CROSSING THE BRIDGE

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INTERFACE CULTURES
AT ARS ELECTRONICA 2022
07.09–11.09.2022

Kunstuniversität Linz
University of Arts Linz

ARS ELECTRONICA
Art, Technology & Society

interfacecultures

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CROSSING THE BRIDGE – INTERFACE CULTURES AT ARS ELECTRONICA 2022

Just as neighboring nations can develop separate cultures—in part due to forces of nature that separate them such as rivers and mountains, art and science often present themselves as divided into two different cultures and languages. Paradoxically, the construction of bridges, as well as other vehicles intended to facilitate communication between different cultures, were projects originally assigned to artist–scientists. But just as bridges can be built, they can also be destroyed. And indeed, up to this day it seems that there are still too many bridges to be built, as well as others more fragile that need to be reinforced.

The linguistic divide between the arts and sciences began at the end of the Enlightenment era, at the end of the 19th century. It's then when the term „science" began to be used in its narrowest sense, referring only to the „physical" or „natural" sciences. The Romantic movement of the time and its aesthetic perspective served as a counterpoint to utilitarianism and instrumental rationality through which the ideas of the Enlightenment gained theoretical legitimacy and influenced the modern industrial age. In fact, the paradigm of the arts and sciences divide has accompanied us until today, with the greatest danger of these disciplines undoubtedly lying in their lack of articulation.

Within the artistic practices, for example, many of its most influential philosophers and theorists have made use of scientific language and terminology, often interpreting data and playing with their language in ways that have only succeeded in alienating the scientific community. Also, many contemporary artistic products take on the air of something independent and esoteric.

John Dewey in his book "Art as Experience" interprets that when the aesthetic contrasts so strongly with our common experience, it is normal that we are barely able to recognize it, therefore being easier to place it in a world apart.

The reasons why this happens are not inherent to the subject of art and aesthetics, but to political and economic conditions. Thus, in order to base our understanding of art, it would be necessary to rediscover and emphasize the continuity of the aesthetic experience with the normal processes of life. Perhaps this is where our artists, through their practice, making use of new technologies as well as engaging in the critical analysis of their social and cultural impact on our environment, contribute to reinforce such bridges. These artists, in constant dialogue between sides, are in a privileged position, nurturing and contributing to the articulation between different disciplines, as well as fostering their dissemination and social and cultural understanding.

Much of this work is carried out inside the universities. The academic world allows its artists to come into contact with a multitude of disciplines. To communicate effectively in these contexts, artists must learn the specific protocols and languages of these disciplines. The challenge, as Victoria Vesna states, is to do so without losing the intuitive and „wild" aspect inherent in artistic practices. This way, many contemporary artists have left aside the traditional processes of artistic production and distribution linked to conventional art markets, to make art based on the creation of their own aesthetic systems: organizing resources, media, fostering collaboration—both interdisciplinary and even interspecies, allowing all their participants to experience art in a new, questioning, responsible, sustainable, amplified and empowering way.

For that reason, this year the Interface Cultures department leaves its own comfort zone of the Art University, and mentally, conceptually and physically crosses the bridge, bringing along a selection of its latest student projects right to the center of the JKU Campus. And what better occasion for this than the celebration of the 43th edition of the international Ars Electronica Festival in Linz, a festival with a long tradition of crossing disciplines by constantly exploring the impact of art and technology into daily life and society. We strongly believe that by engaging, discussing and communicating with international festival visitors new unexpected paths can be taken and new bridges and connections can be built.

INTERFACE CULTURES
FACULTY
Christa Sommerer
Laurent Mignonneau
Manuela Naveau
Fabricio Lamoncha
Michaela Ortner
Gertrude Hörlesberger

PRODUCTION /
DESIGN TEAM
Sara Koniarek
Juan Pablo Linares
Indiara Di Benedetto
Doğuş Karlık

LCTN

LOCATION
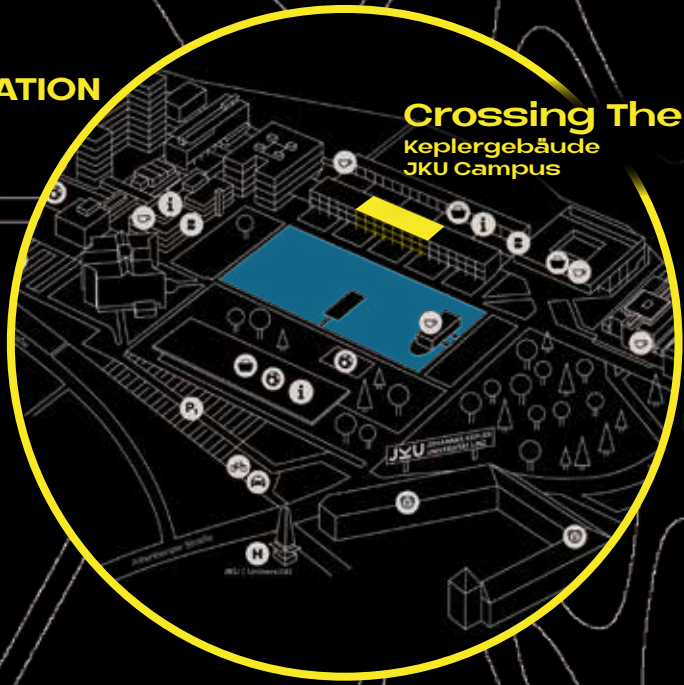
Crossing The Bridge
Keplergebäude
JKU Campus

Tram Lines 1 & 2

X JKU Campus
Final Tram Stop
Universität

AEC
Tram Stop
Rudolfstraße

X Kunstuniversität Linz
Hauptplatz 6 & 8
Tram Stop
Hauptplatz

X Central Station
Tram Stop
Hauptbahnhof

XHBTN PRJCTS

EXHIBITION PROJECTS

PEPE REYES CABALLERO (ES)
HE LOVED ME/HE LOVED ME NOT
INTERACTIVE INSTALLATION (2022)

HE LOVED ME/HE LOVED ME NOT delves into speculative possible pasts. The artwork is based on the personal photographic archive of a love relationship and song lyrics that artificial intelligence transforms into new pixel compositions which sketch new narratives.

This piece shows an interactive daisy to pluck its petals one by one, generating new images to be displayed on another screen. The piece is completed with the printing of some of the photos used to generate the speculative images and an essay video about the construction of love, reality and the process of image reading. The action of turning the daisy and receiving different and contradictory answers from the flower comes from the historical game of Romanticism played to know whether another person loved you or not. This artwork shows the search for answers of an actual queer relationship to understand the social construction of love, the cyborg condition of memory and how technology sees what is invisible to our eyes and how it shapes our identity.

MARIA ORCIUOLI (IT)
RZ PISCIUM IS AN INSATIABLE EATER OF WORLDS
VIDEO INSTALLATION, (2019–2022) ,RZ

PISCIUM IS AN INSATIABLE EATER OF WORLDS is Maria Orciuoli's first video work discussing consumer culture and accelerationism from the point of view of the body and the mind. Accompanied by an evocative soundtrack, the installation consists of a video projection, gummy candies, and a custom sensor seat. In the video, the protagonist (performed by Maria herself) ravenously eats a pile of waste, unsettling through a candid exploration of a binge-eating ritual until the closing purging ceremony. Filtered through the artist's experience of recovering from an eating disorder, the video questions society's mainstream values as the protagonist finds herself oversaturated by conflicting impulses. Borrowing the title from the 2017 Astronomical Journal report on the RZ Piscium star dubbed "eater of worlds" for being surrounded by the wreckage of planets it has consumed, the video is a commentary on the current 'capitalism hangover.' It points to the emotional dimensions of this exhaustion by transforming a self-destructive tendency into a hopeful, cathartic gesture.

CREDITS
Camera: Ilenia Orciuoli (IT)
Music: Associazione Terredaria (IT)
LINKS
https://mariaorciuoli.xyz/
IG: @lemonytgordon

NOOR STENFERT KROESE (NL)
FADINGCOLOURS
(2022)

FADINGCOLOURS is an interactive installation intertwining living algae and almost real-time coral bleaching-data. Creating an ecosystem of tangible data sculptures. Coral reefs are among the most vulnerable ecosystems on the planet. Our world is literally losing colour with the bleaching and disappearance of our coral reefs. Through the technologies that are used to observe, care and research coral reefs, FADINGCOLOURS invites you to enter the coral-algae narrative about our world. In which the digital and the natural blend together. Creating a tangible representation of the algae and corals which gives us the possibility to get to know them.

SARA KONIAREK (AT)
DEEPFAKESONDER
INTERACTIVE INSTALLATION (2022)

There are different ways in our daily lives through which we get closer to grasping the complexity of the networks that connect us. It can happen on the commute to work, when overhearing someone's conversation and purposefully listening in without further context. Or when we use social media apps that give a glimpse into other people's lives for a small fraction of time. DEEPFAKESONDER takes fractions of real people's conversations and speech and feeds them through GPT-3 text generators to create deep fake stories of everyday life. Using these newly found realities as basis for audio recordings, this project aims to recreate the feeling of sonder and hearing just glimpses of someone else's story without much context, whilesparking the listeners interest to find out more.

Sonder, a term coined by John König in 2012 for the dictionary of obscure sorrows, describes the realization that every passerby, every person you see in a video, in the streets or on the internet has a life as complex as your own. By nature we tend to perceive life to be centered around us, making us the main characters of our own perspective.

BARBARA JAZBEC (SI)
THE UNCANNY TV
INTERACTIVE INSTALLATION (2022)

THE UNCANNY TV is an interactive installation whereby browsing through TV channels the spectator is invited to discover the mystery of the ghost hidden inside the uncanny imagination of electronic media. The TV channels in the installation are built from AI-generated animation and video works. They bring a deeper investigation into the world of uncanniness. As Ernst Jentsch said: "If one wants to come closer to the essence of the uncanny, it is better not to ask what it is, but rather to investigate how the effective

excitement of the uncanny arises in psychological terms, how the psychical conditions must be constituted so that the 'uncanny' sensation emerges."

TECHNICAL SUPPORT
Žan Rajšek

KEVIN BLACKISTONE (US)
EXQUISITE CORPUS
(2022)

When considering the bodies of ourselves and others we are most often concerned with the visual, surface components. It's functional interior organs are usually, at best, ignored. When one is made aware, it is most often through negative concerns of personal health.

For this reason, the lack of consideration is most often a comfort. Over the past century, the medical industry has dramatically improved our abillity to non-invasively represent these elements, through imagery that, in a curious reversal, obfuscates the layers of which we most frequently aware – i.e. there is no race in a torso xray, or gender in a cranial CT. This work attempts to build an awareness of our inner sameness. In it, participant collaboration with algorithm elements merge layers of diverse bodily interiors, then interpolated into a

3D chimera of the human interior – an imaginary hybrid, devoid of the characteristics frequently considered definitive of our physical selves.

INDIARA DI BENEDETTO (IT)
FUTURE MEMORIES OF DEEP WATER
INSTALLATION, (2021–2022)

What are the changing conditions for archaeology in underwater ecosystems? Can challenges be predicted and solutions imagined using machine learning? With the passage of time, underwater artifacts are encrusted with coral, algae or other marine organisms. How do human activities and pollutions undermine these natural environments? What will our underwater heritage be like in the future?

The project FUTURE MEMORIES OF DEEP WATER explores how algorithms can be used for predicting new entanglements between underwater artifacts and the changing environment where they are discovered. We reflect on current problems and dangers for marine environments, such as "plasticrust" and plastic pollution.

Built upon experimental speculation, FUTURE MEMORIES OF DEEP WATER calls for the protection of threatened marine ecosystems and aims to create awareness and encourage preservation of cultural heritage.

CONCEPT, ARTISTIC RESEARCH, VISUAL DESIGN
Indiara Di Benedetto (IT)

SCULPTURE DESIGN & PRODUCTION
Giulia Berrettoni (IT)

PROJECT MENTORSHIP 2021
Alexia Achilleos

DANIEL FISCHER (AT)
SPECTRAL SURROUNDING
LIVE RADIO FREQUENCY LIGHT ARRAY (2022)

SPECTRAL SURROUNDING is an interactive installation that visualizes radio frequencies in the exhibition room. 700 LED lights, arranged in a grid above the visitors, react to different signals. They show live detected mobile radio signals as well as data communication like WIFI and bluetooth transmissions from the devices

that visitors bring along. The conceptual starting point was the quite controversial idea of creating awareness for the signals surroundings. What do our everyday devices emit? How much invisible communication is going on around us? Contrary to what we might imagine, a chaotic tangle of a wide variety of signals on a broad range of channels is permanently all around us. This data is translated to visual feedback, on a scale that spatially surrounds the spectator. This work aims to point out the extent to which we are constantly digitally active, and how our

communication behavior inevitably leads to distraction by all kinds of information.

KATHERINE ROMERO M. (CO)
THE CHECKPOINT
A STORYTELLING DEVICE (2022)

THE CHECKPOINT is an artwork where the users can interact with my family's farm archive, which is located in Cumaribo, Vichada, Colombia. This archive is shown on small screens embedded on a table where the spectator sits down and interacts with it. Through physical interfaces the user can walk and give sense to the Checkpoint Farm memories. I started to develop this family archive when I participated in the art laboratory Open Mountain. This laboratory gathered people across Colombia who share and think about the Colombian violence and how this is expressed through family memories and territory. As the war in Colombia has been long and the government has failed to recognize it. Therefor it is not possible for the victims to clarify the real facts related to violence that they had experienced. THE CHECKPOINT is an attempt to build up the experience of a story and not a story itself. The users create a different narrative every time they interact with the machine. In that sense the artwork recovers this lost truth,

not as forensic or investigative reconstruction, instead as a collection of memories that are related to the experience of living in a place in conflict.

KRISTINA TICA (RS)
PROMPT: WAR STORIES
(2022)

The project is developed using various pre-trained text-to-image models, processing text prompt inputs.
On the borderline between sensitive content and an easy slip into topics of violence, this project visualises the depths of the subconscious of these models, excavating the influences of media and online information exchange. The quantified traces of reality and collective histories allow algorithms to generate content that recycles the past – building the spine of quasi-historical narratives – often obfuscated with prejudice and misinformation, along with the author's personal bias. Generated outputs are presented inside a hypertext object – a tent, that the audience can enter.

JELENA MÖNCH (DE)
EXTERNALIZATION
(2022)

Have you ever struggled with intrusive thoughts? If yes, you are not alone. About 94% of people have them. They pop up in your head like thoughts from someone else and get more dominant, if you try to ignore them. But how would you feel, if there is a way to con[1]front them?

To externalize your inner fear and just watch it grow and grow? An exposure, similar to being exposed to an intrusive thought in therapy. Imagine your thought growing around you, surrounding you physically. Watch it spreading out wider and wider while a voice whispers it in your ear. Try to actively perceive your emo[1]tions and watch how your fear first starts to grow but then affects you less and less. Calm yourself by watching your thought around you. How do you feel about it now? The artwork EXTERNALIZATION deals with the handling of
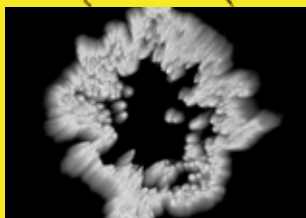
obsessive thoughts and draws attention to the commonness of them. Visitors are able to exposit themselves with one of their intrusive thoughts by taking part in the interactive installation.

TECHNICAL SUPPORT
Jasper Vogel

PETER SCHLOSS, SEBASTIAN SPRENGER (DE)
PER ASPERA AD ACTA
ONGOING, I, (2022)

PER ASPERA AD ACTA I follows the footnotes of a history of emotion science. The sculpture in the form of a modified filing cabinet presents a collection of visual output from experiments that sought to prove that emotions can be read from the facial expressions and gestures of living beings. Early on, science played with the idea that certain facial expressions could be assigned to specific emotions. The traditional understanding of emotions with partly culturally generalised views continues into modern developments in facial recognition. Today's emotion research now contradicts these theories. So far, no system has identified clear features that measurably distinguish emotions on or in the body. This means that many politically highly relevant technologies, such as the use of surveillance technologies at national borders, are already based on false assumptions.
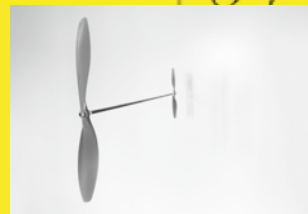
TDR PRJCTS

OUTDOOR PROJECTS

LINAÁ PULIDO BARRAGÁN (CO)
PLÁNTULA
(2022)

As human beings we have a limited spectrum of perception through our senses. If we seek to expand different possibilities to "access" and reflect other realities, multiverses, etc, our perception would nearly not be able to access.

When analyzing the life of other living organisms such as plants, I developed the idea that their "brain" is actually in their roots. If we want to approach what I call "plant perception", we would have to reverse the position of our body and bury our head in the ground. Thus changing our perceptual mechanisms towards reality means to feel an immersive experience in the vegetable darkness.

PLÁNTULA is an in situ piece where the viewer buries his or her head, adopting the direction of the roots through the upside-down position, by means of the yoga inversion chair, which is located inside the earth. The viewer is immersed in an organic scenario of sound and sensitive amplification in the dark.

MARIA DIRNEDER (AT)
INTANGIBLE BUBBLES CALLING FOR APHRODITE
(2022)

The wind god Zephyr travelled Aphrodite, the foam-born goddess of love, with his breath upon a seashell in the ocean.
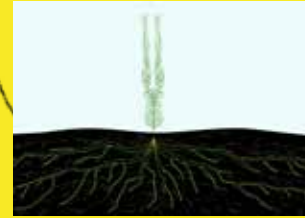
The embodied interaction brings the breath into the natural environmental space of water in real time. Audience members´ breath is measured by sensors, its movement is visualized and transferred into water for oxygenation and refreshing itself. In the water the intangible air gets a body, becoming visible with delineated bubbles. Audience members get touched by breathing which is visceral like lungs. A deep breath creates the experience of a deep feeling and touch in the deepest inside. There is an inevitable exchange

between lungs and atmosphere. As a means of transport air acts as a very intrinsically active material. The air we breathe is directly related with climate factors. Creating a perceptible and visible interaction of our own breath with the environment which gives us a possibility to relate with the intangible.

MARIA KONSTANTINOVA (RU)
SOUP KITCHEN
A RECIPE OF ONE BRIGHT DAY (2022)

The awakening scent of freshly cut grass, lingering hugs with a pillow, a cup of tea...What were the ingredients of your morning?

The SOUP KITCHEN is a playful experience created as an attempt to redefine the values of life in a ludic form.

The user is invited to take part in the game and share one day of the character's life. With the help of a tangible interface, the gamer defines the events of the story and creates a unique narrative.

The SOUP KITCHEN encourages the visitor to take a pause and reflect on one's average day. By separating 24 hours from the abstract concept of „lifetime", we can have a new perspective on what our real needs and goals are.

What do we have, and what are the bare necessities?

Could it be that the recipe of one bright day is much simpler than we thought?

TECHNICAL SUPPORT
Aizhan Saganayeva

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PRFR MNCS

PERFORMANCES

VARIOUS ARTISTS
DANU
TRANSDISCIPLINARY PERFORMANCE (2022)

We are all Bodies of Water: Re-enchanting the Vulva, re-spiriting the Danube, inviting the magic back into our oceanic beginnings. Entangled between our menstrual blood and primeval waters of Dānu, we embody our ancestral river myths through our common microbes, dancing. Leaking, sponging, and dissolving our human watery bodies, we invite the audience into a ritualistic gaze of interacting dependency – a mystical relationship with our larger, ecological, Bodies of Water.

DANU is a result of a transdisciplinary workshop by the artist Smirna Kulenović, materialized as a collaboration between MA students of the Dance Institute (ABPU) and Interface Cultures (KUNI Linz). During the Summer Semester '22, each student was guided through their personal and shared artistic research in Hydrocommons of wondrous difference, in which we all circulate, flowing into and out of each other.

ARTISTS:
Alejandra Benet Garcia
Laura Gagliardi
Lucia Mauri
Ariathney Coyne
Alessia Rizzi
Linaá Pulido Barragan
Sara Koniarek
Maria Dirneder
Felix Chang
Dafni Xantholopolou

ARTISTIC RESEARCHERS /
ADVISORS:
Smirna Kulenović
Damian Cortes-Alberti
Julia Moser

KATHRINE HARDMAN (US)
WOVEN MEMORIES
HAIRY SITUATION VOL. 3 (2022)

The third in her series of hair-based instruments, HAIRY SITUATION VOL. 3: WOVEN MEMORIES is a music synthesizer, an audio scrapbook, and an electronic tapestry of human hair. The work serves as a reflection of the past three years (2019-2022), chronicling all the moments seen by the hair found in the work, which had grown during that period. Presented as a collaborative performance, the artist and audience members play the instrument, one at a time, by way of combing the woven tapestry with a specially designed hairbrush. Using a grid of capacitive sensors bundled with the strands of hair, the instrument can sense the way in which the user brushes the woven hair. Gentle movements

translate into sounds of peaceful memories, like the summer breeze, a lover's heartbeat, and sweet nothings. Harsh brushing triggers likewise harsh sounds: sounds of contagion, repression, and regression. Each performance builds up on the last into a bittersweet look back at a changing world.

ALEJANDRO QUIÑONES ROA (CO)
SOFT PRESS
ONGOING, I, (2022)

SOFT PRESS will be a sound performance in which modified percussion instruments are automatized by means of live coding and live audio processing. By merging robot-based instruments, programming, and improvisation; SOFT PRESS aims to generate a sound ecosystem, where sound phenomena are always unexpected and fluctuating. During the performance, a cymbal and a snare drum will react to live coding software (Super Collider) and their sound will be processed to generate an electronic music composition.

DAPHNE XANTHOPOULOU (GR)
STONES ARE ANGELS
(2022)

In our highly networked world, the ethical interferences of the big tech that dominates our daily lives are opaque. What might we hear if we listen to the ghosts in our machines? What kind of stories would they have to tell to us? STONES ARE ANGELS is a surreptitiously participatory performance that draws attention to the mineral substratum of our ethereal technologies, by augmenting our encounter with our electronic companions in situ. Using our intra-actions as means for collective composition, we speculate on the language of stones, the unity of spiritual and material life, and our ability to communicate in anthropomorphic ways with the mineral we.

CREDITS
–sculptures by Sheyda
  Ramhormozi
–visuals by Diana Bogucka
–original circuit design by
  Jonáš Gruska
–photograph by Błażej
  Kotowski

#bio-capital #machinelistening #digitalmateriality #mediageology #sonicagency #speculativeanimism #angelsinthemachine #environmentallistening #electromagneticfield #sonicinteraction #audiovisual performance #soundart

WORKSHOP

WRK
SHP

VAHID QADERI, RAZIEH KOOSHKI (IR)
CLUSTER
AUDIOVISUAL PERFORMANCE (2022)

CLUSTER Is an audio visual collaboration between composer and musician Vahid Qaderi and visual artist Razieh Kooshki.

Over the period of several years the two artists developed and performed audio visual performances. The electronic music is a combination of noise, ambient, IDM, Dark techno alongside recorded sounds of the environment accompanied with sound reactive and generative abstract/surreal visuals. Most parts of the visuals are created from basic 2D and 3D shapes and colors turning into complex realtime visuals. This performance is a continuation of the Vivid Q series, the first part of which was performed

in 2018 in Tehran. By creating an integrated and at the same time changing atmosphere, artists try to provide an environment for the audience that triggers their imagination to create their own stories out of existing abstract sounds and images that occasionally become familiar sounds and images.

VANESSA V(OZZO) (IT)
PHOTOSYNTHETIC YOU
WORKSHOP_OUTDOOR (IN NATURE) / DURATION: 2 HOURS (2022)

PHOTOSYNTHETIC YOU explores fundamental ethical questions related to the renewed debate on genetics up to the hypothesis of being able to exchange our human genes with those of other species using innovative systems such as CRISPR/Cas.
What if we all have the possibility to decide, paradoxically and in an extreme, mass democratic act, to become thin and motionless like leaves, energetically self-sufficient like plants, feeding only on light and solar power?
Starting from scientific and artistic suggestions around the topic of "becoming plant-like" and using keyword as photosynthesis, autotrophy, hybridization Vanessa V will propose an open discussion that swings form science to art that will end with a invitation to make an action as part of an hypothetical next nature.
The workshop go deeper into the ethical questions that emerged from the installati on "Photosynthetic Me", developed by Vanessa V with the biotechnologist Enzo Guarnieri, with Andrea Macchia and with the Molecular Biotechnology Center (Italy), that won the S+T+Arts Prize For Social Good in 2021.

LEONARDO LASER LINZ –
DIE GARTENLAUBE VOL. III,
DANUBE SONGS 2

The mission of these gatherings is to foster unusual encounters and dialogues, allowing its participants to challenge their worlds and practices while promoting pluralism and interdisciplinarity, providing a space to make new friends and build new alliances, set new agendas and new horizons. We do it out of love and curiosity.

In this third edition we continue our „Gartenlaube" series with a second panel around water. Through different narratives such as bodies of water and bodies of water, water fluidity and water love, water ecologies and water pollution, water management, and with a special focus on the Danube River, our guests will present their personal work as well as their methods, their stories and maybe even their songs.

We are very interested in understanding how their work—whether artistic or scientific—has shaped their relationship with this sensitive force of nature. We understand the river as an artery through which communication and exchanges, not only human but also interspecies, have been established since long before humans began to navigate, cultivate and establish their settlements along it.

ORGANIZATION
Fabricio Lamoncha

"There are still songs to sing beyond mankind."
(Paul Celan)

We are delighted to once again have the opportunity to host our „Leonardo Laser Talk" at the Ars Electronica Festival 2022, with the support of the Kunstuniversität Linz and the Interface Cultures Department.

In September 2021, Linz joined the Leonardo Art & Science Evening Rendezvous (LASER) network, an international program that brings together artists, scientists, academics, and the general public, to share their work and inspire each other through engaging presentations, performances, and discussions.

BOOK PRESENTATION

Christa Sommerer & Laurent Mignonneau: The Artwork as a Living System 1992–2022, Edited by Karin Ohlenschläger, Peter Weibel and Alfred Weidinger, ISBN: 9780262048156, Linz 2022, MIT Press, Leonardo Book Series

with 50 detailed work descriptions and articles by Peter Weibel, Karin Ohlenschläger, Ryszard W. Kluszczyński, Ingeborg Reichle, Birgit Mersmann, Siegfried Zielinski, Tomoe Moriyama and Reinhard Kannonier.

Christa Sommerer and Laurent Mignonneau are pioneers of interactive art and two of the most

innovative and internationally renowned media artists and researchers. Since the early 1990ies they work in the area of computer based installations, with a focus on innovative connections between art and science as well as on interaction and interface design, artificial life and artificial intelligence. They both set up the department on Interface Cultures at the University of Art in Linz in 2004.

This work biography is published as part of the retrospective exhibition "Christa Sommerer & Laurent Mignonneau: The Artwork as a Living System, 1992–2022".

It is a co-production between the OÖ Landes–Kultur GmbH in Linz, the ZKM|Center for Art and Media Karlsruhe and the iMAL in Brussels. During Ars Electronica 2022, the retrospective exhibition will be shown at the OK Center in Linz, Austrian between 02.09.2022 – 26.02.2023.

L·A·S·E·R
LEONARDO ART SCIENCE
EVENING RENDEZVOUS

Nº 3 — 2022
Die Gartenlaube.
Leonardo Laser Linz - Ars Electronica Festival 2022
Event hosted by Interface Cultures - University of Art and Design Linz

SOMMERER
MIGNONNEAU
THE ARTWORK AS A LIVING SYSTEM 1992-2022

VARIOUS ARTISTS
UNDERWATER LILIES
(2022)

UNDERWATER LILIES is the celebratory materialization that follows up on the collective research and exchange carried out by students of the Interface Cultures department around the topic of water memories. The resulting installation takes advantage of the vitrine aesthetics provided by the Kunsthalle Linz to accentuate the artificial separation of the audience and the artwork on display. Instead, the symbolic space is filled with water pumped directly from the nearby river, providing an artificial—and yet real—space for contemplation and intention.

Imagine yourself as a river, static and yet in constant flux. A true milieu, always in the middle, where things merge into one another at their edges, stretching into two or more directions at once. Life begins axiomatically in, from and with that middle. Life ends in that middle too.

UNDERWATER LILIES is a project developed by: Viktoria Angyal, Maria Dirneder, Behiye Erdemir, Daniel Fischer, Doğuş Karlık, Maria Konstantinova, Jelena Mönch, Maria Orciuoli & Linaá Pulido Barragán.

CURATED BY
Fabricio Lamoncha, in collaboration with Interface Cultures, Kunstuniversität Linz and Kunsthalle Linz.

LOCATION
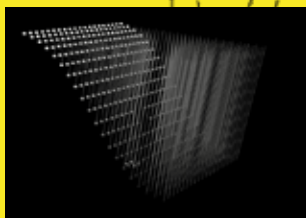Kunsthalle Linz – Danube park nearby Café Florentine

KUNSTHALLE LINZ

EXHIBITING ARTISTS

Alejandro Quiñones Roa
Barbara Jazbec
Christa Sommerer &
Laurent Mignonneau
Daniel Fischer
Daphne Xanthopoulou
Indiara Di Benedetto
Jelena Mönch
Katherine Romero M.
Kathrine Hardman
Kevin Blackistone
Kristina Tica
Linaá Pulido Barragán
Maria Dirneder
Maria Konstantinova
Maria Orciuoli
Noor Stenfert Kroese
Pepe Reyes Caballero
Peter Schloss
Razieh Kooshki
Sara Koniarek
Sebastian Sprenger
Vahid Qaderi
Vanessa V(ozzo)

CHRIS ZIEGLER
MOVEMENT ROBOTICS
(2022)

KunstUniversität Linz Workshop by Media Artist Chris Ziegler with Master Students from the Department Interface Cultures and Bruckner University / Dance Department, supported and hosted by REDSAPATA Tanzfabrik.

The workshop takes place in an interactive robotic stage of around 30 motorized LEDs, researching the relation of human physical motion in a relation to a mechanized environment. How can we make the user or audience experience more physical and participatory? The body of a dancer is connected to the environment and interacts both with the audience and the system. How does moving in a robotic stage transforms the orientation and relation to the human body? What is the experience being Immersed in a mechanical universe?

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