

## DEMO HOUR

The TEI'18 Arts Track exhibition, "Beyond Convergence," reflects the notion of the post-digital in relation to tangible interactive settings. We interrogate the digital beyond by simply contrasting it with the analog or physical, but also by exploring how digital qualities manifest in our everyday world, finding countable and discrete units in our environments and behaviors to form a so-called interpretative digitality. A post-digital perspective re-examines traditional views and practices on building interactive experiences, embracing a process of design that equalizes the digital and the analog through a multiplicity of formats, encompassing the electronic, the mechanical, and the tactile.

In many contributions, we see how old media and natural materials have risen in prominence, and how traditional practices are being cherished and reinvented as part of interactive experiences. In a dedicated evening of live performance and installation art, we opened the doors to the public in Stockholm's renowned House of Culture and City Theatre. We also staged two special events as part of the TEI schedule: an interactive music and dance plenary performance by Steve Gibson [1] and a collaborative artwork between KTH and Stanford University [2], held at KTH's unique Reactor Hall venue, a disused nuclear reactor site.

👤 Robyn Taylor, Asreen Rostami, and Vygasdas "Vegas" Šimbelis,  
TEI'18 Arts and Performance Chairs  
🌐 <https://tei.acm.org/2018/arts-exhibition/>

### ENDNOTES

1. Gibson, S. Opto-Phono-Kinesia (OPK): Designing motion-based interaction for expert performers. *Proc. of the Twelfth International Conference on Tangible, Embedded, and Embodied Interaction*. ACM, New York, 487–492; <https://doi.org/10.1145/3173225.3173295>
2. Handberg, L., Elblaus, L., Chafe, C., and Canfield-Dafilou, E.K. Op 1254: Music for neutrons, networks and solenoids using a restored organ in a nuclear reactor. *Proc. of the Twelfth International Conference on Tangible, Embedded, and Embodied Interaction*. ACM, New York, 2018, 537–541; <https://doi.org/10.1145/3173225.3173304>





10 DEMO HOUR

14 WHAT ARE YOU READING?

16 HOW WAS IT MADE?

18 DAY IN THE LAB

**ENTER**

## 1. Thou and I

To explore the connection between human and digital interaction, I create expressive digital wearable designs that are extensions of oneself. The expressiveness of this wig is produced by its various anthropomorphic qualities. Interactive wigs not only offer wearers an opportunity to alter their appearance with a new hairstyle, but also enable them to reveal their emotions or dramatically conceal their identity, creating theatrical encounters. In this way, the wearers can be more openly expressive through bodily interaction.

■ Lee, Y.S. Thou and I: Exploring expressive digital interaction with interactive characteristic wigs. *Proc. of the Twelfth International Conference on Tangible, Embedded, and Embodied Interaction*. ACM, New York, 2018, 581–585; <https://doi.org/10.1145/3173225.3173311>

■ <http://www.youngsuklee.com/ThouandI.html>

■ <https://vimeo.com/224068469>

■ <https://vimeo.com/241360787>

■ <https://vimeo.com/224086020>

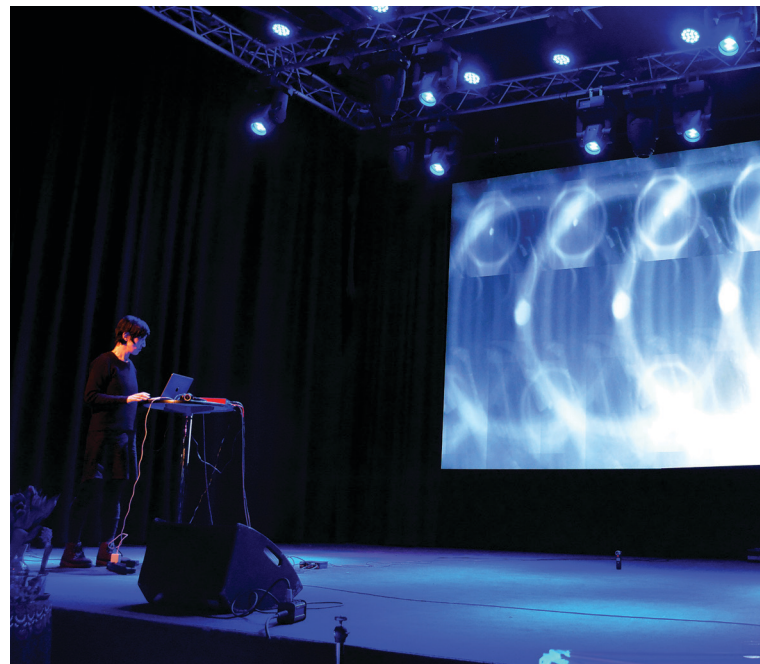
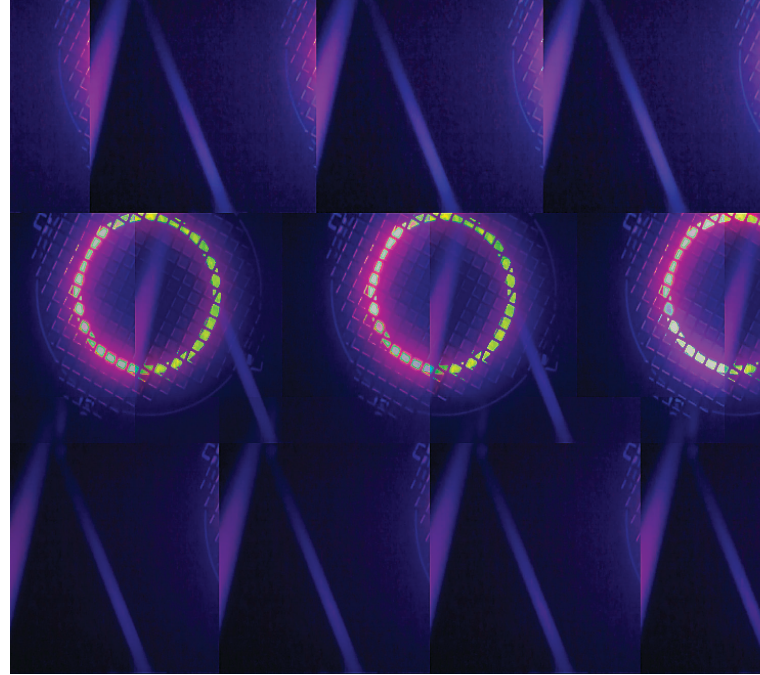
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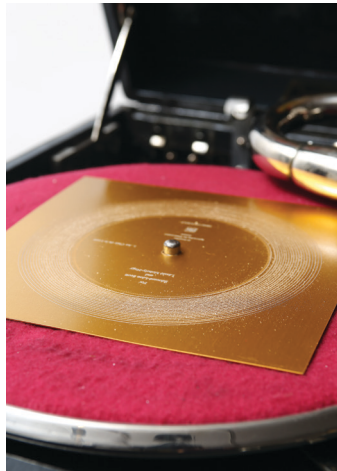
An interactive wig not only provides a new hairstyle but also allows for richer, more personal creative expression and theatrical encounters with others.







**2**  
A record made from a computationally drawn waveform engraved onto a lacquered anodized aluminum plate sits atop a gramophone.



## 2. Au Clair de la Lune on Gramophone

*For Édouard-Léon Scott and László Moholy-Nagy (1860/1923/2015)*

This work realizes Moholy-Nagy's provocative idea of "a record without prior acoustic information" (1923) with the help of modern audio technology and personal fabrication tools. In this work, I reproduced a French folk song, "Au Clair de la Lune" (1860), the oldest recorded music by Léon Scott, in the form of a

record for a gramophone. Instead of using a recording of the music, I computationally drew a vector waveform with Adobe Illustrator by calculating the frequency of every note of the music. I then horizontally engraved the waveform onto a lacquered anodized aluminum plate with a laser cutter.

**ii** Jo, K. Au Clair de la Lune on Gramophone "For Édouard-Léon Scott and László Moholy-Nagy" (1860/1923/2015). *Proc. of the Twelfth International Conference on Tangible, Embedded, and Embodied Interaction*. ACM, New York, 2018, 517–520; <https://doi.org/10.1145/3173225.3173300>

<http://www.instructables.com/id/How-to-make-a-record-without-prior-acoustic-inform/>  
<https://vimeo.com/266441538/>

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## 3. Beacon

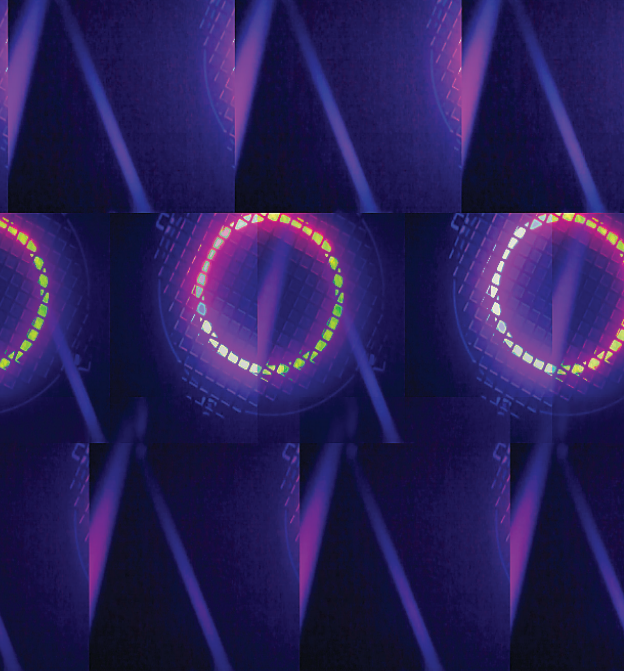
Live performances involving digital technology often strive toward clear correspondences between distinct media modes, particularly works that combine audio and video. Often, the process of creating and

executing such performances involves mapping schemes that are encased within the digital system. This produces content that is tightly synchronized but creates a relationship between the performer and technology that can feel rigid and unexpressive. In our project, we explore a collaborative process between visualist and musician that builds toward a method for promoting co-creativity in multimedia performance, prioritizing the performer's physical presence and interaction with digital content.

**ii** Weisling, A. and Xambó, A.

LEFT IMAGES BY TAKERU KURODA.





**3**  
Visual output of the Distaff instrument.



**3**  
Anna Weisling (left) and Anna Xambó (right) performing at Kulturhuset, Stockholm, Sweden.



**4**  
Visitors submit stories and then watch the ensuing news feed.



**4**  
The author, Léon McCarthy, with his *Let's Fake News* installation.

Beacon: Exploring physicality in digital performance. *Proc. of the Twelfth International Conference on Tangible, Embedded, and Embodied Interaction*. ACM, New York, 2018, 586–591; <https://doi.org/10.1145/3173225.3173312>

■ Weisling, A. The Distaff: A physical interface to facilitate interdisciplinary collaborative performance. *Proc. of the 2017 Conference on Designing Interactive Systems*. ACM, New York, 2017, 1365–1368; <https://doi.org/10.1145/3064663.3064713>  
■ <http://aweisling.com/beacon>

■ <https://www.youtube.com/watch?v=vRPZonvHTx0>

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## 4. Let's Fake News

*Let's Fake News* is a multimedia installation for galleries

designed to challenge assumptions about fake news: who writes it, why they do so, and how it is consumed. At TEI 2018, a foreign-language news cycle was projected in the foyer; while seemingly innocuous, on closer inspection visitors noticed the stories were fake. Visitors were then encouraged to use our Web service to create fake-news stories of their own, with each soon to appear on screen. Their text, our AI-aggregated imagery, and the sampled TV report were composited to appear as convincing as possible. The

creation and consumption of fake news was never so much fun!

■ McCarthy, L. "Let's Fake News." *Proc. of the Twelfth International Conference on Tangible, Embedded, and Embodied Interaction*. ACM, New York, 2018, 622–625; <https://doi.org/10.1145/3173225.3173318>  
■ <https://vimeo.com/csisul/letsfakenews>

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