Tool for Tales

Project Idea by Laura Anzola

References

- Art Installation
- Performance art

Project Description

Concept

- To study the relationships between the body, his gestures and technology

- To questions the transformations between art and technology and explore them

- What consequences have technology in body gestures and their communication

- Include participants as an active part of the installation

- Don't transform or change body gestures, but generate a symbolic connection between the body gestures and the implications of capture them with a technology dispositive.

- See how transforming common spaces interactions can change gestures

Myron Krueger

Myron Krueger is a pioneer of virtual reality and interactive art. Beginning in 1969, Krueger developed the prototypes for what would eventually be called Virtual Reality. These "responsive environments" responded to the movement and gesture of the viewer through an elaborate system of sensing floors, graphic tables, and video cameras. Audience members could directly interact with the video projections of others interacted with a shared environment. Krueger also pioneered the development of unencumbered, full-body participation in computer-created telecommunication experiences and coined the term "Artificial Reality" in 1973 to describe the ultimate expression of this concept.

"The video medium has the potential of being more rich and variable in some ways, than reality itself."
Krueger

"we must fully explore these aspects of our inventions, because the next generation of technology will speak to us, understand us, and perceive our behavior. It will enter every home and office and intercede between us and much of the information and experience we receive"
. Evidence of Krueger's vision can be seen in many places today, including virtual reality and video games (Think Nintendo Wii, Second Life).

Videoplace

In 1975, Krueger began his major work, "VIDEOPLACE." The VIDEOPLACE concept is simple, it consists of two or more rooms that can be placed anywhere from next to each other to thousands of miles apart. Within the room, a 8' x 10' rear projection screen is utilized so that when a person enters, they are confronted with their own image as well as the images of those in the connected rooms. Those in the connected rooms are also witnessing the same image that the user himself sees. By moving about the their respective rooms, the user's image itself moves about and can interact with other users' images. In addition, the user's image can be shrunk, rotated, colored or keyed in various ways. The user also has the chance to interact not only with the other users, but with graphically represented objects.

For Krueger it was these relationships between action and response that were most important: "The beauty of the visual and aural response is secondary. Response is the medium"!   As an art form, this is unique. Instead of an artist creating a piece of artwork, the artist is creating a sequence of possibilities. Conversely, the audience is not looking at a piece of artwork. Instead, they are actively involved, sharing in the creation of the art

The goal of *Videoplace* was not to create an art work that happened to be interactive, but to raise interactivity itself to the level of an art medium. This required redefining the human interface so that the system perceived the movements of participants' bodies rather than receiving commands from them via traditional input devices. Upon enter the "Videoplace" installation, visitors are confronted with their own images projected into a simple graphic scene in which everthing that occurs is a response to their actions.

Visitors can interact with 25 different programs or interaction patterns. A switch from one program to another usually takes place when a new person steps in front of the camera. The end goal is to develop a program capable of learning independently.

Videoplace
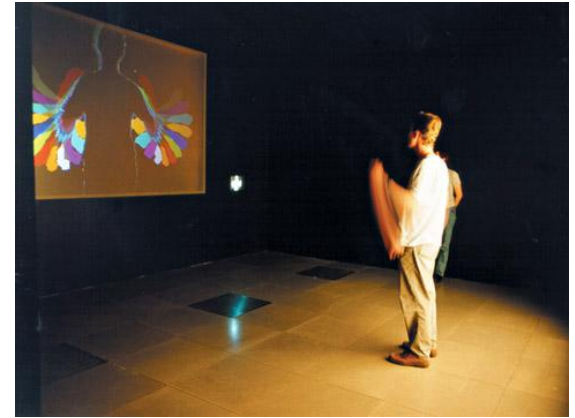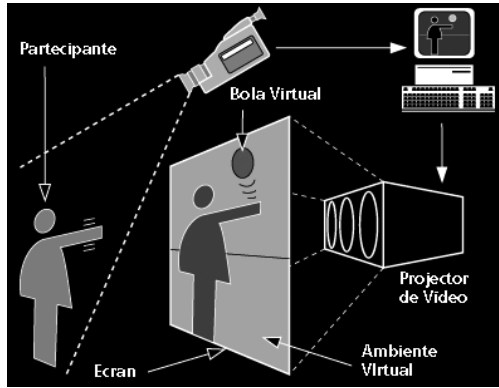
[Video](#)

1989

Camille Utterback

"My work is an attempt to bridge the conceptual and the corporeal. How we use our bodies to create abstract symbolic systems, and how these systems (language for example) have reverberations on our physical self is a matter of great concern to me. The dialog between these two realms is the subject of both my traditional and interactive work, and it is particularly relevant to our contemporary culture as we aim to grapple with the ramifications of virtuality and our increasing relationship with the interfaces and representational systems of our machines.

The interactive medium provides a rich environment to explore the connections between physical bodies and the myriad of representational systems possible in the digital realm. Physical-digital interfaces – ranging from the familiar mouse and keyboard to more unusual sensing systems – provide the connective tissue between our bodies and the codes represented in our machines. I take these interfaces as both a practical and conceptual artistic challenge. Interactive systems determine the grammar of our interaction with digital media, and ultimately its possibility for meaning."

From: http://camilleutterback.com/vitae/statement/

Text Rain
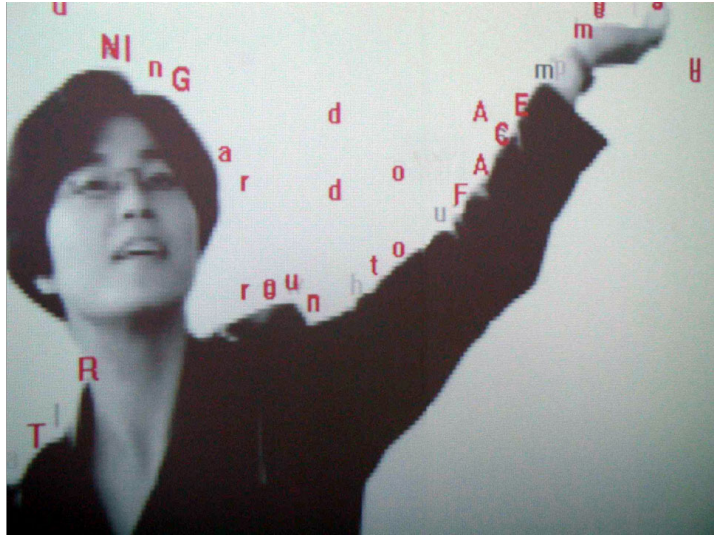
[Video](#)

Camille Utterback and Romy Achituv
1999

Scott Sona Snibbe

"The purpose of my work is to bring meaning and joy to people's lives. My work is frequently interactive, requiring viewers to physically engage with diverse media that include mobile devices, digital projections, and electromechanical sculpture. By using interactivity, I hope to promote an understanding of the world as interdependent; destroying the illusion that each of us, or any phenomenon, exists in isolation from the rest of reality.

Humans often think of themselves as embodied beings acting separately from their environment and other people. However, when we examine the object most of us take to be "me"—the body—we find it composed entirely of non-self elements: skin, cells, our parents' genes, food, water, atoms originating from ancient stellar explosions, and these, as far as we know today, made up of pure energy. Furthermore, our bodies' parts are in constant exchange with our environment and with others' bodies through eating, respiration, immunology, and genetics. Similarly, the contents of our human minds are dependent: language, thoughts, memories, and preferences only emerge from our interactions with others. Even while alone, the imprints of our lifetime's interactions propel our thoughts and memories. Such a view of interdependence has long been central to Buddhist philosophy, and has recently gained widespread validation from neuroscientists, social psychologists, and philosophers of emergence, chaos, and complexity theories."

Boundary Functions

We think of personal space as something that belongs entirely to ourselves. However, *Boundary Functions* shows us that personal space exists only in relation to others and changes without our control.

Video

1998

Yes Yes No Interactive Projects

YesYesNo LLC is a new interactive collective that specializes in the creation of engaging, magical installations that combine creativity, artistic vision and cutting edge R&D. YesYesNo aims to develop work that puts creativity and awe at the forefront of interactive media.

Night Lights

In this installation YesYesNo teamed up with The Church, Inside Out Productions and Electric Canvas to turn the Auckland Ferry Building into an interactive playground. Our job was to create an installation that would go beyond merely projection on buildings and allow viewers to become performers, by taking their body movements and amplifying them 5 stories tall.

We used 3 different types of interaction - body interaction on the two stages, hand interaction above a light table, and phone interaction with the tracking of waving phones. There were 6 scenes, cycled every hour for the public.

Video

2010

Klaus Obermaier

Since more than two decades media-artist, director/choreographer and composer Klaus Obermaier creates innovative works in the area of performing arts, music, theatre and new media, highly acclaimed by critics and audience.

His inter-media performances and artworks are shown at festivals and theaters throughout Europe, Asia, North and South America and Australia.

He worked with dancers of the Nederlands Dans Theater, Chris Haring, Robert Tannion (DV8), Desireé Kongerød (S. O.A.P. Dance Theatre Frankfurt) …

He composed for ensembles like Kronos Quartet, German Chamber Philharmonics, Art Ensemble of Chicago, Balanescu Quartet, among others.

From: http://www.exile.at/ko/klaus_bio.html

Appartition

An interactive dance and media performance conceived and directed by Klaus Obermaier, in collaboration with the Ars Electronica Futurelab, featuring Desirée Kongerød and Rob Tannion.

What choreography emerges when software is your partner?

**When** virtual and actual image space share the same physics?

Where everything that moves on the stage is both interactive and independent?

And any form, dancing or still, can be transformed into a kinetic projection surface?

With these questions as the starting point APPARITION takes interactive performance to another level through the creation of a unique stage work integrating live performance, sound, projection and an interactive system comprising real-time image generation and computer vision.

[Video](#)

Klaus Obermaier and Ars Electronica Future Lab

2004

From: http://www.exile.at/apparition/project.html
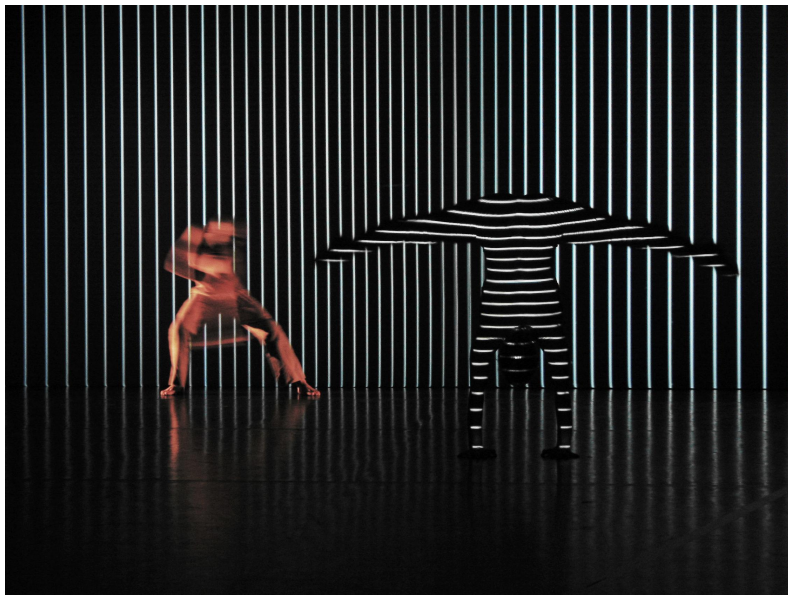
Chunky Move

"...Using contemporary Australian culture, social commentary and the tension between community and the individual as its springboard, Chunky Move's artistic vision is driven by an investigation into the multifaceted possibilities of the body; and its relationship to place, context and environment. We are defined by our unpredictability and strive to explore the many possibilities of contemporary dance through cross-genre collaborations and cultural exchange… "

Glow

Gideon Obarzanek

31/08/2006

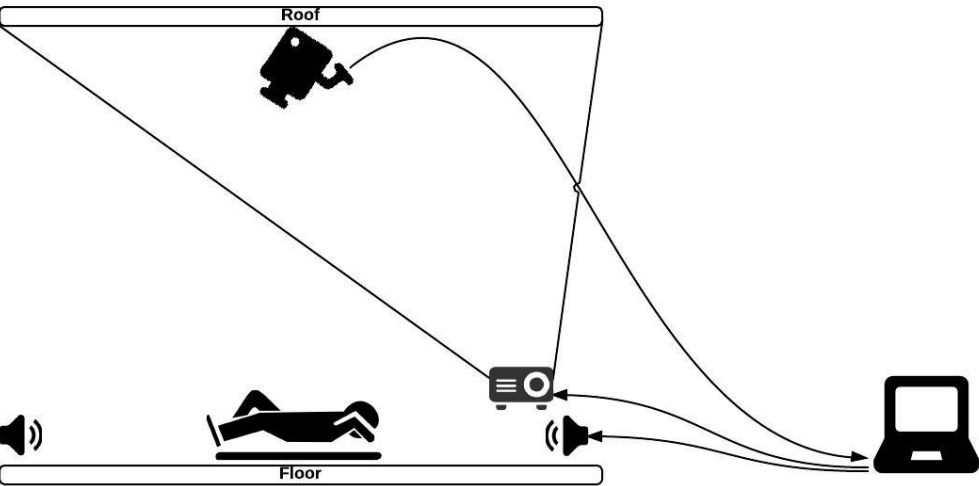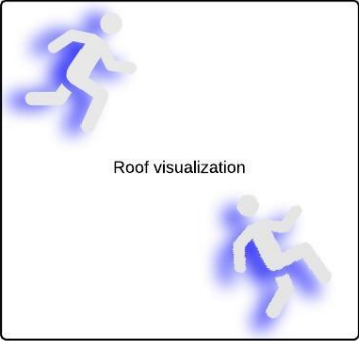# Mortal engine

Gideon Obarzanek

14/01/2008

Video

Other references

- Rafael Lozano-Hemmer
- David Rokeby
- Nathaniel Stern
- Zach Lieberman

Description

I want to explore camera interaction. I want to be able to capture silhouettes or movement of people laying on the floor in order to translate that information into a real time visualizations experience that is also synch with audio.

Image of people on floor from above

Roof visualization

Roof

Floor

Thank You!

https://vimeo.com/17230919