

Installation created and developed during the first year of the Master Program in Technology and Digital Art at the University of Minho in Guimarães, Portugal.

Medium Standard is an interactive installation where three tangible objects -Coins, Dry Leaves and a Newton's Cradle- control the multi-media environment in real-time.

The objects represent vital and common elements of our daily lives, having a symbolism that will be represented in a collaborative performance where the combination of nature, time and money will allow the users to immerse and relate to it.

As we are part of a social system, this installation represents our role in modern society, defining how our actions affect our own particular system.

The aim of Medium Standard is to generate an immersive collaborative space where users will participate and ask themselves about the relation between the objects, their reaction and how it is affecting the system.

Netz

Jens Vetter

A spider's web is a construction used by the spider for hunting. As a metaphor it stands for networks, access, development, but also for trapping, confusion, paralysis, obviation. In mythology and dream interpretation it belongs to human subconsciousness.

In the installation Netz a net of flexible rubber tubes is tensioned across a room. In the middle of the net a speaker is placed. Touching or stretching the net generates real-time digital sound that will be played back from the speaker.