

Ars Electronica: interface futures

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Marcel-li Antunez Rocha, *POL, a Mechatronic Performance*
photo: Sabine Starmayr

Ars Electronica is revered in the annals of new media arts and theory, and for its role in the European, Oceanic and North American new media art scenes. Packed into 5 days at Linz, about an hour and a half from Vienna and straddling the River Danube, the event comprises a conference, an exhibition at the *Ars Electronica* Museum of the Future, the Prix at the OK Centrum, electronic theatre and live performance. Linz is small and it's easy to flow between the riverside and downtown venues while media arts lay an incongruous internationalist map onto the medieval city.

The conference is now rather institutionalised and themed (this year: Code = art, code = law, code = life). Among the exhibitions and performances there are 3 threads I want to mention: realtime video and audio manipulation; multi-user environments; and developments in tactile user interfaces.

Realtime manipulation of video and audio signal flow is a prevalent *techné*. The *Cinema Fabrique* (Justin Manor, USA) is a gesture-controlled, hardware/software environment for single-person improvisation. Holding a section of the interface in each hand, the visitor can choose, filter, scratch, loop