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# INTERFACE CULTURES TRANSCODE

15 Years of Interface Cultures  
Exhibition and Events  
September 5-9 Post City  
Ars Electronica Festival 2019

# TRANSCODE

**A call to fiction and to new translation processes of our reality**

Transcoding, a term from computer science, is an invitation to our exhibition of young artists from the Interface Cultures department on the one hand, and to a possible active transformation of our thinking, functioning and “fictioning” on the other. Because: transcoding in the conventional sense means the direct conversion from one digital coding into another, which usually does not take place without loss.

**But doesn't loss mean a limited way of seeing? A view based on values such as “the original,” “the first and true?” But what if we engage in a translation process that respects the original but appreciates the benefits of the new readability of the converted content? To what extent should transcoding processes not also challenge existing dispositive, imagination, courage to fiction and leaving (the one) reality and its security norms?**

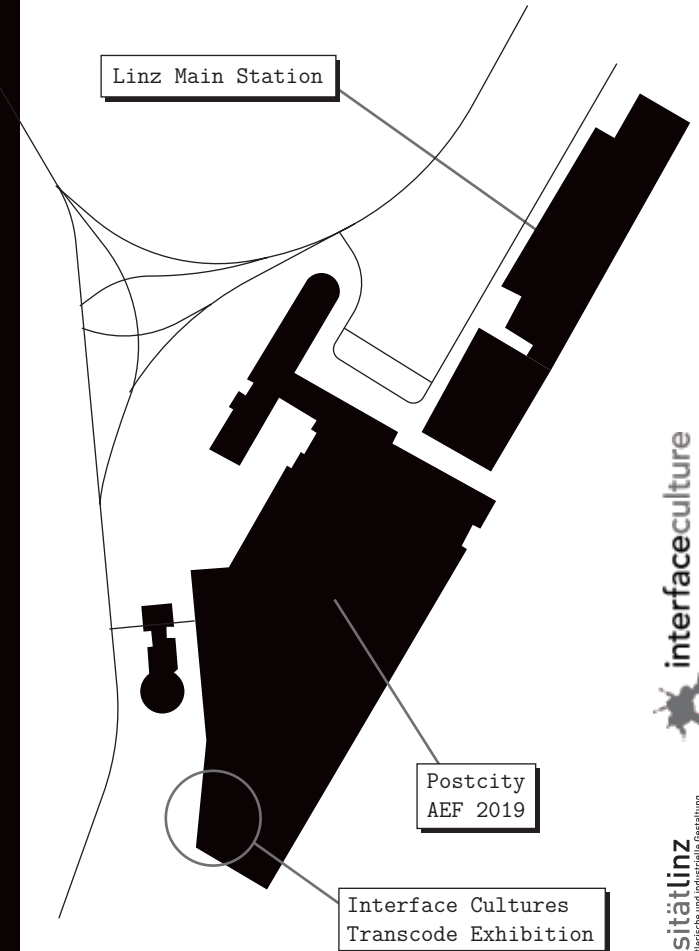
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Christa Sommerer  
Laurent Mignonneau  
Manuela Naveau  
Maša Jazbec  
Fabricio Lamoncha

Michaela Ortner  
Gertrude Hörlesberger

PRODUCTION/DESIGN TEAM:  
Isabella Auer  
Sofia Braga  
Wesley Lee  
Aleksandra Mitic  
Onur Olgaç  
Giacomo Piazzi  
Antonio Zingaro

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Ministry of Science,  
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In Tarkovsky's *Nostalghia* Andrei meets and befriends a strange man named Domenico, who is famous in the village for trying to cross through the thermal waters of Bagno Vignoni with a lit candle. He claims that when finally achieving it, he will save the world. Before leaving, Domenico gives Andrei his candle and asks him if he will cross the waters for him with the flame. *as promised* is an interactive installation which responds

to the candle scene in Tarkovsky's *Nostalghia*. In order to watch the complete candle scene, the user has to spin the anamorphic cylinder's cap, find the correct velocity and keep it constant.

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**interactive video installation**  
**Tarkovsky's Nostalghia**  
**mirror interface**

Amir Bastani > IR

AS PROMISED



The kinetic installation *Curly Cable* celebrates the presence, function, and aesthetics of spiral cables. Coiled cables arranged vertically side by side are alternately stretched by motor in order to be returned to their original contracted position at the next moment. Varying light projections, which meet the cables, enable various moments of shadow on the wall surface behind and create an exciting interplay between the immateriality

of light and shadow and the material in between: the cables as a stylistic device and information carrier. The moving cables tell a story about a past in which there were no cables, a present in a cable-oriented world, and a possible wireless future. In an endless loop, the stretching apart and the contraction of the cables can be perceived. The play of light and shadow increases the visibility of the cables but also visualizes their slow disappearance.

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**kinetic installation**  
**cable**  
**projection**  
**shadow**

Andrea Rebok > AT

CURLY CABLE



The colourful slides of an old slide projector, the hum of its fan and the monotonous clicking of its feeding mechanism: This visual and acoustic experience is paired with an AI that creates poetry inspired by the images of the projected slides. The training of the AI is based on data collected by the artists in recent months from e-mails, SMS, poems and other text fragments.

an experiment that examines the outcomes of trying to teach a machine poetry. Will it forever produce poetry in different variations of the same kind or will it succeed in crossing the threshold and creating something new?

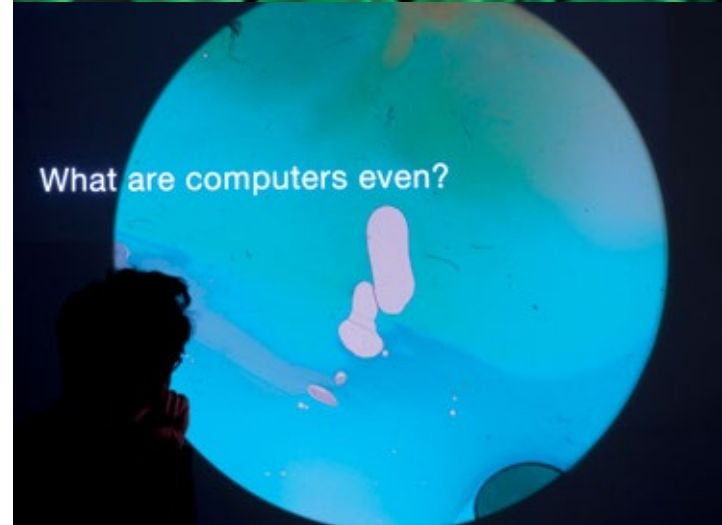
The installation has been realised with the generous help of Giacomo Piazzi.

>>>

**installation**  
**slide projector**  
**artificial intelligence**  
**poem**

Fabian Frei > CH

A REACTIVE  
POETRY MACHINE



*A reactive poetry machine* is

You are your number one stalker.

*I Stalk Myself More Than I Should* shows a selection of Instagram Stories that have been documented and archived through the use of screen recordings.

The work thus displays an archive of memories designed to disappear from the online platform within 24 hours. In contrast to the nature of this feature, the

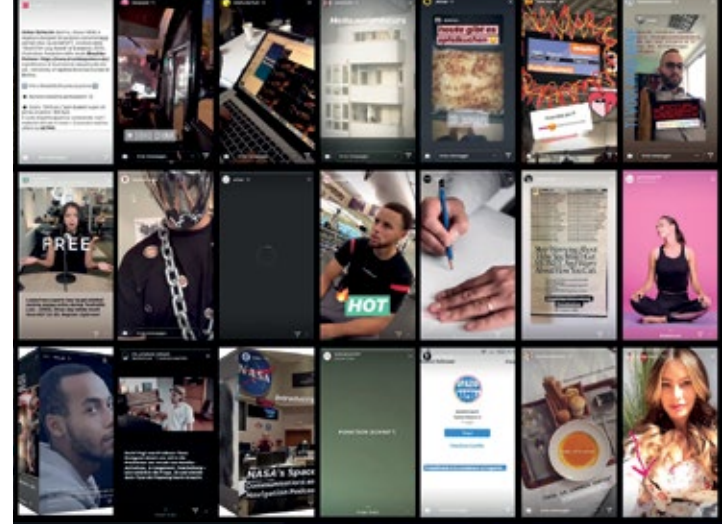
project explores forms of appropriation, interpretation and representation, as well as the qualities and hierarchies of collective memories shared and stored online.

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**screen recordings  
online content  
appropriation**

Sofia Braga > IT

I STALK MYSELF  
MORE THAN I SHOULD



*Screenshot TV* is an installation that invites visitors to watch a new genre of reality TV. Every few seconds, the TV shows another online screenshot, uploaded to a special website by anonymous people using a screenshot tool, so that the information can be shared by simply sending a URL.

The URLs are usually sent privately, but are public and accessible to everyone. However, sometimes users

upload screenshots that contain important and sensitive information and forget that the Internet is a virtual space with transparent walls.

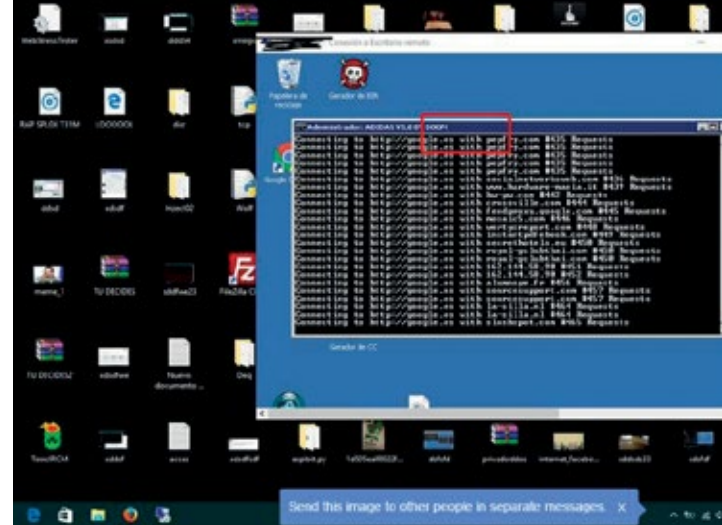
The artists appropriate this information and want to open a dialogue about our daily work and life on the screen. A screenshot is a selection of information that represents us, what we focus on, what is important to us. With screenshots as a new format

>>>

**screenshots  
appropriation  
reality TV**

Stella Markidi > GR,  
Patricia Cadavid H. > CO

SCREENSHOT TV



Douyin 抖音, internationally known as TikTok, has become one of the world's most successful apps and a leading platform for creating and sharing short videos. It was developed by Beijing-based Bytedance and is one of the few apps that has been successful outside the big firewall. To comply with Chinese law, Douyin is a completely independent app from TikTok. Although the user interface and logo look the same, the content is

completely different and not accessible in the international version.

The goal of this work is to explore and analyze this vast digital ecosystem from different perspectives: screenshots capture a moment in a rapidly changing environment, determined by Douyin's artificially intelligent recommendation algorithm. These found images are then decontextualized without change to give visitors space

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**short videos installation  
chinese app and platform  
social media**

Yang Mu  
Sai Bao

MEANWHILE  
IN CHINA



Sing along with the never ending sausage song! Thanks to the magic of face-tracking, the seemingly free-floating holographic *Sausageface* moves its lips and eyebrows exactly like the visitor's. The repetitive, almost childish sounding jingle lures you to the place where you suddenly become one with the cheesy singing slice of Extrawurst and realize that what you are looking at is an abstract portrait of yourself.

Aren't we all just some stuffed casings in different shapes and colors?

*Sausageface* is fun, annoying, catchy, maybe also a subtle critic on ideals of beauty, consumer society and politics, but it's definitely a "valid form of abstraction," as Erwin Wurm once said in an Interview.

>>>

**interactive AV-installation  
beauty and politics  
extrawurst**

Isabella Auer > AT

SAUSAGE FACE



Cassette tape players and slide projectors have long disappeared from the modern home. Many no longer collect bulky VHS tapes and expensive vinyl records and as a result, the interactions associated with these devices have disappeared from daily rituals: the act of insertion, removal, the physical game button, the separation between the media storage and the media player, the joy of anticipation when static TV screen noise turns into an

anti-piracy warning screen, the confusion between side A and side B, the audible buzz and so on are no longer part of our everyday lives.

*Insert & Play* is a microwave that functions as a moving image projector to provide a viable media player. While the project is a celebration of technology and industrial progress, it is also a reminder of nostalgic actions; insert and play—a ritual between man and machine on the verge of extinction.

>>>

**interactive installation  
media archeology  
mixed media**

Jeon Hess > KR

INSERT AND PLAY



*The Generative Adversarial Network* is a series of products that pay homage to the gadgets that we all buy, own and love: the latest smartphone, wearable, IoT enabled home-automating wiretap.

of Critical Theory, these developments have been co-opted to become mostly a means of commercial exploitation. These manipulation processes have moved from mass media to the internet and to the smart devices that are pervasive in our lives. Even when we don't want them, it is impractical to function in society without owning and operating them. Adding insult to injury, not only are we exchanging our privacy, freedom and the

health of our planet to devices that bring us convenience and comfort, but also doing it to have access to useless features, many of which create new problems for us—so that we will need or want the next "innovation."

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**device art  
useless functions  
speculative product design**

Wesley Lee > BR

THE GENERATIVE  
ADVERSARIAL  
NETWORK



*SELLOUT* is a real-time game for two players. It is designed around the concept and dynamics of the *Prisoner's Dilemma*. Whether the players will cooperate with each other or sell the other one out is the core mechanic behind each round.

In an iterated fashion the game is played multiple rounds, allowing participants to speculate on how their competitor is thinking. It intends to bring out strategies

Virtual Reality (VR) systems allow the user to experience a sense of presence in a place other than the physical body. VR also allows users to feel like someone else when they take the first-person perspective of another real person or avatar.

With the help of VR tools and devices for consumers integrated into our *VR in Wonderland#1* system, the perception of the body of the participants in another room

*Triality* is a cooperative mixed-reality experience presented as the result of a collaboration between students of the Interface Cultures Master Program (University of Art and Design Linz) and the Master Program Software Engineering and Human-Centered Computing (University of Applied Sciences Upper Austria, Hagenberg).

In a mysterious laboratory, three participants have to

surrounding decision making in non-cooperative, non-zero-sum games.

Taking Robert Axelrod and his *Iterated Prisoner's Dilemma* tournaments from the 1980s as a reference, the installation aims to provoke questions on how self interest, human cooperation and trust are intertwined.

can be directed to a new perspective. Consequently, the *VR in Wonderland#1* research setting actually makes it possible to manipulate the participants' physical perception through self-localization. The natural view of the participants is replaced by the vision of a small robotic device running in an abstract city labyrinth model. While wearing HMD and looking around, users can observe themselves from the perspective of the

synchronize to solve pending tasks. Each player perceives only one sense of the same virtual character and controls it: touch, hearing and sight. To solve the problems, the players must work together as one unit to gain a complete understanding of what is happening in the virtual world.

*Triality* is an unconventional exploration of VR technologies that challenges the limits of our perception.

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**real-time game  
iterated prisoner's dilemma  
human cooperation  
non-zero-sum game**

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**virtual reality  
self-localization  
research setting**

>>>

**mixed-media/VR experience  
synchronized collaboration  
game**

Julia Del Rio, Jeon Hess, Sergio Lecuona,  
Matthias Schäfer, Qian Ye, Julian Feil, Kevan  
Croton, Jürgen Ropp, Tamiko Thiel;  
Stefanie Brayer, Fabian Pointecker, Markus  
Maureder, Peter Haas, Horst Grobner, Oscar  
Ablinger, Dominik Heigl, Christoph Muellner,  
Elias Wipfler, Christoph Anthes

Bálint Budai > HU,  
Maša Jazbec > SLO,  
Aleksandra Mitic > SR,  
Jürgen Ropp > AT,  
Vanessa Vozzo > IT,  
Martin Nadal > ES

Onur Olgaç > TR

VR

IN WONDERLAND#1

SELLOUT

TRIALITY



TRIALITY  
Mixed Reality Project

SELLOUT



A Khipu is a device used in the ancient Inca Empire for the processing and transmission of statistical and narrative information. Linked to textile art, it is a tangible interface encrypted in knots and cords of cotton and wool.

This system was widely used throughout the Andean region, until the Spanish colonization that prohibited and destroyed much of the existing Khipus.

When noise music and classical opera meet: Monica Vlad is an experimental audio/visual artist who creates a noise composition based on opera using a female soprano voice live interpreted by Johanna Falkinger. The structure is based on three different arias sung by her although these arias were not originally composed for this opera. Similar to the system of an Aria di Baule—a so-called suitcase or insertion aria—a

A textile as an electronic instrument: the artist specifically for this performance created a flexible and modular interface of electronic textile consisting mainly of snap fasteners to make all parts freely movable.

CoinB, the artist's alter-ego, is a version of the artist dressed in pinky and cutty which aesthetically is the opposite of her performance. The dramaturgy of the show is divided into three

This performance wants to pay homage to the Khipu, reusing it as an instrument for interaction and generation of experimental live sound and video. The artist will be a contemporary *kipukamayuc* (Khipu knotter) who seeks to encode the interrupted legacy of this ancestral practice through the knots.

With each knot made, an audiovisual composition is constructed that years to vindicate the memory and

singer is choosing the arias to be sung.

In addition, the sound artist Monica Vlad changes the orchestral accompaniment to electronic noise and the classical instruments are replaced by analog machines. The arias, however, are interpreted by the soprano as original.

The theme of this performance is based on feelings of melancholy,

sections, beginning with soft experimental sounds representing the green and light side of the forest. The second part is the transition from the light side to the dark side, followed by the last part where the music escalates to speed core bpm.

indigenous resistance of the native peoples of the Andes.

>>>

**ancient instrument  
encrypted knots  
performance**

>>>

**AV live performance  
opera  
noise music**

>>>

**e-textile instrument  
performance**

**Patricia Cadavid H. > CO**

**KNOTTING THE  
MEMORY//ENCODING  
THE KHIPU\_**



**Monica Vlad > RO  
guest Johanna Falkinger > AT**

**CHE SI PUÒ FARE?**



**Afra Sonmez > TR**

**50 SHADES  
OF FOREST**



*MachinedHuman!* is a performance-oriented interactive installation that questions the existing. We are presented with an enthroned instance, apparently half human and half machine. The heart of this entity can be controlled by the functions of the mouse. It reacts to the movement of the mouse and the mouse click leads to a search for the essence. Only one person can interact with the entity, while the number of spectators is

flexible. The audience is allowed to interact with the character by following instructions for the machine side of the instance. Moving the heart of the entity moves the entity. The viewers are also given the freedom to say a word in the ear of the machine, which means that the emerging dominance of the machine over the human being contradicts the artist as a human performer. The artist is convinced that in the end the human mind, and thus

the human being who is the creator of the machine, will always be the superior, similar to God's idea of man.

Technical Collaborator: Sergio Lecuona  
Special mention: Wesley Lee, Cesar Escudero Andaluz and Fabricio Lamoncha

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**performance**  
**computer mouse trigger**  
**entity**  
**irritability**

Saturday, September 7th 2019  
10.00 am - 6.00 pm  
PostCity

Shut down your computer and join the second edition of *The Internet Yami-Ichi* in Linz!

*The Internet Yami-Ichi*, from the Japanese "Internet Black Market," but also "sickness" and "addiction," is a flea market where people consumed by the Internet can share and buy Internet-related things in real life. In

this weird market, you can browse through the booths and find the amazing and the useless—in an ironic and humorous atmosphere reminiscent of the early Internet era.

*The Internet Yami-Ichi* was created by the Japanese art collective IDPW in 2012, and took place for the first time in Tokyo. Since then many editions have been organized in several cities like New York, Seoul, Moscow, Berlin and more.

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**official website:**  
**<http://yami-ichi.biz/>**

Barcodes, QR codes, perforated papers, dot patterns, images: information is stored in various visual forms. Those who know the code can also understand the information behind it. In contrast, abstract paintings, television screens with noise, random graffiti also carry information, but from which it is not easy and generally valid to extract information. These codes seem too complex and too personal.

For this year's exhibitions graphic design, we not only wanted to develop attractive aesthetics but also to provide an appealing visual code that can be decoded in order to transmit information. It is with this in mind that the IC-Decoder was created: a ludic exploration of decoding potential information from visual patterns.

You do not need it, but you might want it!

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**device art**  
**decoder**  
**workshop**

Internet Yami-Ichi Linz 2019 is organized by Sofia Braga within the frame of Ars Electronica Festival 2019 with the support of Ars Electronica and Interface Cultures.

Jaskaran Anand > IN/AT

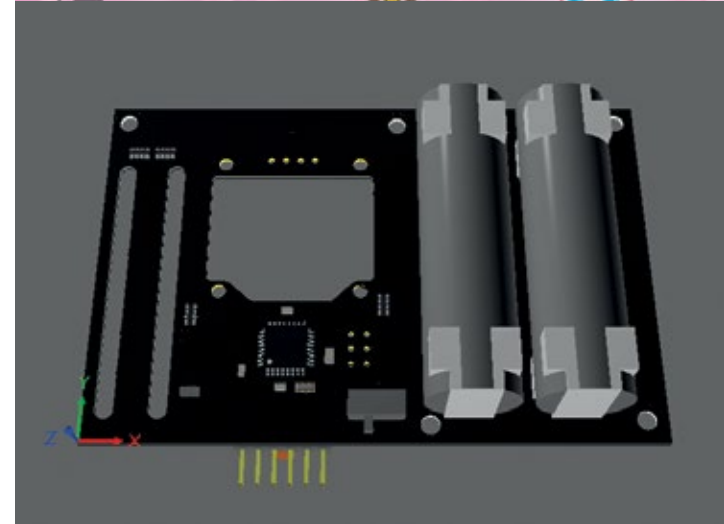
Project by IDPW > JP  
Organized by Sofia Braga > IT

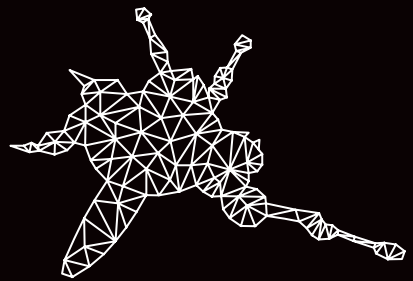
Wesley Lee > BR

MACHINED HUMAN!

THE INTERNET  
YAMI-ICHI

IC-DECODER





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

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