UNLEASHED DEVICES
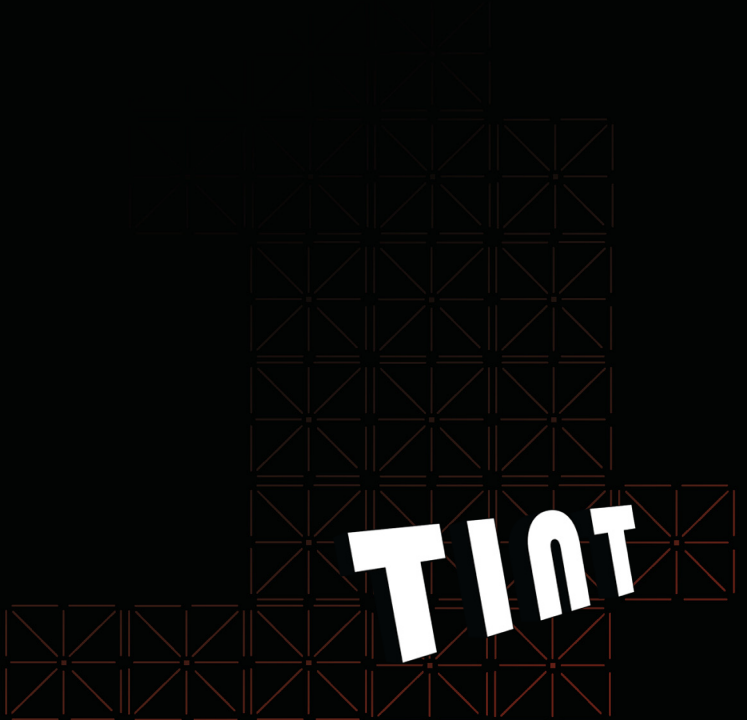
watermans

TINT

UNLEASHED DEVICES

Unleashed Devices is an exhibition of DIY, hacking and open source projects by artists who explore technologies critically and creatively. By reconstructing, remixing and reinventing everyday electronic devices, artists shift our vision of the use of data and purpose of technology. These devices become the site of creative productions for a new lease of life. Playing with frontiers, such projects not only challenge our conception of technology but also music, art and design. Here, they reveal the power of DIY modes as tools, communities and sharing as forms of social reflection and participation. New ways of engaging with the spectator is a core concern.

Unleashed Devices includes playful installations, interactive electronics-sculptures, movement tracking artworks, performances, as well as coding and hardware based artworks. Artists developed different modes of visualisation taking their sources on the visitor and its actions, creating innovative media installations and new experiences.

Contents

MATTHEW APPLEGATE - PIXELH8

Beat Unboxed (from Childhood Remixes)

A collection of hacked toys that people can play and record sounds from to take home and include in their own music and art. Childrens' toys are often seen as transitional objects that let a child gain mastery of the world around them. Paradoxically "Childhood Remixed" seeks to re-purpose the toys of Pixelh8's childhood with the skills and understanding of the world he has as an adult. By rewiring, re-purposing and re-using them he will essentially be remixing his own childhood to form an orchestra of automated toys and interactive instruments.

Scouring the local car boot sales, charity shops and in some cases rubbish bins, Pixelh8 was able to reclaim some of the toys that informed him musically and creatively as a child, and by re-working them with new acquired skills it will in turn create a learning curve that folds back on itself.

Internationally renowned chip tune musician Pixelh8 / Matthew C. Applegate makes his music from reprogramming vintage computer systems such as the ZX spectrum, Commodore 64, Game Boy and more.

His unique blend of Electronica has taken him across the globe, performing at Microdisco in Berlin, Apple iTunes in California, Assembly 2008 in Helsinki Finland, Game in The City Festival Holland, BBC Maida Vale Studios for Radio 1 in London, The National Museum of Computing, Bletchley Park and most recently Liverpool's massive Abandon Normal Devices Festival for FACT.

ANDREW BACK

No Numbers

A playful response to John Foxx's seminal 1980 electronic music work, Mr No. The music is transformed into a sequence of numbers – digital samples – which the viewer is encouraged to copy down using the paper and pencils provided. At a rate of one number per second it would take 4 weeks to transcribe the original 3'18" work in CD quality. The futility of this task reflects the artist's interest in what we may be compelled to do but that which is ultimately, humanly, impossible. The reduction to a slow, seemingly random series of numbers highlights the essentially approximate nature of digital sampling. This links to the artist's interest in exploring the aesthetic and cultural questions suggested by the analogue-digital distinction. The title of the piece suggests remix and reappropriation, but also codes for a putative request from the copyright holder of the original work. Downloading music, we're told, is theft. Four weeks of laborious, transcription seems more like pilgrimage.

Andrew Back was a key figure in the setting up and running of Glasgow hacklab spaces the Chateau Institute of Technology (ChIT) and Electron Club. Originally part of the Chateau artist-run studios, the ChIT went on to become a self-contained project, working with open source software and organising live streams of music events around Glasgow. Situated at the Centre for Contemporary Arts (CCA), Electron Club has been growing over the past four years to become home to a range of art, electronics and community media groups and projects. Most recently Andrew has been responsible for organising London Open Source Hardware User Group (OSHUG) meetings, with talks on topics such as software-defined silicon, altruistic 3D printing and the legal challenges of open source hardware.

Andrew made his debut as an artist and ArtHertz collaborator in 2009 at DNA, the group exhibition installed at London's Horse Hospital. Earlier this year he presented his second work, an installation entitled "Lumen Spiritus Sancti", at Kinetica Art Fair 2010 and as part of the ArtHertz curated Electricity and Ghosts project that is themed around Battersea Power Station.

www. andrewback.net

TINE BECH

Catch Me Now

Catch me now is the development of a unique interactive spotlight. A motion-sensitive interactive (smart) spotlight will play with the audience in a public space. A small spotlight moves randomly around but always away from the user until they manage to land themselves at its centre, when it stops and opens up with a variety of programmable colour and motion cues. The focus moves onto the audience. The playful light, when caught, will grow, enabling the person to step into the light and become the centre stage, encouraging participation and possibilities for play and performance.

Programmed by Tarim, Media Playgrounds.
Supported by Digital Cultures Research Centre, University of the West of England, Bristol.
Photo credit to Reesa Amadeo Wolf

Tine Bech is a visual artist and researcher who works with interactive installations and public art. She was born in Denmark and now lives and works in London, UK.

Her practice is concerned with how we engage with our immediate environment. The work is intentionally accessible through the use of location and materials and often 'hums and reacts with a playful anthropomorphic life that is liable to take you by surprise'. Projects have centred on the use of interactive electronics and location tracking technology, urban spaces and environmental elements such as gravity, water, sound and light to develop spaces where participations, play, and experiences of immersion take place.

Bechs work has been exhibited in Scandinavia, Europe, Russia and the USA, in venues including Aarhus Kunstbygning (Centre for Contemporary Art, DK), The Fort Collins Museum of Contemporary Art (USA), L Gallery (Moscow), Trøndelag Centre of Contemporary Arts (Norway), Bankside Gallery and The Royal British Sculptors Gallery (UK). She was selected for the Cultural Leadership Programme 'Method', Artists Leading through their practice in 2009 and has recently been awarded a PhD grant (2009) connected to the Digital Cultures Research Centre at UWE.

www.tinebech.com

OWEN BOWDEN

Crimewave

Crimewave is a radiophonic police drama featuring live police radio from across America. Police radio communications from several cities are intercepted and fed live over the net to the Watermans where they are combined and layered with tense incidental music.

Disembodied voices report with nonchalance the sometimes chilling criminal proceedings of the cities; made the more chilling with the realisation that the events unfolding to the listener are in the present and not a recording. These real events though are dramatised through the artificial imposition of a filmic soundtrack. The work explores themes of privacy, policing, radio and the relationship between reality, drama and soundtrack.

Photo by Ian Broyles, available under a Creative Commons Attribution-Noncommercial Sharealike license.

Owen Bowden is an installation artist working predominately with sound. Recent work has focused on the nature of radio. Owen is an emerging artist who studied Sonic Art at Middlesex University and has shown work across London including the Victoria & Albert and Science Museums.

COMMUNICATIONS
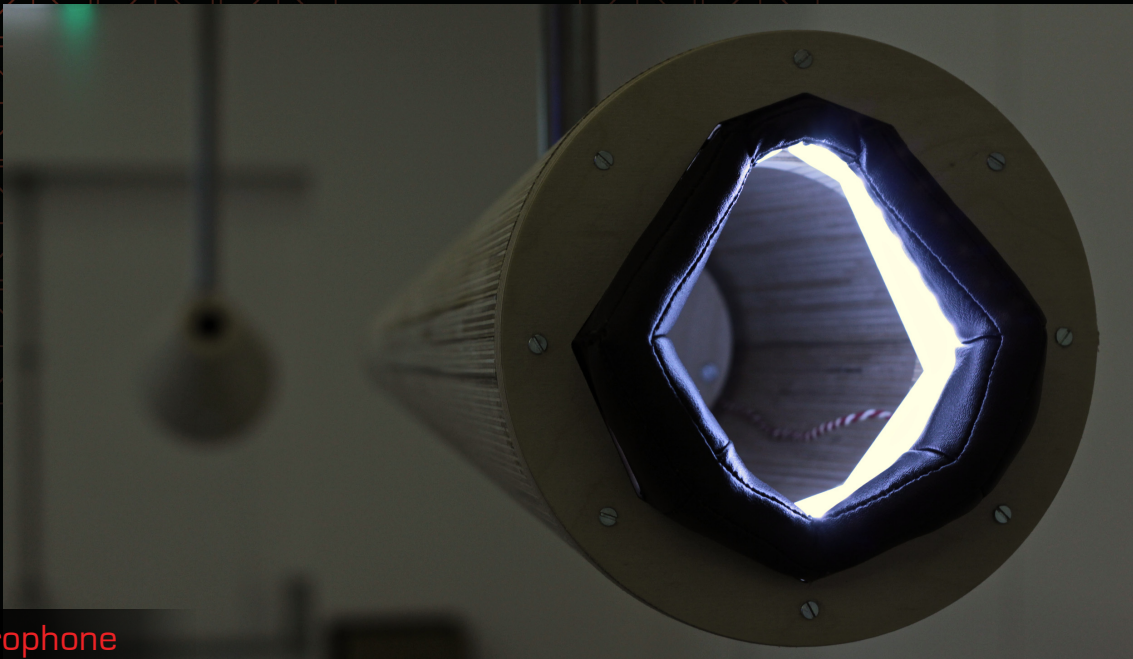
Microphone

Microphone is Communications first work making its debut at Unleashed Devices, and providing a means of oral, yet pre-linguistic communication. Mouthed vowels are transmitted across the gallery between participants, so that physical symbolic connections are felt between sound and movements of the mouth, free from lexical constructs.

Supported by Metropolitan Works, London's leading Creative Industries Centre. Helping artists and designers develop ideas through access to digital manufacturing, workshops, knowledge transfer, advice, courses and exhibitions. Supported by Goldsmiths GDS, Department of Computing

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Communications is a new collaboration founded by EunJoo Shin and Alex McLean.

Alex McLean is a programmer, musician and software artist, performing widely as one third of the long running live coding acid-gabba-skiffle group slub. Alex is co-founder of the dorkbotlondon meetings of people doing strange things with electricity, the runme.org software art repository, and the TOPLAP organisation for the proliferation of live algorithm programming. His work in software art has been shown at the Arnolfini in Bristol and the Generator exhibition at Spacex in Exeter, and was awarded the Transmediale Software Art prize in 2002.

EunJoo Shin is an artist working across diverse disciplines, sculpture, design and sound. Her current interest is in audio-visual exploration of the natural functions of human physical activities. Her artworks have been featured in many venues, including FILE 2009 in Brazil, IF Museum Inner Spaces in Poland, Seoul Art Center and Redhead at Lower Manhattan Cultural Council in New York. Her work, Vocal Trio was selected as one of the best interactive designs in the design yearbook, CREATIO, published by the Korean Federation of Design Associations.

www.comms.me
www.yaxu.org
www.ejoo.org

ANDY DECK

© - hold Control!

© - hold Control exploits unique visual curiosities of file sharing by appropriating the graffiti-like graphics that media 'pirates' attach to their data treasure. A video projection drawn from this stream of imagery serves as a metaphor for the raging torrents of peer-to-peer file sharing, which are estimated to account for more than half of Internet traffic. A faucet knob connected to the video stream lets gallery visitors intervene, adjusting the flow in ways that recall the television age, when 'V - hold' knobs allowed viewers to fine tune their reception of broadcasts. Today, however, computer users adjust their sets in ways that have a ripple affect throughout the world. The competing efforts by 'downloaders' and media corporations to control the sharing of data raise fundamental questions about the future use of the Internet.

Andy Deck is an American artist specializing in Internet-related art. His work addresses the politics and aesthetics of collaboration, interactivity, software, and independent media. Using the site ARTCONTEXT.NET, Deck combines code, text, and images to demonstrate new patterns of participation and control that distinguish online presence and representation from previous artistic practices. His aesthetic program delves into the myth of technological progress, issues surrounding collective authorship, and the cultural context of political passivity. Visitors to Artcontext encounter online production processes that suggest both the potential and limits of systematized creativity. In addition to the anonymous collaboration fostered by his websites, Deck has worked with a number of arts collectives. In 2000 he co-founded the environmental art organization Transnational Temps, which has produced a series of earth art projects for the new century. Transnational Temps was represented in the traveling exhibition Eco Media and is currently preparing a retrospective. Deck's commission Screening Circle is featured on the Artport website of the Whitney Museum of American Art. In 2006, he participated in the Node.L cultural events series and exhibited his work in London at the HTTP Gallery and through the Tate Online. In 2009, Deck won second prize at the Biennial of Ibiza (Spain). His work is presently on tour with the game art exhibition, The Garden of Forking Paths. The artist lives and works in New York.

www.artcontext.org
www.transnationaltemps.net

ANNA DUMITRIU
TOM KENNE, DR. SIMON PARK, DR BLAY WHITBY, AND LORENZO GRESPAN
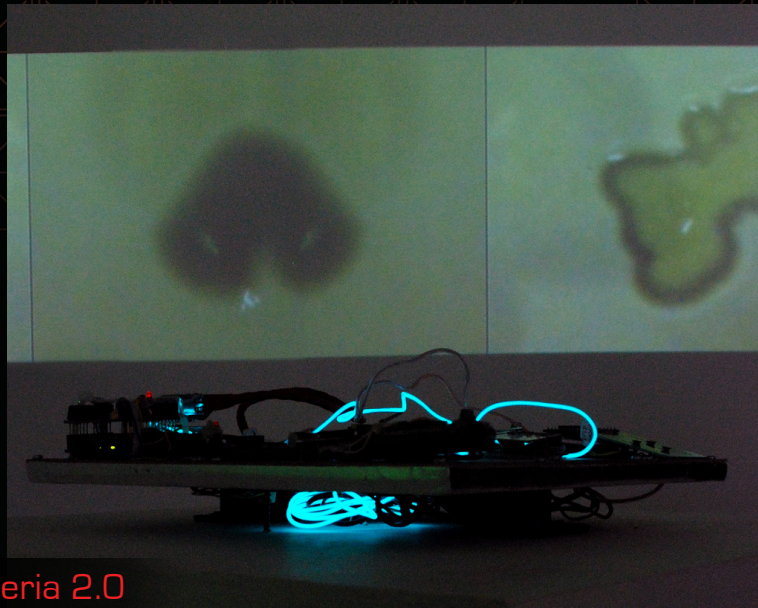

Cybernetic Bacteria 2.0

The chemical communications of bacteria and the live data streams of our own digital networks (the wireless/Bluetooth and RFID activity taking place in and around the gallery) are combined in real time to generate a brand new artificial life form. This installation explores the layers of complexity in both digital and organic communications networks and investigates the relationship of bacteria with artificial life.

In collaboration with Tom Keene, Dr. Simon Park, Dr Blay Whitby, and Lorenzo Grespan

Anna Dumitriu is a visual artist whose highly experimental work is involved with the nature of trans-disciplinary practice-based research. She has collaborated with scientists on many major projects and often tends to go very deeply into her chosen area of research, taking on, or attempting to take on, the role of scientist in an almost performative sense, raising paradigmatic questions in her work. Her installations, interventions and performances use a range of digital, biological and traditional media including video projections, mobile phones and embroidery, working with diverse audiences often in non-traditional settings.

Her work has a strong international exhibition profile and is held in several public collections. She was a member of the e-MobiLArt project (EU funded European Mobile Lab for Interactive Artists) and is currently Artist in Residence at The Centre for Computational Neuroscience and Robotics and a Visiting Research Fellow in the Dept of Informatics at Sussex University. She was recently invited to become a contributing editor to Leonardo Electronic Almanac.

STUART DUNBAR
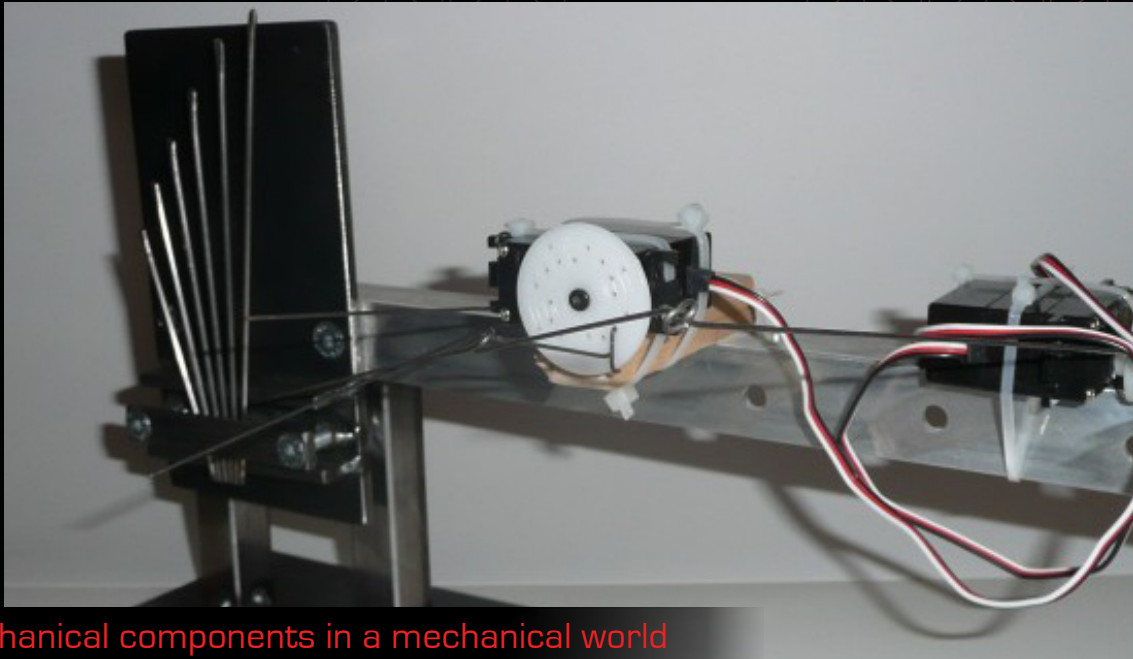
Mechanical components in a mechanical world

Mechanical Components is a piece of interactive, sound sculpture. The concept explores the free-will debate by creating a work that produces sounds in reaction to the viewer's presence and participation with the piece. The name Mechanical Components comes from a quote from Daniel Dennet's Elbow Room, asking the question "How do we reconcile our feeling of free will with the idea that we might be mechanical components of a mechanical universe?"

This piece of work explores the theme in a way that will hopefully go beyond previously learned experiences and will be an intuitively enjoyable and playful object. By encouraging a certain lack of knowledge and experience, this will hopefully open up some biological principles of play. Through this in a whimsical manner an experiment of the free will debate will unfold to see whether harmonious results can be created from the modified music boxes known as Kalimba's or thumb pianos.

Stuart Dunbar lives and works in London, UK. Graduating in 2008 from Wimbledon College of Art, with a BA in Technical Arts and Special Effects. He has exhibited in various galleries aroundLondon and the South East of England. Whilst also working as a free-lance special effects artist. He is currently working at Weld. Tec, fabricating metal props and structures for the TV, film and arts industry, which has informed his own working practice and is allowing him to make increasingly challenging work.

PETER FORDE

Real Virtuality

Real Virtuality explores the line between the real and hyperreal, between the experience and the observation. We control the performer through a game controller and experience the world through the performer's eyes.

Peter Forde creates work that fully engages his audience whether through interaction or immersion. Forde focuses on the experience for the audience and the process of engagement. By engaging the audience with sporting activities, games, visual performing microwaves or advertising that literally targets the public Forde mixes modern technology with elements of performance to convey his message.

Forde continues his artistic practice working with the community through teaching and curates a gallery space that tries to encourage the more social world of art.

GENETIC MOO

Mutoscope - What The Biologist Saw

Mutoscope is an update of the motion picture device, starring two of Genetic Moo's creations (the starfish and the urchin) in a digital tryst. The actors are constructed from a collage of the artists' body parts and the Mutoscope from a collage of machines. By altering the speed of the winding handle, you control not only the tempo of the action, but also the outcome of the embrace.

Nicola Schauerman is the founding member of the art group Genetic Moo, who have presented work at numerous British venues including the Tate Modern, Whitechapel Gallery & Area10. She has taught film and video production extensively in Further Education and graduated with an MA in Electronic Arts from Middlesex University in 2006.

Tim Pickup has worked in multi-media art and programming for over 10 years. He has produced short films, games and toys for the internet, electronic music and radio programmes. He received a digital art MA from Camberwell in 2009.

Since 2006, Schauerman and Pickup have worked on a series of interactive video installations of mutated life forms, and are currently resident artists at Exploding Cinema.

www.geneticmoo.com

DAVE GRIFFITHS

Abstract Livecoded Machinima (Missile Command)

In this animation, a perfectly good computer game is progressively destroyed, it's shapes and sounds re-programmed in front of you.

Livecoding: Programming as thought process, writing a program as it runs.
Machinima: The use of game engines to make film.
This film/animation/game is an homage to Missile Command by Atari. Inc 1980

Dave was raised on an early education in weaving, bell ringing and 8bit computers, and is now dedicated to changing the world with free software, live animation and noise. He works as a self employed artist/programmer, mainly working with the FoAM art laboratory and performs as part of slub - a livecoding band. He creates installations, open source software and teaches workshops around the themes of games, music and the lisp programming language. Past work includes computer graphics for games, feature film special effects and machine vision research for Sony's EyeToy group.

www.pawfal.org/dave
www.fo.am
www.slub.org

HELLICAR & LEWIS
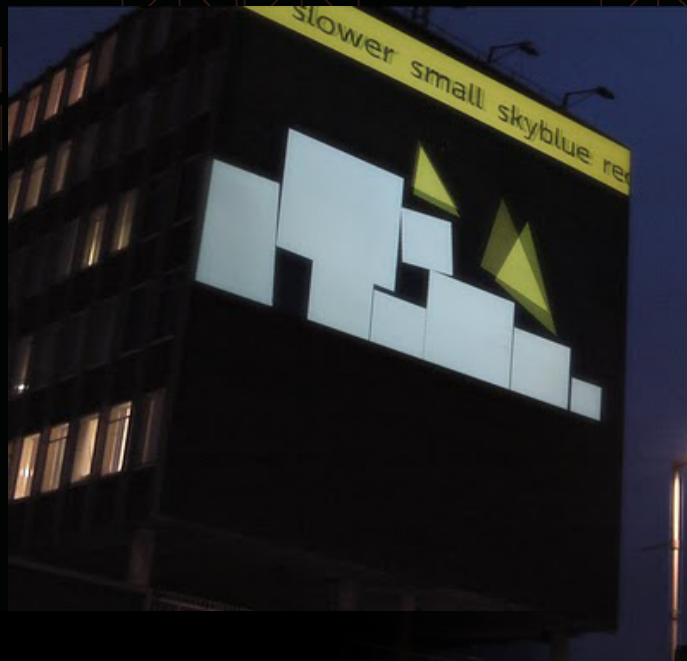
The Hello Wall

The Hello Wall is an installation that exists on an architectural scale in the real world but is controlled via Twitter. Passers-by can change the simulation that they can see simply by tweeting commands to it, and see the wall respond in real time.

The Hello Wall was commissioned by Wasted Spaces.

Hellicar & Lewis are a creative partnership formed in 2009 by Joel Gethin Lewis and Pete Hellicar. The partnership was founded to blend the analogue and the digital, to make experiences and systems in the real world that create memories. Current clients include the V&A, The Turner Prize, Tate Britain and Nike.

Previously, Joel Gethin Lewis was the Interaction Designer at United Visual Artists, working with clients such as U2, Massive Attack, Nokia and the British Council. He is one of the founders of the Interaction Design meetup, This Happened.

Pete Hellicar co-founded Unabomber Skateboards in 1997, and in 2001 became art director for Etnies worldwide, responsible for the re- branding of the entire Etnies brand. Returning to the UK in 2004, he has continued to art direct campaigns for Etnies, alongside design and consultancy work for a broad range of clients including; New Balance, Foot Patrol, 4creative and Orange.

www.hellicarandlewis.com
www.thehellowall.com
www.wastedspaces.org

RYAN JORDAN

Psychoid

Locating hallucinations in the brain; the psyche observing itself; cut-up reality.
Psychoid uses home built, hacked up electronics and stroboscopic light to create a reality shifting installation.

Supported by Goldsmiths GDS, Department of Computing

Ryan Jordan is a UK based sound artist and electronic musician working with DIY punk electronics, physical performance, Pure Data, and noise.

He runs noise=noise, a sporadic experimental noise media performance platform and is Director of Area 10 MediaLab based in Peckham, London and an active member of London based open source collective, OpenLab. Ryan has released music on underground labels such as Bad Sekta, Anithematica/CovenH, AntiGen, and Noiz Mutations.

Ryan's work has been performed and presented internationally at places such as Piksel Festival, Norway; 3rd International Pure Data Convention, Brazil; xxxxx, Germany; ODL and Circuit#1 Festivals, France; Sound and Music Computing, Italy; DIY Takeaway Festival, UK; as well as numerous squats, pub cellars, dingy nightclubs, and academic institutions. Ryan has also studied BA Sonic Arts (2007) at Middlesex University, London, and received a distinction in MFA Computational Studio Arts (2009) at Goldsmiths University, London.

www.ryanjordan.org/
www.a10lab.info/

LOSSLESS PROCESSING / JORDAN TATE AND ADAM TINDALE

Lossless Processing

Lossless Processing challenges the representational nature of photography and examines programming as a visual medium by re-ordering the digital photograph using Processing and a custom QuickSort algorithm. Sorting algorithms are one of the most basic functions in computer science, and analogous to our cognitive thought processes. Algorithms are traditionally valued on their theoretical least cost upon a given data set, rather than the aesthetics of the intermediate states. This project uses naive sorting to explore the process and function of our modified BucketSort and QuickSort algorithms in order to explore the aesthetics of process rather than quality of product.

Our works are re-ordered and removed from their previous context while still being an accurate representation of every pixel in the original image. In this process, the image now functions conceptually as a collection of visualized data rather than a mechanical/digital reproduction of reality. The action of re-organizing the photograph makes tangible the traditionally transparent functioning of the medium.

Jordan Tate is Permanent Faculty of Photography at the Alberta College of Art and Design. A Fulbright Fellow (2008-2009), Tate is the author of the recently published "The Contemporary Dictionary of Sexual Euphemisms" from St. Martin's Press (2007) and his work is currently held in collections nationwide, including the Museum of Contemporary Photography and the Museum of Fine Arts, Houston. Tate also runs the contemporary art blog http://ilikethisart.blogspot.com.

Adam Tindale is an electronic drummer and digital instrument designer. He is a Permanent Instructor of Interaction Design in the Media Arts and Digital Technologies area at the Alberta College of Art and Design. Adam performs on his EDrumset: a new electronic instrument that utilizes physical modeling and machine learning with an intuitive physical interface..

www.jordantate.com
www.adamtindale.com
www.ilikethisart.blogspot.com

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THESSIA MACHADO
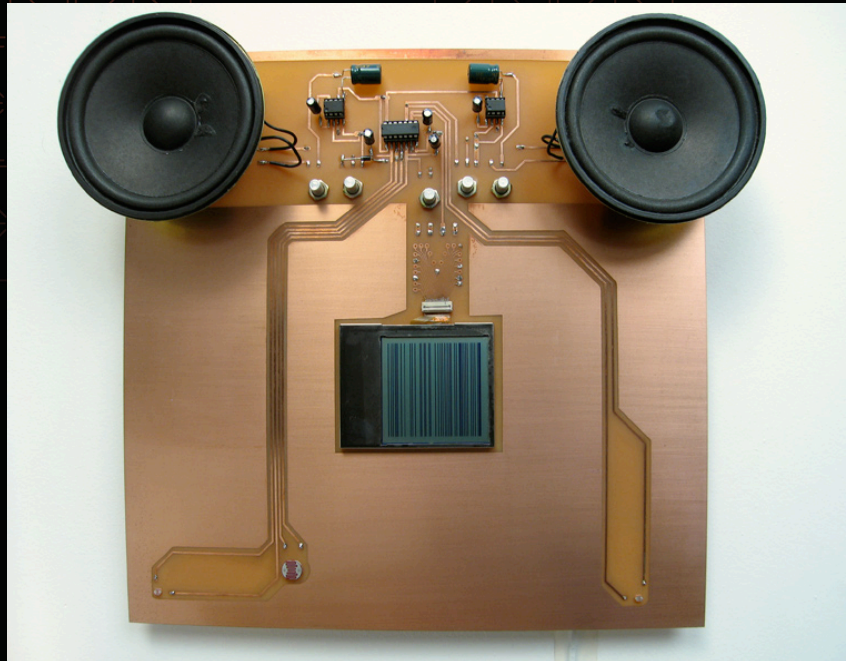
Interference

Interference is an interactive sculpture with a small lcd screen that display patterns generated by analog oscillators. Light sensors respond to the viewers and modulate the sound signal, altering the visual patterns.

The screen and speakers have been harvested from a discarded PDA and a found stereo. Now that these devices are obsolete from a commercial stand point, they are free to be expressive. Striped of its case and original circuitry, the screen is a little gem of raw visual potential. The circuits of interference use pure electricity to excite the liquid crystal display directly: there are no video encoders or precision clocks to drive the signal. Both the sound and the images are being created by the interaction and mutual interference of the oscillators and the input of the viewers.

This piece was created with help from a Finishing Grant by the Experimental Television Center.

Thessia Machado, Brazil/NY, investigates the physicality of sound and vice versa. Lately she has been creating pieces that also function as unorthodox instruments – works that have a real-time, live component, so that the expressive potential is still active. The pieces never settle into a static form – they are only alive when being interacted with. Her installations and video pieces have been exhibited in New York, Philadelphia, Paris, Amsterdam, Dublin, Berlin and Athens. She has been awarded residencies at the MacDowell Colony, the Atlantic Center for the Arts, the Irish Museum of Modern Art and the Vermont Studio Center, and she is a recipient of fellowships from The Bronx Museum, the New York Foundation for the Arts and the Experimental Television Center.

NEIL MENDOZA AND ANTHONY GOH

Haunted Typewriter

Whether we realise it or not, the tools we use to communicate, from spoken word to email, affect the content and tone of what we say, as well as the context of how our messages are received. It's as if the devices add their own personalities to our messages as we communicate through them.

This piece is an antique typewriter brought to life with over 30 actuators. It is an exploration of a device's character and our attitudes towards it.

Neil Mendoza is an artist from the UK with a keen interest in the effects of art and ubiquitous technology on our lives. His work has been displayed at the Takeaway Festival at the Science Museum, The Goodwood Festival of Speed, The Picnic Conference, The AND Festival, BBC Big Screens and The Museum of London.

Anthony Goh builds unique objects and environments which are sometimes described as art. His work has a theme of hacking - taking simple or everyday objects and re-purposing them to inspire and entertain people.

JOHN NUSSEY
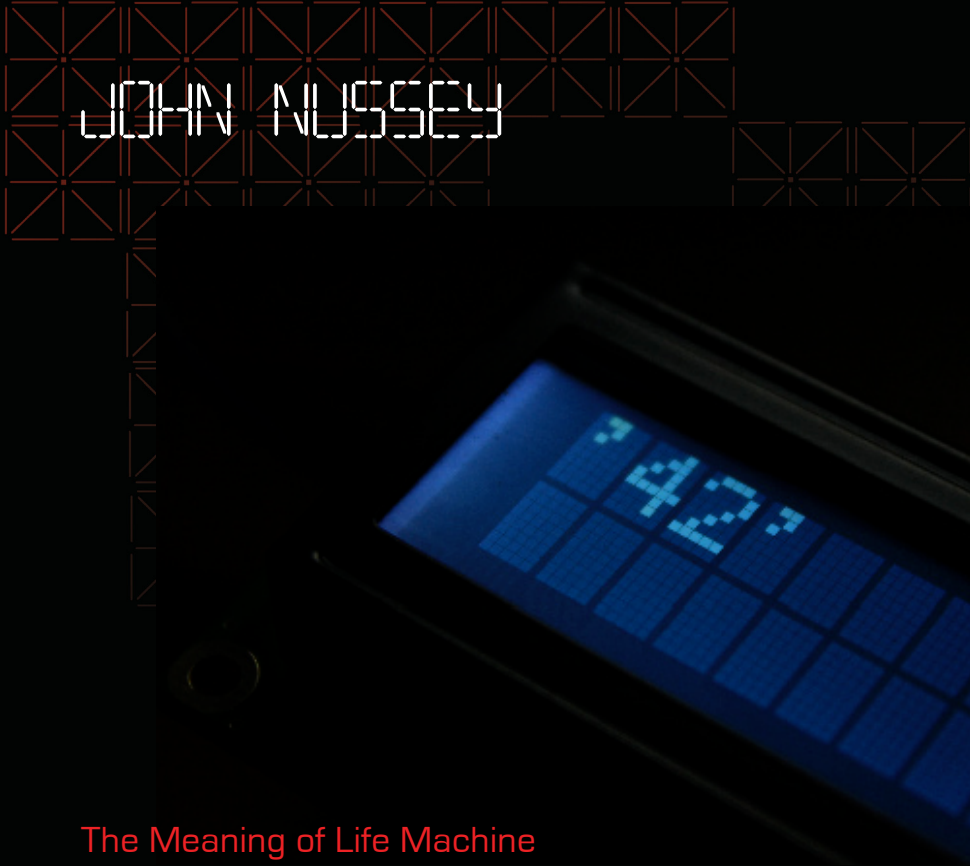
The Meaning of Life Machine

Lacking direction in life? Don't have the time or money to explore a rainforest or climb the Himalayas and 'find yourself'? The Meaning of Life Machine will distill the wealth of information on the internet and speed you through the process of deciding what's most important to you.

The machine is simple, two screens and two buttons. Each screen displays a documented meaning of life from Wikipedia. By pressing a button you choose one meaning of life that you agree with and eliminate the other, until you are left with only one.

The Meaning of Life Machine was developed for the Unleashed Devices Exhibition and will be documented and released as on open source project during the time of the exhibition. For more details go to johnnussey.com/meaning-of-life-machine/

John Nussey is a self employed creative technologist based in London. His work covers many areas, including physical computing, creative coding and hardware hacking.

Special thanks to Andras Szalai, for his help with the coding

www.johnnussey.com
www.szalaiandras.com
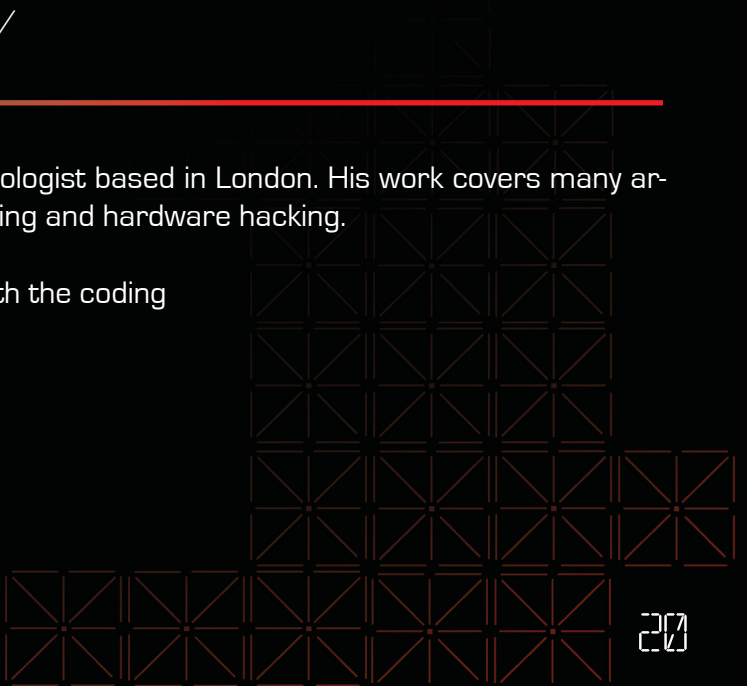
OWL PROJECT

iLog series

The iLog series is a reflection on our relationship with consumer technology. The design of each iLog strongly echoes contemporary products such as iPods and advanced mobile phones. These extremely developed complex products, with their plastic techno-packaging, seem modern and beguiling, but also appear craftless and encourage a disturbing disposability.

By choosing wood as the main material for the iLog, Owl Project have extracted modern design principles but deflected it back to a traditional sensibility. This immediately raises questions about modern desire for disposable technology and nostalgia surrounding traditional crafts.

Owl Project is a British artists' group directed by Simon Blackmore, Antony Hall and Steve Symons. They create music-making instruments and machines that combine electronics and software with older techniques such as green woodworking and wooden water wheel building.
This craft-based approach to designing their own interfaces and objects has resulted in a distinctive range of musical and sculptural instruments that critique human interaction with computer interfaces and our increasing appetite for new and often disposable technologies.

They have performed and exhibited nationally and internationally, including Share Festival, (Torino, Italy), Les Urbaines Festival (Lausanne, Switzerland) and SARC, (Belfast, Ireland) as part of ISEA 2009.

In 2009 they won Urbis' 'Best of Manchester Award' and were selected for the Arts Council's 'Artists taking the lead' North East commission. One of twelve extraordinary commissions that will be created by artists across the nation, as part of the London 2012 Cultural Olympiad.

www.owlproject.com

PIXELPUSHER (EVAN RASKOB)

ICE_SNAKE==NOISE

ICE_SNAKE==NOISE was created for a noise art performance in the dead of winter at the ancient Eng-lish town of Ipswich, United Kingdom. A skin of ice covers a writhing snake, drawn across the projected screen by a performer/participant's pen strokes. Movement creates sound, an icy crackling and crunch-ing, echoes carving out a sense of space in the cold darkness of the projection. Occasionally, the snake glows red hot and bursts, phoenix-like from its skin, an ember freed from inside dark coals. The piece borrows the noise and booming reverb and micro-sonic texture of classic mid-century sound artists and a stripped-down, high-contrast, black-and-white interpretation of slithering, organic animal form crossed with geometric composition that references the dangerous and yet mesmerizing mechanical horrors of the 20th century.

pixelpusher (Evan Raskob) is a contemporary artist whose works spans video, sound, installation, perfor-mance, and interactive art. An active member of the London live visuals set, pixelpusher's performances bridge the gap between finger-flying guitar dexterity and video game controller hack-ery. All performance software is hand-written, sometimes live during the set in a subversive practice known as "livecoding." In another life, he founded and continues to organize Openlab Workshops in free media and art hacking tools and techniques around London and the UK, assisted artist Robert Whitman on new works, and developed a full-room video performance system with the architectural firm Skidmore, Owings, and Merrill (SOM), at 750 3rd Ave. in New York City.

www.pixelpusher.flkr.com
www.lowfrequency.org

DANIËL PLOEGER

SUIT (Performance #4: Jumping) (2010)

SUIT encompasses an on-going series of sound-based works with a self-built PVC performance overall, which is equipped with a loudspeaker, and sensors that register the performer's heart movements and the humidity inside the suit.

A modified 'AngelSounds Fetal Doppler' (a cheap consumer device to register the heart rhythm of unborn babies), a humidity sensor connected to a Make Controller (an open source sensor interface) and a 7'' loudspeaker were installed in a commercially available rain suit for go-kart drivers.

The suit causes the performer to sweat and the heart rate to rise during a performance. The registered humidity and heart movement data is used to synthesize sound, which is emitted by the loudspeaker in the suit. Thus, the generated sound thematizes the interaction between the performer's visceral body and the technological suit.

Daniël Ploeger is a Dutch performance and installation artist, working in Berlin and Brighton. His performance installations often focus on the combined visual and aural perception of moving sound sources and explore interactions between the human body and technological prostheses. Daniël is currently doing practice-based doctoral research at the University of Sussex, where he also teaches performance art and sound technology.

# EDUARD PRATS MOLNER AND MARIJANA MITROVIC
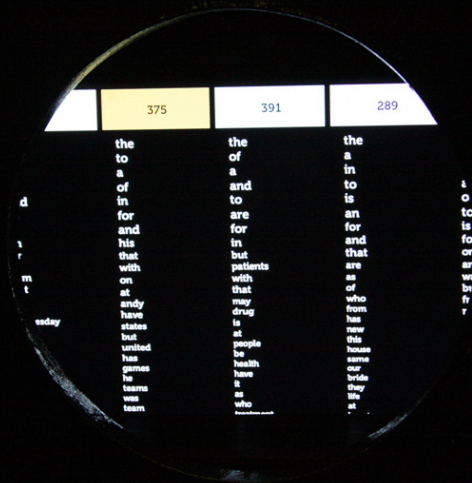
NISS

Social networks invaded our computers during the last decade. We are currently overloaded with information provided by RSS feeds, blogs, Facebook, Twitter, Flickr, Youtube ... When it comes to news consumption; terror, crime and the economic crisis occupy a vast majority of its spectrum among sports and celebrities-related articles. The spread of such information grew exponentially in the last years being constantly consumed and scanned by millions of pocket devices every minute nowadays. NISS is a machine that keeps scanning such information and generates surreal dialogues and infinite narratives driven by text-to-speech techniques and computer generated voices. Diverse information overlaps and is not only spoken but visualised by an overload of data.

Marijana Mitrovic is an architect graduated from "Universität Der Künste" (University of arts) in Berlin. Since her early drawings, Marijana has been exploring depth and space by creating geometrical and imaginary landscapes. During her studies, Marijana has benn collaborating with artists Sissel Tolaas and Milovan Markovic, helping to build installations and designing some of the artwork for their exhibitions and events. As part of her constant research, she finished her studies with a Diploma entitled "Visualisation of invisible spaces", an exploration of human senses related to space. Marijana's latest work explores auditive perception and memory.

Eduard Prats Molner is a creative technologist focused in interactive applications development and information design since 1999. Eduard is a coder and researcher exploring interactivity, motion scripting, generative systems and visualisation. His work has been focused in creating experimental and commercial Flash web interfaces for many years. In addition, his research and experimentation using mainly Processing, OpenFrameworks and Action Script 3, is evolving into other types of work such as art installations and scripted visuals for motion graphics and live performances.

www.jocabola.com
www.cellflot.com

TOM SCHOFIELD
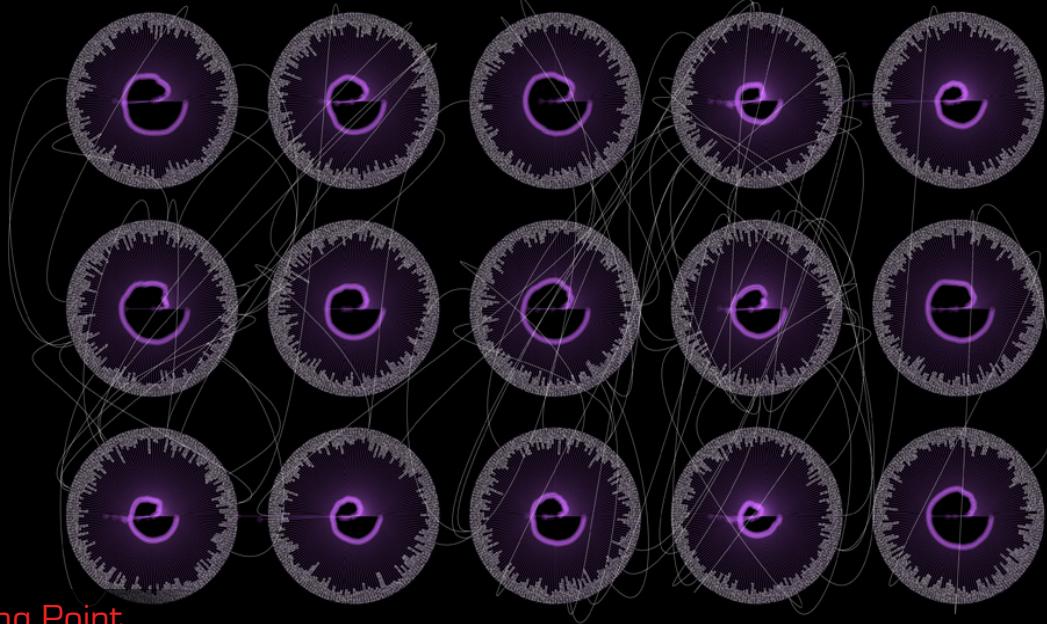
Sticking Point

Sticking Point is a data visualisation project realised as a live animation or a static print. The sections of the constitutions of seventy-five different countries describing rights, freedoms, duties and obligations of citizens were analysed to identify distinct or significant words. These words are arranged in a circular graph for each country and words which appear in more than one of these circles are connected by lines. Constitutions represent a way for nations to publicly define their ethical values. The project aims to promote consideration of both the differences and similarities between those values.

Tom Schofield is an artist who works with technology. He studies and works at Culture Lab in Newcastle-upon-Tyne, UK. Until recently he lived and worked in Japan and previously Nepal. His practice centres around the use of technology as a tool for articulating hidden knowledge in a socio-political context. As access to programming skills, through projects such as processing.org and openframeworks.cc, becomes more open we, as artists and citizens, have the opportunity to re-appropriate or re-purpose media for activism in various forms. This is particularly true as it relates to access to data. Non-specialists now have unprecedented access to raw statistical data and a range of free tools to investigate it. He suggests that this represents a paradigm shift in the possibilities for artistic and political enquiry.

SKETCHPATCH
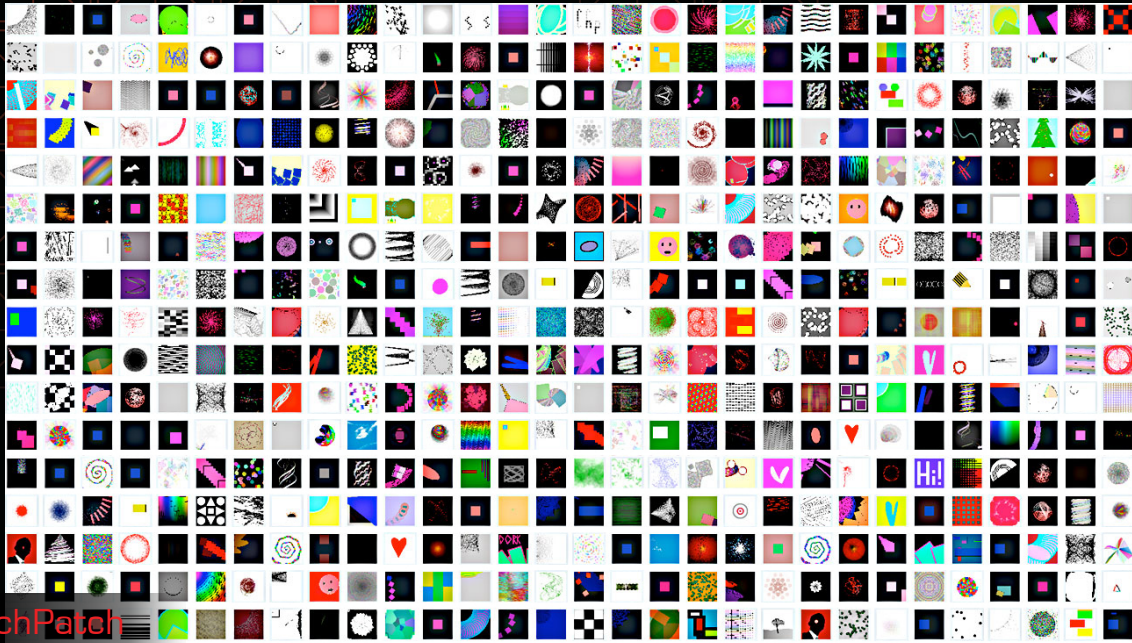
sketchPatch

sketchPatch is an online computer-programming playground for coders, artists, designers and tinkerers to create interactive drawings or animations that can be easily shared and modified. sketchPatch makes the programming language Processing accessible to a broad audience, through a shared learning environment.

You can write your own programs and run them in the browser, share them, or collaborate with other people making new versions of programs. The evolution of a sketch is mapped by a link to it's parentage.

Davide Della Casa [co-founder] is a London-based project manager in Fortune 500 companies. He is a hobbyist programmer and artist.

Sophie McDonald [co-founder] is a London based media artist, working in interactive video installation and computer arts. She is currently working as web developer and media technology tutor. Sophie is also co-founder of the women's open learning and techy education initiative MzTEK [mztek.org].

Jonny Stutters [sketchPatch core team] is a London based musician and programmer. His current focus is developing and using tools to make the performance of live electronic music more engaging for audiences and musicians.

Tim Cameron Ryan [sketchPatch core team - honorary member] is a programmer, web designer, and artist from the Boston area.

www.sketchpatch.net
www.sophiemcdonald.me.uk
www.jeremah.co.uk
www.timcameronryan.com

MEGAN SMITH

Pst! microCONTROL

Pst! is the surreptitious beckoning of attention and the acronym for Physical Space Tweets. It is an installation of 5 small storytellers installed in a public space giving an audience a glimpse into geo-tagged community topic feeds that unravel in real-time. For the Leeds Pavillion at Mediamatic's Amsterdam Biennale 2009 one storyteller, the initial Pst!, chronicled life in Leeds through it's twitter feed, aligning itself with the exhibitions aims to showcase a city's local cultural scene.

The installation locates public social narrative by pulling syndicated data from Twitter's geocode API using the open source Arduino electronic platform and the internet. The stories are printed on mini LCD screens that visually display 140 characters at a time. By removing the peripheral of the computer a Pst! device can be placed in a non-space providing a window directly into a geo-located public space. It relays a community by narrating its social activity and tells a global story by placing various cities side by side.

For the Unleashed Devices exhibition at Watermans the installation will relay geographically bound community feeds from Los Angeles, New York, London, Kabul and Beijing.

Surported by the National Lottery through the Arts Council England.

Megan Smith's practice investigates creative acts of identity placemaking within the digital domain. She uses the social web as a space to source and make work. She is currently working with open source hardware, geo & mobile technologies and code combined with the popular social media platform Twitter to showcase geo-located community lifestreams. Smith is a practice based PhD candidate at Leeds Metropolitan University and teaches Digital Media at Leeds College of Art. Her work has been exhibited in many places, she is one of three geeks who run Our City, Our Music and is co-founder of DoGoSee.com, an interactive mapping site that explores cities through the use of locative media.

www.megansmith.ca

DANIEL SOLTIS / TINKER LONDON
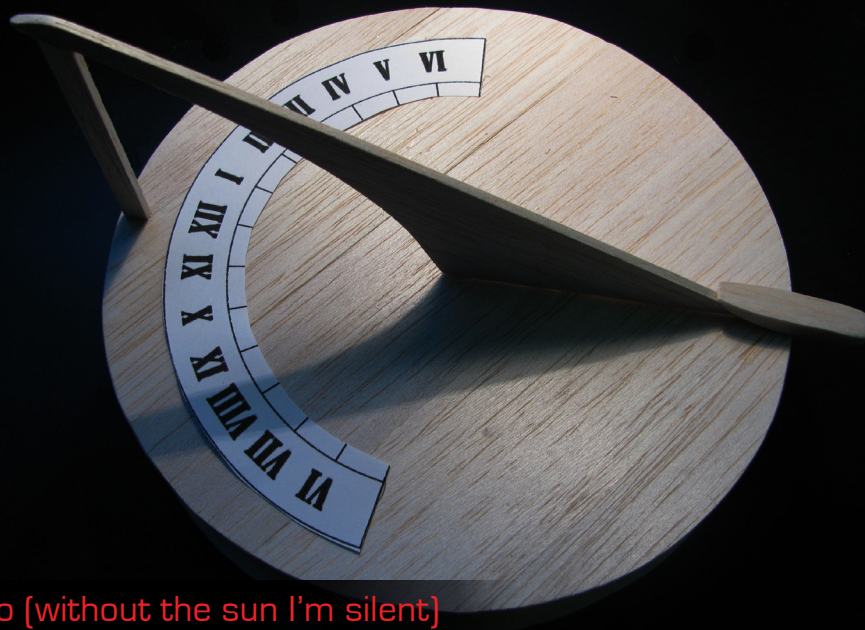
Sine Sole Sileo (without the sun I'm silent)

Sine Sole Sileo is a sundial that tells time without the sun. It responds to any bright light, rotating until its shadow falls on the current time.

Daniel Soltis is an interaction designer and jack of all trades at the London design studio Tinker. He's interested in human-scale physical interfaces, social aspects of play and games, and those rough edges where engineering, design, art, and learning meet. He studied physical computing and game design (among other things) at NYU's Interactive Telecommunications Program, and in his prior life had various adventures in math and physics, teaching, editing, and medical writing.

www.danielsoltis.com
www.tinkerlondon.com

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MARY THOMPSON
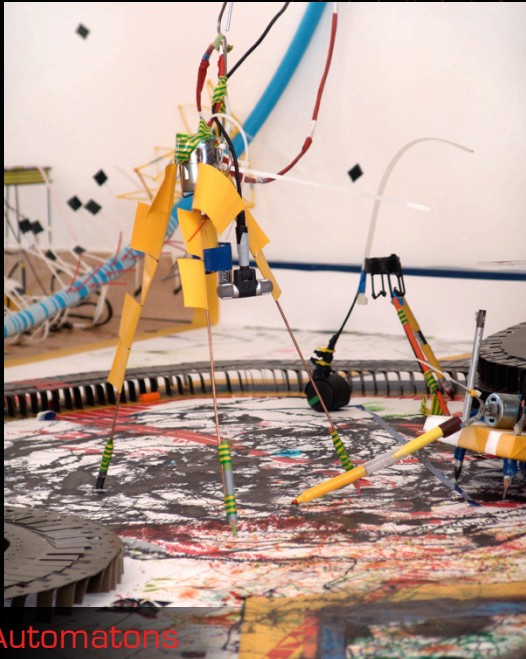
Ludic Automatons

This interactive installation consists of various electrical elements, subverted and wired into a motion sensor to create autonomous drawing machines. The machines interact with whoever is present in the space. Scrawling, twitching and vibrating, the drawing machines move around the space to create a complex and layered visual record of this physical and temporal interaction of human activity in the space. As such, there is an awareness of the absence and presence of the body in her drawing, giving a sense of the movement and physicality of the making process.

Mary's work is ephemeral, organic and time-based. She subverts familiar materials, repurposing things from everyday life to create intricate, sensitive structures and patterns. Experimentation and playfulness are intrinsic to her work, and the ludic element of the creation of her work places equal importance on the process of making itself. Her large scale 2D and 3D drawings multiply, sensitive and intricate lines become complex constructed spaces which viewers can enter into, blurring the separation between art and body.

NANDA K & PATRICK T
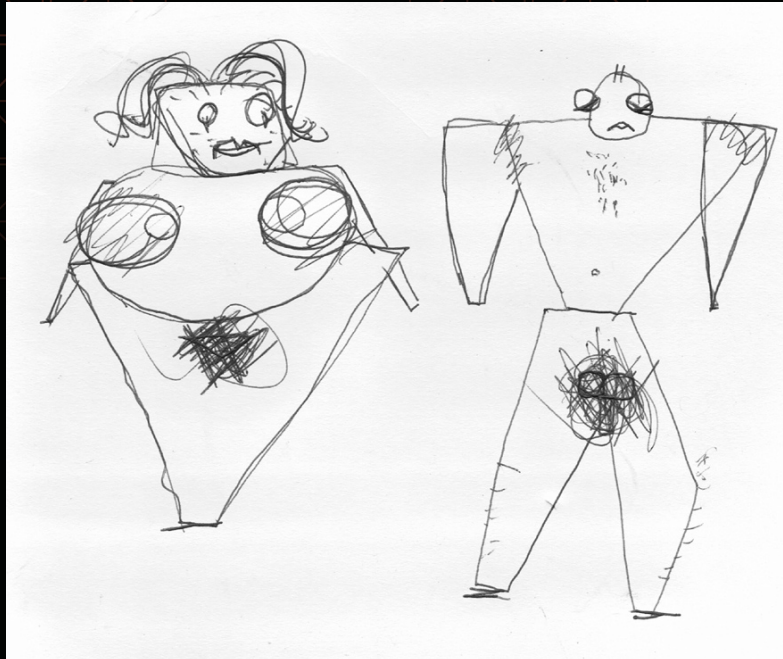
Ladies & Gents

Ladies & Gents is a reactive installation, inspired by public lavatory graphic culture and social interaction through robotic devices. It is intended to be a site-specific work playing on ideas of gender, morphology and symbolisation. The piece will be located at the toilet entrance area to react to the toilet's users presence and draw on the wall in a manner based on universal language of toilet symbol and of graffiti. To echo the ephemerality of graphic expression in public toilets, each drawing will be a unique trace triggered by individual presences erasing the previous ones.

Supported by the Aikon Project,
Supported by Goldsmiths GDS, Department of Computing
Illustration "Study for Ladies and Gents, Nanda K"

Nanda Khaorapapong moved to London in 2003 from Bangkok; Nanda's reading and experimenting have involved aesthetics of body data, human-human interaction, human-machine symbiosis and analogue-digital actuators/sensors. Her current focus is on invisible sensing interface for human emotions.

Patrick Tresset. From France, moved to London in 1991, Patrick's research and experimenting have involved perception, drawing, computing and robotics. His main aim is to design systems capable of imagining our reality. He is currently based at Goldsmiths preparing a PhD in art and computational technologies. Where he co-directs the aikon project (www.aikon-gold.com). He graduated from MSc Arts Computing at Goldsmiths in 2006. Patrick is also web architect for Leonardo Electronic Almanac (http://www.leoalmanac.org).

www.nandadoes.com
www.aikon-gold.com

VINCENT VAN UFFELEN & OLGA PANADÉS MASSANET
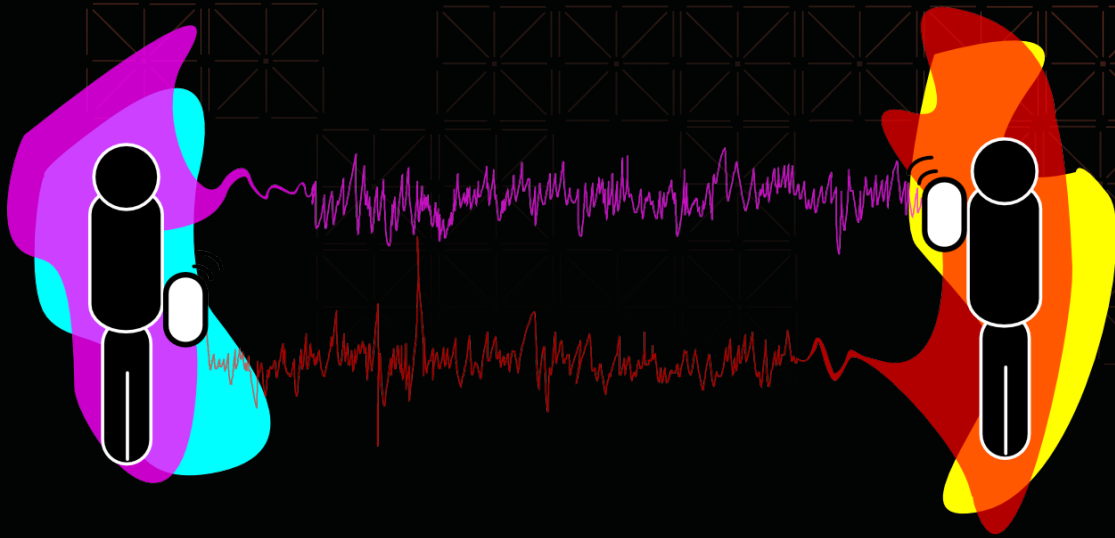
Deep Media Ecologies

Deep Media Ecologies uses fairly simple media prototypes to explore the vast field of infra-verbal bodily communication. These speculative media systems provide physical and conceptual entry points to tap into more subtle, perhaps unconscious, infra-empirical modes of transmission between bodies. Simple electronic circuits become the toolkit to navigate and widen the ecology of signals and sensors connecting people.

Prototype DM001 (GSR Conversation) uses small motors to give expression to the body's ever changing capacity to conduct electricity. DM001 opens a new line of communication between two bodies and asks them to find ways to process incoming signals directly with the flesh. Using this device you can have a Galvanic Skin Response Conversation with someone else.

Deep Media Ecologies emerged out of Olga Panadés Massanet and Vincent Van Uffelen shared desire to explore the undercurrents of bodily communication.

Olga carries practical and theoretical research in the field of media arts. She works as a co-editor with Furtherfield.org while she pursues a practice-based PhD at Goldsmiths. Her research project looks into assemblages of sunlight, human bodies and machines. She is particularly interested on subtle modes of communication across bodies of radically different nature. She looks at the ways in which electronic circuits, computational systems, endocrine processes and neurological happenings intermingle.

Vincent is an artist and digital craftsman who exhibited his work in UK and abroad. He studied computer science, media studies, and cultural studies and gained thereby a sound theoretical foundation that supports now his critical research of the murky entanglement of media, computation, and matter. At present he creates: devices to act in the physical domain, probes that reveal, things that meddle with communication processes, as well as objects that provoke thoughts.

WAJID YASEEN

Featherbox

The Featherbox is a sound generating object that acts both as an interactive/participatory sound installation and as a nuanced musical instrument. Key considerations have been to integrate familiar real-world objects in interactive art systems and incorporate simple causality couplings in the design, so the Featherbox incorporates an array of 81 ostrich feathers as its primary input providing a tactile interface to video tracking software written in OpenFrameworks and SuperCollider, by Charles Mathews and Michael Zeltner.

Wajid has been involved in various experimental music projects (Uniform, 2nd Gen, Dirthole) and has had numerous albums released throughout his career. He has written soundscores for various projects including 'Spaces Between' as part of the re-opening of the Royal Festival Hall, has collaborated with various dance companies and choreographers (Candoco, Athina Vahla, Gail Sneddon). He has also worked with various live-artists including Franko B and Reza Aramesh and is soon to be working on a new Uniform album with distinguished guest vocalists. He is also behind the destructivist club night 'Scrapclub' and co-runs the experimental record label Needlesoup.

ALEKSANDAR ZIVANOVIC

RFID Gesture Generating Robot

The installation invites visitors to touch a suitable RFID card, such as an Oystercard, against a reader and then generates a unique and repeatable gesture in space according to the serial number of the card, in a movement reminiscent of a conductor's baton or magician's wand. It explores the representation of data using physical movement and the generation of elegant motion.

Aleksandar Zivanovic is a Senior Lecturer in Design Engineering in the Department of Product Design and Engineering at Middlesex University. His background is in engineering but he has a strong interest in inter-action design, especially looking at how animate objects, such as robots, interact with people.

Curated by:
Irini Papadimitriou, Head of New Media Arts Development at Watermans
Jonathan Munro & Gareth Goodison, Directors of TINT.

Watermans is a world-class cultural organisation in West London that sits at the nexus of production and consumption in the arts. Our gallery is becoming one of the UK's leading venues for Digital and New Media Arts. We hope you'll find the work here surprising, interesting and great fun!

TINT is an UK based interdisciplinary media arts organisation. Dedicated to art which is derived from, and reflects upon the intersections of technology and culture. As an artist run organisation our core intentions are concerned with the support of artistic collaboration, acting as a point of juncture for artists working within the fields of science and technology. We assist in pursuing and establishing collaborations with scientists, theorists, artists and other practitioners.

www.watermans.org.uk
www.tintarts.org

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nodel.london Autumn 2010 - Do It Yourself

The Nodel London network convenes again this Autumn for a season of Do It Yourself media activity across London. The open source movement has taken up residence in our consciousness and pushed itself firmly into our hardware. Now we all can make our own monster to take on the Big Society.

Following the node.london '06 and '08 seasons, London venues, organisations and artists come together again to treat you to an Autumn of media events, exhibitions, workshops and residencies.

Can we subvert the machine and build ourselves an alternative?

www.nodel.org/autumn2010

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