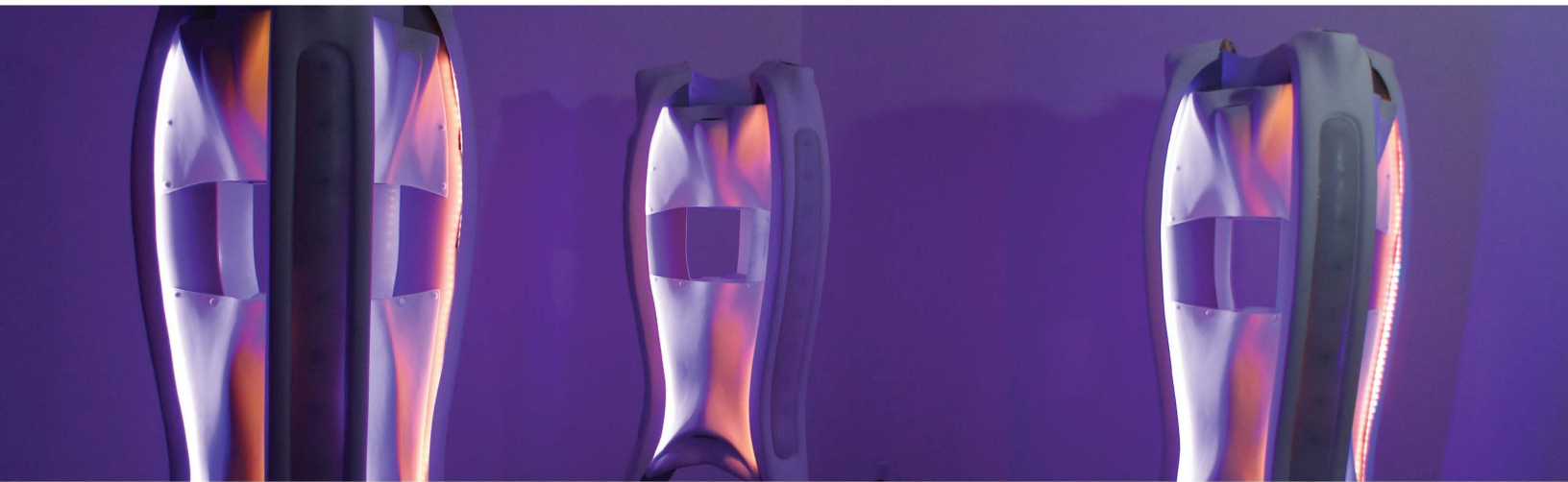


anyWare

Jane Tingley | Cindy Poremba | Marius Kintel



'anyWare' is a distributed sculpture that includes three identical objects that can be located in three different locations, anywhere in the world. The 'anyWare' sculptures are connected to the Internet, and physically mirror each other (i.e. if a blue light lights up on one sculpture, that same blue will light up on all of the sculptures). The objects simultaneously respond to people who interact with them, and enable people in different locations to interact with each other through the objects. So, for example, if someone walks into the gallery in 'city#1' and begins to interact with 'anyWare' by turning off lights on the touch panels, someone in 'city#2' can see the results of those interactions on the identical 'city#2' sculpture. At this point, the person in 'city#2' is able to join the person in 'city#1', and help them turn off the lights on the touch panel, resulting in a collaborative and playful telematic experience reinforced through light and sound. Each physical location is assigned a signature colour which makes it possible to identify which location is actively engaging with which sculpture. 'anyWare' uses a series of simple games to structure these interactions, which allows people in different locations to work together and collaborate on a joint goal.



The objects encourage playful interactions that are designed to inspire experimentation, exploration, and potential “conversations” with other interactors. As a reward for this interaction, the light, sound, and engagement states of the objects transform through the experience of exploration (either with one person or potentially with many people) and in so doing reveal different modes of interactivity as well as different levels of aesthetic experience, which we are calling Art States. These states include a ‘Minimal State’, a ‘Shadow State’, and a ‘Colour State’. Interactors must play/interact with the sculptures in order to transition them through the various Art States.



Jane Tingley is an Assistant Professor in Hybrid Media in the Department of Fine Arts at the University of Waterloo in Ontario Canada, and is an artist and a curator. Her studio work combines traditional studio practice with new media tools, and spans responsive/interactive installation and works that play out in the social sphere. She received the Kenneth Finkelstein Prize in Sculpture, and has participated in exhibitions and festivals in North and South America, the Middle East, Asia, and Europe - including translife - International Triennial of Media Art at the National Art Museum of China, Beijing, Despertar/Éveil/Alive curated by Groupe Molior in São Paulo (BR), Elektra Festival in Montréal (CA), Technosensual at the MuseumsQuartier in Vienna (AT), and Joue le Jeu at the Gaîté Lyrique in Paris (FR).

Cindy Poremba is a digital media researcher, game-maker and curator. She is an Assistant Professor (Digital Entertainment) at OCAD University. Her work has been published in journals such as Eludamos, Loading and Games & Culture, as well as edited collections and magazines. She is currently on the Board of Directors of the Hand Eye Society, North America's oldest videogame arts non-profit, based in Toronto (ON). Cindy also organizes non-traditional exhibitions as an independent curator, including Joue le jeu/Play Along, XYZ: Alternative Voices in Game Design, and "new arcade" events as a member of the kokoromi game art collective.

Marius Kintel is a professional software engineer who currently works at Thalmic Labs in Kitchener Ontario. As an artist Marius works with non-traditional materials and repurposes things and technology in unusual ways. His personal projects include multiple creations in the computer art subculture known as the demoscene, building a company in Norway that developed Open Source 3D graphics software, developing self replicating machines in the REPRAP project, as well as he is the primary developer of openSCAD - a 3D modeling program designed for 3D

Technical details - anyWare:

Dimensions and weights: (W x L x H)

Wooden Crate # 1: 187 cm x 79 cm x 75 cm (73.5" x 31" x 29.5"), 110 kg (240 lbs)

Wooden Crate # 2: 187 cm x 79 cm x 75 cm (73.5" x 31" x 29.5"), 110 kg (240 lbs)

Wooden Crate # 3: 187 cm x 79 cm x 75 cm (73.5" x 31" x 29.5"), 110 kg (240 lbs)

Installation needs:

- Set up - 1-2 days.
 - If multiple locations - co-operation between each venue for duration of show.
 - Each object needs a room (minimally 4m x 4m (13' x 13'). The piece can be in a larger space with white ceiling preferred. The three objects should not be installed in the same room unless a partition is built to separate the objects.
 - Low lighting and *no* sunlight on the sculptures.
 - Power required: 1 x 120V circuit or 220 V.
 - Internet connection - hardwired - 10 Mbit.
 - Each object requires - 1x power (IEC 60320 C13), 1x ethernet, 1x sound system with 1/8" jack (depending on size of space).
- There is an Infographic that should be displayed either on a screen or in vinyl on the wall.
- Each location has an interaction colour. In the past we attached a 6 foot in diameter coloured vinyl to the floor beneath the sculpture. Alternatively we could install colored lights. The colours are - pink, blue and yellow.
- See animation in this video: <https://vimeo.com/222898628>

OPTIONAL - recommended if the objects are in different spaces:

- Two projectors and one web cam to establish a three way video feed of each location. This will allow people in the different locations to see the different connected spaces and to understand the distributed nature of the work.
- Opening party - to provide context for distributed interaction to emerge.

Item	QT	Description	Artist	Exhibit. Center
1	3	Custom Sculptures	x	
2	3	Sound System (size to be determined by size of space)		x
3	3	Ethernet cable for Internet connections to fit installation space (speed = 10 Megabit)		x
4	3	Power Cable to fit installation space (IEC 60320 C13)	tbd	tbd

anyWare is designed to bridge cultural, linguistic, and generational divides by allowing individuals to communicate and interact non-verbally.

The work is suitable to be shown in the same location in different spaces, the same city in different buildings, the same country in different cities, or different countries.

In order for the connection to be understood, it is advisable to have a live video feed connecting the spaces. This will allow people to understand the distributed nature of the project and will help participants to be able to interpret interaction as something other than glitch. The live feed should not show the actual sculptures. Discuss location of live video feed with artists.

There should be an opening party in order to create the immediate context for distributed interaction. Otherwise the interaction between locations relies on chance.

FOR MORE INFORMATION and High Resolution Documentation:

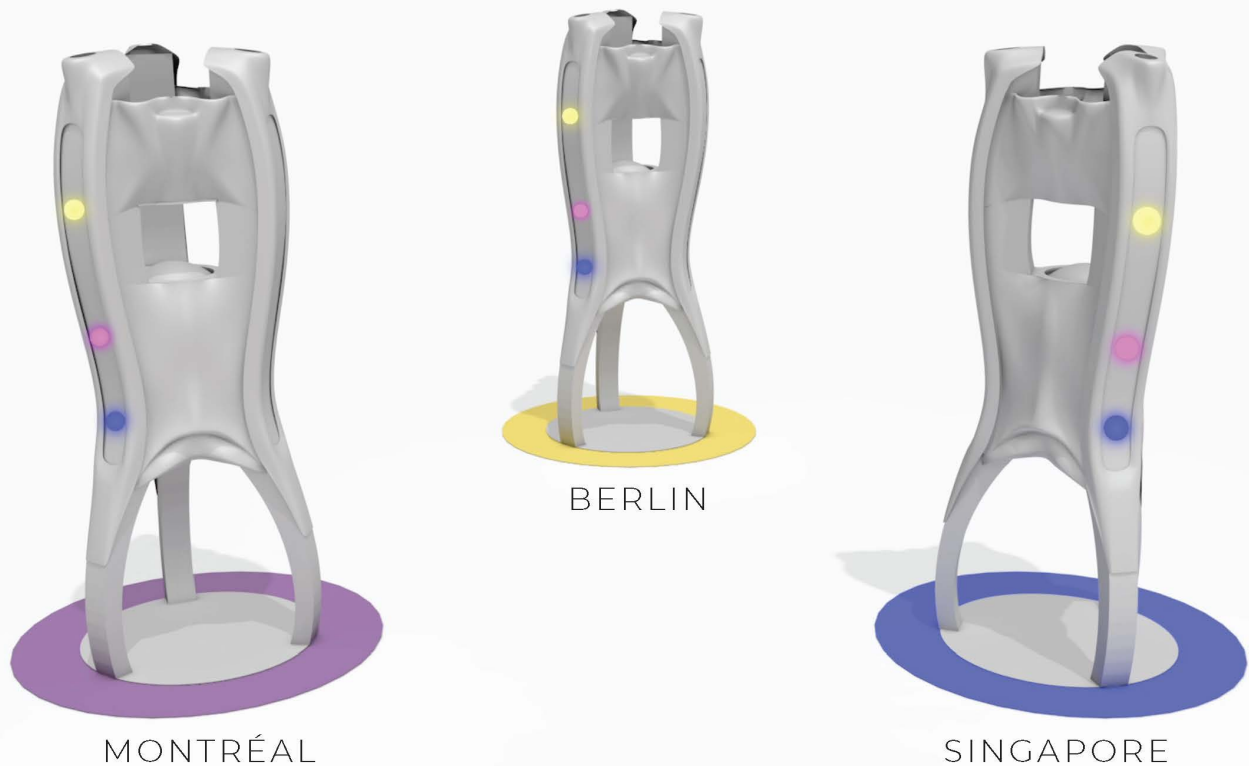
janetingley@gmail.com

www.janetingley.com/anyware/

<https://vimeo.com/222898628>

janetingley.tumblr.com





Option One:

Three objects installed in three different cities in the world.
There should be a video feed of each location set up and project at the different spaces.

For example:

- A: Montréal would have a live feed of Berlin and Singapore.
- B: Berlin would have a live feed of Montréal and Singapore.
- C: Singapore would have a live feed of Montréal and Berlin.

Option Two:

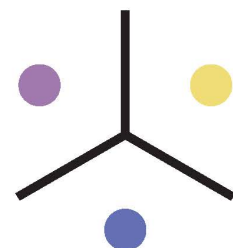
Three objects installed in three different locations in the same city.
The video feed is not necessary, but would be helpful.

Option Three:

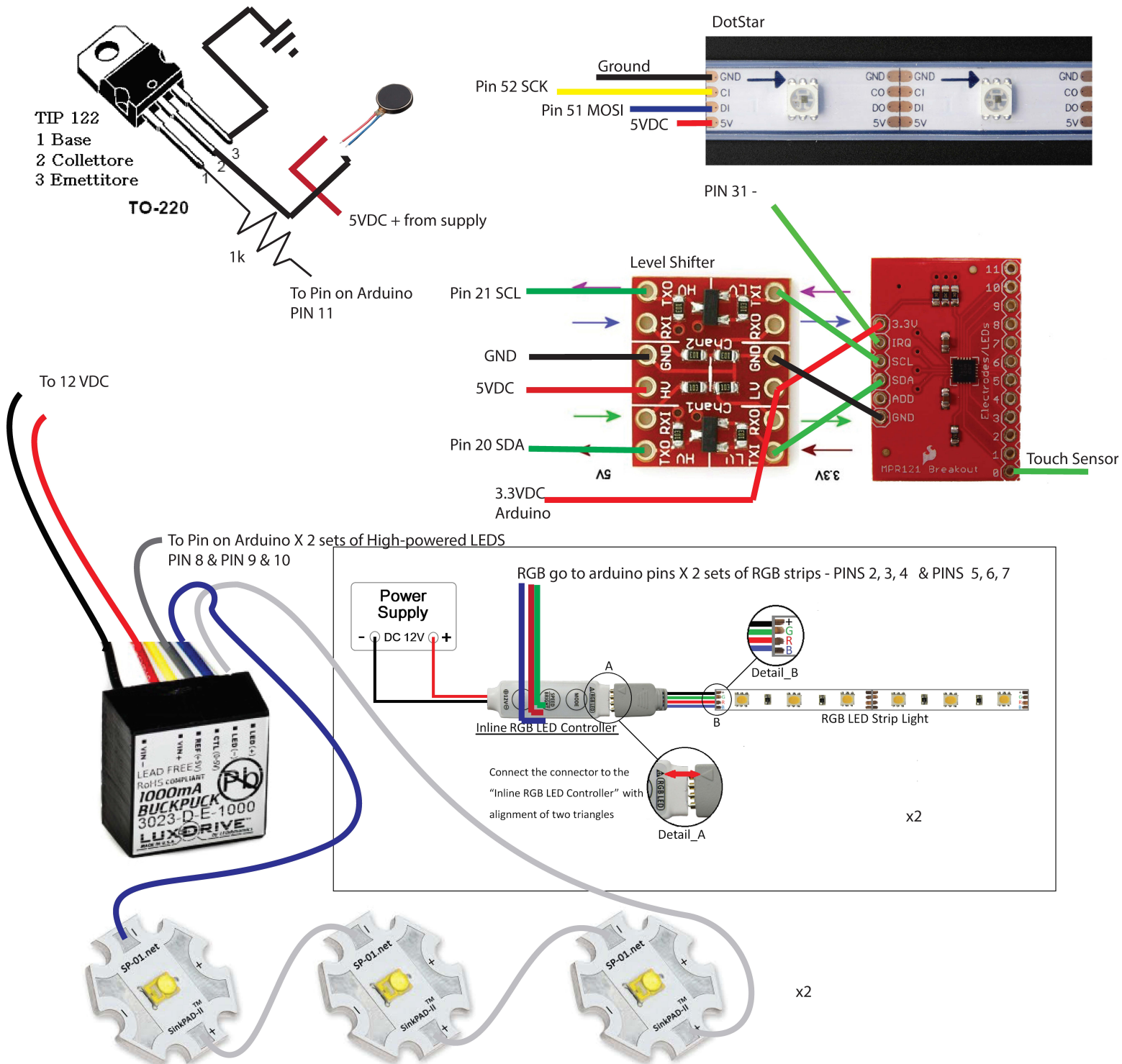
Three objects installed in different floors or different rooms of the same building
No video feed necessary.

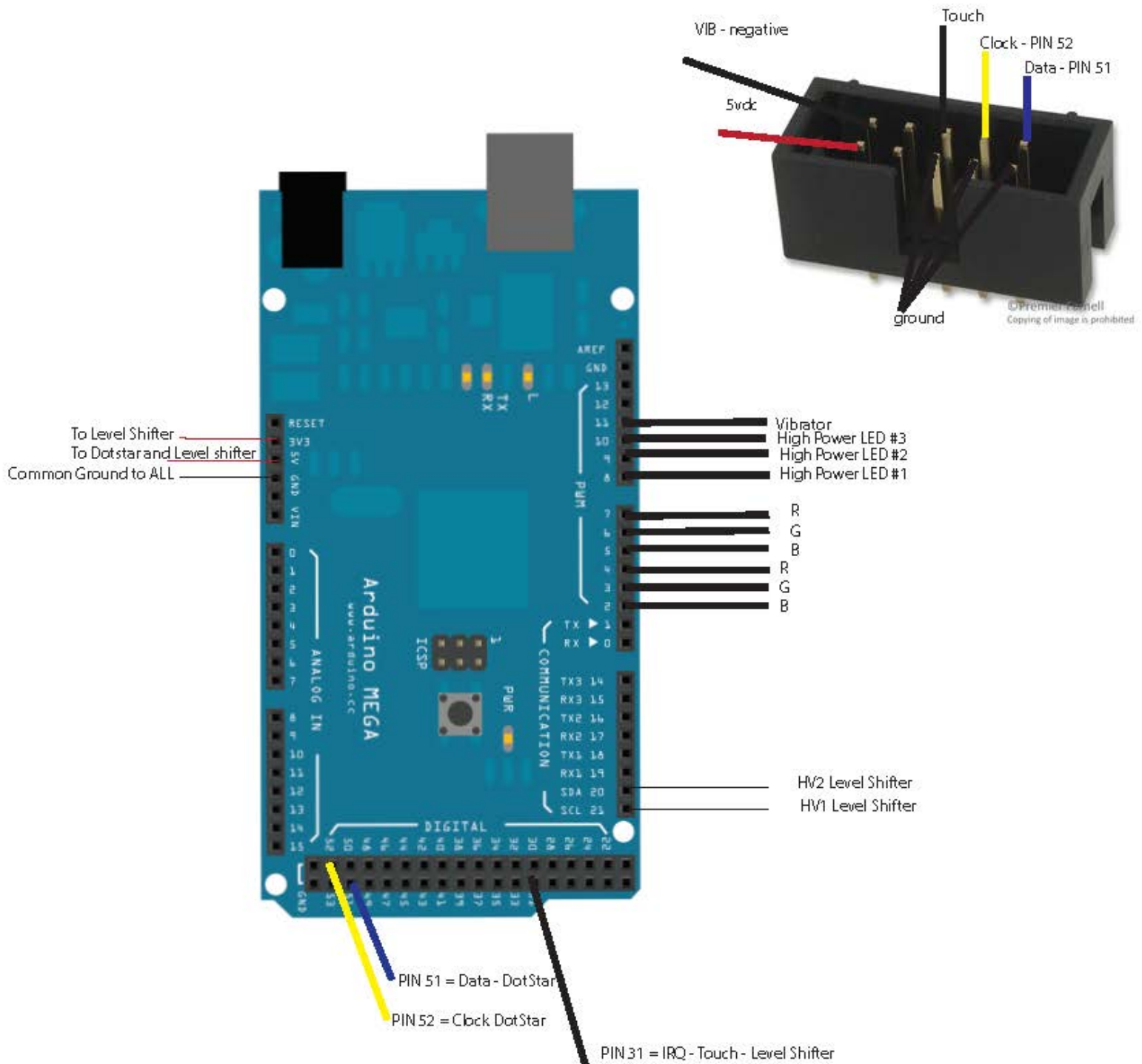
Option Four:

Three objects in the same room with a partition between them.

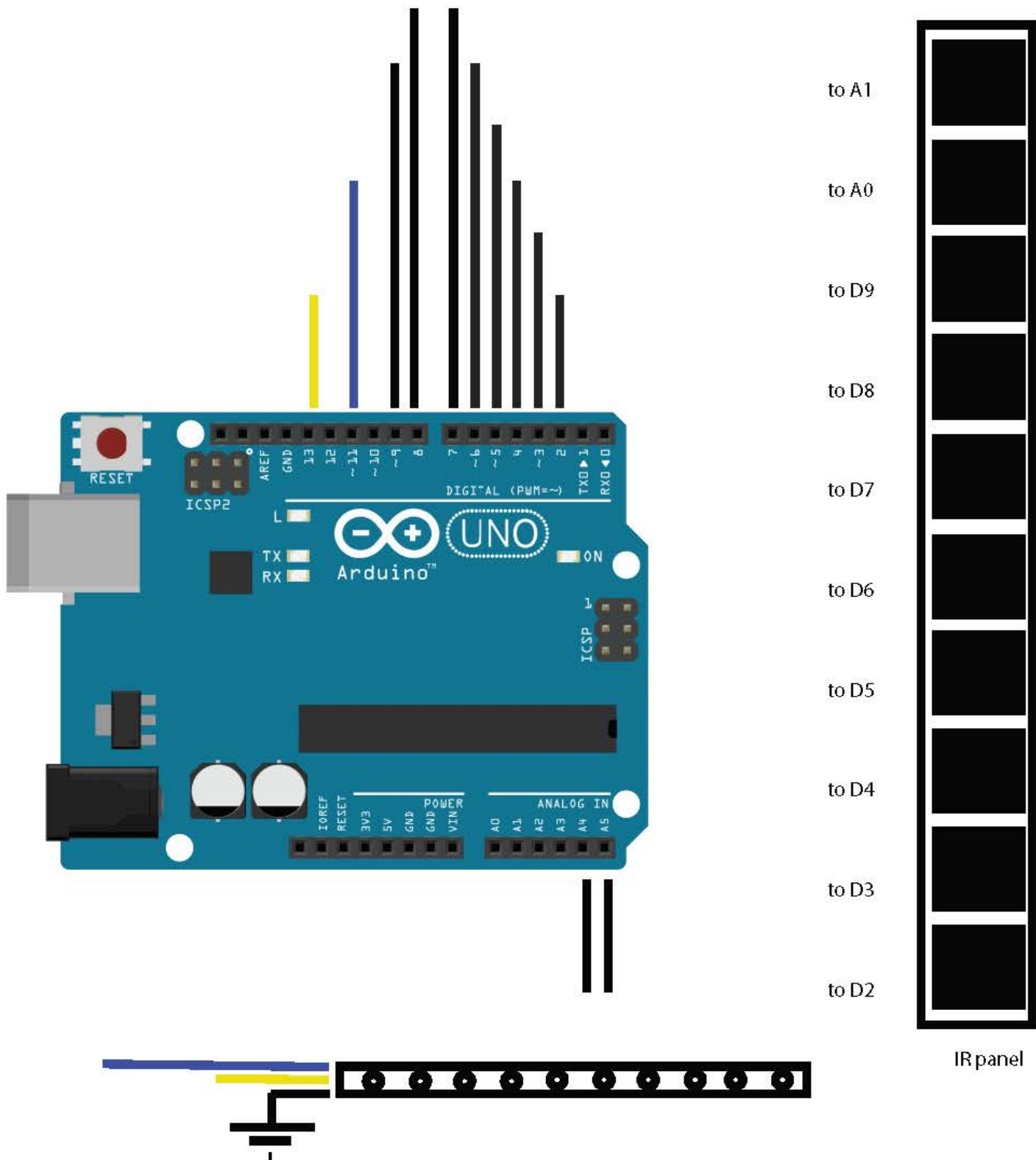


anyWare - main interface





anyWare-IR/Panel interface



Credits:

Jane Tingley | Cindy Poremba | Marius Kintel

Sound Design – Alain Thibault

Software Architect – Sunjay Varma

Web Emulator Design – Jessica Jameison

Electronics Design – Mo Memarian

3D Design – Boko Studio

Electronics Production – Jen Akkermans

Assistance – Lauren Dagworthy

Assistance – Laura Snider

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