2015 • Documentation of Activities

Golan Levin

Select exhibition catalogs, ephemera and other documentation of professional activities.

014 *Short Cuts*, Kunsthau CentrePasquArt, Biel/Bienne, Switzerland. 4/19/2015 – 6/14/2015.
019 “ACT Festival 2015 – Four Days of Tremors, Shifts,Tektonics”. *CreativeApplications*, 9/14/2015.
020 “Arts Research”. *Navigating Digital Futures Summit*, University of Kansas, Lawrence, KS. 9/18/2015.
025 *Komponiertisch (Scrapple)*, Universum Bremen, Germany. 3/2015 (acquisition).
026 Artist’s Talk, HfK Bremen, Bremen, Germany. 2/13/2015.
027 Artist’s Talk, *Kikk Festival*, Namur, Belgium. 11/5/2015.
Augmented Hand Series
Golan Levin (US), Kyle McDonald (US), Chris Bugue (US)

URL:

The Augmented Hand Series is a real-time interactive software system that presents playful, dreamlike, and uncanny transformations of its visitors’ hands. Conceived as a tool for mediating embodied cognition, the installation consists of a box into which a visitor inserts their hand, and a display that shows their "imagined" hand, altered by various dynamic and structural transformations. The system uses the real-time posture of the participant’s real hand as the moment-to-moment baseline for its transformations. Participants are free to use either of their hands and, within certain limits, the system works properly even with visitors who wiggle their fingers, or who move and turn their hand.

Critically, the project’s transformations operate within the logical space of the hand itself. That is to say, the artwork performs “hand-aware” visualizations that alter the deep structure of how the hand appears—unlike, say, a funhouse mirror, which simply distorts the entire field of view.

The hand is a critical interface to the world, allowing the use of tools, the intimate sense of touch, and a vast range of communicative gestures. Yet we frequently take our hands for granted, taking them for granted, or through them, but hardly ever about them. Our investigation takes a position of exploration and wonder. Can real-time alterations of the hand’s appearance bring about a new perception of the body as plastic, variable, unstable medium? Can such an interaction instill feelings of dehumanization, prompt a heightened awareness of our own bodies, or instigate a reconfiguration of our physical identities? Can we provide simple wonder about the fact that we have any control at all over such a complex structure as the hand?

About twenty different transformations have been developed. Some of these perform structural edits to the hand’s archetypal form, cutting and pasting the visitor’s digital body; others endow the hand with new dimensions of plasticity; and others imbue the hand with a kind of autonomy, whose resulting behavior is a dynamic negotiation between visitor and algorithm. These include: - Plus One: The hand obtains an additional finger. - Minus One: The hand has one finger omitted. - Extra Knuckle: Each finger has an extra phalange. - One Knuckle: Each finger has a phalange omitted. - Two Thumbs: The thumb is copied and pasted to the other side of the hand. - Transposed Thumbs: The thumb is relocated to the other side of the hand. - Fused Hand: Each finger terminates in a small hand. - Threading Finger: The fingers appear to thread, as with a heartbeat. - Variable Finger Length: The fingers’ length changes over time. - Melting Finger: The fingers take on a life of their own. - Pronoclate: All fingers articulate the same length. - Looping Palm: The palm is warped on a periodic way. - Breathing Palm: The palm inflates and deflates. - Vulcan Sign: The first and fourth fingers are closed. - Angular Deformation: Finger addition and abduction angles are amplified. - Synchronized: Finger movements are exaggerated by bouncy simulated physics.

Biography:
Golan Levin
Golan Levin (US) explores the intersection of abstract communication and interactivity. Blending equal measures of the whimsical, the provocative and the sublime in a wide variety of media, Levin applies creative tools to digital technologies that highlight our relationship with machines, expand the vocabulary of human action and awaken participants to their own potential as creative actors. At Carnegie Mellon University, he is Associate Professor of Electronic Art and serves as Director of the Fine-Ratchye Studio for Creative Inquiry, a laboratory dedicated to supporting styphylal, anti-disciplinary and inter-institutional research projects across the arts, science, technology and culture.

Chris Bugue
Chris Bugue (US) is an artist and engineer who develops interactive installations, audiovisual performances and experimental interfaces. He works experiment with technology in playful and curious ways and investigate topics such as artificial life, gestural performance and optical illusions. She has exhibited internationally in such festivals and galleries as Ars Electronica, Snar Fuente, Plan Gallery, Medialab-Prado, Matadero Madrid, and La Noche En Blanco Madrid. She teaches new media arts at The Parsons School of Design in Paris.

Kyle McDonald
Kyle McDonald (US) works with sounds and codes, exploring translation, contextualization, and similarity. With a background in philosophy and computer science, he strives to integrate intricate processes and structures with accessible, playful realizations that often have a do-it-yourself, open-source aesthetic. He enjoys creatively subverting networked communication and computation, exploring glitch and embedded biases, and extending these concepts to the reversal of everything from personal identity to work habits. Kyle is a member of FAT Lab, community manager for openFrameworks and an adjunct professor at the NYU ITP.

Credits:
The Augmented Hand Series was conceived and developed by Golan Levin, Chris Bugue, and Kyle McDonald, with additional software assistance from Dan Wilcox, Bryne Summers, Erin LaZort, and Zachary Rapiol. The project was commissioned by the Czech Festival, with support from the Mondrian Fund, and developed at the Fine-Ratchye STUDIO for Creative Inquiry at Carnegie Mellon University with additional support from the Pennsylvania Council on the Arts and the Frank-Ratchye Fund for Art in the Frontier.

The Augmented Hand Series was developed in openFrameworks. The project could not have been possible without several open-source C++ add-ons generously contributed by others in the openFrameworks community: ohlupped by Zach Lieberman, based on Ryan Schmidt’s implementation of Au-Rigid As-A Possible Shape Manipulation by Takeshi Inagashii et al.; MelaMotion by Theo Tasset, with updates by Dan Wilcox; ohCircle; and ohTiming by Kyle McDonald; ohDrum and ohChirp by Elliot Woods; and the ohD()</pre>
Short Cuts – CentrePasquArt Maps 50 Years of Invention and Influence in Art and Design

written by Alexander Scholz

When dazzled by the latest in ‘magical’ machinations, it’s easy to mistake a clever project deploying cutting edge technology as radical or new. As work by (popular) contemporary media artists and designers accumulates and ricochets across the web, it tends to further obscure the pioneers that paved the way. Short Cuts, the current
exhibition (18 April to 14 June 2015) at the CentrePasquArt / Kunsthau Centre d’art in Biel, Switzerland, endeavors to bridge the generational gap by showing fifty years of work representing the intersection of art, design, and technology under one roof. From the early kinetic sculptures, mediated experiments, and plotter drawings of the 1960s and 70s (François Morellet, Karl Gerstner, Vera Molnar) to the inventive installation and software works we see today (Casey Reas, Jürg Lehni, Troika) – *Short Cuts* allows viewers to trace ideas, influences, and positions by inspecting works that are separated by decades by merely taking a few steps.

“*Both generations examine temporal and spatial interdependency as well as the relationship between information and reality. The mechanical and digital inner life of certain work produces playful and at the same time calculated combinations of grids and forms. Independently of the period in which the were made, repetition, order, combination and the variation of aesthetic patterns are shown to be the result of technology’s influence on art. On the basis of these characteristics a process comparable to a renewal of concrete art runs through the contemporary works.*” (from the curatorial statement)

To reveal the silent dialogue between these two generations, curator Daniel Sciboz went all in: large-scale installations, video projections, robotic objects, research projects, performances, and historical documents – more than sixty exhibition pieces provide a unique kaleidoscope view into half a century of disciplinary convergences. This dedication to history, scope, and context puts *Short Cuts* on the forefront of critical conversations about the influence of technology and media on creative processes, the means of production, and the artist’s role as a researcher. It also neatly documents how the earliest digital aesthetics remain relevant to this day.
Short Cuts builds these bridges by mixing old and new: grouped contextually rather than chronologically, works from different decades clash across three floors, revealing a network of patterns and relationships. In the foyer, for example, Gysin & Vanetti’s *Digits* (2014), a wall-mounted display of forty-eight electro-mechanical elements (guided by Wstom software) sits comfortably next to the blinking grids of *Auto-Vision I* (1964) and *Time Square* (1965) by Swiss graphic design legend Karl Gerstner (*Designing Programmes* fame). Also included: Gerstner’s *Linsenbild Nr 24* (1962), which was famously shown within the 1965 landmark MoMA op art show *The Responsive Eye*.

One floor up, visitors pass Piotr Kowalski’s chrome sculpture *Sphere N°1* (1966) and François Morellet’s wireframe *Sphère-trame* (1962) – both suspended illusive spectacles – before they enter a selection of recent, equally transformative work. Opposite an interactive projection of Esther Hunziker’s web-based architecture deconstruction *IHSE²* (2010-11), Jürg Lehni’s latest drawing machine *OTTO* (2015) occupies a 6×4 meter wall. Over the course of the exhibition, the motorized and software-guided ‘spider’ will chalk a series of visual artifacts – work notes, diagrams, sketches, research – from the annals of art, design, and technology with uncanny machine precision (→ see the breakdown of *OTTO*’s opening night drawing further down). Dominating an entire room is *Polar Spectrum* (2015), a new work by London-based studio Troika. Like a giant viewfinder, the suspended dark sculpture “reconciles the polar opposites of a circle and a square” via two “privileged viewpoints” on each side. One frames a square within a circle, the other does the opposite. A few steps further, Gysin & Vanetti’s circle of twenty-four stage spot lights performs a (programmed) choreography in *Farī* (2014). Sharing the ‘stage’ is *Archive U.768* (2015), Swiss design studio NORM’s extensive (axiomatic) research on the idea of a ‘universal library’.

↑ *Digits* (2014) by Andreas Gysin & Sidi Vanetti
↑ *Polar Spectrum* (2015) by Troika


*OTTO* (2015) by Jürg Lehni
CentrePasquArt’s top floors cover just as much ground, juxtaposing pen plotter drawings such as Überlappende Quadrate (1974) by Vera Molnar or P-021 / “Scratch Code” series (1976) by Manfred Mohr with, for example, an interactive projection of Century (2012) and Yes No (group 1) (2012) prints by American software artist (and Processing co-founder) Casey Reas. The ‘shortest cut’ between these two eras is probably the inclusion of Matthew Epler’s The ReCode Project (2012), an open online archive of early computer art, such as the works of Molnar and Mohr, reimagined in modern (Processing) code. The formulaic aesthetic legacy of the 60s and 70s is also visible in a selection of software works shown within Short Cuts’ FRAMED* (2.0) section. Four FRM24 devices, a networked screen-based hardware platform developed by Yugo Nakamura and William Lai, run Rafaël Rozendaal’s Neogeocity (2014), LIA’s Black or White or More or Less (2015), and Leander Herzog’s Shader (2015) in their respective native environment (the web, Processing, JavaScript).

Other highlights on display include Golan Levin and Shawn Sims’ Free Universal Construction Kit (a matrix of nearly eighty adapter bricks that enable complete interoperability between ten popular children’s construction toys, 2012), Samuel Bianchini’s En Réalités – I Am a Bugged Program (a software installation caught in an infinite loop of error, 2009), and Giorgio Olivero and Fabio Franchino’s Magnetic Drawbot (a generative ferrofluid ink-based drawing machine, 2015).
Also on the top floor, a treasure trove of historical documents – monographs, exhibition catalogs, periodicals – follows the paper trail of art, science, and technology through the decades. From artifacts such as Arte programmata. Arte cinetica. Opere moltiplicate. Opera aperta (the catalog of the 1962 milestone group show in Milan) to Jasia Reichardt’s Cybernetic Serendipity: the computer and the arts (a special edition of Studio International magazine, published in 1968 to go along with Cybernetic Serendipity, probably the first digital, or ‘cybernetic’, art exhibition ever) to the latest publications from the MIT Press. PS: our own printed matter, HOLO magazine, is available at CentrePasquArt as well.

Beyond the many works on view (too many to include in this post → see a complete list of participating artists below), Short Cuts was and is host to performances, panel discussions, workshops, and lectures. The opening night (April 18) featured audiovisual acts such as Trash TV Trance (Fausto Romitelli), FFFO (Daniel Zea), Enclosure (Hugo Morales), and Kinecticut (Daniel Zea); a lecture + OTTO performance by Jürg Lehni and Processing and Phonolux workshops are held in May; Swiss media art expert Reinhard Storz will give a talk on Digitale Abstraktionen in June. Short Cuts concludes with a night of musical performances and, fittingly, a twisted machine dance of Cod.Act’s Nyloid (2013) on June 14.
“The comprehensive and at the same time precise selection of works allows visitors to judge whether prevalent categories are in the process of being dissolved, making way for new artistic scenarios. In the dialogue between the generations visual motifs are manifested which move like echoes between the epochs. In view of this exchange the exhibition contributes to the discussion around the value of art informed by technology in the context of contemporary art and society.” – Indeed!

Drawing Footnotes from the History of Two Cultures (Jürg Lehni & Wilm Thoben, 2015)

The first of several Footnotes from the History of Two Cultures (→ see below) chalked by Jürg Lehni’s wall-mounted drawing machine OTTO over the course of the exhibition was a diagram from Silvio Ceccato’s La storia di un modello meccanico dell’uomo che traduce (“The story of a mechanical model of the man who translates”), published in the 1962 issue of Almanacco Letterario Bompani. Dedicated to the aesthetic and linguistic potential of computers, the issue also featured work by Italian art collective Gruppo T (that endorsed the term “Arte Programmata”, programmed art), and ignited heated discussions about the death of the author, machine poetry, and the end of art. Ceccato’s chart, as reproduced by OTTO, maps possible relations between words and their contextual meaning. For example, “FIRE” relates to “POT”, “FLAME”, “TO BOIL” or “TO COOK”. To decipher context from these words, a computer would have to chose
between numerous successors or predecessors. An early prototype of a neural networks of sorts, the chart investigates mechanization of poetry and language. Its creator, Silvio Ceccato, was an Italian philosopher and linguist with an interest in the mechanical translation of language and meaning. In 1956 he designed and built Adamo II, the first Italian prototype of artificial intelligence, which he had intended to reproduce man’s mental states.

→ Footnotes from the History of Two Cultures is a nod to British scientist and novelist C. P. Snow. He lamented the separation of the sciences and the humanities throughout western society (and how it prevents us from solving the world’s problems) in his now famous 1959 lecture The Two Cultures.

Short Cuts is supported by the Swiss Arts Council Pro Helvetia (as part of the “Digital Culture” initiative) and is partners with The School of Graphic Design Bern and Biel, the association TSKZ, and Ensemble Vortex.


Short Cuts | 18 April – 14 June 2015 | CentrePasquArt, Bienne/Biel, Switzerland
↑ *Polar Spectrum* (2015) by Troika

↑ Archive U.768 (2015) by NORM

by Alexander Scholz

Berlin-based designer and writer contemplating art, science, and technology as creative director of HOLO magazine and contributing editor at CreativeApplications.Net.
Interpréter. / Une recherche chorégraphique dans laquelle des œuvres d’art animent interprétation. / Une recherche chorégraphique dans laquelle des œuvres d’art animent, pour que le réel et le virtuel espace se manifestent. (Tanz / danse)

² (expanded version)

(Tanzprojekt Biel / membre du Projet Danse Bienne)

Zeitgenössischer Tanz mit / Performance de danse contemporaine avec (Regisseur / metteur en scène)

» So wie der Süssapfel rot... «

... » zeigt verschiedene Szenen...«

... » zeigt verschiedene Szenen...«

Kammermusik mit / Musique de chambre avec (Regisseur / metteur en scène)

Di / ma 02 06 2015, 19:00

Konzert mit / Concert avec:

Yvonne | Ensemble Vortex | Troika | Atsuko Tanaka

Sa / sa 09 05 2015, 20:00

Ensemble «Mit Vier»

Informationen und Anmeldung / Informations et inscriptions

Kunstvermittlung / Médiation culturelle CentrePasquArt

Führungen und Workshops für Kinder, Erwachsene und Gruppen / Visites guidées et ateliers pour les enfants, les adultes et les groupes

aktionswochen / Semaines promotionnelles

27 04 – 12 06 2015

Kunstvermittlung für Schulklassen und Gruppen / Médiation culturelle pour les écoles et les groupes

themenstage / Journées thématiques

26.04 bis 14.06.2015

Kultur- und Veranstaltungskalender / Calendrier culturel et d’activités

Curated by / Curé par:

Entertainment events / Événements culturels

Short Cuts

Kunst und Publikum / Art et public, Mediations culturelles, Projektreportage /介入, 第一阶段与文化中介的项目
L'exposition réunit des installations de grande envergure, des projections vidéo ou des objets robotiques d'artistes suisses et internationaux. Elle étudie les structures spatiales et temporelles ainsi que l'interaction entre nos modes de vie de plus en plus numérisés et les pratiques des œuvres sélectionnées. Le corps intérieur mécanique et digital des œuvres hervorgegangen sont évidentes dans cette comparaison. A l'époque, les tendances paraissent comparable à un kaléidoscope, l'exposition -18:30 alsuvantezusetzen. Anmeldung est nicht erforderlich, Grossen zu erkunden et anschliessend kreativ damit auseinanderzusetzen. Anmeldung ist nicht erforderlich, mit anschliessendem Apéro.

Les enfants dès 5 ans sont invités à découvrir l'exposition comme les grands et à participer ensuite à un atelier de créativité. Les continuités et les ruptures qui se sont produites entre nos modes de vie de plus en plus numérisés et les pratiques des œuvres hervorgegangen sont évidentes dans cette comparaison. A l'époque, les tendances paraissent comparable à un kaléidoscope, l'exposition -18:30 alsuvantezusetzen. Anmeldung est nicht erforderlich, Grossen zu erkunden et anschliessend kreativ damit auseinanderzusetzen. Anmeldung ist nicht erforderlich, mit anschliessendem Apéro.

Pour fêter la journée, l'entrée et les événements sont gratuits.
Reprogrammed Art featured in the exhibition Short Cuts at Centre PasquArt (Bienne)

Posted in Events

In an age in which the digital is omnipresent the interdisciplinary group exhibition Short Cuts provides a platform for dialogue between the younger generation of media artists and the pioneers from the period 1985 to 1875. The works shown bring together references from art, science and society.

The exhibition features large scale installations, video projections and robotic objects developed by Swiss and international artists.


We are glad to invite you to the exhibition opening on Saturday 18th April at 17.00.

Opening program

17.00 Performance, Vortex, Flyer
Fausto Romiti, Trash TV, Franco, 2002

17:15 Presentations
Felicity Lunn, Director of CentrePasquArt
Charles Beer, President of Pro Helvetica
Daniele Solozzo, Curator of the exhibition

Apéro 18:45 Performance, Salle Poma
FFFO (The Fuck Fapbook Face Orchestra) 2015, Daniel Zsa
Raggi di streghe, 2011, Lara Montano
Enclosures, 2009, Hugo Morales
Kinetucket, 2012, Daniel Zsa

Where
Kunsthalle CentrePasquArt
Seestrasse 40, CH-7173

Flyer
Download flyer

Website
www.centrepasquart.ch
ACT 패스티벌 2015
11월 25일-28일
한글
15:20 / Taeyoon Choi
New York and Seoul-based artist and educator; co-founder of the School for Poetic Computation

16:20 / Laleh Mehran
Media artist and Associate Professor at Emergent Digital Practices (University of Denver)

17:20 / Golan Levin
Media artist and Associate Professor at Carnegie Mellon; Director of the Frank-Ratchye STUDIO for Creative Inquiry

The cliché of the artist who spends every waking moment in their studio does not reflect reality for many creatives. Artists and designers are often also educators, instigators, entrepreneurs, curators, connectors, writers, and researchers – sometimes due to economic necessity, but often due to choice. In organizing workshops, running commercial side projects, writing theory or for a general audience, building bridges between communities, and pursuing other interests, artists are conducting what famed educator Christopher Frayling described as research “into, through, and for art and design,” that not only benefits their practices but their discipline. So, if artists working across fields and communities is the ‘new normal,’ how can artists bring the methodologies and perspectives from different domains into their work?
ACT Festival 2015 – Four Days of Tremors, Shifts, Tektonics

CAN is thrilled to announce the first edition of ACT Festival – a four-day summit that combines a world class exhibition, a symposium, a performance and workshop program, and takes place November 25th to 28th in Gwangju, South Korea.

Inspiration, education, and exchange have always been at the heart of what we do; whether that’s breaking down the latest innovative work online or putting things into perspective in our magazine. However, nothing quite beats meeting, learning, and sharing knowledge face to face. That’s why, soon after CAN launched in 2008, bringing together top and emerging talent became an integral part of our mandate. From contributing programming to key events like OFFF, MUTIK, Sonar+, or FIBER, to curating the educational program at Moscow’s Circle of Light, to helping build bright creative platforms into the beloved festival. It is today we’ve now organized hundreds of international artists, talks, panel discussions, workshops, performances, screenings, and exhibitions (see the long list of CAN events), and we believe that each one, in some small way, helped further illuminate the intersection of art, design, and technology.

Six months ago, an exciting opportunity presented itself that allowed us not only foster inspiration, education, and exchange in a different part of the world but to work at a whole new scale. A celebration of the grand opening of the Art and Creative Technology Centre (ACT) in Gwangju, South Korea, we are thrilled to announce the first edition of ACT Festival – a four-day tour de force that combines a world class exhibition, a symposium, a performance and workshop program, and takes place November 25th to 28th.

Loosely organized around the theme of ‘Tektonic’ (from tekton, the Ancient Greek noun for art/craftsmen), ACT Festival will examine methods of ‘new making’ – in projects, practices, educational platforms, and creative ecosystems. As rapidly evolving paradigms like machine learning, mass customization, and synthetic biology force us to rethink how and what we create, broader shifts register across forward-thinking contemporary art and design. On the ACT Festival website we invite the twentieth-century craftsman William Morris who observed that “you can’t have art without resistance in the material.” To explore what this statement means in the postdigital age we are gathering more than seventy-five artists, designers, engineers, educators, theorists, curators, and critics from Asia and all around the world.

Join more than 75 artists, designers, engineers, educators, theorists, curators, and critics from Asia and all around the world:

Ryoji Ikeda, Anthony Dunne (Dunne & Raby), Ivan Poupyrev (Google ATAP), Sputniko!, Matthew Clark (UVA), Regine Debatty (We Make Money Not Art), Ryoichi Kurokawa, Daito Manabe & Motoi Ishibashi (Rhizomatiks), Elevenplay, Elliot Woods & Mimi Son (Kimchi and Chips), Hearyun Shim, Yuri Suzuki, Ellen Pau, Joachim Sauter (ART+COM), Golan Levin, Byungjun Kwon, Namhee Park, Yae Akaia & Kensuke Sembo (Exonemo), Tacit Group, Zach Lieberman, Taeyoon Choi, Ana Asencio (Mapping Festival)… and many more.

WENDY GUILLES

Wendy Guillies is the president and chief executive officer of the Ewing Marion Kauffman Foundation. Established in Kansas City, Missouri, by the late entrepreneur and philanthropist, Ewing Marion Kauffman, the Foundation is one of the largest private foundations in the United States with an asset base of more than $2 billion.

In her role, Guillies works in close partnership with the Foundation’s Board of Trustees and senior leadership team to realize Ewing Kauffman’s vision of fostering a society of economically independent individuals who are engaged citizens in their communities. In service of this vision, the Foundation focuses grantmaking and operations on two areas—education and entrepreneurship—that Ewing Kauffman saw as two ends of a continuum.

Guillies joined the Foundation in April 2000, and has played an instrumental role in not only leading the Foundation team, but also building the Foundation’s local, national and global reputation as a thought leader and innovator in its fields. Among her accomplishments, she developed, launched and has overseen the growth of one of the Kauffman Foundation’s most far-reaching and highly leveraged initiatives in Global Entrepreneurship Week, now in its eighth year and involving a big effort in Kansas City and in communities in 150 countries around the world.

Guillies serves on the board of Kauffman FastTrac, the Foundation’s longest-running entrepreneurship education program. She was appointed in 2014 to the Greater Kansas City Board of Directors and Executive Committee. She also was selected for the 2014 class of Women Executives in Kansas City by Ingram’s magazine. She is an alumna of Kansas City Centurions, a civic leadership program of the Chamber of Commerce.

GOLAN LEVIN

Golan Levin is an artist, researcher and educator interested in new modes of interactive expression and nonverbal communication. Through performances, responsive artifacts, and virtual environments, Levin applies creative twists to digital technologies that highlight our relationship with machines, expand the vocabulary of human action, and awaken participants to their own potential as creative actors. Levin’s current research, a form of speculative HCI, explores the artistic potential of interactive robotics, gesture analysis/synthesis, and the theme of gaze as a primary new mode for human-to-artwork communication.

Levin is presently Associate Professor of Electronic Art at Carnegie Mellon University, where his pedagogy is concerned with reclaiming computation as a medium of personal expression. He teaches code-oriented “studio arts courses in computer science” on themes like participatory art, generative form, information visualization, and audiovisual interaction. Levin holds courtesy appointments in Design and Computer Science, and since January 2009 has also served as Director of CMU’S STUDIO for Creative Inquiry, a “meta-laboratory” and media kitchen dedicated to the support of atypical, interdisciplinary and inter-institutional research at the intersection of arts, science, technology and culture.

Levin has spent more than 20 years as an artist embedded within high-technology research environments, including the MIT Media Laboratory, Ars Electronica Futurelab, Interval Research Corporation, and the Eyebeam Center for Art and Technology. His work has appeared in the Whitney Biennial, and has been recognized with grants from Creative Capital, the Rockefeller MAP Fund, Arts Council England, and others. Levin exhibits and lectures widely in Europe, the Americas and Asia; his work is represented by the Bitforms Gallery, New York City.
F.A.T. GOLD: San Francisco

“Release early, often and with rap music. This is Notorious R&D.” – F.A.T. Lab

Celebrating nearly eight years of pop culture and R&D, the renegade art organization known as the Free Art & Technology (F.A.T.) Lab is going GOLD. F.A.T. GOLD, that is. From May 21-31, Gray Area Foundation for the Arts will present the acclaimed work of F.A.T. Lab. Curated by Lindsay Howard, the exhibition invites the public to experience and engage with the collective’s groundbreaking projects.

F.A.T. GOLD: San Francisco brings together an international group of thirty collaborators comprised of artists, hackers, engineers, musicians, and graffiti writers. Many of the members will be in San Francisco during the week of May 18, participating in panels, collaborative projects, and leading workshops.

The exhibition will feature significant works from 2007 to the present, including new projects to be launched on opening night. Showcasing a comprehensive and critical selection of the group’s diverse output, the exhibition includes video, software, net art, installation, and performance. F.A.T. Lab members will also be working and hacking on new cutting-edge projects to be added to the exhibition on the fly.

The Free Art and Technology (F.A.T.) Lab is an organization dedicated to enriching the public domain through the research and development of creative technologies and media. F.A.T. Lab’s greater network of artists, engineers, scientists, and musicians are committed to supporting open values and the public domain through the use of emerging open licenses, support for open entrepreneurship, and the abdication of secrecy, copyright monopolies, and patents. F.A.T. Lab was co-founded in 2007 by Evan Roth and James Powderly.
F.A.T. Lab members have included

Mike Bea, Anam Bathe, Allison Burch, Magnus Ericksen, Michael Frumin, Gmailine Guevera, KATSU, Tobias Langnitz, Greg Merchant, Raja Levie, Robb Kevin, Vauvean, David Moore, Shari Frisch, Christopher "Host" Tom, James Pond, David Renault, Evan Roth, Borna Sammak, Randy Sarafan, Golan Levin, Mathieu Tremblin, Kathy Sievers, Adelle Waagner-Greif, Thos Watson, Jamie Wiernick, Bennett Williamson, and Harvey Youngman.

Support for exhibition research provided by Guggenheim. Funding provided by the National Endowment for the Arts. Production support & funding by Grey Area.

Artists

Adelle Waagner-Greif
Adelle Waagner-Greif works at the tension between expression and technology. She seeks to bind conceptual work with traditional forms of painting and sculpture. Past exhibitions include Musee d’Art Contemporain de Montreal, Paris, France; The Blanket Makers, Museum of Contemporary Art Vienna. Most recently she founded Deep Lab... Read More

Allison Burch
Allison Burch creates interactive technology. She is currently a resident at Eyebeam, the leading art and technology center in the United States, where she created a small ultrasonic hardware device that protects smart phone users from spam and audio surveillance. She also teaches “Critical Theory of Technology, Politics, Usage and Code.” Read More

Aram Bartholl
Aram Bartholl’s work creates an interplay between internet, culture and reality. The visual communication channels are the artists’ tools and traditional art forms are augmented with a new technology. His work has been exhibited internationally and has been featured in numerous publications, websites and conferences. He has worked with the OCA, CCI and has been a faculty member at the IAAC in Barcelona. Read More

Bekky Stern
Bekky Stern is the Director of Wearable Electronics at Autodesk in New York City. Each week, she publishes an issue of her newsletter, Prototxt, which focuses on emerging technologies and inspires DIYers. In 2005, she co-authored the popular book A World Made By Hand, which has been translated into 14 languages. She is also a co-founder of Open Source Hardware. Read More

Borna Sammak
Borna Sammak grew up in Iran. Read More

Chris Sugrue
Chris Sugrue is an artist and programmer developing interactive installations, audiovisual performances and experimental interfaces. He works experimentally with technology in and out of context, and works with data and software as tools. His work has been exhibited internationally, and he has given a TED talk on virtual space and biology. Read More

David Renault
David Renault was born in Benneux, in 1979. He lives and works in Benneux, France. He’s a part of Mathieu Tremblin’s duo, Data Essay. David Renault considers the city as a territory of visual and sonic experiments inspired by nomads, wild and anonymous... Read More

Evan Roth
Evan Roth is an American artist based in Paris whose practice visualizes and archivizes culture through unnatural uses of technology. Creating prints, sculptures, videos and websites, his work explores the relationship between misuse and empowerment and the effect that philosophy from radical communities can have when applied to digital and... Read More

Golan Levin
Golan Levin is Associate Professor of Computational Arts at Carnegie Mellon University, where he also holds Computer Appointments in the School of Computer Science, the School of Design, and the Entertainment Technology Center. Since 2000, Levin has also served as Director of CMU’s Frank-Ratchett Studio for Creative Inquiry, a laboratory... Read More

Greg Leach
Greg Leach is a creative & user interaction designer, specializing in user interface design, usability, human-computer interaction, and information architecture. He is currently the Senior Designer at Speakable and Director... Read More

James Powderly
James Powderly was born in Chattanooga, Tennessee, U.S.A. in the year of the dragon, 1976. He has been making technology and art at the fringes of robotics, graphic space science, and rock and roll since 1992. James was a Senior Research Fellow in the Entertainment R&D at Autodesk. Read More

KATSU
KATSU is a new media artist who graduated from Parsons and works in Brooklyn. He has led a major project for the graffiti and major community in the Chaos decade, with work being shown in group shows at Foundation Carter and Eyeline and in media outlets from Wired to CNN. Read More

Kyle McDonald
Kyle McDonald is an artist who works in the open with code. He is a contributor to open-source software infrastructure, and spends a significant amount of time developing tools targeted at new algorithms in creative ways. His work is a work process oriented, and he has made a... Read More

Lindsay Howard
Lindsay Howard is a curator exploring how the internet is shaping art and culture. She curated the first and second annual digital art festivals at Phillips New York and London, which were called an “art breakthrough” by Wired Magazine. Previously she served as the Curatorial Director at 399 Schuylers and... Read More

Maddy Varner
Maddy Varner lives in Pittsburgh, USA. She is also a part of Deep Lab, a c/o cybernetics collective. Read More

Magnus Ericksen
Magnus Ericksen is affiliated with a number of phenomena related to philosophy, pop culture, and the Internet. His art practice has been presented in a number of international exhibitions, conferences and seminars, and is widely known and discussed. Read More

Mathieu Tremblin
Mathieu Tremblin’s work has been presented in the National Empire, New York Times, California Academy of Sciences, MOMA, gift shop, Dick Tracy Museum of Innovation, as well as on the Today Show, Tonight Show, NPR, the BBC, and Playboy... Read More

Randy Sarafan
Randy Sarafan is an interdisciplinary working full of irresistible destruction. He apologizes for nothing. His work has appeared in the National Empire. New York Times, California Academy of Sciences, MOMA, gift shop, Dick Tracy Museum of Innovation, as well as on the Today Show, Tonight Show, NPR, the BBC, and Playboy... Read More

Theo Watson
Theo Watson is an artist, designer and experimenter whose work is born out of the curiosity and excitement of designing experiences that come alive and invite people to play. The work combines visual and spatial and musical systems, to immersive, interactive environments with full body interaction... Read More

Tobias Langnitz
Tobias Langnitz is a communication designer and project manager at the Mozilla Foundation’s team, previously Mozilla Labs. His personal work, as fellow of the New Art & Technology Lab, explores the mutual impact of Internet and society. The web belongs to us: his latest work includes the Social Network... Read More

Zachary Lieberman
Zachary Lieberman is an artist with a simple goal: he wants you to control his work. He uses physical technology to codify a way to break the boundaries between the visible and the invisible. Augmenting the body’s ability to communicate has always been at the core of Lieberman’s work... Read More
NEW GIFTS

The Creative Technologies Exhibition
June 1, 2015 - June 26, 2015
Golan Levin & Shawn Sims

The “Free Universal Construction Kit” consists of a matrix of nearly 80 adapter bricks that enable complete interoperability between ten popular children’s construction toys. Open-source based, it is available for free download to be 3D printed. By allowing any piece to join to any other, the Kit encourages totally new forms of intercourse between otherwise closed systems—enabling radically hybrid constructive play, the creation of previously impossible designs, and ultimately, more creative opportunities for kids. To learn more about the kit visit http://fffff.at/free-universal-construction-kit.

“Opening doors to new creative worlds is one major reason we created the Free Universal Construction Kit. Another is that we believe expertise shouldn’t be disposable—and that childrens’ hard-won creative fluency with their toys shouldn’t become obsolete each Christmas. By allowing different toy systems to work together, the Free Universal Construction Kit makes possible new forms of “forward compatibility,” extending the value of these systems across the life of a child.... In producing the Free Universal Construction Kit, we hope to demonstrate a model of reverse engineering as a civic activity: a creative process in which anyone can develop the necessary pieces to bridge the limitations presented by mass-produced commercial artifacts.”
Komponiertisch


Schreibe einen Kommentar

Deine E-Mail-Adresse wird nicht veröffentlicht. Erforderliche Felder sind mit * markiert.

Kontakt

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Öffnungszeiten

Mo. - Fr.: 09.00 - 18.00 Uhr
Sa. - So.: 10.00 - 18.00 Uhr
Feiertags: 10.00 - 18.00 Uhr

Preise

Erwachsene: 16.00 Euro
Ermäßigte: 11.00 Euro
Familien: 40.00 Euro

Menü

Aktuelles
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Impressum

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Technik
Mensch
Natur
Kinderbereich „Milchstraße“
Sonderausstellungen
Außenbereich

Social Media

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Facebook
Instagram
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GOLAN LEVIN

Carnegie Mellon University, School of Art
artist programmer, composer performer, image & sound, formal language of interactivity, non-verbal communication at the forefront of new-defining parameters for art
University of the Arts | Am Speicher XI | Friday, February 13, 2015 | 15 clock | Auditorium

Events
Golan Levin
University of the Arts, Speicher XI 8, Auditorium, Bremen
February 13, 2015, 15:00
About Golan Levin

Researcher, working as a connector in the field of Media interactivity, graduated from MIT Media Laboratory where he studied with John Maeda, Golan Levin is an artist, a composer and an ingeneer that explores the relation between the human being in moderns times with the machine and the link between communication and interactivity. He probes those links through new modes of reactive expression by developing artefacts and events based on the conception of creation oriented systems and on the simultaneous experiment and execution of sound and image. His works was awarded by the Ars Electronica Art piece in 2002 for its interactive software called Audiovisual Environment Suite and the performance associated to, called Scribble.

Re:FACE (Portrait Sequencer)
Permanent installation at East High School, Anchorage
by Tmema (Golan Levin and Zachary Lieberman), 2010
Commissioned by Municipality of Anchorage 1% for Art

The exhibition explores the added value of 3D Printing – a groundbreaking manufacturing technology likely to be critical in the next decades – for the lives of individuals, our society and the environment. The exhibition features 3D-printed works of art, design, engineering and scientific fields by renowned artists, designers, public initiatives and prestigious research institutions, as well as by unknown innovative makers.

READ MORE
EXHIBITION

MAKING A DIFFERENCE / A DIFFERENCE IN MAKING looks at 3D Printing with both the eyes of fascination and a deeper observation of its consequences. Visitors are invited to discover a production technology that allows us to make things differently, and also ponder how it can help individuals, enable social changes and positively contribute to the environment. In other words, how 3D Printing is making a difference.

The exhibition made its first appearance at Bozar, the Center for Fine Arts in Brussels, to celebrate the 25th anniversary of Materialise, a pioneering Belgian company dedicated to the engineering, development and application of 3D Printing. Curated by Marta Malé-Alemany, it was always the intention to make the collection a travelling exhibition. In September 2016, the highly reputed Red Dot Design Museum in Essen, Germany, will be the second location to host the collection, exploring the impact of new technology on the processes of design.

VISITORS ARE INVITED

to discover a production technology that allows us to make things differently, and also ponder how it can help individuals, enable social changes and positively contribute and to the environment. In other words, how 3D Printing is making a difference.

BACK TO TOP
FREE UNIVERSAL CONSTRUCTION KIT
by F.A.T LAB & SY-LAB

Hacking Industrial Upgrades

SOCIETY

By: F.A.T LAB & SY-LAB, 2012
Material: Polyamide (Nylon)
Technology: Laser Sintering
Manufactured by: Materialise

The Free Universal Construction Kit is a matrix of nearly 80 adapter bricks that enable complete interoperability between ten popular children's construction toys. This opens up otherwise closed systems and provides more creative opportunities for kids.
The Informed Body – NODE15 Exhibition

"The Informed Body" is a thought-provoking work of art and design that explores the past and the present of the human body in relation to technology.

The exhibition challenges the human body in its many forms and examines its potential to redefine itself through technology. This is achieved through a series of installations and interactive artworks that highlight the body's role in shaping society and culture.

The exhibition is open to the public and features a range of interactive installations that allow visitors to explore the relationship between the body and technology.

The Informed Body is a thought-provoking exhibition that encourages visitors to consider the future of the human body and its role in shaping society and culture.
GOLAN LEVIN, CHRIS SUGRUE & KYLE MCDONALD
AUGMENTED HAND SERIES
2014

Of all parts of the body we make the most demands on the hand. The tactile sensory system makes it a bridge to our environment that can communicate complex information by a mere touch or highly complex sign language. In processes of communication or cognition, the hand is usually driven by tacit knowledge about how to use it. Watching one of the billions of videos of toddlers using iPads, we understand that at a certain age, any form of motor control can become inscribed in our body. But what happens if this native link between mind and body is interrupted? The existence of “alien hand syndrome” -- when the hand moves independently of a person’s conscious will -- or “phantom limb syndrome”, which amputees can suffer from, proves the potential leeway of this link.

The Augmented Hand Series by Golan Levin (US), Chris Sugrue (US) and Kyle McDonald (US) functions like a funhouse mirror suggesting alternative shapes for our hand. We may be given several more thumbs, longer ones or twisting tentacles. Like a plastic surgery preview device, we are offered the opportunity to switch between options of style. We can train our new hand and to accept the link between our mind and the imaginary sixth thumb.

As playful a device it is, the installation causes a subliminal irritation that questions the potential for letting new applications, transformations, and maybe even technological enhancements in. In times of increasing ‘information of the body’, are we able to adapt to any alternative, even virtual bodily shape?

Concept and software development:
Golan Levin, Chris Sugrue, Kyle McDonald
Software assistance: Dan Wilcox, Bryce Summers, Erica Lazrus, Zachary Rizzi

The Augmented Hand Series was commissioned by the Cinekid Festival, Amsterdam, October 2014, with support from the Mondriaan Fund forvisual art. It was developed at the Frank-Ratchye STUDIO for Creative Inquiry at Carnegie Mellon University with additional support from the Pennsylvania Council on the Arts and the Frank-Ratchye Fund for Art @ the Frontier.

The Augmented Hand Series was developed in openFrameworks, and could not have been possible without several open-source C++ additions generously contributed by others in the openFrameworks community: ofPuppet by Zach Lieberman, based on Ryan Schmidt’s implementation of As-Rigid-as-Possible Shape Manipulation by Takanori Hashimoto et al.; ofEasyMotion by Theo Watson, with updates by Dan Wilcox; ofPhysics by aCardo; and ofTiling by Kyle McDonald; ofeCM0 and ofeMay by Elliot Woods, and the ofeButterfly code for mesh subdivision, by Bryce Summers. Adam Carlson’s helpful tutorial is among the Accelerate Framework in openFrameworks will also be essential to achieving satisfactory frame rates.
Starting today (27. April – 3. May 2015), the international NODE – Forum for Digital Arts in Frankfurt assembles international participants and speakers in the areas of design, art, culture and science, who newly define borders of design and programming.

Focused on the advancing melding of the human body with technology, the festival will take up the current debate regarding its fundamental effect on our society and will take a look at the future. During the day, the Naschulz, in over 50 programming workshops, will offer practitioners a forum in which to experiment with digital technologies and to exchange know-how and techniques. Parallel at the Kunsthaus Museum there will be lectures, concerts, performances and an exhibition, all to do with the keynote of NODE15. The Museum will be the stage on which the artists, designers and developers present their drafts of the future, the interconnected body and their interpretation of digital interactive media. They will also invite the interested public to discuss the guiding theme with them.

Educational platform for open knowledge sharing, hands-on workshops, toolboxes. This is the head and the heart of the community around the visual programming language “vvvv”, an international network of artists and developers.

vvvv at its best – NODE15 offers over 50 workshops, in which to learn and sharpen your knowledge of the multiple application possibilities of the visual programming language vvvv. The offer extends from introductory courses into generative designing with vvvv exploring the possibilities of 3D tracking technologies such as Microsoft’s Kinect 2 or the virtual reality glasses Oculus Rift, to courses for advanced users interested in programming the deer and plugins. The workshop program was designed close cooperation with the most active members of the international vvvv-community. They share their knowledge in 3-hour units with the participants, who can follow and test what is being taught step-by-step on their laptops. The focus will be on some of the most characteristic features of vvvv. This includes a lot of generative designing. The essence of this design method is that the output – for example a picture, a sound, an artistic model, an animation – is generated by an algorithm, that is, a set of rules with allow designers to create and visualize highly complex models. Generative designing by means of visual programming languages like vvvv are trend-setting and continually increases in importance because they are relatively easy to learn and hence allows users with little programming experience to realize their ideas in different areas.
The exhibition on art technologies that address the transformation of the complex relationship between the human body and technology. International artists show unique and playful transporter models, underpinned by body models, to draw in what is already technologically possible and sketch future scenarios of a critical approach to these technologies that surround us. In so doing, the informed body attains a light on different levels in which art and design grapple with the theme of the biotic. Numerous artist media are deliberately brought together to initiate interactive and contemplative interaction between art and observer.

"Between Two Worlds" by Filip Vinkovic and Elke Reinhard, installed at Node15 exhibition.

The software work pique by Lauren McCarthy and Kyle McIntosh transforms the Node15 forum into a group experiment and offers the initial participants an alternative application scenario for the quantification of their body signals. The app optimizes the fine-grained of our vital signs according to the biofeedback of the user, and the artist has learned which contacts do we good and which don’t. By contrast, in their performance and installation CAN/CC, the artist couple Athan Gasparatos and Katharina Keller include the audience in their research. Here the technique not only involves the unmask in the intimate relationship of the couple and visualization and simulation of the physical reactions of the artist during the performance.

The exhibition reflects the interplay between intimacy and estrangement, between pervasion and demarcation, that constitutes our relationship to this technology surrounding us: the body gestures crafted by Suatras Hertinok sketch ambient wearable design intended to refine our senses and to mitigate the diseases caused by obsolescence. By their installations such as the body of the experiment of the future. The exhibited back on the necessary NECUMI by the Polish art collective and another stand in contrast to this. Here the flaying jewelry of light re-uses the varying frequencies of the human vocal and feedbacks onto the wearer’s body an interpretation of their present emotions.

Further Node15 shows artificinal positions that develop ideas on how to use virtual reality devices such as DrakeFt. In their Machine to be Another, for example, established a put virtual body transition to the test and consider the empathetic potential of getting under another’s skin.

A new work by the unreasqued Duo Dupeart, specifically commissioned for Node15, will copy a prominent place in the Naxoshalle. In an expansive, room-filling installation the artists ponder the moment of physical immersion, of subtracting through membranes into diverse physical states of being. Thomas New Media Artist Jeremy Babyk will cause the audience’s do to be aware of his installation developed especially for the festival – the exhibition that materializes and comments on this year’s controversy in the avoidance between the promise of a comfortable, optimized world and the examination of our unseen way of looking at the unconscious.

CAN / HOLO / FRAMED at Node15

In the hashpace, the volunteers will be able for the first time to get their hands on FRAMED device. In collaboration with Node15, FRAMED have developed a custom platform enabling all artists to submit artworks that will be available for the full duration of the event. You can upload your artwork in either vvvv3etta33.7_vvvv or vvvv.j file format for FRAMED to transform the Node15 forum into a group experiment and offer the festival participants an alternative platform, a place to compare and contrast initiatives and technology. With the platform at the heart of the exhibition, we will be able to interact with the audience and provide a simple setup to get started. Read the blog entry on vvvv for more information. There is also a talk session by G-N’s Filip Vinkovic on FRAMED’s history and roadmap. For more info, see here.

The symposium will be the moment of the workshops and hashspaces comes to a halt, in order to pause and to take position. The curator Sebastian Dotzler has assembled researchers, designers, artists, curators and journalists to discuss the increasing fusion of the human body and digital technology, and to take a look at the future. And though the workshops will close the house of the symposium will be on pause; this question will be regarding the social changes caused by increasing interweaving of our physicality with digital data.

Digital Art has been attracting a lot of attention at the art market, collectors and museums alike in the recent years. Will this sudden shift create new opportunities for artists working with code and to actively explore and critique digital technologies to address a new and broader audience? This panel titled “No idea in the digital Art world” brings together four people who deal with different aspects of the topic in question. Filip Vinkovic, the laureate of CAN/HOLO and platform director of FRAMED will be joined by Manuel Reymann, who runs the online gallery where he hosts various exhibitions that extend real world locations to discuss “No idea in the Digital Art world”. Also participating are Carolien Teunisse and Sabrina Verhage, two artists from the Netherlands who work at the intersection of art and technology.

This is just a small selection of events being place at Node15. For full list, see noded15.org

Node15 artist include: Jasm Herbelin, Athan Gasparatos & Katharina Keller, SbnInrtKr, Carolien Teunisse, Sabrina Verhage, Lauren McCarthy and Kyle McIntosh, Lisa Bergman, Peter Gehrke, Schneidersandbild, Johannes E. Timmerman & Sebastian Huber & Kiyoh Kyoung Kijoo, Johannes Hoiberg & Filip Vinkovic, Simon Reinou & Vanessa Pitlo, Stefan Tisnograt, Susanna Hertinok, Wieland Link & Quandvich (Jan Bormann, Julian Gritz & Sebastian Nolte), Quadrature (Jan Bormann, Julian Gritz & Sebastian Nolte), Quandvich

Exhibition opening times:
Monday, 21.4 – Wednesday, 23.4 2015 (09.00 a.m. – 12.00 a.m.)
Tuesday, 21.4 2015 (12.00 p.m. – 6.00 p.m.)
Thursday, 23.4 2015 (12.00 p.m. – 6.00 p.m.)
Friday, 24.4 2015 (12.00 p.m. – 6.00 p.m.)
Saturday, 25.4 2015 (12.00 p.m. – 6.00 p.m.)
Sunday, 26.4 2015 (12.00 p.m. – 6.00 p.m.)

Frankfurt, Germany

http://noded15.vvvv.org

Hans Dürer: SAN Event

See also: code, code community, download, education, events, frame, Frankfurt, hdo, learning, participate, programming, template view

by Filip Vinkovic

Editor-in-chief at CreativeApplications.net, co-founder and editorial director of HOLO Magazine, director of platform at FRAMED and research fellow at the University of Westminster, London.

http://www.creativeapplications.net/can-events/node15-wrapped-in-code/