Technology by Artists

EYEBEAM

Credits

Ursula Endlicher -
Concept / Idea, Space / Media / Interaction
Ursula is a media artist who creates works at the intersection of Internet-, performance- and installation-art. Since the mid 1990s, the Internet has impacted her practice whereby she has built frameworks for art works and performances, with real-time data and code leading their choreographies. She extracts rule sets and structural components from the Web and repurposes them for installations. Endlicher has exhibited and performed internationally in venues such as transmediale Berlin, SIGGRAPH Asia, ZERO1 Biennial, The Experimental Media and Performance Lab/Contemporary Art Center in Irvine, the WUK in Vienna, and the Center for Performance Research in NY. Her work is part of the permanent collection of the Whitney Museum of American Art and the ursula-blickle-videoarchiv at the 21er Haus in Vienna. She is currently a project resident at Eyebeam.
www.ursenal.net

Yuki Kawahisa - **Performance**
Yuki, a native of Japan based in New York, is an actor and performing artist. She has performed in Endlicher's Website Impersonations: The Ten Most Visited series (#2, #3, #8). FAR-FLUNG is their fourth collaboration. Yuki's dance credits include Robert Wilson's KOOL Dancing in my Mind (Guggenheim Museum, Baryshnikov Arts Center, Akademie der Künste, Berlin) and SKIN MEAT BONES (Watermill Center).
www.yukikawahisa.com

Jeanette Oi-Suk Yew - **Lighting Design**
Jeanette is a lighting designer in theatre, opera, dance, music performances and art installation. Her designs have been described as "clever" and "inventive" (NY Times) and "contains the vibrant richness of a Caravaggio painted in neon". Her recent works include Raúl De Nieves and Colin Self's The Fool, Mysterium Novum with The Nouveau Classical Project, Aya Ogawa' Ludic Proxy (Bel Geddes Design Enhancement award), Torry Bend's The Paper Hat Game (Drama Desk nominations), Caborca's Zoetrope (Encuentro 2014), Company XIV's Rococo Rogue and Nutcracker Rogue (both by Drama Desk nominations), Matthew Paul Olmos' So Go the Ghosts of Mexico Part One (Best Lighting Design nomination), Julia Jarcho's Nomads, and Erik Ehn's Soulographie: Our Genocides. She is also a recipient of the NEA/TCG Career Development Program.
www.jeanetteyew.com

Tomas Del Valle - **Assistant Lighting Design**
Tomas is a New York based theatrical lighting designer and puppetry artist.

David Clarke -
Sound Design and System Implementation
David is a software developer and sound designer living in Washington, DC.

Peter Beyls - **Machine Learning Systems**
Peter is an interdisciplinary artist working at the intersection of computer science and the arts. He is active in the global domain of Media Art as a researcher, writer, curator, educator and practicing artist. His research centers on human-machine interaction, generative systems and cognitive issues in software.

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The Space

The spatial architecture is that of a "waiting" interface composed of lighting, projections, audio, and weather data. It invites us to walk in, and gradually begins to learn the behavior of "blobs" moving inside it: us humans. In this physical realm, our movements and their fluidity are captured, analyzed, and cataloged. In turn, the "generous" system transforms our collective data into a grammar of physical responses that reflect our behaviour. We are the trigger for this embodiment of data.

Installation
The human becomes data. As we step inside, we provide a tacit agreement to be observed and absorbed. Over time, and over short "trips" around the globe, we develop a dynamic, symbiotic relationship with the system where both parties improvise off of one another. It learns and leaves us with a promise of giving back.

Performance
Data becomes us. A combination of our choice of movement and the "global" movement of the system itself leads to new data generated in real-time, in the form of graphical instruction sets. This data becomes the blueprint for a physical re-enactment of ourselves in this benevolent space.

The Mechanics

The space is composed of multiple networked layers, figuratively and literally. The layout is based on the four cardinal directions and determines the overall action. Real-time weather data from thirty different global locations leads the choreography.

The software that drives the space utilizes the wunderground.com API for current weather information and parses the data to "animate" the space.

Lighting and Projection
Time-of-day data from different locations triggers a distinct light setting for every hour of the day, and determines how space projections are displayed. Current weather data animates the real-time webcam feed of each remote location. The map's layout is based on Hajime Narukawa's area-equal map.

Sound
Changes in wind direction and wind speed direct the audio. The "infra-sound" of the space emphasises feeling over hearing. The audio layers themselves comprise of representative snippets from each city, and by text read in their local languages.

Machine Learning
The "intelligent" character of the piece is driven by yet another networked layer, an AI that watches and records action, collects data, and determines the preferences of its visitors. This provides the graphical representation that directs the physical performance.

Algorithmic Performance /
The re-enactment / Embodiment of data
Our movements are recorded and synthesized into multi-layered graphs comprising of straight and wavy lines, and circles, all representing paths of visitors, degrees of movement or stillness, and excitement. They are a computer's understanding of our movement, now distilled into the median of human proclivities and embodied in a physical reenactment of our collective behavior.
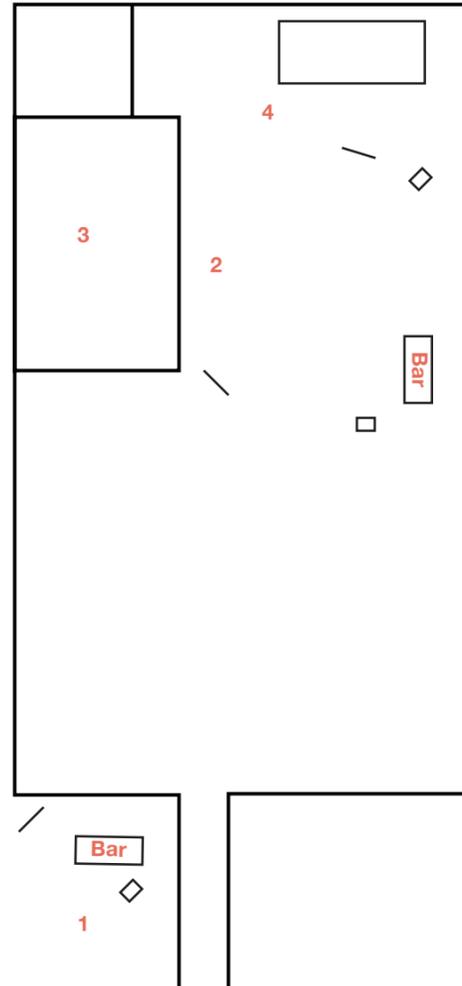
Schedule

1. Waiting Area #1
   FAR-FLUNG general info station and FAR-FLUNG's (fx) form - Module 1 Volume 1

2. Waiting Area #2

3. FAR-FLUNG's (fx) form - Module 2

4. Hangout Area
   FAR-FLUNG follows function, FAR-FIUNG's future, and FAR-FLUNG's (fx) form - Module 1 Volume 2 & 3

After two large-scale performances FAR-FLUNG follows function, 2013 and FAR-FLUNG's future, 2015

FAR-FLUNG's (fx) form is the final round in the FAR-FLUNG series.

It comes alive in 10 Modules over the course of three years, leading up to a final large-scale performance in 2019.
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"This is waving at the machines. You can foresee a future when in entering a room this is what you'll do, to identify yourselves not just to the people but to the computers and the machines who are watching us too. We'll have entered into this dialogue with them, and we're already doing it like this. We already share our world with these things that are watching us. And it can be creepy and it can be surveillance, or it can be a shared vision."

Waving at the Machines
James Bridle

Transcript of closing keynote from Web Directions South 2011

Can a program that learns, learn to develop a personality?

Can a highway, a sewer system, flight paths become judgmental?

What do our cameras see? If they could talk, what would they say about us and the human condition?

FAR-FLUNG is a large-scale performance series that explores the interconnectedness of humans and computers. It does so by questioning the very nature of physical and metaphorical interfaces. FAR-FLUNG's (fx) form is the third and final round in this series. It is modular in nature and comprises performative installations, objects, development workshops, and public research scenarios, leading up to a final performance.

Module 2
FAR-FLUNG's (fx) form's second module invites us into an "alert" space, waiting eagerly to get to know its audience by immersing them in an ever-shifting environment driven by real-time data. The "intelligent" space notices behavior and adapts to the audience's moods and preferences, and "rewards" them with a re-enactment of their collective data.

Upcoming Events

About Us

Eyebeam is a nonprofit studio for collaborative experiments with technology toward a more imaginative and just world. By providing generous support to artists for research, production and education, Eyebeam makes ideas real.

Poipu, Hawaii   Clear   12:00 am

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03:57:41 05/30/2017   Unit 01