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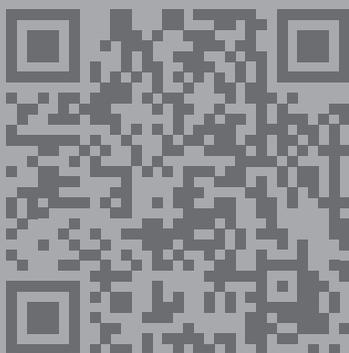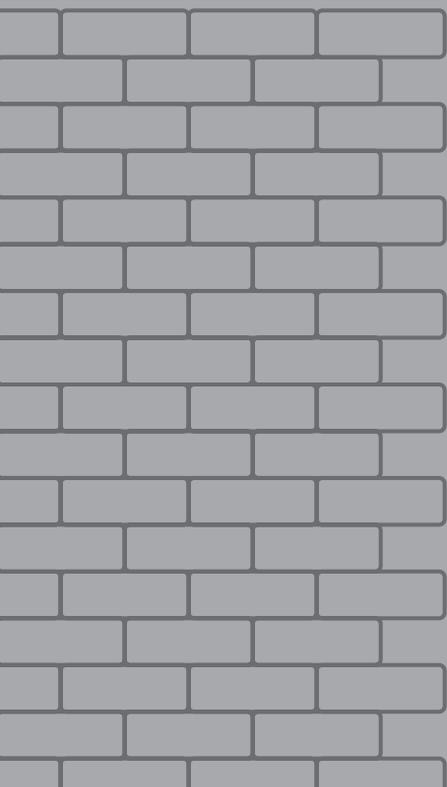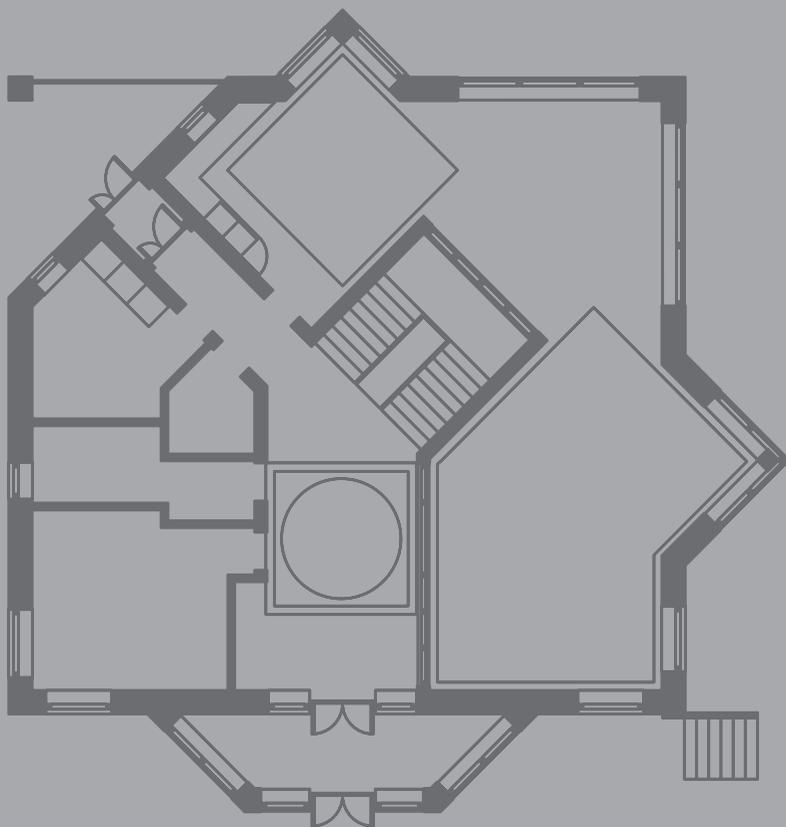
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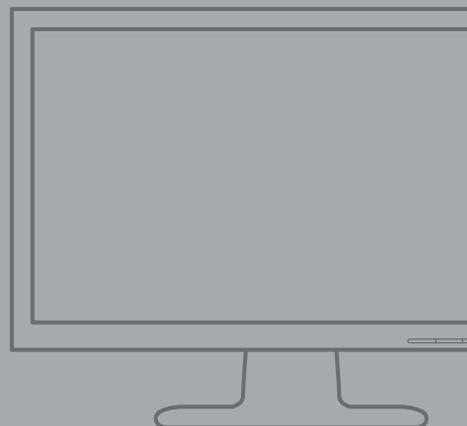
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LEONARDO ELECTRONIC ALMANAC

VOL 19 NO 2 VOLUME EDITORS **LANFRANCO ACETI** AND **RICHARD RINEHART**
EDITORS **ÖZDEN ŞAHİN**, **JONATHAN MUNRO** AND **CATHERINE M. WEIR**
This LEA publication has a simple goal: surveying the current trends in augmented reality artistic interventions. There is no other substantive academic collection currently available, and it is with a certain pride that LEA presents this volume which provides a snapshot of current trends as well as a moment of reflection on the future of AR interventions.

NOT HERE

NOT THERE

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LEONARDO ELECTRONIC ALMANAC, VOLUME 19 ISSUE 2

Not Here Not There

VOLUME EDITORS
LANFRANCO ACETI AND RICHARD RINEHART

EDITORS
ÖZDEN ŞAHİN, JONATHAN MUNRO AND CATHERINE M. WEIR

Not Here, Not There: An Analysis Of An International Collaboration To Survey Augmented Reality Art

Every published volume has a reason, a history, a conceptual underpinning as well as an aim that ultimately the editor or editors wish to achieve. There is also something else in the creation of a volume; that is the larger goal shared by the community of authors, artists and critics that take part in it.

This volume of LEA titled *Not Here, Not There* had a simple goal: surveying the current trends in augmented reality artistic interventions. There is no other substantive academic collection currently available, and it is with a certain pride that both, Richard Rinehart and myself, look at this endeavor. Collecting papers and images, answers to interviews as well as images and artists' statements and putting it all together is perhaps a small milestone; nevertheless I believe that this will be a seminal collection which will showcase the trends and dangers that augmented reality as an art form faces in the second decade of the XXIst century.

As editor, I did not want to shy away from more critical essays and opinion pieces, in order to create a documentation that reflects the status of the current thinking. That these different tendencies may or may not be proved right in the future is not the reason for the collection, instead what I believe is important and relevant is to create a historical snapshot by focusing on the artists and authors developing artistic practices and writing on augmented reality. For this reason, Richard and I posed to the contributors a series of questions that in the variegated responses of the artists and authors will evidence and stress similari-

ties and differences, contradictions and behavioral approaches. The interviews add a further layer of documentation which, linked to the artists' statements, provides an overall understanding of the hopes for this new artistic playground or new media extension. What I personally wanted to give relevance to in this volume is the artistic creative process. I also wanted to evidence the challenges faced by the artists in creating artworks and attempting to develop new thinking and innovative aesthetic approaches.

The whole volume started from a conversation that I had with Tamiko Thiel – that was recorded in Istanbul at Kasa Gallery and that lead to a curatorial collaboration with Richard. The first exhibition *Not Here* at the Samek Art Gallery, curated by Richard Reinhart, was juxtaposed to a response from Kasa Gallery with the exhibition *Not There*, in Istanbul. The conversations between Richard and myself produced this final volume – *Not Here, Not There* – which we both envisaged as a collection of authored papers, artists' statements, artworks, documentation and answers to some of the questions that we had as curators. This is the reason why we kept the same questions for all of the interviews – in order to create the basis for a comparative analysis of different aesthetics, approaches and processes of the artists that work in augmented reality.

When creating the conceptual structures for this collection my main personal goal was to develop a link – or better to create the basis for a link – between ear-

lier artistic interventions in the 1960s and the current artistic interventions of artists that use augmented reality.

My historical artist of reference was Yayoi Kusama and the piece that she realized for the Venice Biennial in 1966 titled *Narcissus Garden*. The artwork was a happening and intervention at the Venice Biennial; Kusama was obliged to stop selling her work by the biennial's organizers for 'selling art too cheaply.'

"In 1966 [...] she went uninvited to the Venice Biennale. There, dressed in a golden kimono, she filled the lawn outside the Italian pavilion with 1,500 mirrored balls, which she offered for sale for 1,200 lire apiece. The authorities ordered her to stop, deeming it unacceptable to 'sell art like hot dogs or ice cream cones.'" [1]

The conceptualization and interpretation of this gesture by critics and art historians is that of a guerrilla action that challenged the commercialization of the art system and that involved the audience in a process that revealed the complicit nature and behaviors of the viewers as well as use controversy and publicity as an integral part of the artistic practice.

Kusama's artistic legacy can perhaps be resumed in these four aspects: a) engagement with audience's behaviors, b) issues of art economy and commercialization, c) rogue interventions in public spaces and d) publicity and notoriety.

These are four elements that characterize the work practices and artistic approaches – in a variety of combinations and levels of importance – of contem-

porary artists that use augmented reality as a medium. Here, is not perhaps the place to focus on the role of 'publicity' in art history and artistic practices, but a few words have to be spent in order to explain that publicity for AR artworks is not solely a way for the artist to gain notoriety, but an integral part of the artwork, which in order to come into existence and generate interactions and engagements with the public has to be communicated to the largest possible audience.

"By then, Kusama was widely assumed to be a publicity hound, who used performance mainly as a way of gaining media exposure." [2] The publicity obsession, or the accusation of being a 'publicity hound' could be easily moved to the contemporary group of artists that use augmented reality. Their invasions of spaces, juxtapositions, infringements could be defined as nothing more than publicity stunts that have little to do with art. These accusations would not be just irrelevant but biased – since – as in the case of Sander Veenhof's analysis in this collection – the linkage between the existence of the artwork as an invisible presence and its physical manifestation and engagement with the audience can only happen through knowledge, through the audience's awareness of the existence of the art piece itself that in order to achieve its impact as an artwork necessitates to be publicized.

Even if, I do not necessarily agree with the idea of a 'necessary manifestation' and audience's knowledge of the artwork – I believe that an artistic practice that is unknown is equally valid – I can nevertheless understand the process, function and relations that have to be established in order to develop a form of engagement and interaction between the AR artwork and the audience. To condemn the artists who seek publicity

in order to gather audiences to make the artworks come alive is perhaps a shortsighted approach that does not take into consideration the audience's necessity of knowing that interaction is possible in order for that interaction to take place.

What perhaps should be analyzed in different terms is the evolution of art in the second part of the XXth century, as an activity that is no longer and can no longer be rescinded from publicity, since audience engagement requires audience attendance and attendance can be obtained only through communication / publicity. The existence of the artwork – in particular of the successful AR artwork – is strictly measured in numbers: numbers of visitors, numbers of interviews, numbers of news items, numbers of talks, numbers of interactions, numbers of clicks, and, perhaps in a not too distant future, numbers of coins gained. The issue of being a 'publicity hound' is not a problem that applies to artists alone, from Andy Warhol to Damien Hirst from Banksy to Maurizio Cattelan, it is also a method of evaluation that affects art institutions and museums alike. The accusation moved to AR artists of being media whores – is perhaps contradictory when arriving from institutional art forms, as well as galleries and museums that have celebrated publicity as an element of the performative character of both artists and artworks and an essential element instrumental to the institutions' very survival.

The publicity stunts of the augmented reality interventions today are nothing more than an acquired methodology borrowed from the second part of the XXth century. This is a stable methodology that has already been widely implemented by public and private art institutions in order to promote themselves and their artists.

Publicity and community building have become an artistic methodology that AR artists are playing with by

making use of their better knowledge of the AR media. Nevertheless, this is knowledge born out of necessity and scarcity of means, and at times appears to be more effective than the institutional messages arriving from well-established art organizations. I should also add that publicity is functional in AR interventions to the construction of a community – a community of aficionados, similar to the community of 'nudists' that follows Spencer Tunic for his art events / human installation.

I think what is important to remember in the analysis of the effectiveness both in aesthetic and participatory terms of augmented reality artworks – is not their publicity element, not even their sheer numbers (which, by the way, are what has made these artworks successful) but their quality of disruption.

The ability to use – in Marshall McLuhan's terms – the medium as a message in order to impose content bypassing institutional control is the most exciting element of these artworks. It is certainly a victory that a group of artists – by using alternative methodological approaches to what are the structures of the capitalistic system, is able to enter into that very capitalistic system in order to become institutionalized and perhaps – in the near future – be able to make money in order to make art.

Much could be said about the artist's need of fitting within a capitalist system or the artist's moral obligation to reject the basic necessities to ensure an operational professional existence within contemporary capitalistic structures. This becomes, in my opinion, a question of personal ethics, artistic choices and existential social dramas. Let's not forget that the vast majority of artists – and AR artists in particular – do not have large sums and do not impinge upon national budgets as much as banks, financial institutions, militaries and corrupt politicians. They work for years

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1. David Pilling, "The World According to Yayoi Kusama," *The Financial Times*, January 20, 2012, http://www.ft.com/cms/s/2/52ab168a-4188-11e1-8c33-00144feab49a.html#axzz1kDck8rzm (accessed March 1, 2013).

2. Isabelle Loring Wallace and Jennie Hirsh, *Contemporary Art & Classical Myth* (Farnham; Burlington, VT: Ashgate, 2011), 94.

with small salaries, holding multiple jobs and making personal sacrifices; and the vast majority of them does not end up with golden parachutes or golden hand-shakes upon retirement nor causes billions of damage to society.

The current success of augmented reality interventions is due in small part to the nature of the medium. Museums and galleries are always on the lookout for 'cheap' and efficient systems that deliver art engagement, numbers to satisfy the donors and the national institutions that support them, artworks that deliver visibility for the gallery and the museum, all of it without requiring large production budgets. Forgetting that art is also about business, that curating is also about managing money, it means to gloss over an important element – if not the major element – that an artist has to face in order to deliver a vision.

Augmented reality artworks bypass these financial challenges, like daguerreotypes did by delivering a cheaper form of portraiture than oil painting in the first part of the XIXth century, or like video did in the 1970s and like digital screens and projectors have done in the 1990s until now, offering cheaper systems to display moving as well as static images. AR in this sense has a further advantage from the point of view of the gallery – the gallery has no longer a need to purchase hardware because audiences bring their own hardware: their mobile phones.

The materiality of the medium, its technological revolutionary value, in the case of early augmented reality artworks plays a pivotal role in order to understand its success. It is ubiquitous, can be replicated everywhere in the world, can be installed with minimal hassle and can exist, independently from the audience, institutions and governmental permissions. Capital costs for AR installations are minimal, in the order of a few

hundred dollars, and they lend themselves to collaborations based on global networks.

Problems though remain for the continued success of augmented reality interventions. Future challenges are in the materialization of the artworks for sale, to name an important one. Unfortunately, unless the relationship between collectors and the 'object' collected changes in favor of immaterial objects, the problem to overcome for artists that use augmented reality intervention is how and in what modalities to link the AR installations with the process of production of an object to be sold.

Personally I believe that there are enough precedents that AR artists could refer to, from Christo to Marina Abramovich, in order develop methods and frameworks to present AR artworks as collectable and sellable material objects. The artists' ability to do so, to move beyond the fractures and barriers of institutional vs. revolutionary, retaining the edge of their aesthetics and artworks, is what will determine their future success.

These are the reasons why I believe that this collection of essays will prove to be a piece, perhaps a small piece, of future art history, and why in the end it was worth the effort.

Lanfranco Aceti
Editor in Chief, Leonardo Electronic Almanac
Director, Kasa Gallery

Site, Non-site, and Website

In the 1960's, artist Robert Smithson articulated the strategy of representation summarized by "site vs. non-site" whereby certain artworks were simultaneously abstract and representational and could be site-specific without being sited. A pile of rocks in a gallery is an "abstract" way to represent their site of origin. In the 1990's net.art re-de-materialized the art object and found new ways to suspend the artwork online between website and non-site. In the 21st century, new technologies suggest a reconsideration of the relationship between the virtual and the real. "Hardlinks" such as QR codes attempt to bind a virtual link to our physical environment.

Throughout the 1970's, institutional critique brought political awareness and social intervention to the site of the museum. In the 1980's and 90's, street artist such as Banksy went in the opposite direction, critiquing the museum by siting their art beyond its walls.

Sited art and intervention art meet in the art of the trespass. What is our current relationship to the sites we live in? What representational strategies are contemporary artists using to engage sites? How are sites politically activated? And how are new media framing our consideration of these questions? The contemporary art collective ManifestAR offers one answer,

> *"Whereas the public square was once the quintes-sential place to air grievances, display solidarity, express difference, celebrate similarity, remember, mourn, and reinforce shared values of right and wrong, it is no longer the only anchor for interactions in the public realm. That geography has been relocated to a novel terrain, one that encourages exploration of mobile location based monuments,*

and virtual memorials. Moreover, public space is now truly open, as artworks can be placed anywhere in the world, without prior permission from government or private authorities – with profound implications for art in the public sphere and the discourse that surrounds it."

ManifestAR develops projects using Augmented Reality (AR), a new technology that – like photography before it – allows artists to consider questions like those above in new ways. Unlike Virtual Reality, Augmented Reality is the art of overlaying virtual content on top of physical reality. Using AR apps on smart phones, iPads, and other devices, viewers look at the real world around them through their phone's camera lens, while the app inserts additional images or 3D objects into the scene. For instance, in the work *Signs over Semi-conductors* by Will Pappenheimer, a blue sky above a Silicon Valley company that is "in reality" empty contains messages from viewers in skywriting smoke when viewed through an AR-enabled Smartphone.

AR is being used to activate sites ranging from Occupy Wall Street to the art exhibition ManifestAR @ ZERO1 Biennial 2012 – presented by the Samek Art Gallery simultaneously at Bucknell University in Lewisburg, PA and at Silicon Valley in San Jose, CA. From these contemporary non-sites, and through the papers included in this special issue of LEA, artists ask you to reconsider the implications of the simple question *wayn* (where are you now?)

Richard Rinehart
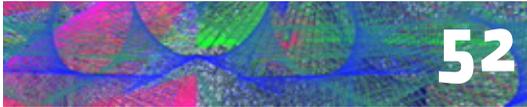*Director, Samek Art Gallery, Bucknell University*

Leonardo Electronic Almanac
Volume 19 Issue 2

Augmented Irreality

Interactive video installation, 2010

by

CHIARA PASSA

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ABSTRACT

"Augmented Irreality" from the series: "Live Architecture," is a site-specific video installation I made in order to reshape the architecture in public places, as well as interior environments, into something vibrant and always lively.

AUGMENTED IRREALITY

My artwork often combines different media as: animation and video installation, interactive projects on Internet-art, digital art in public space and site-specific artworks. The interactive video installations are characterized by a constant study on the shape, geometric and often essential, joined to a three-dimensional and dynamic vision of the virtual space. The video installations force the spectator to confront himself with another oddity space, a sort of space-time fourth dimension, impossible to ignore.

A performance idea is the base of my artwork where people can watch and interact with a place that moves naturally beyond its functionality. ∎
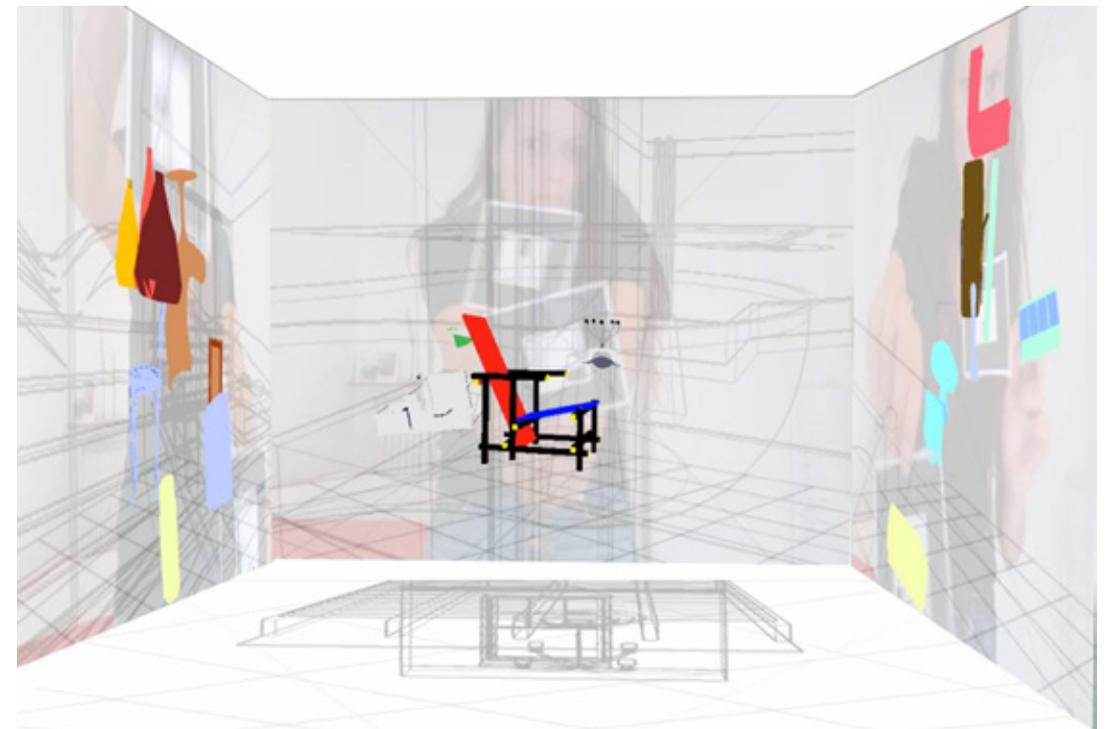

Augmented Irreality is an interactive video installation that is projected onto three walls and the floor. The artwork (built in *Quartz Composer and ARToolkit*) puts the viewer into the 3D software by placing him in the 'window-camera.' The spectator – by using some differently patterned matrices printed on squares roughly the size of a hand palm – is able to operate, move, zoom, remove and interact with three-dimensional objects that meet on the Cartesian axes X, Y and Z of the simulated software. The artwork recreates a three-dimensional flat under construction, which the audience itself continues to customize through their movements.

Image courtesy of the author. © Chiara Passa.

In my artwork, the public's role is fully active and totally participatory. The spectators can join the creative process and become co-author of the video installation, deciding and changing the levels of the interactivity of the whole process; so the process becomes the artwork itself.

An interactive artwork is by definition a set of possibilities and processes that are created each time by the audience, who, through random combinations of choices, become participants. The interactive process itself carries the viewers through a journey of discovery and emotional learning where their subjectivity is challenged by the choices and the selections of the artwork's possibility levels.
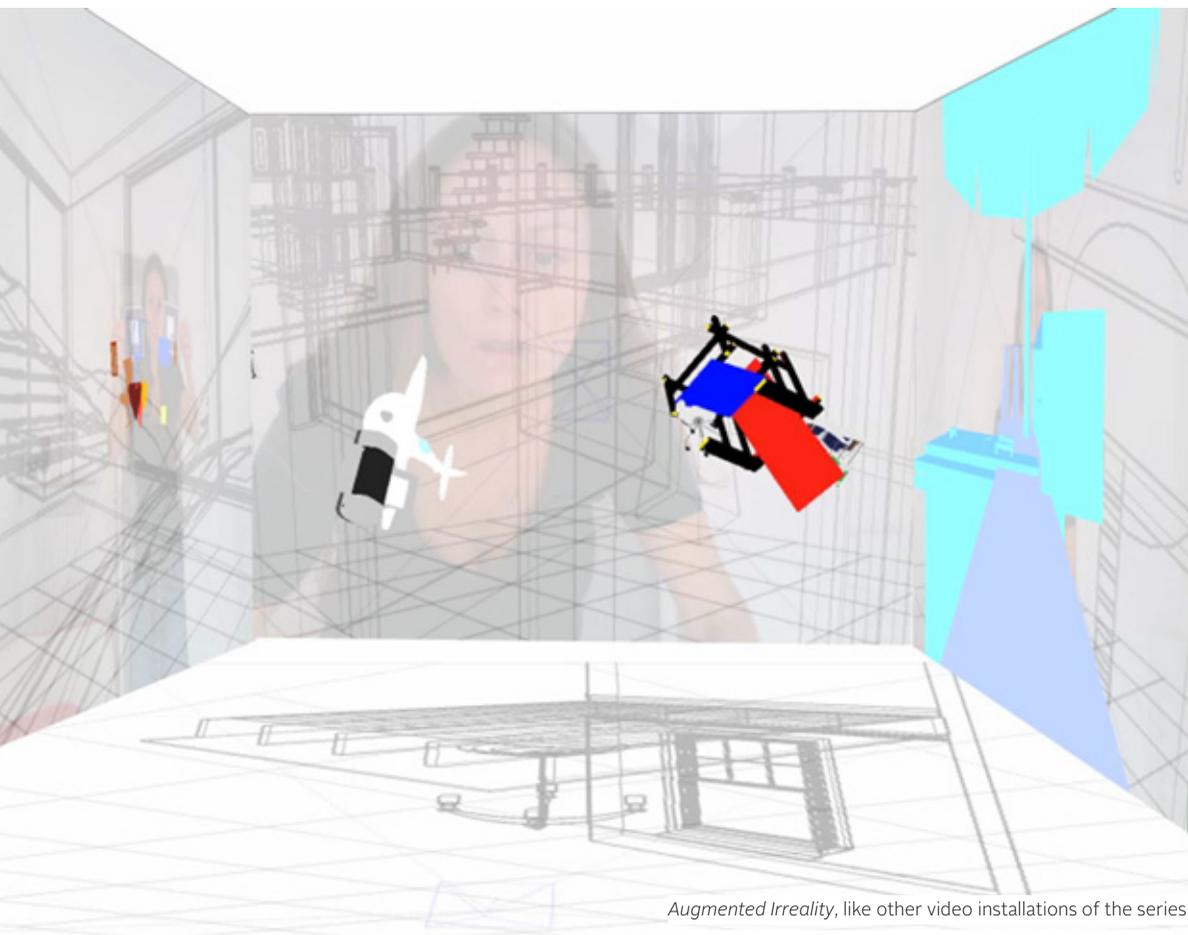
Images above and below courtesy of the author.
© Chiara Passa.

Augmented Irreality, like other video installations of the series *Live Architecture*, is based on the concept of a 'super-place' where the site is self-performing and moves beyond its capabilities. Exactly the contrary happens in the *nowhere* in which static presences have only the function to receive temporarily. *Augmented Irreality* probes the notion of space, or better of place, in order to search the new possibilities and dimensions which the digital world, not so much separated from the real one, offers to us. In fact, in this video installation the space is meant as the pure shape of intuition and its performance constructs a sort of virtual architecture and territory that eludes the corporeal limits. The synthetic shape becomes design, structure, architecture and truth. If the space is the extension in all the directions by our intuitions of the real world in which material bodies are placed, *Augmented Irreality* wants to expand these possibilities of perception.
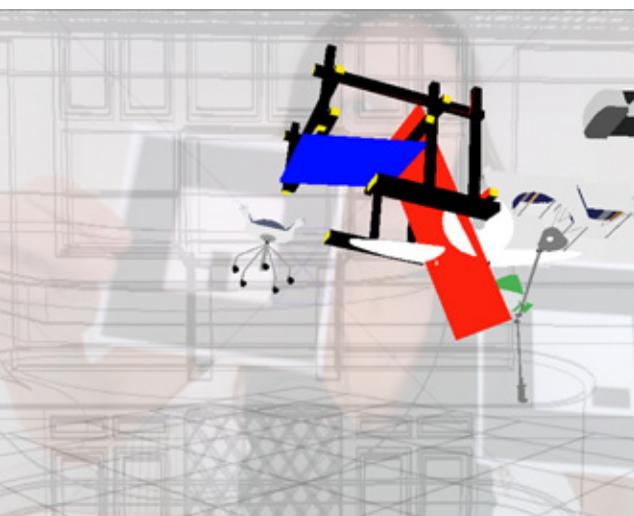
Furthermore, *Augmented Irreality* reflects on the idea of the virtual/unreal and how our bodies, in real space, are related to this kind of dimension/experience. The artwork highlights the paradox of how augmented reality, in truth, diminishes reality itself, removing and modifying the real levels; it increases the irreality in our real atmosphere.

Images above and below courtesy of the author.
© Chiara Passa.

ARTIST'S LINKS

1. Artistic profile: http://www.chiarapassa.it/Artisticprofile.html
2. Wikipedia: http://it.wikipedia.org/wiki/Chiara_Passa
3. Augmented Irreality demo: http://www.chiarapassa.it/videoenglish.html
4. Images: http://www.chiarapassa.it/augmentedirrealityimages.html
5. Videography: http://www.chiarapassa.it/videography.html
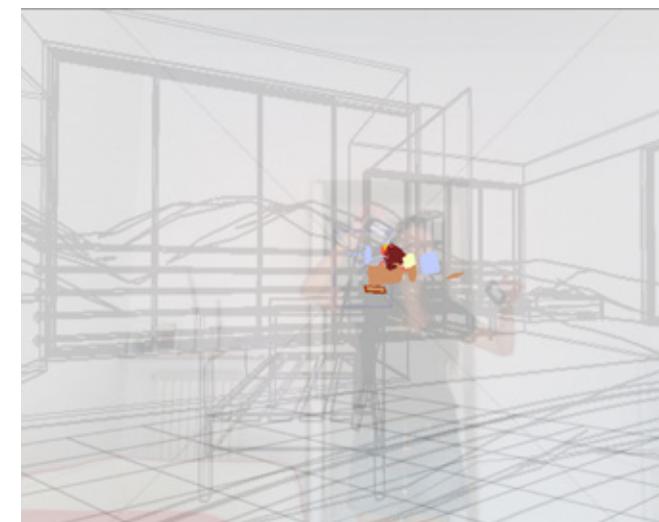
CHIARA PASSA

interviewed by
Lanfranco Aceti & Richard Rinehart

Is there an 'outside' of the Art World from which to launch critiques and interventions? If so, what is the border that defines outside from inside? If it is not possible to define a border, then what constitutes an intervention and is it possible to be and act as an outsider of the art world? Or are there only different positions within the Art World and a series of positions to take that fulfill ideological parameters and promotional marketing and branding techniques to access the fine art world from an oppositional, and at times confrontational, standpoint?

Yes, there is an inside and an outside for everything, on both different levels and positions. The art world is a system, and it does not matter if it is a balanced system or not because the equilibrium is inherently insecure and always changing, as regards to the concept of the border. It is possible to throw critiques at all levels, being both outsider and insider; even if the voices of those who are already inside do not produce any echoes.

The boundaries are imaginary, and appear to be created and controlled by us in order to settle and dominate the economy. The confines should also serve to stabilize the systems and bring more protection above all to the ideological high management positions inside the system itself. Crossing borders means creating innovation (for example, online piracy has had a breakthrough in the sharing concept of the world wide web), but also means, in our case, destabilizing the theories of the art market.

Borderline respect for the art system has configured new media art, in spite of it having passed out of the curiosity status with which it had been characterized until ten years ago, especially in Europe.

In fact, in the contemporary art world virtual art is trendy. It is in fashion now more than ever, with museums and institutions wanting to exhibit it constantly, though it does not fully meet the ideological parameters of the market because of the problem regarding the reproducibility of the artwork itself. On the other hand, collectors don't spend and corporations don't invest in the ephemeral, even for a deontological matter regarding the fruition of the interactive and electronic art.

The possibilities of interaction with regards to time-based art grows following the development of digital technologies, so the contemporary viewer is forced to make a sort of train (as the participant does playing video games) to understand and enjoy the interactive art that is transmitted very quickly through cybernetic energy. The spectator will need to interact with the time-based artwork several times, instead of, for example, just the one time as for kinetic art (or even a painting that is completely static) that is transmitted through electricity, and manifests and evolves more linearly and less quickly than cybernetic art.

Even if the time-based art born with the intent to bypass the art system and arrive more easily to the public by eliminating the so-called intermediaries, and also thanks to the use of Internet, continues to manifest itself as a paradoxically sub-cultural practice, it is always borderline but parallel to the art system, because, unfortunately, it is enjoyed only by those who have the technical specifications and the know-how to understand it at all.

"In *The Truth in Painting*, Derrida describes the *parergon* (*par-*, around; *ergon*, the work), the boundaries or limits of a work of art. Philosophers from Plato to Hegel, Kant, Husserl, and Heidegger debated the limits of the intrinsic and extrinsic, the inside and outside of the art object." (Anne Friedberg, *The Virtual Window: From Alberti to Microsoft* (Cambridge, MA: MIT Press, 2009), 13.) Where then is the inside and outside of the virtual artwork? Is the artist's 'hand' still inside the artistic process in the production of virtual art or has it become an irrelevant concept abandoned outside the creative process of virtual artworks?

The virtual artwork cannot be confined or trapped. Because of its intangible and ephemeral, ever-changing nature, it is impossible to possess it. The virtual artwork has neither inside nor outside; it is not private, but it is public; it can no longer be only autobiographical, but mostly social. This last peculiarity characterizes and distinguishes it from the traditionally visual arts before the advent of the Internet.

Since the '50s , the concept of 'happening,' that sees the co-participation of author and audience, announces interactive art, where the role of the public is fully active and participative. Within Internet-art, the audiences have the ability to join the creative process and become co-authors of the artwork through choices and procedural actions throughout the whole performative process. The interactive/virtual artwork is no longer just a set of possibilities of illusory and immaterial representation of the space's assets in continuous transformation, but it is configured like a process consisting of metaphorical and always changing levels of interactivity, rather than a finished piece of work. During this process, it is possible to identify the time-based artwork because it contains all the exploratory levels and the possibilities that are created, step-by-step, from the participants who are always transforming these opportunities by combinations of conscious options and random choices. The interactivity carries the audience through various shared behaviors of knowledge and emotional learning where the subjectivity is challenged by the decisions the users continually make through the artwork interconnected between them.

Using Plato and the concept of immateriality and transmission of ideas, I was inspired when I started *Ideasonair.net – Blogging as an Open Art Project*, where the ideas are the artworks and they can be transmitted, just like a thought: the highest form of liberty.

Ideasonair is a web-based project that serves digital artists. The site shares artistic ideas created by me in various fields, especially for digital art. *Ideasonair* has developed a particular theory on the concept of ideas and their perception. In fact, *Ideasonair* thinks this way: the ideas are in the air and an identical idea can be perceived and captured simultaneously by two different people that are, for example, in Rome and New York. The earth's rotation would spread the ideas in various places and, according to their cognitive experiences, as people establish interconnections with the world, and while they are interacting with the culture, they are free to perceive the ideas. The ideas have a material source that continuously modifies the cultural processes.

Ideasonair is a conceptual artwork in progress that puts in evidence the concept of 'open artwork' in many aspects.

Virtual interventions appear to be the contemporary inheritance of Fluxus' artistic practices. Artists like Peter Weibel, Yayoi Kusama and Valie Export subverted traditional concepts of space and media through artistic interventions. What are the sources of inspiration and who are the artistic predeces-

sors that you draw from for the conceptual and aesthetic frameworks of contemporary augmented reality interventions?

Another, but more ancient, precursor of modern ideas of cyberspace is certainly Cartesio and his thought that people are deceived by a demon that feeds them with false reality. Many contemporary popular conceptions of cyberspace are inspired by Cartesio's ideas.

What inspires me most are the territories, the maps and the immersive architecture (not only the virtual architecture), in relation to the possibilities offered by the augmented reality. I am stimulated by the possibilities to reprogram real space through augmented reality, decontextualizing it and modifying its function in relation to the human being. I construct a kind of relational architecture-fiction, or a ready-made space, that highlights the paradox that, step by step, the augmented reality generates into the real, tangible space; and how the interaction with the audience in those spaces diminishes the reality itself, removing and modifying the real levels, increasing the unreality in our real atmosphere.

My scenographic interventions of augmented reality create various multi-level virtual atmospheric extensions. The user perceives a kind of fourth dimension of space-time, impossible to ignore because it is the real experience of our digital time. It is a study on the concept of our second nature; that is, what we live through in our time, we spend virtually. The idea to set up an abstract and fluctuating stage, but in close relation with the circumstance/viewer, clearly puts into evidence the problem of the presence of a common time's dimension in respect to both the two plans I propose: the plan of augmented reality and the real plan that the viewer truly lives.

Through the construction of interactive video installations, I melt everything into one single plan/atmo-

sphere, that is, for the viewers, a perceptible sort of 'architectonic limbo' that challenges the social status of the audience that is called to participate in two different ambiances at the same time, but move and operate only into the real space. Universe and meta-verse appear trapped in a borderline, into a visible surreal dimension in real scale, beyond space and time.

In the representation and presentation of your artworks as being 'outside of' and 'extrinsic to' contemporary aesthetics why is it important that your projects are identified as Art?

I consider myself borderline rather than completely an outsider. I feel both inside and outside at the same time, and I must admit, I am comfortable with this. The borderline situation reflects fully the way I relate myself with the art system and also gives me the opportunity to move myself around it more freely, in terms of production, and, especially in regards to my artistic research, that is not restricted to any gallery's decisions and/or market's laws. It is always open and experimental, and it continues without any deontological/conceptual constrictions or conducts.

It is not necessary that my artwork is identified and labelled as art or an alternative sub-cultural practice. It does not matter if I work with the institutions but not with the art market. What interests me most is the concept of history and how can I leave a trace or a kind of cultural heritage to my posterity during the evolution.

The process of the art historicizing is proved by the interest of the traditional institutions to this form or that form of art, and because of the nature of things, in not so many years we will find time-based art also inside art history's scholarly textbooks.

Nowadays, the historicizing process is longer and more treacherous than ever because of the illusive

manipulation that the technology continually carries out to us. In fact, it seems to have fulfilled Andy Warhol's prophecy – there would come a time when everyone would be famous, but only for fifteen minutes, on YouTube, Facebook, Twitter, or some other cyberspace's nowhere. For this reason, we must not be naively fascinated by the technology itself without understanding the inherent language, or we might be manipulated by it without controlling its use.

Even if the era of mechanical reproduction of the artwork seems to have started an inexorable process of obsolescence of the media, new technologies, art and writing in particular, seem to have renounced their function of lasting, and we see a strong interest by the institutions in the practice of art conservation (mainly institutions endeavor to the preservation methods for the new media offered by Jon Ippolito) that study how to preserve and restore time-based art in all forms.

What has most surprised you about your recent artworks? What has occurred in your work that was outside of your intent, yet has since become an intrinsic part of the work?

My artwork is always becoming more open and flexible, and it continues picking up the speed of communication to generate results, which are the fruit of unexpected shifts and slides of sense.

The surprise I have experienced recently is the increasing involvement of the audience that I am seeing, for example, in my recent mobile-art projects, such as the exhibition spaces I created for both the iPhone and iPad platforms: the *Widget Art Gallery* (*WAG*). *The WAG* is a mini virtual gallery-room that, every month, directly on your mobile, hosts a solo digital art exhibi-

tion related to a dynamic site-specific contest. The viewer is fully participating and totally involved during the discovery of the exhibition that, every month, he receives for free directly on the smartphone or iPad.

It became a salient and necessary part of my artwork, trying always more and different composite forms of procedural participation and involvement with the public, and it is, therefore, fundamental for me to leave the finale open-ended. ∎
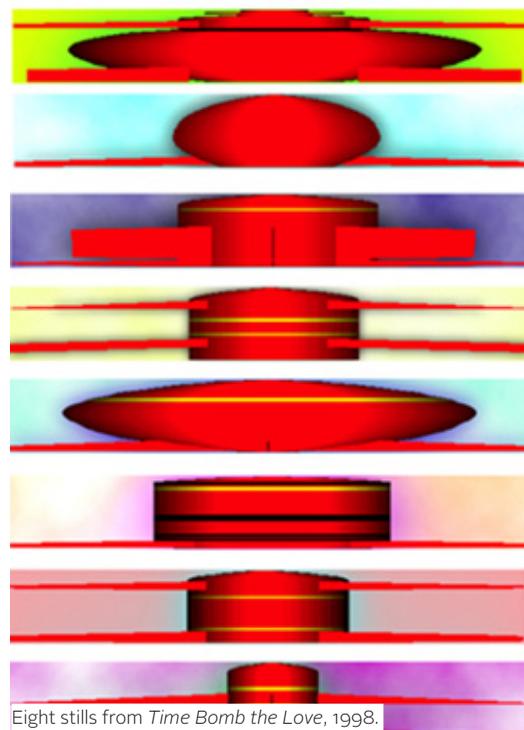
CHIARA PASSA
statement & artwork

I'm a new media artist and professor based in Rome. I studied at the Artistic Lyceum and at the Fine Arts Academy where graduated.

Then, I obtained a Master in 'New Audiovisual Mediums' at the faculty of Modern Literature.

My artwork combines different media: as animation and video installation, interactive projects on Internet-art and digital art in public space, site-specific artworks and developments for mobile platforms like the iPhone and the iPad. I use new technologies to comprise its intrinsic language. I experiment in rigorous and personal ways on the unknown creative possibilities that they are continuously offering to me. My artwork was internationally exhibited in festivals & institutions, most importantly:

» "AppArtAward," ZKM|Zentrum für Kunst und Medientechnologie, Karlsruhe (2011);
» "Soft Borders Conference-upgrade International," São Paulo, curated by Martha Gabriel (18–21 October 2010);
» Artech 2010 "Envisioning Digital Spaces," international conference on digital art, Guimarães, Portugal (2010);
» Electrofringe – festival of new media art, Newcastle, Australia (2008);
» Festival A10 Medialab, London (2008);
» MAK – Museum of Contemporary Art, Vienna (2007);

Eight stills from *Time Bomb the Love*, 1998.
Chiara Passa, animation, 5', DVD.
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Exten(z)sion project, 2002, Chiara Passa. Interactive video installation, time variable, four DVDs.
Soundtrack by Mokamed. Creative Commons license.

» Milano in Digitale, Festival di Arte Elettronica, Fabbrica del Vapore, Milano (2007);
» MAXXI- Museo Nazionale delle Arti del XXI Secolo, Roma (2006);
» CCCB – Centro de Cultura Contemporània de Barcelona, Barcelona (2006);
» Museo Nacional Centro de Arte Reina Sofía, Madrid (2006);
» BizArtCenter, Shangai (2005);
» Centro per L'Arte Contemporanea Luigi Pecci, Prato (2005);
» MACRO – Museo di Arte Contemporanea, Roma (2004);
» PEAM – Pescara Electronic Artist's Meeting, Pescara (2004);
» 11° Biennale of young artists of Europe and the Mediterranean countries. Cosmos – a sea of art, Athens (2003);
» VIPER – International Festival of Film, Video and new Media, Basel (2003);
» "XIV Quadriennale" Anteprima. Palazzo Reale, Napoli (2003);
» GAM – Galleria d'Arte Moderna Torino. Torino (2001);
» GNAM – Galleria Nazionale d'Arte Moderna, Roma (2001);
» Biennale de Valencia "El mundo Nuevo," Valencia (2001);
» 48° Biennale di Venezia, Venezia (1999);
» Fondazione Bevilacqua La Masa, Venezia (1999). ◼
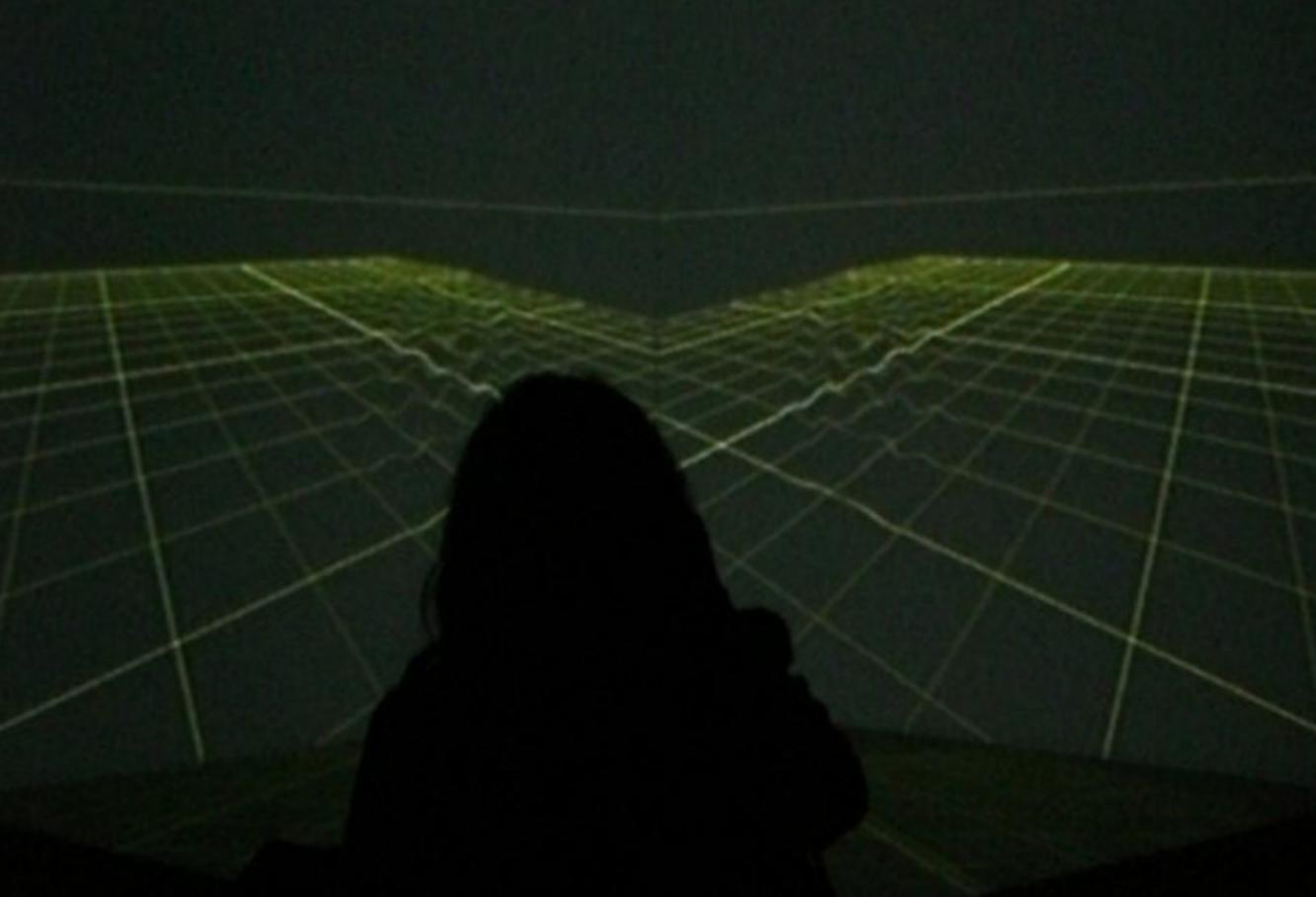
The origin of imagination, 2004, Chiara Passa. Video installation, three DVDs, 3' 16". Soundtrack 'styltriady' by Mokamed.
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Web-Sit-In, 2006, Chiara Passa. Internet based artwork.
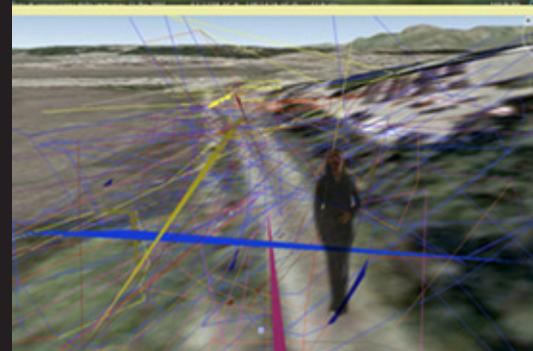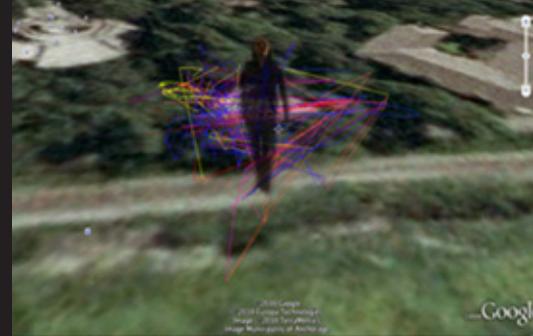Creative Commons license.

From the series 'digital art in public space': *Art calling digital art stories,* 2005, Chiara Passa, public-art project.
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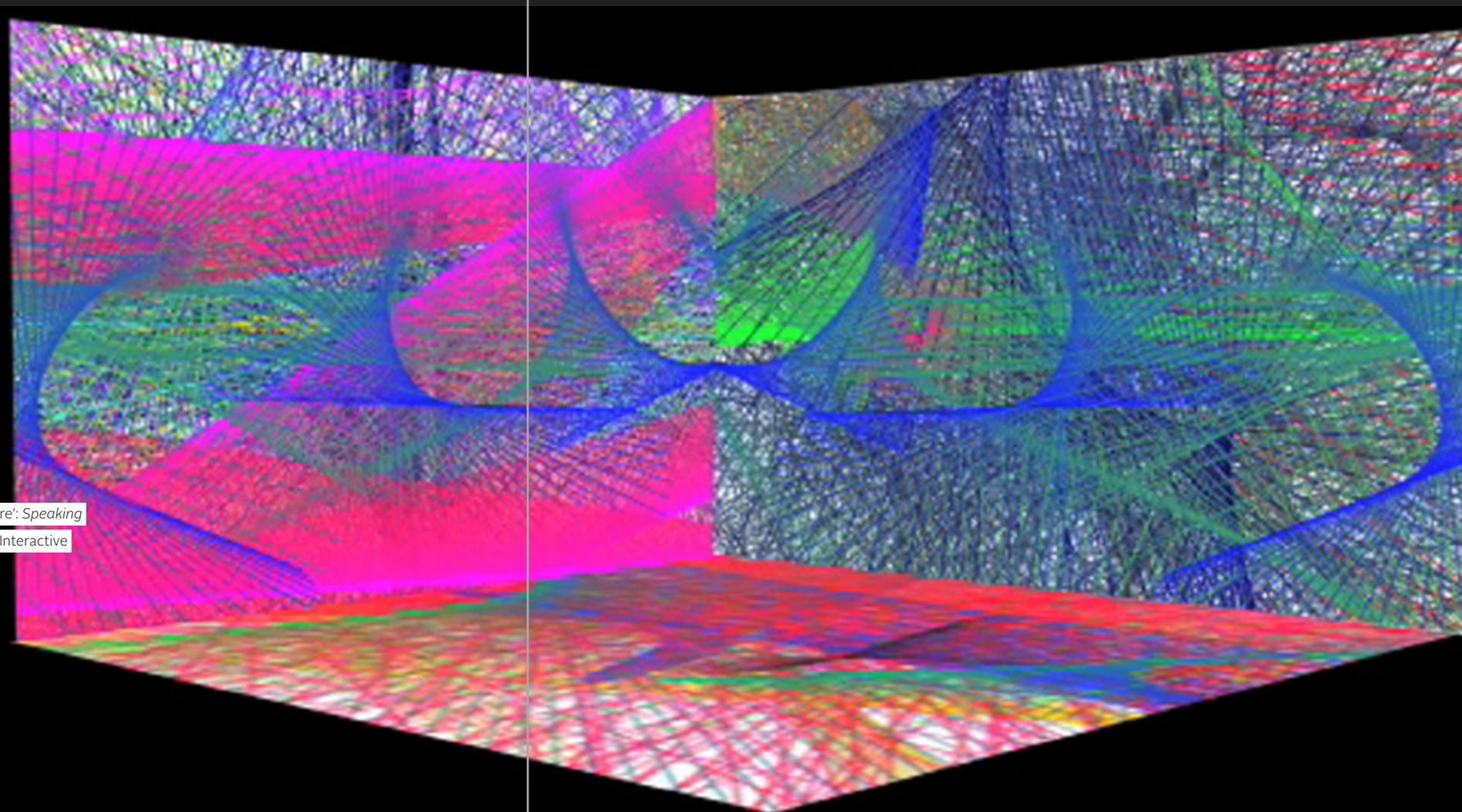*Replicating Architecture,* 2008, Chiara Passa.
Interactive site-specific artwork.
Creative Commons license.

Speaking at the wall-Google Earth site-specific sculpture, Anchorage 2009, Chiara Passa.
Creative Commons license.

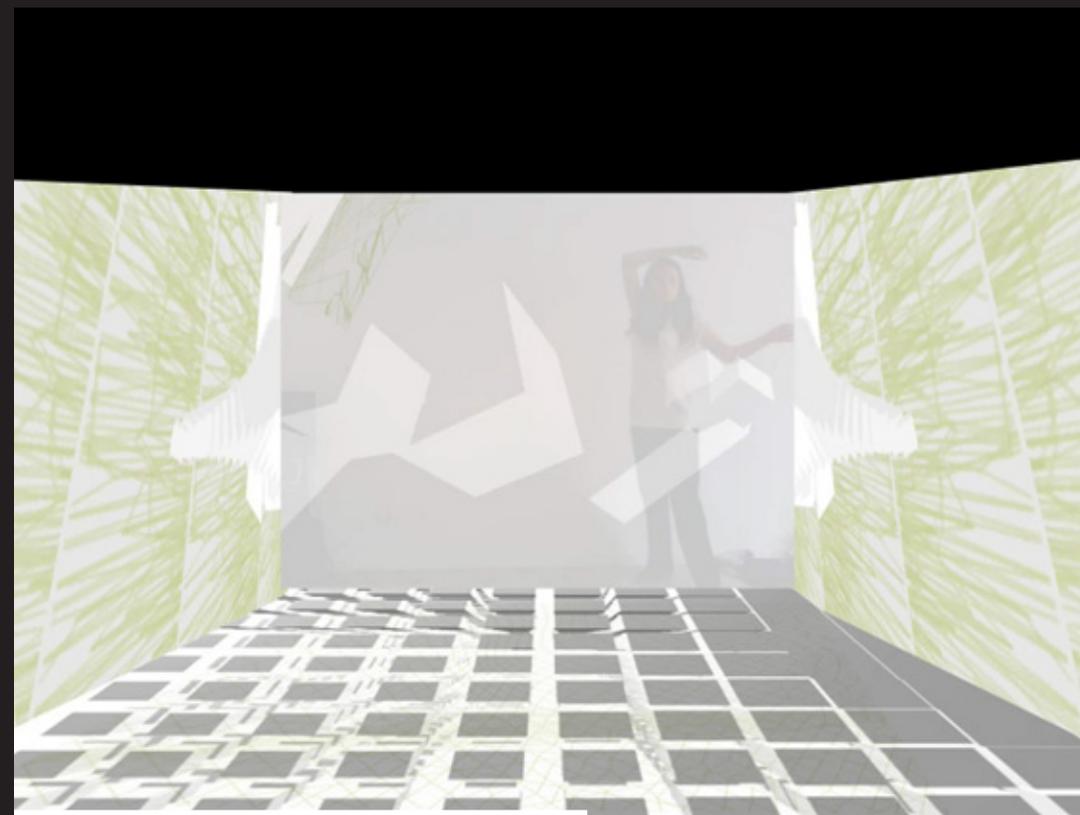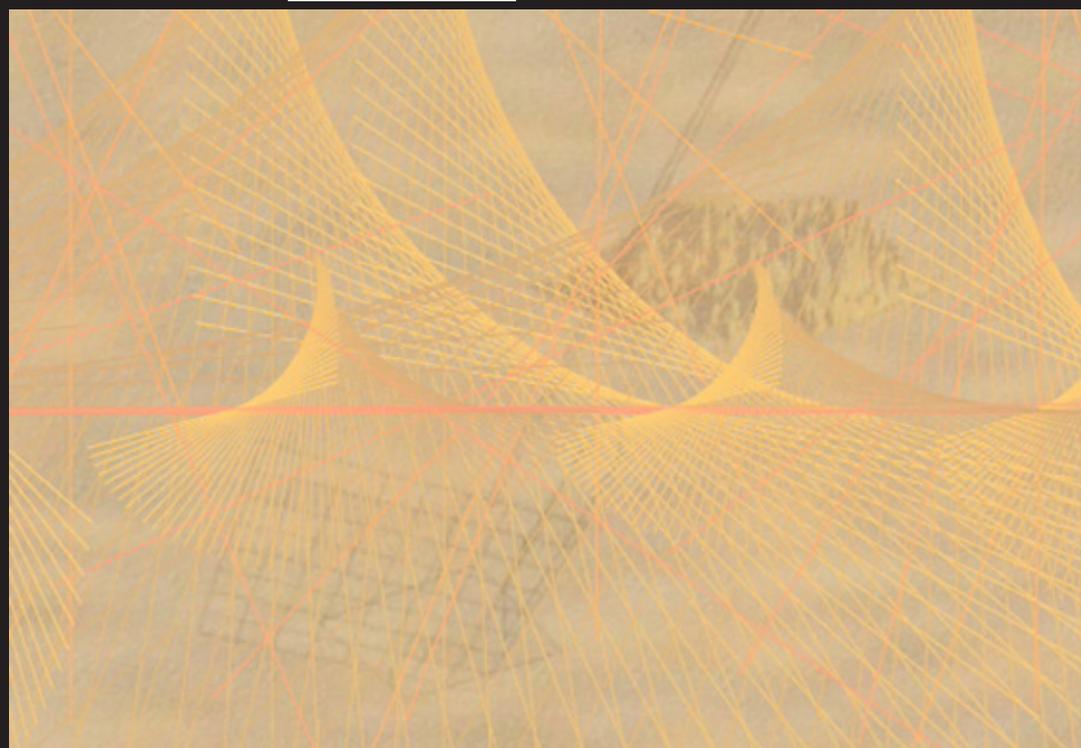From the series 'Live Architecture': *Speaking at the wall,* 2008, Chiara Passa. Interactive video installation, time variable.
Creative Commons license.

From the series 'Digital art in public space': *Over the limbo,* 2009, Chiara Passa.
Interactive video installation and performance, time variable. Creative Commons license.

From the series 'Live Architecture': *Landspace,* 2008, Chiara Passa.
Interactive video installation, time var. Soundtrack: 'Morketid' by Netherworld.
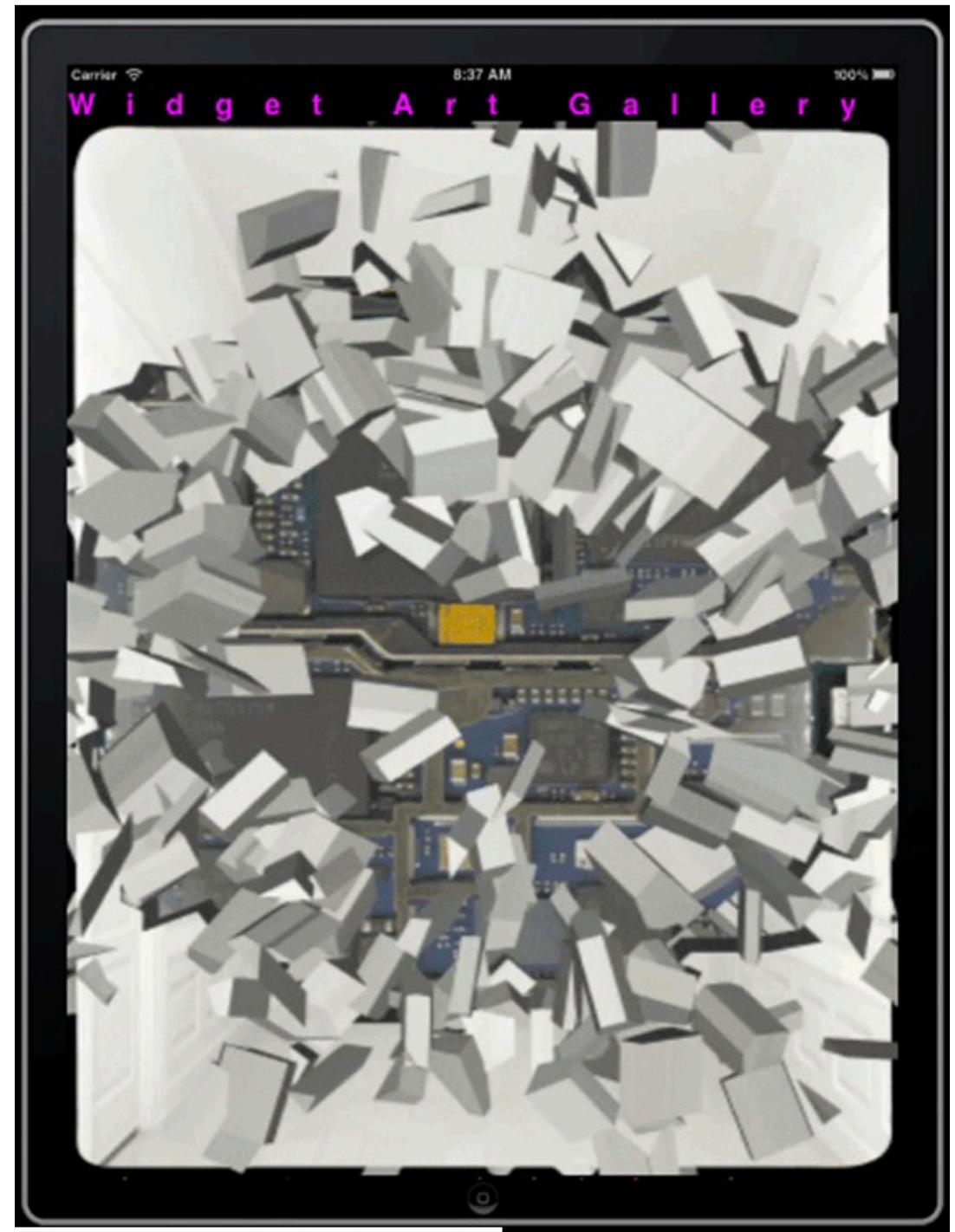Creative Commons license.

From the series 'Live Architecture': *Meta Motus,* 2010, Chiara Passa.
Interactive video installation, time variable. Creative Commons license.

From the series 'Live Architecture': *Meta Motus*, 2010, Chiara Passa. Interactive video installation, time variable. Creative Commons license.

Tales from space, 2011, Chiara Passa. Generative video installation based on the theory of the quantum mechanics, Time variable. Creative Commons license.

WAG's plan displacement, 2012, Chiara Passa. Web-app for IPhone IPod and IPad at the Widget Art Gallery. Creative Commons license.

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