

18 **wr_t_ng m_ch_n_**
Hanns Holger Rutz (AT)

Sound installation, 2017 (2011)

This piece is an exercise in reconfiguration. It reworks a previous piece, Writing Machine from 2011, first reducing it to its physical arrangement: A circular tableau of Petri dishes, sonically excited by small piezo speakers placed inside the dishes. An algorithm performs a continuous gesture, where sound fragments are rewritten based on the particular movements of a similarity search in a real-time sound data base. In this new instance, the monolithic and centralised machine has been replaced by a decentralised structure, spreading the algorithm over several small computers each of which has a certain autonomy. A radio antenna serves as a source of sonic material, tapped in an “uninterested” attitude.

Hanns Holger Rutz is a sound and digital artist whose work is comprised of installation art, live improvisation and electroacoustic composition, in all of which the development and research on software and algorithms plays an important role. He lives and works in Graz, Austria, currently running the artistic research project Algorithms that Matter.
<http://sciss.de>

19 **Insulin**
Andrew McWilliams (UK)

Video, 2015

Insulin visualizes real-time biometrics in the form of blood-glucose readings directly from the artist, who was diagnosed in adulthood with Type 1 diabetes. The readings are streamed over a wireless signal from an injected device worn on the artist’s upper arm, which measures the glucose level in the wearer’s blood stream. Insulin is the hormone whose deficiency triggers diabetes, and which regulates glucose in the bloodstream when frequently injected in artificial form. Many complex lifestyle factors such as eating, exercising, stress or medication manipulate the insulin’s effectiveness, minute-by-minute each day. Therefore the numbers visualized in Insulin act as triggers for feelings of guilt, fear, or pride in daily decisions.

Andrew McWilliams is a New York-based artist and technologist, and a founder and director of the ThoughtWorks Arts Residency, Art-A-Hack, and Hardware Hack Lab. Andrew has exhibited work at HarvestWorks Digital Art Center in New York, at the Currents New Media Festival, New Mexico, and at the AlphaVille Festival of Post-Digital Culture in London.
<http://jahya.net>

20 **Nature Abstraction**
Matteo Zamagni and Daniel Ben-Hur (UK/IT)

Virtual reality, 2015

Nature Abstraction is an immersive sensory experience that explores the arcane forms of fractals, mathematical visual representation of natural and biological forms. Hosted at the Barbican Centre for the group show “Interfaces” the project gives an insight into fractal formations through

virtual reality, where they appear as three planets: Birth, Communion and Aether. Each accompanied with scores designed to facilitate meditative state and relaxation. The fractals have also been processed through Google’s Deepdream, transforming the fractal landscapes into morphing psychedelic patterns that our eye will recognize as very familiar shapes although the way the images are created only aims to create a variety of random patterns on the canvas.

Matteo Zamagni is a new media artist based in London. He expresses his ideas through multi-media platforms: video direction, real-time and off-line graphics and interactive installations. The root of his projects comes from ongoing research into the connections between spirituality and sciences. He explores the boundaries between the physical and the invisible dimensions, the macro and micro scale of matter, the conscious & unconscious mind.
<http://alt-o.com>

21 **The Universal Texture**
Clement Valla (US)

Inkjet print on canvas, 2014

Clement Valla’s series The Universal Texture and Postcards from Google Earth are based on images he captured from the screen while traveling through the Google Earth interface. This collection of pictures emphasizes edge conditions, the result of an automated process that fuses aerial photographs and cartographic data. As the source imagery is culled from different periods and vantage points, anomalies in wrapping the 3D projection model appear. Constraints of the algorithms are revealed, forging a hybrid geography. Valla’s postcard imagery landmarks a non-site: a space of impossibly tangled readymade highways that evoke network communication. These locations will inevitably be erased over time, as Google’s mapping system further analyzes and progresses. Similarly, the Universal Texture sculptures are playful in their questioning of photographic representation, as Valla returns the flat picture plane to three-dimensional reality.

Clement Valla is a New York based artist. He has had recent solo exhibitions at XPO Gallery in Paris and Transfer Gallery in Brooklyn. His work has also been exhibited at The Indianapolis Museum of Art, Indianapolis; Museum of the Moving Image, New York; Thommassen Galleri, Gothenburg; Bitforms Gallery, New York and others. He is currently an assistant professor at the Rhode Island School of Design.
<http://clementvalla.com>

22 **NowForeVR**
The Swan Collective / Felix Kraus (DE)

Stereoscopic virtual reality, 2016

NowForeVR is a unique journey through the metaphysics of art. Based on real acrylic paintings by the artist group “The Swan Collective”, the viewer will be able to fly through stereoscopic architectural models, projection-mapped with painted textures. The surround sound is spatial, making the experience very immersive. Get lost in endless architectural islands suspended in space, cascading for all eternity.

Seth Cluett is an American artist whose work includes installation, concert music, performance, photography, and critical writing. His “subtle... seductive, immersive” (Artforum) work has been characterized as “rigorously focused and full of detail” (e/i) and “dramatic, powerful, and at one with nature” (The Wire). His work has been presented internationally at venues such as the Palais de Tokyo, the Whitney Museum, MoMA PS1, STEIM, Apexart, and Eyebeam.
<http://onelonelypixel.org>

6 **Approximation Theory**
Felipe Cucker and Hector Rodriguez (HK)

Digital prints, 2017

Approximation Theory is an art-research project in visual mathematics and data aesthetics. It consists of a series of prints that visualize the mathematical idea of approximation. The methodology used in the work involves the choice of a set of fixed dictionaries or databases of images. Each dictionary has its own distinctive quality. Any other image can then be reconstructed as a weighted superposition of all or some of the images in the dictionary. The character of the approximation depends on two kinds of factors: qualitative and quantitative. The qualitative aspect has to do with the character of images in the dictionary, for instance whether they are linear or curved. The quantitative aspect has to do with the number of images from the dictionary that are used in the reconstruction: the larger this number, the more faithful the reconstruction.

Felipe Cucker (Montevideo, Uruguay) is Chair Professor of Mathematics at the City University of Hong Kong. His research covers a variety of subjects, including semi-algebraic geometry, computer algebra, complexity, emergence in decentralized systems, and the relations between art and mathematics, on which he published one book (“Manifold Mirrors”, Cambridge University Press, 2013).

Hector Rodriguez (Las Palmas, Canary Islands), an Associate Professor at City University of Hong Kong, is an experimental software artist whose work investigates the specific possibilities of information technologies to reconfigure our experience of moving images and our relation to film history. His work integrates video art with mathematics and computer science, exploring the tension between digital abstraction and cinematic representation.

This works has been partially funded by CityU Research Project # 9610322.

7 **Mind Message**
Gunta Dombrovka (LV)

An interactive sound sculpture, 2016

Art as a free platform provides alternatives for the researches of science and technology. Nowadays virtual reality and post humanism has become as an hot topic. The artwork reflects a feedback between human and technology, the digitalisation of human body’s internal processes and the use of biofeedback in the art. Electroencephalography which is commonly used in neurology science to record brain wave activity, here allows visitor to affect the sound of the sound sculpture using their mind power. Strings are tuned in half tone whole tone scale. Neurosky MindWave records beta waves which is characterised by concentration, attention state and active thinking. The higher the incoming beta signal, the higher tone has been played.

Gunta Dombrovka during the studies of new media art, she started to combine sound with new media techniques thus creating experimental works of art. The main theme of her artwork is a digitalization of the biological processes and movements of the human body and using it as an element of interactivity to affect and control other processes and devices.
<https://guntadombrovka.tumblr.com>

8 **Calendarium Cæli**
Michal Kindernay (CZ)

Video (1 min 48 sec), 2017

Long-term records of structures of the weather, when the light becomes the main fluid and creative element, are time framed by the movement of the sun. Resulted synthetic studies, in the form of immersive “skyscape” audiovisual compositions, interpret everyday drama above our heads – in the atmosphere. It is primarily the light which cultivates natural ecosystems and spiritual balance of human. Installation allows us to look at the nature from different perspective, with the organic picture of the past. We can see colors of the weather and inevitable borders of the light, changing with the transfiguration of seasons.

Michal Kindernay is an intermedia artist, curator and performer. His audio-visual installations interconnect art, technology and science. He reflects ecological issues through various technological approaches in relation to nature environment. He is one of the founders or yo-yo non profit culture organization, RurArtMap project and he was part of Školská 28 gallery collective in Prague. He is an external teacher in Centre of Audiovisual Studies in Film and TV School of Academy of Performing Arts and in new Masters program in Prague College.
<http://yo-o-yo.org/mk.html>

9 **ants in the legs**
Danielle Zorbas (AU/GR)

HD video (40 min 43 sec), 2016

ants in the legs is an absurdist alien pop image agency of de-centered fiction-science “healthy lifestyle choice” scenarios, abstracting the mimetic data economy spectacle. The project is inspired by the contemporary nexus of cinema, film and video art under the influence of the internet. The research involves an improvised deconstructivist approach to the moving image, addressing complexities surrounding identity as the site of exchange and consumption within the limitations of patriarchal capitalist linear narrative genre cinema and social media networked public mimesis. Through an experimental mix of anti-performance, elliptical and overtly iconic modes of cinematic representation, the project engages questions of cinema beyond dogma and affinity after identity, abstracting tropes and affects in light of the internet data economy spectacle.

Danielle Zorbas (from Sydney, Australia based in Athens, Greece) is a video maker and creative practice PhD candidate engaged in collective and fluid meaning-making through direct and amateur abstraction of cinema genres, tropes and affects. Her artistic modes of inquiry include video exhibition, festival and conference participation, and curation.
<http://daniellezorbas.com>

10 Digital Nomads
Julia Sokolnicka (PL/NL)

Video, 2017

Digital Nomads is a research archive of documentary portraits presented as a live mixed film. Artist Julia Sokolnicka collects documentary and found footage and edits it in live essay-film shows and installations. The archive grows while the research proceeds. The artists focuses on the dichotomy between real and virtual spaces and emphasizes the importance of gesture and emotional education in multicultural commoning. Investigation attempts to grasp modern utopias of global, social movements and models of community bonding. The project discusses underground in gentrified metropolia and sustainability within new technologies as a scheme of communication. Each presentation is different and adjusts to audience and current topics, sculpting and reshaping the archived footage. The project is ongoing and has yet been realized in Amsterdam, Berlin and New York.

Julia Sokolnicka born in Warsaw in 1983 is an experimental and documentary filmmaker based in Amsterdam. She's an author of music, and dance videos and visual concepts for theatre and commercials. As a researcher she moves between social philosophy, video and performance.
<http://juliasokolnicka.com>

11 Utopia 1.0: Post-Neo-Futurist-Capitalism in 3D!
Annie Berman (US)

Video (15 min 1 sec), 2015

Utopia 1.0 is a first-person expedition into the once thriving world of Second Life, an online virtual world launched in 2003. As the sun begins to set on the once bustling online pseudo-reality of Second Life, filmmaker Annie Berman sends her avatar in to investigate the decline of this utopian world to answer the question: Given the invitation to come build anything imaginable, what is it that we chose to create?

Annie Berman is a NYC based media artist. Named one of Independent Magazine's 10 Filmmakers to Watch in 2016, her work has shown internationally in galleries, festivals, and conferences, including the MoMA Documentary Fortnight, Galerie Patrick Ebensperger Berlin, Kassel Hauptbahnhof, and the Rome Independent Film Festival where she was awarded Best Experimental Film. She holds an MFA in Integrated Media Art from Hunter College.
<http://annieberman.net>

12 Sayonara Hashima
Nina Fischer and Maroan el Sani (DE)

HD video (18 min), 2009

Sayonara Hashima takes as its subject Hashima, an island off the coast of Japan with a fascinating history. Entirely manmade, the concrete island served as a coal-mining operation that, at its peak of operation, housed some 5000 inhabitants, at that time the most densely populated place on earth. Abandoned in 1974, when its mineral resources had been exhausted, the island has since taken on a ghostly,

mythic status in the national imagination, aided by its appearance in a Battle Royale II, a recent Japanese adventure/science fiction film. Nina Fischer & Maroan El Sani explore the changing roles of the island throughout its history, capturing the accounts not only of former inhabitants but also the current impressions of high school students of a place they know only indirectly through representations. As with many of Fischer & El Sani's previous projects, Sayonara Hashima asks how memory operates, how a site wears its history, both physically and metaphorically.

Nina Fischer and Maroan el Sani are visual artists and filmmakers, based in Berlin. They have been working together since 1995. From 2007 until 2010 they have been Associate Professors for Film and Media Art at Sapporo City University, Japan. Since 2015 Nina Fischer is Professor for Experimental Film and Media Art at University of the Arts, Berlin. They have been recipients of the Karl-Hofer-Prize of the University of the Arts, Berlin and were awarded several artist in residence stipends e.g. at German Academy Villa Massimo, Rome, DAAD in Tokyo, Cité des Arts in Paris, Stedelijk Museum in Amsterdam and Villa Kamogawa, Kyoto.
<http://fischerelsani.net>

13 HanaHana 花華
Mélotie Mousset (CH/FR)

in the collaboration with the VR engineer Naem Baron

Virtual reality installation, 2017

Imagine if Minecraft & Tilt brush met in a Salvador Dali painting. Thanks to the simple mechanic and the eery soundscape, the immersion is instantaneous: You are the first person player in HanaHana 花華. You are the life-force in a the surreal sandbox, where Body forms in stone, torus and internal worlds seeking a blood-like pond: The psychogeographic plateau of Self.

Embodied in a cloud of molecules, you are granted the ability to teleport and to create. With teleport you can explore everywhere, with create you can grow... hands, chain of hands and everything you can think of from this root component. Take part in a unique collaborative art piece where virtual reality merges with the unconscious for a harrowing and thrilling journey into the depths of your mind, body and senses. The game takes its name and inspiration from the manga "One Piece".

<http://hanahana.world>

Mélotie Mousset (1981 in Abu Dhabi) is a French artist based in Zurich, Switzerland. Oscillating between virtual and physical realms Mélotie's work focus on the physicality of the human body and the potential virtuality of the mind. She received the Swiss art award for her first VR installation "We were looking for ourselves in each other" in 2015 and her work is regularly exhibited internationally. Mélotie is a regular visiting professor at ECAL, Switzerland since 2015.

Naem Baron works with virtual reality since 2006 in such diverse fields as scientific research, video games and art. Driven by his passion for the imbrication between human and computer, in 2010, he got a MSC in computer science with a specialization in VR. In 2015, he worked on Mélotie's first VR artistic experience, laureate of the "Swiss Arts Awards 2015". This new interest for art leads to a new collaboration in 2016, HanaHana 花華.

14 Self-Care / Self-Hate
Santa France (LV)

3D animation, 2017

Two animated still life compositions portraying the so-called "self-care" and "self-hate" communities, that have formed online based around specific aesthetics and lifestyle choices. Both are on the opposite ends of a spectrum — either moralizing about wholesomeness, spreading naive positivism and relying on superstition, or romanticizing mental illness through exhibitionism of self-harm, depression, suicide and self-loathing under the pretext that it is beautiful and deep. Having observed and partly dabbled in both of these internet phenomenons herself, the author has gathered objects that visually represent these communities and arranged them in shrine-like compositions.

Santa France is a multimedia artist born in 1993, in her artistic practice she explores the potential of 3D software and uses it to create web collages, videos, animated .gif images and digital illustrations. Her work is mainly influenced by internet culture – the self reflection, nostalgia and solitude that comes with creating and publishing your work online.
<http://suntafrence.tumblr.com>

15 L'écume du Phare. Haute Normandie
Jacques Perconte (FR)

Generative video, sound (2 h 20 min), 2016

It is at the end of the dike, in Fecamp down the lighthouse, that I like to settle watching the coming and going of the waves. The sea flows towards the beach. She raises herself against the wall to return and push the foam on the return of her path, while the next wave already digs his. It never stops. It calms down. That intensifies. Through my eyes, slipping inside me, I forget the time and I look, I think of nothing. The foam occupies my heart, and the wind protects me from the rest. There, at the foot of the lighthouse, I meditate....

A major figure in the French digital art and avant-garde film scenes since the late 1990s, Jacques Perconte (born 1974, lives and works in Paris) considers himself a visual artist. He concentrates on the landscape, utilizing a variety of forms including linear film for cinema and generative film for exhibition/gallery, audiovisual performance, photography and installation. His primary focus is to examine our ongoing cultural and technical relationships with nature.
<http://jacquesperconte.com>

16 10.000 Moving Cities – Same but Different, VR
Marc Lee (CH)

In collaboration with e-Installation, a project of the Intelligent Sensor-Actuator-Systems Laboratory (ISAS) and the ZAK | Centre for Cultural and General Studies at the Karlsruhe Institute for Technology (KIT)

Net-based virtual reality installation, 2016–ongoing

10.000 Moving Cities – Same but Different deals with urbanization and globalization in the digital age. The user moves through visual worlds posted publicly by others on social networks such as YouTube, Flickr or Twitter. Here these personal impressions are streamed in real time like windows to our changing world. The viewer participates in the social movements of our time and makes a virtual journey into constantly new image and sound collages in which one experiences local, cultural and linguistic differences and similarities. In virtual space, this information is visualized on cubes that rise at different heights to become a kind of skyline. The work deals with how our cities are continuously changing and increasingly resemble one. This results in more and more non-places/places of lost places in the sense of Marc Augé's book and essay Non-Places, which could exist all over the world without any true local identity (mostly anonymous transition zones such as motorways, hotel rooms or airports).

The work is the digitized version and further development of 10.000 Moving Cities, which was exhibited at the National Museum of Modern and Contemporary Art in Seoul (2013/2014) with real cubes.

Marc Lee's works, which focus on real-time processed, computer programmed audio visual installations, have been shown in major Museums and new media art exhibitions including: ZKM Karlsruhe, New Museum New York, Transmediale Berlin, Ars Electronica Linz.
<http://marclee.io>

17 Five Pound Banknote Reconstructed
Martin John Callanan (UK/IE)

Animation (14 min 14 sec), 2017

A Bank of England five pound note reconstructed from shredded production waste. An animation made from the security shredded remnants of misprinted new polymer Five Pound banknote (G series), which never made it into circulation.

Made possible with the support of the Leverhulme Trust and the Bank of England.

Martin John Callanan is an artist researching an individual's place within systems.
<http://greyisgood.eu>