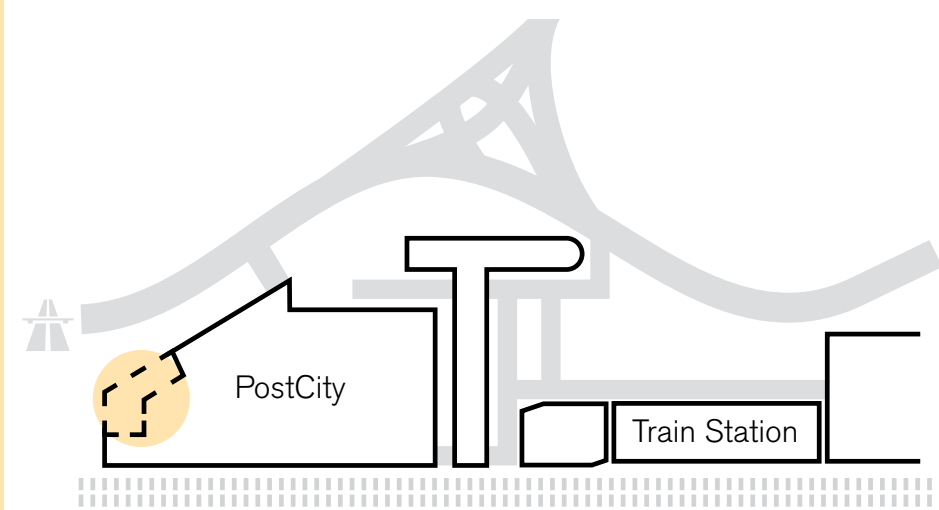


# Post- Post



See our blog for time  
and location of the  
seminar and performances

[www.interface.ufg.ac.at/blog](http://www.interface.ufg.ac.at/blog)



interfaceculture kunstuniversität linz



ARS ELECTRONICA

Interface Culture at  
Ars Electronica 2015  
03 – 07 September  
PostCity Linz  
Bahnhofplatz 11



# Post-Post

Interface Cultures Student Exhibition,  
Seminar and Musical Performances  
at Ars Electronica 2015

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. 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.” 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



Faculty:  
Christa Sommerer  
Laurent Mignonneau  
Martin Kaltenbrunner  
Michaela Ortner  
Reinhard Gupfinger  
Marlene Brandstätter

Participating:  
Herlander Elias, University of Beira Interior, Portugal  
Erkki Huhtamo, UCLA, USA  
Ryszard W. Kluszczyński, University of Lodz, Poland  
Machiko Kusahara, Waseda University Tokyo, Japan  
Stahl Stenslie, Aalborg University, Denmark  
Christa Sommerer & Laurent Mignonneau, University of Art and Design Linz

In this seminar we will reflect on the recent buzzwords “post media” and “post internet” and show examples of convergences between media art and contemporary art. **Prof. Herlander Elias** will talk about technological changes that impact contemporary society and have resulted in the formation of “post-computer” and “post-Internet” humans.<sup>1</sup> He will explain the characteristics of this new “Homo cypiens” (a kind of human who is both “intelligent” [sapiens] and “cyberspatial” or “digital” [cyber]). **Prof. Erkki Huhtamo** will reflect on “Post-O-Media Archaeologies of Imitation and Innovation”, the significance of the “post” label in media culture and the concept “Post-O”, which he recently created. **Prof. Ryszard W. Kluszczyński** will speak about relations between new media art and the art@science phenomenon. In his paper “Towards the Third Culture” he wrote that the @ symbol, which links the contents on its right and left sides, serves to emphasize the fact that both digital and media technologies play a very important role in the newest practices – ones that combine art with science to form a new unity.<sup>2</sup> **Prof. Machiko Kusahara** will talk about post media tendencies in Japanese Device Art, where artists intentionally commercialize their artistic products. **Prof. Stahl Stenslie** will speak about “Prêt-à-Post: Joy, Fear and Ecstasy.” He argues that dead technologies, dead communities, dead life and all of the other post-conditions are forms of a new Prêt-à-Porter, custom fit to your customwritten game-of-life. Finally, **Prof. Christa Sommerer** and **Prof. Laurent Mignonneau** will present their latest project, “Portrait on the Fly”, in which interactive portraits of media experts and scholars are converted into plotter drawings. The aim of this post-post media project is to conserve images of historic figures who are or were involved in media art – an ephemeral field that is obsessed with novelty and change.

[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.

# Performances

Interface Culture proposes an experience that seeks to challenge the traditional human-machine interaction with a new sensory and perceptual repertoire of electronic music. An immersive experience with new interfaces for musical expression, d.i.y. synthesizers and artistic data sonification. Performing: Yen Tzu Chang, Jens Vetter, Jürgen Ropp and Arno Deutschbauer. Please see [www.interface.ufg.ac.at/blog](http://www.interface.ufg.ac.at/blog) for details.

# Break the Ice

Gisela Nunes



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.

# BullShut App

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.

# 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.

# OHP III

Clemens Bauder, Davide Bevilacqua

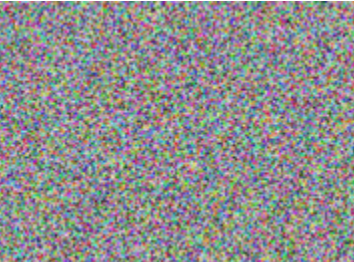
OHP III is a light installation by Clemens Bauder and Davide Bevilacqua that investigates the poetic potential of an obsolete technological medium, the overhead projector. The additional film rolls of the projector, usually manually operated, are moved and controlled through motors and sensors. Those 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.



# Time Based Ghosts

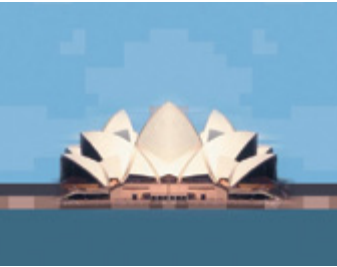
Ivan Petkov

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.



# #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.

# Wanderl\_st

Nathan Guo



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 inter-relational 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.

# 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.

# 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.

Interfight becomes especially interesting when it behaves freely through the tablet Operating System. It acts as annoying intruder; clicking, opening and closing applications, taking decisions, collapsing social networks, typing random comments and posting then in your name.



Project supported by:  
**HANGAR.ORG**  
www.hangar.org

In collaboration with:  
**PIPES BCN**  
www.pipesbcn.com

# 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.

# The gesture of drawing light with a body movement, Form 24

Isidora Ficovic

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 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.

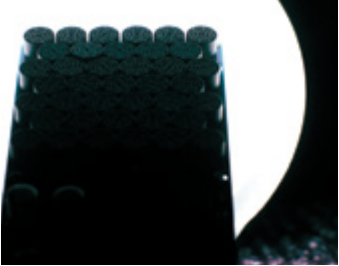


# LARD

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”, devices that facilitate communication between the authorities and the mob.

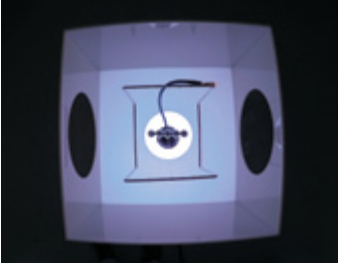
LARD aims to level the playing field on the sonic battleground and uses similar technologic principals in a miniaturized form. Voices of protest from all over the globe are collected and their messages whispered to everyone who would stop and listen. The technology used to silence and disperse crowds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



# Medium Standard

Daniel Samperio, Mario Costa

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.



# 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.

# 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?

# 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.