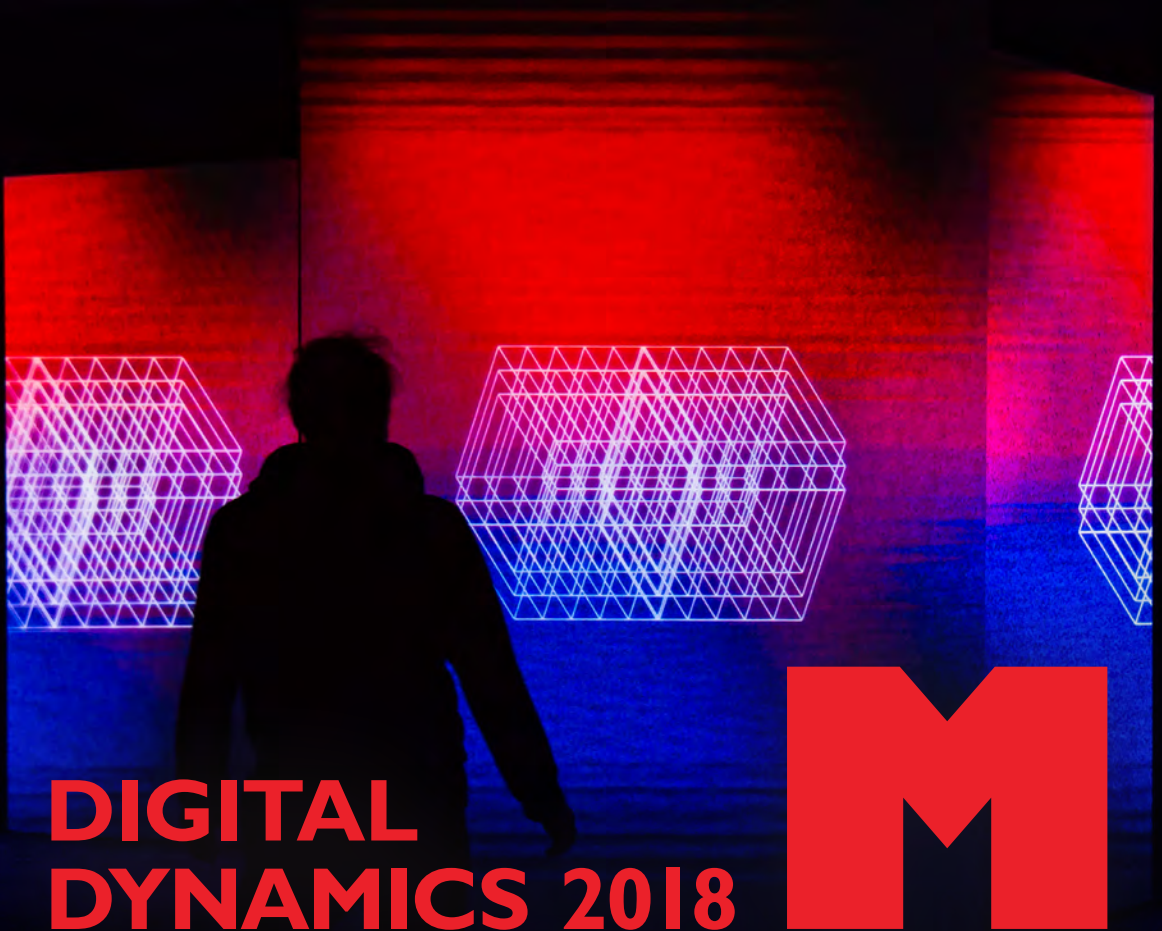


# INTER ACTION

Curated by Jane Tingley + Alain Thibault



**DIGITAL  
DYNAMICS 2018**



THE MUSEUM

# DIGITAL DYNAMICS 2018

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## JANUARY 26 - MAY 13

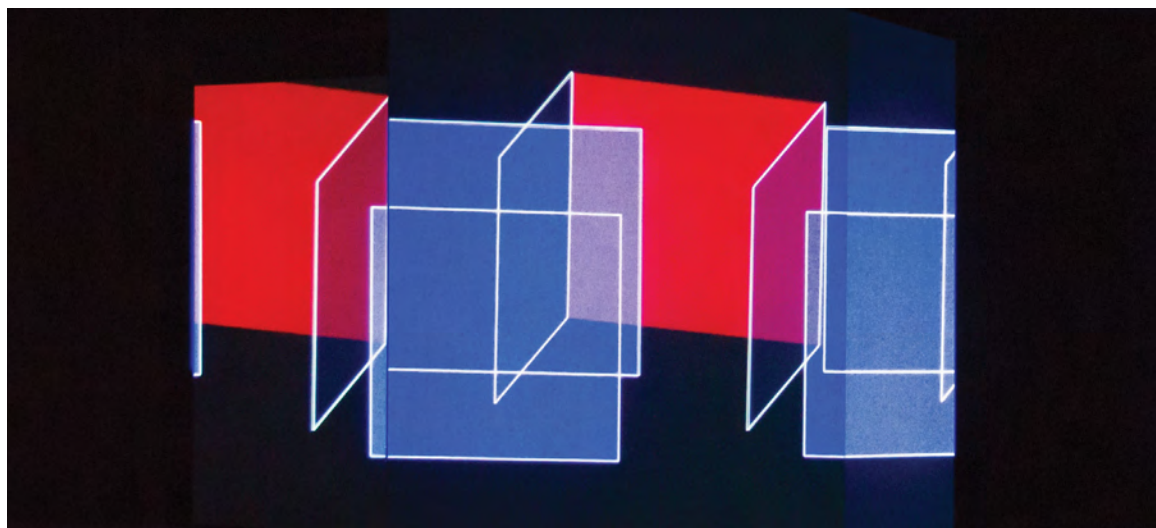
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In its inaugural year, **Digital Dynamics** presents a diverse selection of interactive works ranging from games, to net.art, to new media artworks. Each portion of the show is designed to explore the depth and breadth of how interactivity can be used in order to create experiences that are meaningful for the viewer:

**INTERACTION**, curated by Jane Tingley and Alain Thibault, is a multi-modal interactive art exhibition that spans the fourth floor of THEMUSEUM, as well as two satellite locations in Kitchener and Waterloo: Communitech and the Centre for International Governance Innovation (CIGI).

**INTERPLAY** is a two-part exhibition on games on the third floor of THEMUSEUM. *The History of Electronic Entertainment* by the Personal Computer Museum, and *Thinking Through Games*, created collaboratively by the Technoculture, Art and Games Research Centre (TAG) at Concordia University, and the Games Institute at the University of Waterloo,

**INTER/NET ART**, curated by Žana Kozomora, is on the third floor. It presents a selection of internet artworks dating back to the 1990s.



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## A NOTE FROM THE CEO

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It is with great pride THEMUSEUM presents INTERACTION, a world-class exhibition created with this regions' innovative spirit in mind and co-curated by two talented and exceptional artists, Jane Tingley and Alain Thibault.

As we celebrate our 15<sup>th</sup> anniversary, we also celebrate our partnerships with CIGI, Communitech, Christie Digital, UW's Games Institute, Concordia's TAG, and fourteen Canadian artists and artist groups.

This wonderful opportunity could not have happened without an amazing Board of Directors, passionate and committed team, and the efforts of Daniel, Gustavo, Katelynn, Connor, and Laurel.

Thank you for being a part of something truly experiential and exciting, we look forward to the opportunity to awe, inspire, and enlighten you at INTERACTION.

A handwritten signature in black ink, appearing to read 'David Marskell'. The signature is fluid and cursive, with a large, sweeping 'D' and 'M'.

David Marskell  
CEO  
THEMUSEUM

# A MESSAGE FROM THE MAYOR OF KITCHENER

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The City of Kitchener has a remarkable and vibrant arts and culture scene, and THEMUSEUM's newest exhibition, INTERACTION, will only serve to enrich the arts and culture experiences available for our residents.

This engaging exhibition will profile some incredible art installations produced by Canadian new media artists. The exhibition will also feature interactive games by game researchers, including those from our region's very own University of Waterloo Games Institute.

A high-calibre exhibition, like INTERACTION, will attract arts and culture seeking tourists to our region, while also drawing attention to some remarkable local talent. Highlighting the intersection of art and technology, this show will also serve to showcase our region's vibrant tech scene, as well as the unique cultural experiences that our city has to offer.

I am pleased to lend my support to this exhibition that will awe, inspire, and enlighten thousands of visitors from our region and beyond this coming year.

Best wishes,

A handwritten signature in black ink, reading "Berry Vrbanovic". The signature is fluid and cursive, with a large, stylized "B" and "V".

Berry Vrbanovic

# A MESSAGE FROM THE MAYOR OF WATERLOO

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Greetings,

As Mayor of the City of Waterloo, I am pleased to support THEMUSEUM's upcoming new media art exhibition, INTERACTION, opening January 26, 2018.

As part of THEMUSEUM's inaugural Digital Dynamics Festival, INTERACTION will feature new media art installations by fourteen acclaimed Canadian new media artists and artist groups, as well as interactive games created by some very talented Canadian game researchers, including our Region's very own University of Waterloo Games Institute.

This exhibition's exceptional art installations and games will engage people of all ages, languages, and abilities in our Region. INTERACTION offers a fun and meaningful experience for our community and beyond, and it will also have a positive economic impact on our Region.

INTERACTION is being offered at three locations, one of which will be the vibrant Uptown core in Waterloo. We are delighted that Waterloo can showcase this important exhibition.

Our Region is a unique and culturally diverse destination and I am pleased to offer my support for INTERACTION.

Sincerely,

A handwritten signature in black ink that reads "Dave Jaworsky". The signature is written in a cursive, flowing style with a prominent underline.

Mayor Dave Jaworsky

# A NOTE FROM THE CURATORS

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INTERACTION presents the works of fourteen Canadian artists and artist groups, who engage the public using interactive strategies. The pieces use older and contemporary technologies in order to imagine the future, explore the context of our technological present, critically reflect on digital culture, and engage the body on a sensorial and experiential level. The works are both material art objects and interactive systems, designed to be realized by an active viewer, one that co-creates, participates, and engages rather than passively consuming media.

Since the beginning of the twentieth century, artists have increasingly become interested in creating artworks that include participation as an aesthetic strategy. Over time, as digital technologies have become more and more accessible, artists have been able to create interactive experiences that in the past would have been prohibitively difficult to produce. What has emerged are contemporary interactive projects that provoke reflection by engaging the body/mind (and therefore our memories and imagination) through gesture, movement, voice, gaze, touch, proximity, and digital presence.

Digital Dynamics 2018 is an exciting and unique exhibition that presents to a Canadian audience a fully interactive exhibition, where every piece and game can be explored and discovered on some level. It presents a holistic vision of how contemporary artists, designers and thinkers are using the lens of theory, games, and art to unpack and understand how we can use participation, agency, and active viewing as a strategy to make meaning. The interaction in this exhibition, completes the viewing experience and therefore is necessary in order to complete the artworks and games in the show.

We have been very privileged to work alongside the hardworking staff at THEMUSEUM, as well as with our collaborators at the Personal Computer Museum in Brantford, the Games Institute in Waterloo, and the Technoculture Art and Games Research Centre in Montréal, in order to present this ambitious and unique series of shows. We are particularly proud to present the works of so many excellent Canadian creators and thinkers to a Canadian audience, and to the region of Waterloo.

Jane Tingley

Alain Thibault

A handwritten signature in black ink, reading 'JP Tingley' in a cursive, flowing script.A handwritten signature in black ink, reading 'Alain Thibault' in a cursive script, with a long horizontal line extending from the end.

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# ABOUT THE CURATORS

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## Alain Thibault

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Alain Thibault is a composer, sound designer and electronic music artist. His works have been presented in several contexts, contemporary music and digital arts festivals, in Canada, Europe (Chatelet Theater and Radio-France in Paris, etc.) and Asia (Yamaguchi YCAM Japan, South-Korea, Taiïwan, etc.). With media artist Yan Breuleux, he formed the duo PurForm. They are presently touring their new AV performance, abcd\_light, in Europe and Asia. With American artist Matthew Biederman, he created the duo RAY\_XXXX, whose PULSE performance was presented in Italy, France and Brazil. Thibault is presently artistic director of Elektra, an international digital arts festival, presented every year in Montréal, Québec, Canada.

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## Jane Tingley

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Jane Tingley is an artist and a curator. She received her MFA at Concordia University in 2006, and is interested in how interactivity combined with art objects and installation can be used to explore contemporary experience. She is one of the founding members of the Modern Nomads and has participated in exhibitions and festivals in the Americas, the Middle East, Asia, and Europe – including translife – International Triennial of Media Art at the National Art Museum of China, Beijing, the Canadian Embassy and Gallerie Le Deco in Tokyo (JP), Festival Break 2.3 in Ljubljana (SL), Elektra Festival in Montréal(CA) and the Künstlerhause in Vienna (AT). She received the Kenneth Finkelstein Prize in Sculpture in Manitoba, the first prize in the iINTERFACES - Interactive Art Competition in Porto, Portugal, and has received support from a number of funding agencies, including the Manitoba and Ontario Arts Councils, le Conseil des arts et lettres du Québec, the Canada Council for the arts, and the Social Sciences and Humanities Research Council of Canada.





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## A Truly Magical Moment

### Adam Basanta, 2016

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*Two lovers on the dance floor link arms and begin to spin, the room blurs as they stare deep into each other's eyes.*

This classic scene is iconically captured in the 1997 epic, *Titanic*, complete with over-the-shoulder point-of-view cinematography. In **A Truly Magical Moment**, visitors re-enact this “Magical Moment” using the contemporary communication tool for long-distance relationships: Apple’s FaceTime.

Visitors are able to video chat the two iPhones. When two guests connect in a virtual face-to-face, the sculpture begins to spin. Reaching dizzying speeds, the background blurs and warps, while the image of your dance-partner remains in focus. After a “Magical” minute - a wordless, “genuine connection” - the rotation slows to a standstill. A digital display counts the number of “Magical Moments” enabled throughout the exhibition. The work echoes cinematic and web-tropes with irony, humour, and absurdity, yet remains strangely genuine.

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#### Credits:

Canada Council for the Arts and The Agosto Foundation.  
Microprocessor programming: Lucas Paris  
Consultation: Antonin Sorel

**Adam Basanta** (b. 1985) is an artist, composer, and performer of experimental music. Born in Tel-Aviv (ISR) and raised in Vancouver (CA), he currently lives and works in Montréal (CA). In his installation works, Basanta arranges common commercially available objects into delicately intertwined and seemingly performative choreographies, disrupting their technical and economic functions while revealing their material agencies and status as extended technological prostheses.

His work has recently been exhibited in galleries and institutions including Carroll/Fletcher Gallery (UK), Fotomuseum Winterthur (CH), National Art Centre Tokyo (JPN), American Medium Gallery (NYC), New Media Gallery (CA), V Moscow Biennale for Young Art (RUS), Serralves Museum (POR), Edith-Russ-Haus für Mediakunst (GER), Villa Brandolini (ITA), Vitra Design Museum (GER), York Art Gallery (UK), and The Center for Contemporary Arts Santa Fe (USA).





Image: Leif Norman

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## Pinawa: Forgotten Futures

### Andrew John Milne, 2015

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“Following the famous Sunny Brae Experiments in Moncton, New Brunswick, inertial field phenomena research began at Churchill Manitoba. Exhaustive experimentation yielded the logistical foundations of what is now known as psychic computation. Shortly thereafter Pinawa Manitoba was selected as the site for the construction of one of the nation’s first psychic computers ... ”

Through the use of Spectral Viewing Apparatus, often referred to as “Psychic Viewers”, an observer may realize visions of a future time that may yet occur. Similar to the way a photograph allowed a viewer to see images from the past, images of precognition were first seen through these early devices. For the purposes of this exhibition we have calibrated the psychic viewers to show images from a future time that, as closely as possible, extends from your own.

**Andrew John Milne** is a self-taught Winnipeg based Interdisciplinary Artist that interweaves New Media, Film, Photography and Performance. He has a background in mechanical, electrical and software design, contemporary dance, photography and film. In his work Milne approaches cutting edge media with obsolesced technologies and materials, constructing anachronistic yet functional devices that draw ‘mechanism’ into a post-cinematic dream space that realizes the future of seeing and knowing. Andrew is the founder of the Museum of New Ideas, a mobile new media exhibition and studio space, and is a founding member of Bent Light, a post-cinema film collective. His work has been exhibited both nationally and internationally.

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#### Credits:

Winnipeg Arts Council, City of Winnipeg,  
and Manitoba Arts Council.

*Special recognition to:* Elyssa Stelman,  
Karou Ryan Suzuki, and Carissa Carman.



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## CONTROL

### Daniel Iregui, 2012

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**CONTROL** is located at **CIGI**  
67 Erb St W, Waterloo, ON N2L 6C2

**CIGI**'s hours are:  
Monday - Friday: 8:30am - 4:30pm

**CONTROL** is an interactive LED sculpture that invites the audience to use their hands and body to act on its visual patterns.

Presented as a standing monolith, simple geometric forms repeat to create patterns that are in constant movement as they wait for interaction. When someone approaches the monolith and touches its surface, the patterns react re-configuring its visuals properties allowing the person, or many, to create they own new patterns.

As people explore different gestures and how the sculpture reacts to them, one can question who is controlling who.

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#### Credits:

Sound artist: Mauricio Iregui

Powered by: X-Agora

[www.iregular.io](http://www.iregular.io)

David R. Cheriton School of Computer Science  
The University of Waterloo Stratford Campus

Iregular is a Montréal-based studio founded in 2010. Working at the intersection of art and technology, the studio approaches design using a code-driven and real-time mindset. Creators of audiovisual experiences for installations and websites, its work combines geometry, typography, light and sound with software, mathematics and algorithms. The result are systems with infinite possibilities, making every instant of its projects unique.

Iregular's work has been presented in Montréal at the Festival du Nouveau Cinéma, the Highlights Festival, Nuit Blanche, Igloofest, Mutek, the International Digital Arts Biennial, C2-MTL, the Festival of the Image in Colombia, the Mapping Festival in Switzerland, the Glow Festival in The Netherlands, Mutek MX in Mexico, the Jerusalem Light Festival in Israel and Bains Numériques in France. Its projects have received more than 20 awards and honours for design, technology and creativity.

*\*Due to logistical reasons, this piece is not presented with sound.*



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## Minimal Object (with time on your hands)

### David Rokeby, 2012

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I have long been interested in the tactility and immersiveness of sound. Sound conjures a sense of tangible physical presence while at the same time being transient and weightless. Combining interactive technologies with these characteristics of sound, I can construct suspended landscapes of possible presences.

**Minimal Object** (with time on your hands) is a work in which you can explore the invisible tactility and spatial presence of sound. A blank canvas hangs on the wall. Projecting out from the empty field of this canvas is an invisible landscape of sounds that you engage with your hands.

The 300 sounds in this soundscape all relate in some way to the measured passage to time: foot-steps, ticking clocks, the rhythms of machinery, peeling bells, bouncing balls, etc.

**David Rokeby's** work *Very Nervous System* was a pioneering work of interactive art, translating movement into sound in real-time. It was presented at the Venice Biennale in 1986, and was awarded a Prix Ars Electronica Award of Distinction.

Many of his works have examined surveillance, including 'Taken', presented at the Whitney in New York, and *Sorting Daemon*. Other works explore the differences between human and artificial intelligence. The *Giver of Names* and *n-cha(n)t* are artificial subjective entities, provoked by objects or spoken words to formulate sentences and speak them aloud.

He has exhibited and lectured around the world. His awards include a Governor General's Award in Visual and Media Arts, a Prix Ars Electronica Golden Nica, and a British Academy of Film and Television Arts "BAFTA" award. He teaches in the New Media department at Ryerson University and is Adjunct Professor at OCAD University.



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## Dérive

### François Quévillon, 2010

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**Dérive** is located at **Communitech**

*The Tannery, 151 Charles St W #100, Kitchener, ON N2G 1H6*

**Communitech's** hours are:

*Monday - Friday: 8:30am - 5:00pm*

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**Dérive** invites the viewer to explore point cloud models of geographic locations, that are connected and modified live from environmental data streams from the Internet. This touch screen version of the installation allows the viewer to engage with a fluctuating digitized space, whose appearance, soundscape and navigation conditions are determined by information from ongoing astronomical and meteorological phenomena. Ranging from cities to isolated natural areas, the point cloud models depict landscapes, architecture and infrastructures created with the use of photogrammetry and geomatic data. Temperature, wind, humidity, precipitation, visibility, atmospheric pressure, sunlight and moon phases are simulated and evoked through variable points and lines. Similar to a dynamic particle system, the work displays millions of coordinates in a state of constant flux, affected by data transmitted from distant environmental sensors.

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**François Quévillon** is an artist from Montréal. His work explores phenomena of the world and perception by the implementation of processes sensitive to their fluctuations and to the interference of contextual elements. He holds a Master's degree in Visual and Media Arts from UQAM and is involved with several artist-run centres and interdisciplinary research groups. His work, which is frequently developed during artist residencies, has been presented at exhibitions and events dedicated to contemporary art, cinema and digital creation. Among them: New Frontier at the Sundance Film Festival, Spaces Under Scrutiny (New York), ISEA (Dubai and Albuquerque), Balance-Unbalance (Plymouth, UK), FILE (São Paulo), IndieBo (Bogotá), LOOP Barcelona, Contemporary Istanbul, Festival de la Imagen (Manizales), Mois Multi (Québec), RIDM, Elektra and International Digital Art Biennial (Montréal).

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#### Credits:

*Software development:* Édouard Lanctôt-Benoit,  
Conseil des arts et des lettres du Québec,  
SODEC, Labomédia, Sporobole, AADN,  
ISEA2012, Avatar, Nancy Lombart



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## Precipice

### Jenn E Norton, 2014

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The transmission, storage and access of information is imagined in **Precipice** as a current to be traversed and navigated. The installation explores the stewardship of analogue and digital archives in which many of the activities of our public and private lives are recorded.

Drawing upon imagery of an oceanic abyss, a video projection is mapped onto a nautilus structure, creating an immersive space where paper documents float as silt in a watery depth. In the centre of this space, a single antique office chair presents an invitation for the viewer to sit. When seated, a projected figure swims across the perimeter of the space, displacing the paper documents in a swirling eddy. The chair, automated to rotate, aligns the viewer's gaze with the swimmer's movement. The swimmer becomes lost in, or a part of, the eddying documents just as the chair returns to its original position.

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#### Credits:

*Support by:* The Art Gallery of Hamilton

*Camera:* Scott McGovern

*Video mapping and technical advice:* Nathan Whitford

*Fabrication:* Sanyong Kim

*Performers:* Annie Dunning, David Frankovitch, Dai Skuse

**Jenn E Norton** is an artist using time-based media to create immersive, experiential installations that reframe familiar objects, landscapes, and activities as fantastical, dreamlike occurrences. Using stereoscopic, interactive video, animation, sound, and kinetic sculpture, Norton's installation work explores the blurring boundaries of virtual and physical realms. Often using video as a starting point within her process, Norton's imaginative video compositions of disjunctive imagery are bound together in post-production, using a combination of pre cinema and contemporary display technologies.

Recent national and international exhibitions include Lorna Mills' 'Ways of Something' in DREAMLANDS: IMMERSIVE CINEMA AND ART, 1905 - 2016 at the Whitney Museum of American Art, in/future, at Ontario Place, and Slipstream, a touring solo exhibition of new work premiering at the Robert McLaughlin Gallery. She is currently a PhD candidate in Visual Arts at York University.





## Swinging Suitcase

### Jessica Thompson, 2010

*Borrow the art!*

*This artwork is designed to be used outside.*

*See an interpreter for details.*

**Swinging Suitcase** generates and broadcasts the sound of a flock of small birds in response to movement. Vocalizations are constructed from source clips of house sparrows, which are arranged into responses that range from single chirps to social chatter to scolding. When the piece is swung, the birds begin to make noise, which calibrate to reflect the rate of swinging-accelerating and multiplying in sync with the user's movements, and then confounding the interaction when the 'birds' become 'bored'. As the user acclimatizes to the piece, the interaction becomes more complex, shifting exploratory gesture into the realm of performance, and drawing on the playfulness of the user as a compositional tool. As you 'play' the birds, the birds play you.

#### Credits:

Beyond/In Western New York, Norsk Teknisk Museum,  
plm Gallery, Dorsky Curatorial Programs,  
This Could Be the Place

**Jessica Thompson** is a media artist working in sound, performance and mobile technologies. Her practice investigates the ways that sound reveals spatial and social conditions within cities, and how the creative use of urban data can generate new modes of placemaking and citizen engagement.

Her work has shown in exhibitions and festivals such as the International Symposium of Electronic Art (San Jose, Dubai, Vancouver), the Conflux Festival (New York), Thinking Metropolis (Copenhagen), (in)visible Cities (Winnipeg), Beyond/In Western New York (Buffalo), New Interfaces in Musical Expression (Oslo), Audible Edifices (Hong Kong), Artists' Walks (New York) and Locus Sonus (Aix-en-Provence), as well as publications such as Canadian Art, c Magazine, Acoustic Territories, the Leonardo Music Journal. She has received grants from the Ontario Arts Council, the Toronto Arts Council, and the Social Sciences and Humanities Research Council. She is an Assistant Professor in Hybrid Practice at the University of Waterloo.



# SUPERHYPERCUBE

## kokoromi, 2016

*Recommended age 12+*

**SUPERHYPERCUBE** is a VR “first person puzzler.” You control a cluster of cubes and rotate it to fit through an advancing hole in a wall. Each time you fit through another wall without crashing, more cubes are added to your cluster. As your cluster gets bigger, you will need to lean around it to see the hole and quickly determine what rotations to make. The aesthetic design of **SUPERHYPERCUBE** VR was influenced by our love for all things glowing: including the neon work of Dan Flavin, the early computer graphics of John Whitney Sr., and light and space artist James Turrell. We want to give players an experience like flying or floating through one of these works. The game also references the analog special effects, motion graphics, retro-futuristic interfaces, and sensuous lens flares of sci-fi media from the 60s to 80s, including 2001: A Space Odyssey, Blade Runner, and Xanadu.

**kokoromi** is a collective for experimental and artistic game creation strategically distributed throughout North America. The collective consists of independent game makers and curators Damien Di Fede, Heather Kelley, Phil Fish, and Cindy Poremba. **kokoromi** is best known for their pioneering work in the New Arcade art game movement, notably their curated GAMMA arcade showcases. Their work spans commercial and art contexts, and has shown internationally at festivals such as PULSE (Savannah, GA), VIA (Pittsburgh, PA), Refraction/Gray Area (San Francisco, CA), Carte Blanche (Paris, FR), and FILE (São Paulo, Brazil).





Image: Christoph Limbach

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## Perspection

### Matthew Biederman + Pierce Warnecke, 2015

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**Perspection** is an audiovisual installation exploring the perception of space through the use of projection on a series of specifically oriented surfaces and spatialized audio. Trompe l'oeil has been used throughout the history of image making in order to transport the viewer outside their physical location in the same way that contemporary CGI and virtual reality propose experiences outside one's body or the virtual transportation of the viewer through technology. On the contrary, **Perspection** seeks to embed the physical experience of perception in place and create a hyperawareness of the act of perception versus a disembodiment or virtual screen space by correlating screen space with one's physical location. The audio composition uses a variety of sonic phenomena (otoacoustic frequencies, binaural beats, motorized directional speakers, low frequency beating) to destabilize the listener's spatial sensations, creating unexpected auditory situations while reinforcing the perceptual focus of the imagery.

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#### Credits:

Canadian Arts Council, ARCADl,  
Centre National de Cinéma, Région Rhône-Alpes,  
Le Cube, Crossed Lab, Bandits-Mages / EMARE  
Canada and the Culture 2013 program  
of the European Commission

**Matthew Biederman** works across media and milieus, architectures and systems, communities and continents since 1990. He creates works where light, space, and sound reflect on the intricacies of perception. His work has been featured at: Lyon Biennial, Istanbul Design Biennial, The Tokyo Museum of Photography, ELEKTRA, MUTEK, Montréal Biennial, Biennial of Digital Art, Artissima, SCAPE Biennial, and the Moscow Biennale, among many others. Biederman is currently represented by Art45 and sedition.com and lives and works in Montréal, QC.

**Pierce Warnecke** is a sound and video artist from the US, based in Europe for over a decade. He works equally in the sonic and visual domains by creating performances, installations, and compositions. He has been invited to perform or present works at MUTEK, CTM, ELEKTRA, NEMO Biennale, MadeiraDig, Bozart and KW Institut amongst others. He releases music on Room 40, is represented by DISK agency Berlin and is currently a full-time professor at Berklee College of Music in Valencia, Spain.



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## Soft Revolvers

### Myriam Bleau, 2014

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**Soft Revolvers** Performance: 7:30pm on Thursday, January 25, 2018

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**Soft Revolvers** is an audiovisual performance of four spinning tops built with clear acrylic by the artist. Each top is associated with an 'instrument' in an electronic music composition and the motion data collected by sensors – placed inside the tops – informs musical algorithms. With their large circular spinning bodies and their role as music playing devices, the interfaces strongly evoke turntables and DJ culture, hip hop and dance music. LEDs placed inside the tops illuminate the body of the objects in a precise counterpoint to the music, creating stunning spinning halos.

This work received an honorary mention from Ars Electronica PrixArs 2015, Digital Musics and Sound Art.

**Myriam Bleau** is a composer, digital artist and performer based in Montréal. She creates audiovisual systems that go beyond the screen, such as sound installations and performance-specific musical interfaces. Her hybrid electronic practice investigates music performance as a codified cultural manifestation and recontextualizes pop culture elements and music history tropes. Her work has been presented and recognized internationally: Prix Ars Electronica (AT), Sónar (ES+HK), Sonic Arts Award (IT), Elektra (CA), Mutek (CA+MX+JP), ISEA (CA), Transmediale (DE), ACT (KR). LABoral (ES). Graduate from Faculté de musique de l'université de Montréal, Myriam works and touring are supported by Conseil des Arts du Canada, Conseil des arts et des lettres du Québec, Conseil des arts de Montréal.



Image: Nicolas Pfeiffer

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## Object of the Internet

### Projet EVA, 2017

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**Wednesday:** 10:30am - 11:30am, 1:30pm - 2:30pm, 5:00pm - 6:00pm

**Thursday:** 10:30am - 11:30am, 1:30pm - 2:30pm, 6:00pm - 7:00pm

**Friday, Saturday, & Sunday:** 10:30am - 11:30am, 1:30pm - 2:30pm

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**Object of the Internet** is a kinetic installation that evokes a mausoleum consecrated to the end of the web. The installation projects visitors in a dystopic near-future where the only remaining trace of their presence on the social networks are fleeting, artificially animated reflections of their self. Condemned to the status of sterile solipsisms, these vestigial selfies agitate in the distant void of the end of the Internet.

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#### Credits:

Simon Laroche, Étienne Grenier, Normand Gauthier, Raphaël Demers, Fablab du PEC, Nathalie Bachand, Eastern Bloc, Conseil des arts et des lettres du Québec

**Projet EVA** is an art collective that was founded in 2003 out of a shared objective of creating critical, experimental and transgressive artworks in the new media sphere. The scope of the collective's artistic activities spans robotics, electronics, video and audio. Projects are connected by the themes of loss and restriction and focus on problematics related to relationships among individuals, computer systems and their physical extensions. **Projet EVA's** productions have been presented in Asia, Europe, South and North America and the Middle East.

Simon Laroche is an artist and interaction designer. He teaches Electronic Arts at Concordia University and collaborates on theatre, fashion design, dance and cinema productions.

Étienne Grenier is an artist working in the field of digital culture. He has taught audiovisual interaction design for many years at Université du Québec à Montréal. He has collaborated as a designer with architecture and advertisement firms, dance and theatre companies and video producers.

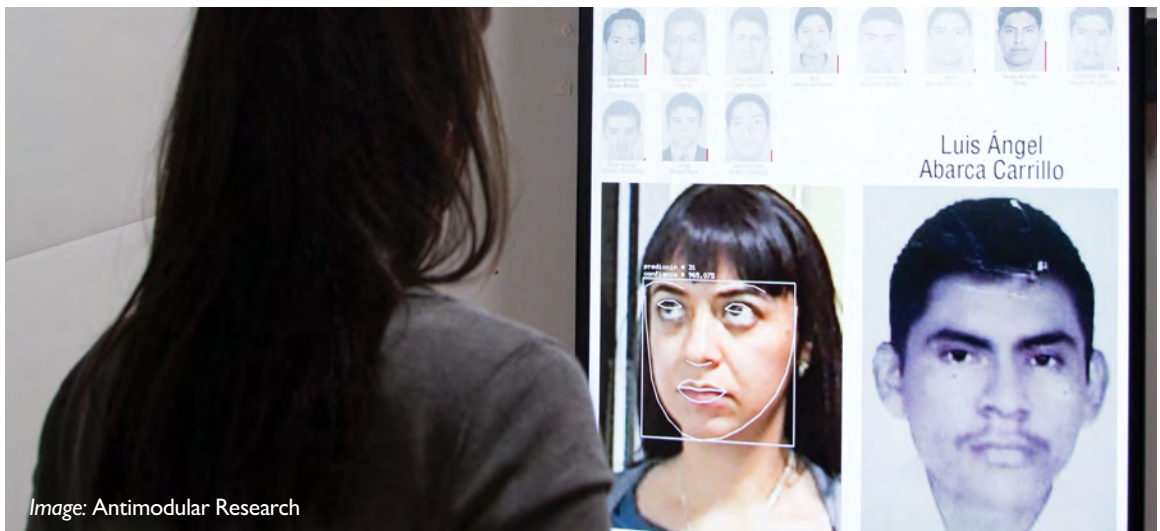


Image: Antimodular Research

## Level of Confidence

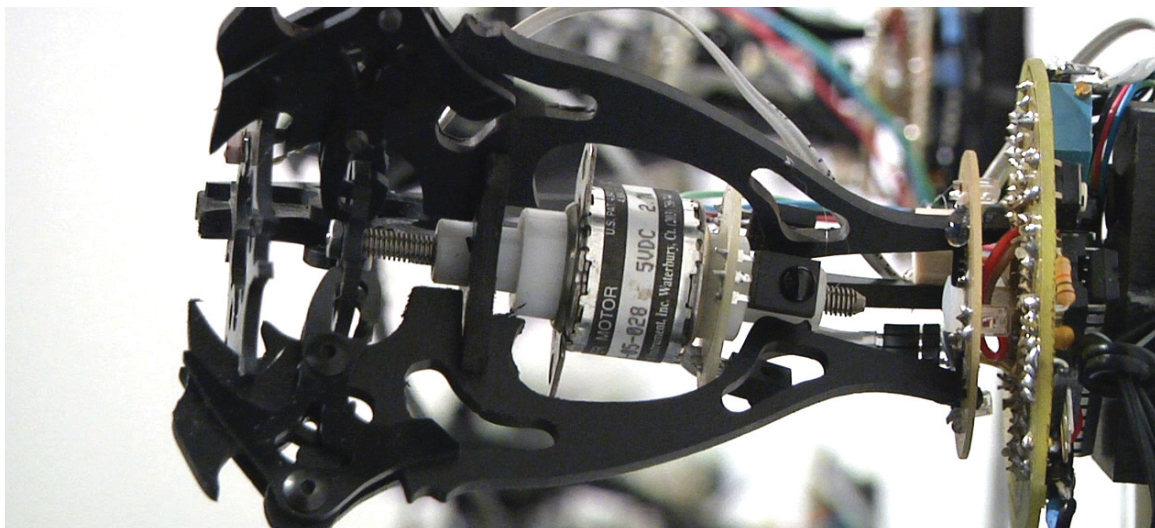
### Rafaël Lozano-Hemmer, 2015

**Level of Confidence** is an art project to commemorate the mass kidnapping of 43 students from the Ayotzinapa normalista school in Iguala, Guerrero, Mexico. It was released on March 26, 2015, exactly six months after the kidnapping took place. The project consists of a face-recognition camera that has been trained to tirelessly look for the faces of the disappeared students. As you stand in front of the camera, the system uses algorithms to find which student's facial features look most like yours and gives a 'level of confidence' on how accurate the match is, in percent.

The biometric surveillance algorithms used, -Eigen, Fisher, and LBPH-, are typically used by military and police forces to look for suspicious individuals whereas in this project they are used to search for victims instead. The piece will always fail to make a positive match, as we know that the students were likely murdered and burnt in a massacre where government, police forces and drug cartels were involved, but the commemorative side of the project is the relentless search for the students and the overlap of their image with the public's own facial features.

**Rafaël Lozano-Hemmer** was born in Mexico City in 1967. In 1989 he received a B.Sc. in Physical Chemistry from Concordia University in Montréal, Canada. An electronic artist, he develops interactive installations that are at the intersection of architecture and performance art. His main interest is in creating platforms for public participation, by perverting technologies such as robotics, computerized surveillance or telematic networks. Inspired by phantasmagoria, carnival and animatronics, his light and shadow works are 'antimonuments for alien agency'.





## sessile

### Steve Daniels, 2008-11

**sessile** began as an effort to intersect three simple ideas. I wanted to create a colony of pods that were social, kinetic and aware of their environment. Over time it became clear that the pods would be fixed in place. In biological terms, they would be sessile. Sessile organisms must wait for the world to come to them. When it does they cannot run away. It occurred to me that this mode of existence might be a really stressful way to encounter the world. I began to model stress as the driving force of their behaviour. Woven into each pod's code is a parameter labeled anxiety. It changes through time in response to fluctuations of light and shadow in the environment and to communication from neighbouring pods. As anxiety climbs, each pod's response escalates. Through one's shadow, viewers become a part of the colony's environment influencing each pod's internal anxiety. The reactions of the colony reflect these encounters.

**Steve Daniels** uses electronics and communication technologies to create hardware agents, kinetic sculptures, ubiquitous spaces and networked events. Through his practice he juxtaposes disparate knowledge systems and experiences in an effort to reveal their underlying structures and assumptions. His works and collaborations have exhibited at the TIFF Lightbox, Ontario Science Centre and InterAccess (Toronto, ON) and were recently included in the MACHines show at the Centre des Arts, Enghien Les Bain (FR), as a part of Eveil/Alive/Despertar (SESC Santana, Sao Paulo, Brazil), TEI'15 (Stanford, USA) and ISEA (Disruption) 2015 (Vancouver, CAN). Steve is currently associate professor in the New Media program in the RTA School of Media, Ryerson University. Steve teaches courses in Malleable Media, Physical Computing, Telepresence and Networked Objects. He holds an MSc from the University of Manitoba (Zoology, Behavioural Ecology) and is a graduate of the Integrated Media program at OCAD (Toronto).



Image: Mathieu Fortin

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## Incertitudes

### Ying Gao, 2013

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**Wednesday:** 10:30am - 11:30am, 1:30pm - 2:30pm, 5:00pm - 6:00pm

**Thursday:** 10:30am - 11:30am, 1:30pm - 2:30pm, 6:00pm - 7:00pm

**Friday, Saturday, & Sunday:** 10:30am - 11:30am, 1:30pm - 2:30pm

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**Incertitudes** was built around the idea of uncertainty. Both garments are activated by the spectator's voice. Through the motion of the pins, the garments engage the spectator on a conversational level, which is filled with misunderstanding(s) and uncertainty. "The less foreseeable the future, the more we need to be mobile, flexible, ready to react, permanently prepared to change, supermodern, more modern than the moderns of the heroic period." (Lipovetsky, *Les temps hypermodernes*, 2004). Individuals are pressured by time and technical innovation; they live in a divided present with an uncertain future. They exist in a transitory state, always on-the-go out of fear of "missing the boat", and believing that they are never in the right place at the right time. A hypermodern individual is a being of the here-and-now, pressured by a logic of urgency, and worried about the future.

A fashion designer and university professor, **Ying Gao** has achieved personal distinction through her numerous creative projects: six solo exhibitions and participation in around sixty group exhibitions around the world.

**Ying Gao** questions our assumptions about clothing by combining urban design, architecture and media design. She explores the construction of the garment, taking her inspiration from the transformations of the social and urban environment. Design is the medium, situated in the technological rather than in the textile realm: sensory technologies allow garments to become more poetic and interactive. **Ying Gao** explores both the status of the individual, whose physical contours are transformed by external interferences, and the garment's function as a fragile protective space. Her work testifies to the profound mutation of the world in which we live and carries with it a radical critical dimension that transcends technological experimentation.

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#### Credits:

*Robotics:* Simon Laroche

*Design assistants:* Andrée-Anne Bédard, Marie-Eve Lecavalier  
FRQSC

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# INTERNET ART

## Selections by Žana Kozomora from the (im)permanent collection of the world wide web

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A selection of internet art works dating back to the 1990s highlights a movement of artists creating work at the intersection of experimental aesthetics and interactive technologies, using the medium as a sometimes playful and sometimes critical vessel of communication between users on the internet.

There is a general presumption in the west that what is uploaded online remains there forever, a free space unrestrained by the rules and laws that govern within national borders. However, the mass influx of daily data, collapse of machine systems, and the threat against net neutrality proves otherwise. These works, both ephemeral and archival in this way, could soon signify the end of an era of “free communication”. The works are intended to be experienced from a user’s very personal vantage point; whether it’s from the privacy of their computer, or in public spaces such as internet cafés before the mass use of mobile and cellular devices became common place. For many of these artists, the notion of interactive exchange with any user, anywhere in the world, is the inherent basis of their artwork and underscores some of the more radical motivations of internet art; to reveal and undermine the power structures of digital, political, and commercial networks and systems.

*Special thanks to the Personal Computer Museum for the use of their equipment.*



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## WWW.THEYRULE.NET (2001)

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Josh On's "They Rule" is an interactive visualization which displays the interrelated personnel data of the US' top 1000 companies, revealing connections among the top CEO's and boardroom members, a complex and politically charged collection of information the public has never been able to access so easily before. A side bar menu provides a variety of ways to mine the data, however the website also allows users to create their own maps to save and share with others, listed under "Popular Maps" and "Recent Maps". Intricate webs of people and companies are compiled and named accordingly: "Too Big To Fail Banks", "War and Oil", "Monsanto!!!!", "WalmartLunatic" and many more.

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## WWW.TELEPORTACIA.ORG/WAR (1996)

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A user unfolds Olia Lialina's "My Boyfriend Came Back from the War" by clicking links revealing images and text inside multiplying and shrinking HTML frames that advance a poetic and unsettling narrative. This very format continues to inspire remakes and appropriations by users online, archived by the artist herself, engaging in an exchange with users across a spectrum of international social and political periods over the past two decades.

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## INDIRECT.FLIGHTS (2015)

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Joe Hamilton's "Indirect Flights" presents what feels like a glitch in Google Maps: layers of satellite landscape imagery mesh with fragments of architecture, textures, and blips of sound. The artist provides a navigation bar for various parts of the map, however a user is unable to locate themselves in a specific place or time as they pan around the interactive webpage, emulating the rapid proliferation of digital data into everyday life.

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## WWW.WWWW.WWWW.JODI.ORG (1995)

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Jodi.org takes the user through an ambiguous set of hyperlinks that simulate entrance into complex, internal spaces of code and data. The user's actions seem both mysterious and mindless; the website reflects the unorganized and chaotic navigation through the maze-like environment that exists in all corners of the web.

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## ENTROPY8ZUPER.ORG/GODLOVE (1999 - 2006)

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"the godlovemuseum" created by the collective Entropy8Zuper! is a series of five interactive web interfaces, leading users through apocalyptic narratives meshing political, religious, and pop culture tropes into a horrifying and amusing journey towards social connection or digital death.

# INTERPLAY

## *The History of Electronic Entertainment*

The Personal Computer Museum presents *INTERPLAY: The History of Electronic Entertainment*, which is an exhibition that explores the nostalgia of electronic entertainment through personal computers and video game consoles of the 1970s, 1980s, and 1990s. This exhibition features functioning vintage electronics dating back to 1976, and provides visitors, both young and old, with an immersive experience that encourages interaction.

*This exhibition runs from October 4 to May 13, 2018.*

This exhibition was made possible by:

PERSONAL  
COMPUTER  
MUSEUM

# Thinking Through Games

As part of Digital Dynamics 2018, The Games Institute (University of Waterloo) and the Technoculture, Art, and Games (TAG) Lab (Concordia University) are collaborating on an exhibition called *Thinking Through Games* that explores the spaces and places of games in research institutions. This unique collaboration displays a wide variety of ways in which academic researchers are engaging with and studying games, through play and analysis as well as through game creation. Engaging and hands-on, the exhibition serves as a space for visitors of all ages to learn about how games are made and studied, showcasing research that looks into the past, present, and future of games.

Connecting a diverse range of different games and approaches, the exhibition guides visitors through a wide array of practices, from written analytical and theoretical research, to modding and repurposing of blockbuster games like Minecraft and Fallout 4, to the creation of highly experimental alternative controller experiences. The exhibit serves as a playful invitation for visitors to reflect on and engage with possibilities outside of their preconceptions and expectations of what games research looks like.

*This exhibition runs from January 26 to May 13, 2018.*

This exhibition was made possible by:



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# PROGRAMMING

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## **January 27 - INTERACTION Family Opening**

Join us for a family-friendly day celebrating the opening of our latest exhibitions, INTERACTION, INTERPLAY: Thinking Through Games, and INTER/NET ART.

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## **February 19 - Family Day Hack Jam**

No maker is too big or too small for this famjam creative free-for-all!

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## **March 12 - 16 - March Break Camps**

### **INTERSTEAM**

You know your ABCs...but do you know your BCEs: Bio-Art, Chemistry and Engineering? Learn about how artists draw inspiration from science and how science can be influenced by art!

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### **Underground Studio MakerSpace - Make it Move! An Introduction to Animation**

Learn the Principles of Animation and work through animation exercises to understand how entities are designed and created. Use your skills and techniques to create your own animation and make it move!

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## **April 13 - PD Day Camp – Virtual Worlds**

Explore the history of electronic entertainment through retro personal computers and video game consoles from our INTERPLAY exhibition.

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## **May 11 - 13 - Science Odyssey Programming**

To infinity and beyond! Join us on a quest where art and science intersect.

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*For more program offerings, please check [THEMUSEUM.ca](http://THEMUSEUM.ca)*

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# EDUCATION PROGRAM

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## **Until May 13 - INTERCONNECTED**

This program is for students in grade 10-12 and is connected to the English Media Studies curriculum.

Question. Analyze. Connect. Through direct interaction with the eleven installations showcased in the INTERACTION exhibition, students will develop and imagine their own digital future. Guided by an Interpreter, students will explore the exhibition using prompts and dialogue to find their own meaning in the installations and ultimately share their experience with the artists using the written word.

*To learn more or to book this education program, please contact [Education@THEMUSEUM.ca](mailto:Education@THEMUSEUM.ca) or 519 749 9387 ext.256.*

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# INTERACTION Dialogues

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Join us at THEMUSEUM as we explore the ideas that transcend the objects and artworks of INTERACTION. This series of dialogues will feature speakers exploring the intersection between science, technology, art, and even the world of game play! The INTERACTION Dialogues will run February to May 2018. Please watch [THEMUSEUM.ca](http://THEMUSEUM.ca) for upcoming dates and speakers.

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## **February 7: Meet the Curator - Doors 6pm | Talk 7pm - 9pm**

**Pay-what-you-can with a suggested \$10 donation, registration required: [THEMUSEUM.ca](http://THEMUSEUM.ca)**

Join the co-curator of INTERACTION, Jane Tingley, as she walks us through the creative process of developing an interactive art exhibition. Explore her personal experience and get an inside look at the exhibition.

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# MAD Thursdays

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Step out of your comfort zone and do something truly INTEResting this winter! You'd be MAD not to take part in THEMUSEUM'S multi-modal art exhibition INTERACTION. This unique drop-in programming is for adults 19+ (because, booze) and runs every Thursday until March 29. Cool sh\*t happens here.

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**19+ with valid ID | Doors 6pm | Programming 7pm - 9pm**

**\$7 or Free for MAD Members | Drinks can be purchased at [B@THEMUSEUM](#)**

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**February 1 - INTERscholastic - Science on Tap**

**February 8 - INTERmingle - A Digital Love Story**

**February 15 - INTERcept - Ping Pong Tournament & Board Games**

**February 22 - INTERmix - Mixology**

**March 1 - INTERcut - Sci-fi Movie**

**March 8 - INTERchange - Clothing Swap**

**March 15 - INTERsect - Virtual Reality**

**March 22 - INTERlude - Live Music**

**March 29 - INTERvene - Your Vote**



For more information on MAD Membership and events, check [MuseumAfterDark.ca](http://MuseumAfterDark.ca)

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# ELECTRIC CIRCUS

FEBRUARY 10, 2018 | 8:30 PM

**A NIGHT OF DIGITAL DELIRIUM!**

Featuring four floors of Much Video Dance,  
Live Videographers, 8-bit Music,  
New Media Art Installations and Dessert!

**TICKETS: \$125 OR \$100 FOR MEMBERS AT [THEMUSEUM.CA](http://THEMUSEUM.CA)**  
**FOR MORE INFO [RSVP@THEMUSEUM.CA](mailto:RSVP@THEMUSEUM.CA)**

PROCEEDS SUPPORT YOUTH S.T.E.M. PROGRAMMING



THE MUSEUM

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an Ontario government agency  
un organisme du gouvernement de l'Ontario





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# WHAT TO DO

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**The Canadian Clay and Glass Gallery - 5 Caroline St N, Waterloo**

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**The Kitchener Waterloo Art Gallery - 101 Queen St N, Kitchener**

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**The Kitchener Waterloo Symphony - 36 King St W, Kitchener**

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**Robert Langen Art Gallery - 75 University Ave W, Waterloo**

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**University of Waterloo Art Gallery - 263 Phillip St, Waterloo**

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# WHERE TO EAT

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**B@THEMUSEUM - 10 King St W, Kitchener**

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**The Berlin - 45 King St W, Kitchener**

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**Gilt Restaurant - 305 King St W, Kitchener**

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**goodvibes juice co. - 336 King St W, Kitchener**

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**The Grand Trunk Saloon - 30 Ontario St S, Kitchener**

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**Kinkaku Izakaya - 217 King St W, Kitchener**

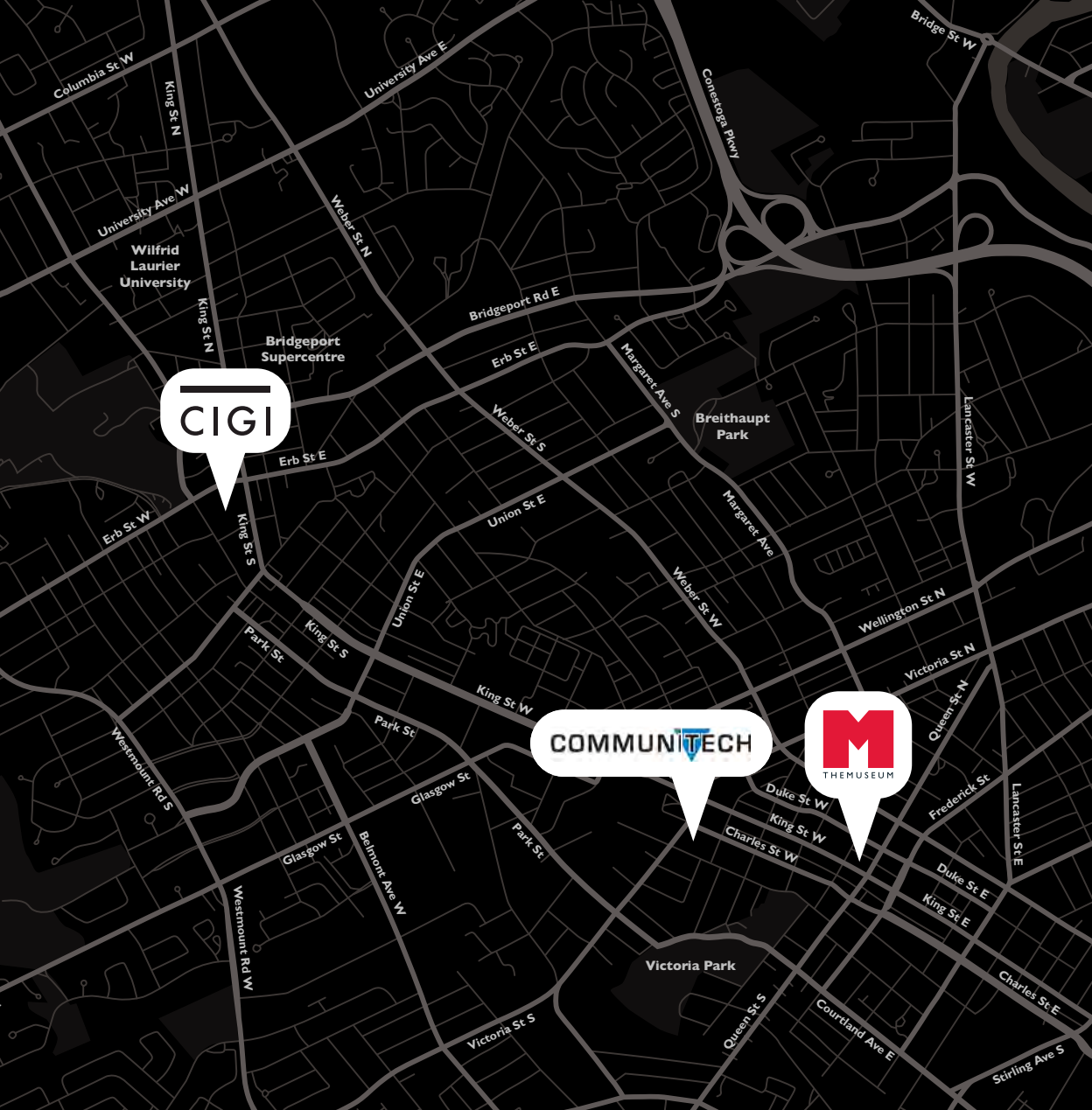
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**Rhapsody Barrel Bar - 179 King St W, Kitchener**

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**TWH Social - 1 King St W, Kitchener**

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## CIGI

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67 Erb St W,  
Waterloo, ON  
N2L 6C2  
519 885 2444

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## COMMUNITECH

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151 Charles St W  
#100, Kitchener, ON  
N2G 1H6  
519 888 9944

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## THEMUSEUM

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10 King St W,  
Kitchener, ON  
N2G 1A3  
519 749 9387

# INTER ACTION

Curated by Jane Tingley  
+ Alain Thibault

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## INSTALLATION LOCATIONS • JANUARY 26 - MAY 13

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### **CIGI**

CONTROL - Daniel Iregui

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### **COMMUNITECH**

Dérive - François Quévillon

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### **THEMUSEUM**

A Truly Magical Moment - Adam Basanta

Pinawa: Forgotten Futures - Andrew John Milne

Minimal Object (with time on your hands) - David Rokeby

Precipice - Jenn E Norton

Swinging Suitcase - Jessica Thompson

SUPERHYPERCUBE - kokoromi

Perspection - Matthew Biederman + Pierce Warnecke

Soft Revolvers - Myriam Bleau

Object of the Internet - Projet EVA

Level of Confidence - Rafaël Lozano-Hemmer

sessile - Steve Daniels

Incertitudes - Ying Gao

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