

Goldsmiths **MA** in Interactive **Media**

MAIM EXPO 2009

<http://expo09.imiant.org.uk>

NABIL AHMED

MARCO CATANI

JEAN DEMARS

FELIX DRĂGAN

GARETH FOOTE

ELEANOR JONES

BRITTANY LAGAMBINA

ANTON LAZARUS

SU LEE

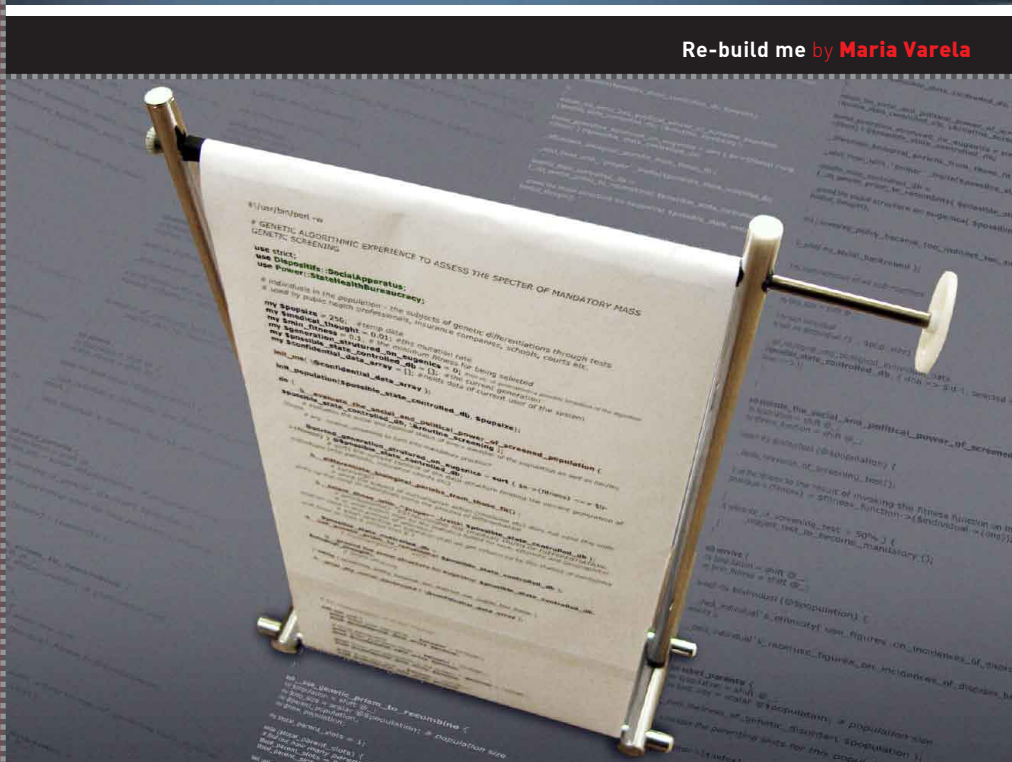
HARMA TIRO PUN

VINCENT VAN UFFELEN

MARIA VARELA



Re-build me by **Maria Varela**



Words and Genes by **Felix Drăgan**

Re-build me

POST CARD

Maria Varela

m.mivon@gmail.com

You can redefine your image and your relationship with it by negotiating and playing around with your physical characteristics. Your physical parts are elements of identification commanded by a digital mechanism. The physical and mental perceptions of your ego are rediscovered by a digital system that reenacts the psychological conditions of a subject via new body images.

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Words and Genes

POST CARD

Felix Drăgan

<http://wordpress.imiant.org.uk/felix>

The project seeks to make conceivable ways in which the Genetic Algorithm, as conceptual machine, is both transforming and transformative, permeates different choices and lifestyles or generates new tensions. It is shaped by ongoing practices, materialities or professional commitments. The algorithm runs on data fetched from `live` NHS databases and its formalisation is being understood `in-use` as it makes its source code available to the audience for live amendment.

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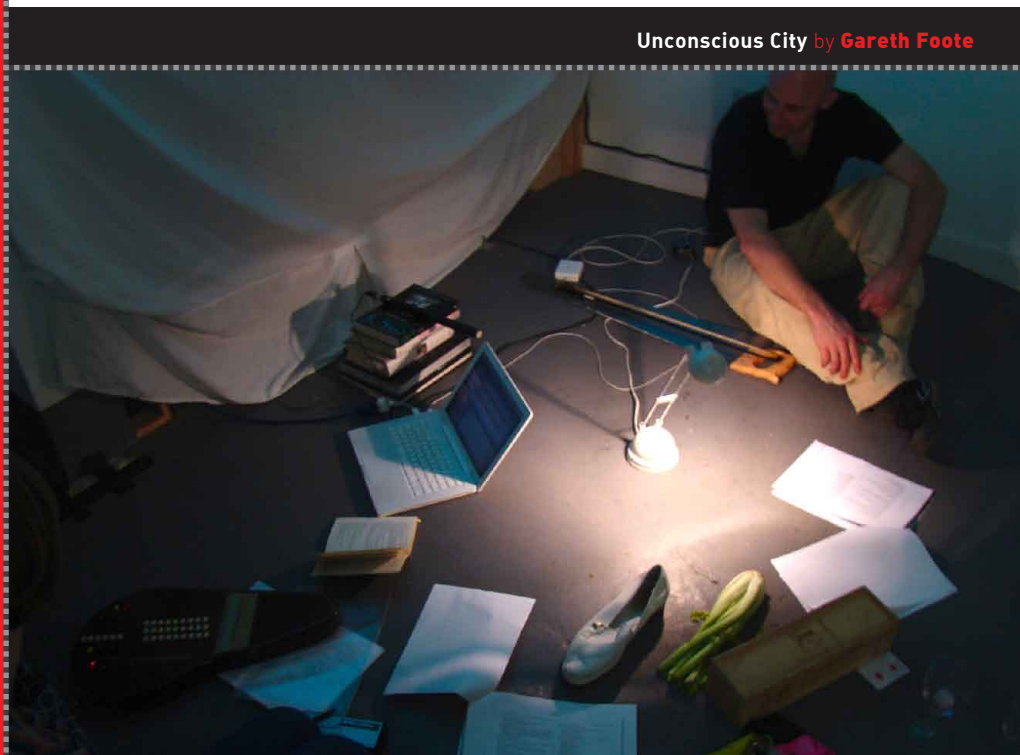
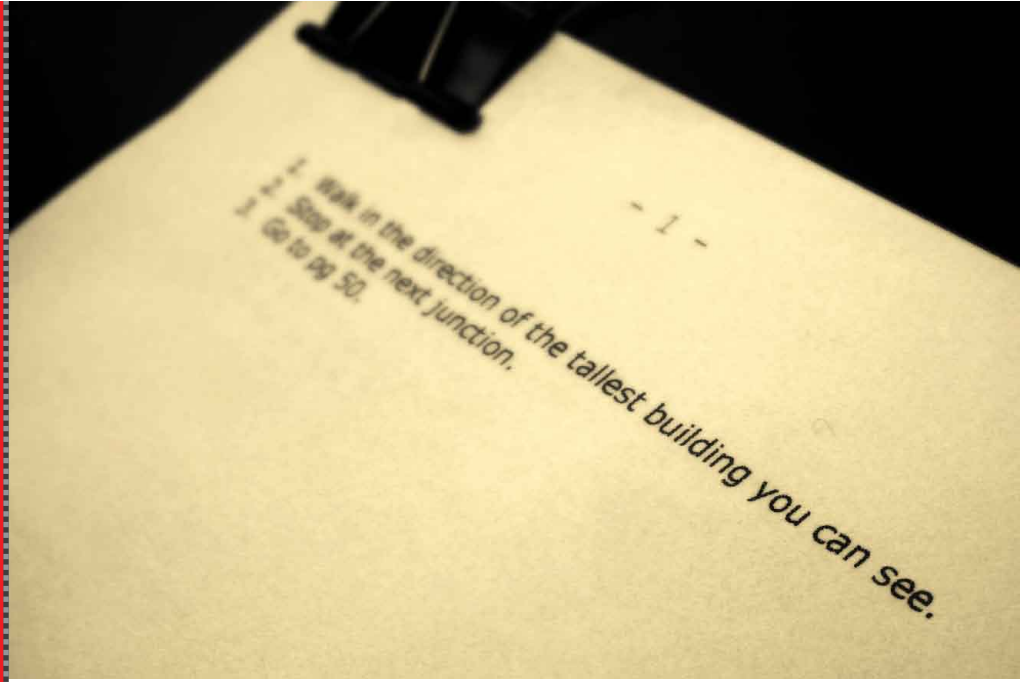
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MAIM EXPO 2009

develops a new direction in the study of interactive media. Dissatisfied with the particularities of bounded disciplines, it works at the intersection of philosophy, science & technology and the arts where theoretical investigation and practical experimentation fold onto one another.



He who says Zero He who says One by **Nabil Ahmed**

Unconscious City

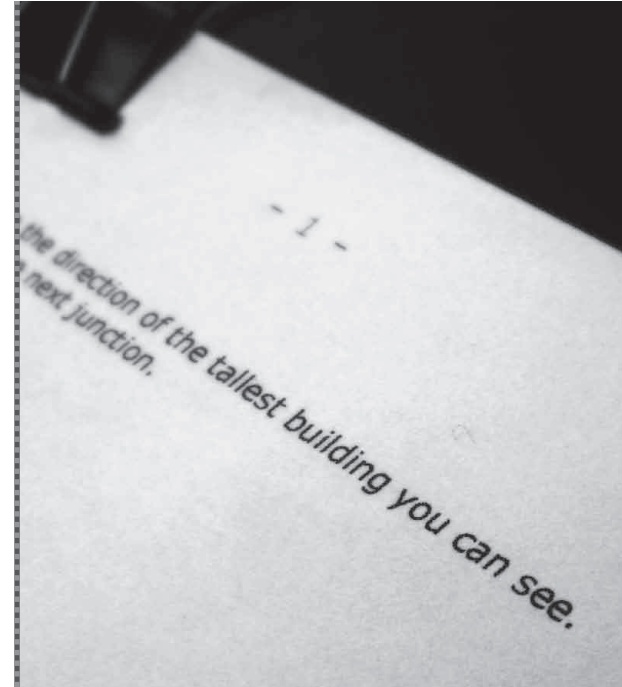
POST CARD

Gareth Foote

gareth.foote@gmail.com

The Unconscious City manifests itself in a collaborative, exploratory event. This event is catalysed by an unconscious algorithmic and generative process, which relegates ordinary decision making to engineered perturbations, transforming our usual experience of the city space. The event is tailored to the city of London but its empirical and conceptual methodologies are transferable to most, if not any environment whatsoever. This event is set to provoke the exploration of boundaries and incite potential incongruities within our experiential world and ingrained perception of the city.

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He who says Zero He who says One

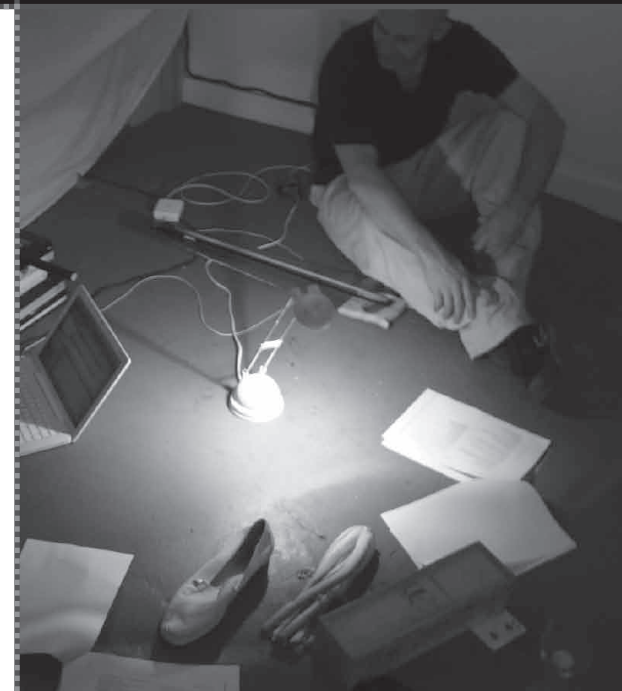
POST CARD

Nabil Ahmed

postnabil@gmail.com

FLOSS methodologies and the media theory of Bertolt Brecht seek to interrogate how means of production can be altered towards a dialectic of the author as a producer. A short organum for software, this project deploys the performance of a set of so called 'learning-plays' by Brecht, acted by humans and ELIZA, an artefact of the technical culture of software. Interrupting the play with discussion topics the computer program facilitates reflection turning the performance into a political meeting.

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He who says Zero He who says One by Nabil Ahmed
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Mechanic Automatism by **Eleanor Jones**
eleanor_jones@btinternet.com

Mechanic Automatism

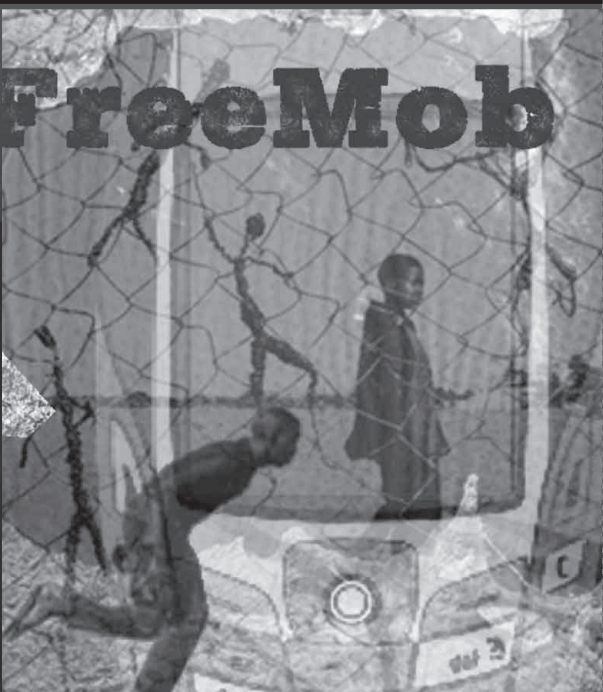
POST CARD

Eleanor Jones

eleanor_jones@btinternet.com

Investigate analogue machines through interactive mechanisms; probe into the relations between digital and analogue; connect technical machines with literature through visualisation. Writing with machines is a sequence of material signs, a set of algorithms. With electronic literacy we become constituted by our technologies. Literature becomes a 'world of the machine', and machines themselves become the subject. Mechanic automatisms are continuous states of transformation.

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FreeMob by **Jean Demars**
<http://www.freemob.eu>

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FreeMob

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Jean Demars

<http://www.freemob.eu>

FreeMob started by collecting old computers and mobile phones. It then transformed into a social telephony project, which enables people to send many sms texts for the price of one. FreeMob went to plug itself into the media ecologies of sub-Saharan migrants in Morocco, at their last point of transit before reaching the Mediterranean coast. In the end, FreeMob highlighted points of blockages and layers of control where it fought to facilitate communication.

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Mechanic Automatism by **Eleanor Jones**



FreeMob by **Jean Demars**

Machines have metamorphosed from mechanical objects into autonomous and self-producing bio-technological assemblages. You may open up someone else's memory by typing your own text on a typewriter, or explore the way we live through love machines. It is not so much about creating another instrument but playing differently with what we have and create anew.

Software culture and its **algorithms** always attempt to determine states of perfection through probabilities. And if algorithms function on a set of simple rules, we have to introduce an element of play. First, take time to get a feel for the game. Then, try to deviate it by engaging it in unpredictable ways. You may decide to go on a tour of the unconscious city, alter a genetic algorithm and mutate through its feedback, or take another look at yourself through facial recognition.

Control Societies have transformed the human into a double material entity: the physical and the data attached to that body. Subjectivities lost in digitization. We don't need to defend those rights some call human, adding another layer of policing on so-called anarchical spaces, characterized by self-organisation and illegality. How can free-media offer a way to alter the means of producing and creating collectively without command and control?

Viral entities might therefore be exploited in all their paradoxes and complications. Low-tech urban parasites make use of the abundant and wasted energy in the city to modulate the ongoing processes of continuous flows of energy, matter or information. The Basque Country, a country that is not actually a country, will be revisited through a website that is not just a website, but a runway from politicized fictions, a participative tool of viral engagement to build a kaleidoscopic collectivity.



Love Machine by **Anton Lazarus**



TensionPad by **Marco Catani**

Love Machine

POST CARD

Anton Lazarus

anton@lazs.com

A project about the way that we live through technology. To be human is to interact with others, this interaction is always technical. The technical process of falling in love is the most intense interaction possible; the most natural thing in the world. Love machine is a new system that can asses our compatibility with another using an open-source method based on scientific research. Scientific research is not always what it seems; love never is.

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anton@lazs.com

TensionPad

POST CARD

Marco Catani

marcoctn@hotmail.com

A musical instrument produces sound; a computer musical instrument produces first data and then sound. The reinvention of musical instruments in the computer era is still controlled by a binary and Boolean logic. The way data is produced by tangible electronic instruments is a faultless stream of bits. Adding the nuances of touch pressure and vagueness, something completely new to play any existing DSP can be built.

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Blinking Foxtail by **Su Lee**
dlxlclsrn@hotmail.com

Blinking Foxtail

POST CARD

Su Lee

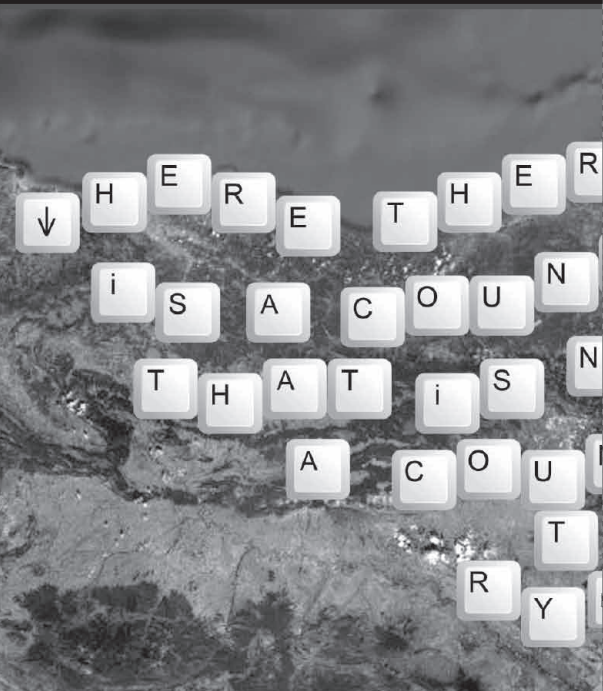
dlxlclsrn@hotmail.com

Blinking Foxtail is a bio-technological and interactive installation connecting LEDs to plants. Sound is introduced as a variable element, originating from either people or the environment, affecting the nature of the foxtails. The project aims to explore the ambiguities and continuities between nature and technology: where does one end and the other begin?

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baga biga higa go! by **Harma Tiro Pun**
www.ikimilikiliklik.net

baga biga higa go!

POST CARD

Harma Tiro Pun

www.ikimilikiliklik.net

Somewhere between Neverland and media bombardments, rooted in a legendary past and struggling for an uncertain future, there is a country that is not actually a country: the Basque Country. And here's a website that is not just a website. It's a runway, an escape from political fictions to the non-geographical firmament of individuals and their collective wisdom. A participative tool of viral engagement to build a kaleidoscopic opening for an ethereal nation that never fitted into the institutional rigidity of the world order.

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Blinking Foxtail by **Su Lee**



baga biga higa go! by **Harma Tiro Pun**

MA Interactive Media: Critical Theory and Practice

Join us at the cutting edge of media theory and practice. We are open to students from design, scientific, artistic, cultural, philosophical, and/or political backgrounds who have felt the polarity of their disciplines and are looking for a critical environment in which the practical and theoretical carry equal weight. You will be tutored by award-winning practitioners and theorists including Luciana Parisi, Bernard Stiegler, Olga Gorionova, and Graham Harwood, with special input from Matthew Fuller and Scott Lash.

MA Convenor: **Luciana Parisi**
l.parisi@gold.ac.uk

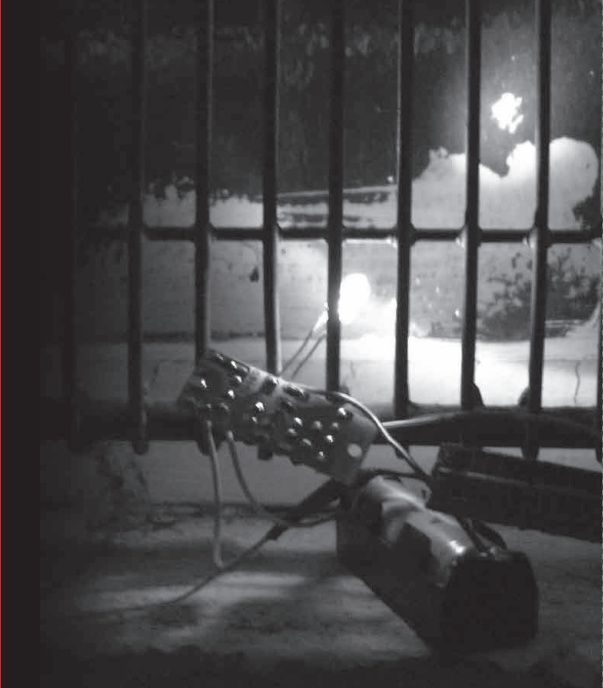
MA Lab Director: **Graham Harwood**
g.harwood@gold.ac.uk

<http://www.goldsmiths.ac.uk/cultural-studies/>

Centre for Cultural Studies

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New Cross London SE14 6NW



Urban Parasites by **Vincent Van Uffelen**
<http://www.vincentvanuffelen.com>

Urban Parasites

POST CARD

Vincent Van Uffelen

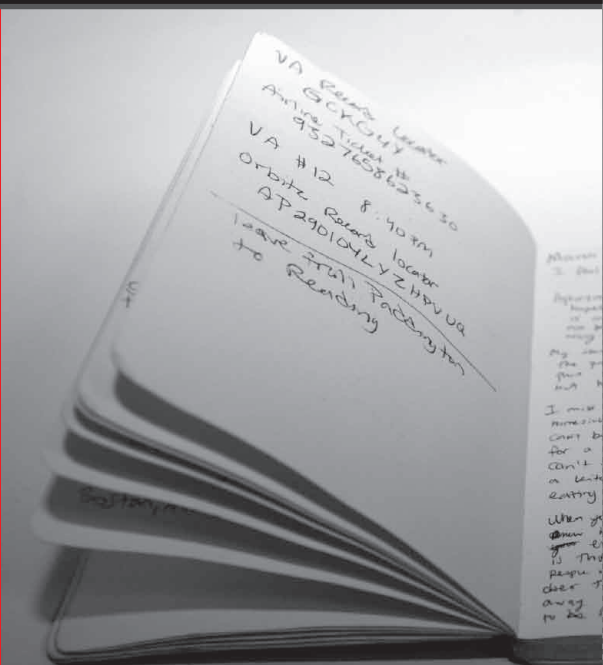
<http://www.vincentvanuffelen.com>

The project is the result of ongoing research on how low-tech devices powered by alternative energy sources can be used to reflect critically on the use of technology in urban space. Inspired by parasites, a series of non-permanent interventions make use of the abundant flows of energy to open up the discussion of agency in the city. Situated between street art's graffiti and interactive architecture these documented projects are not only technological explorations, but are invitations to be used by others as media of resistance.

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Lost in Digitization by **Brittany LaGambina**
seialkali@gmail.com

Lost in Digitization

POST CARD

Brittany LaGambina

seialkali@gmail.com

My project documents the subjectivities lost in the digitalization of information. It examines the difficulties of retaining and categorizing the human subjectivities in the transition from experience to data. My project attempts to make this point through the comparison between a personally kept notebook and one which I have composed using computer logs, bank statements, travel records, and other traces of data that are kept of my actions.

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1. While we are gentle to our environment we parasite on existing energy flows and harvest our own energy.

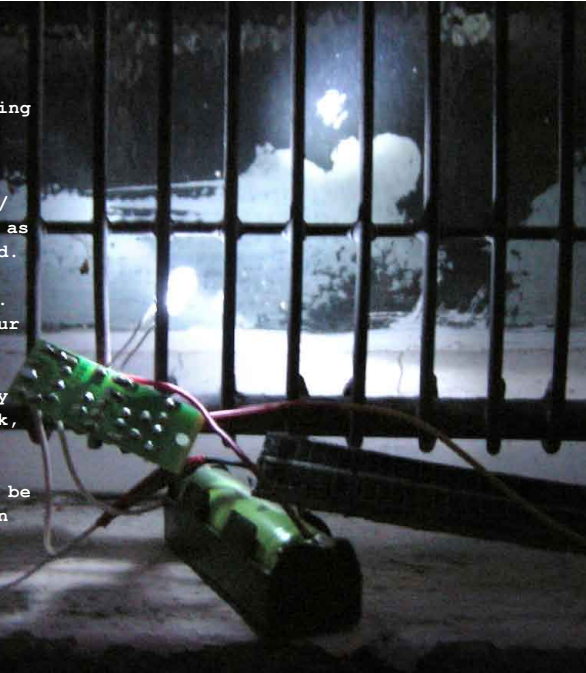
2. We consist mainly of recycled/reclaimed parts and are as simple as possible but as complex as needed.

3. We're intrinsically imperfect. Perfection would be the end of our evolution.

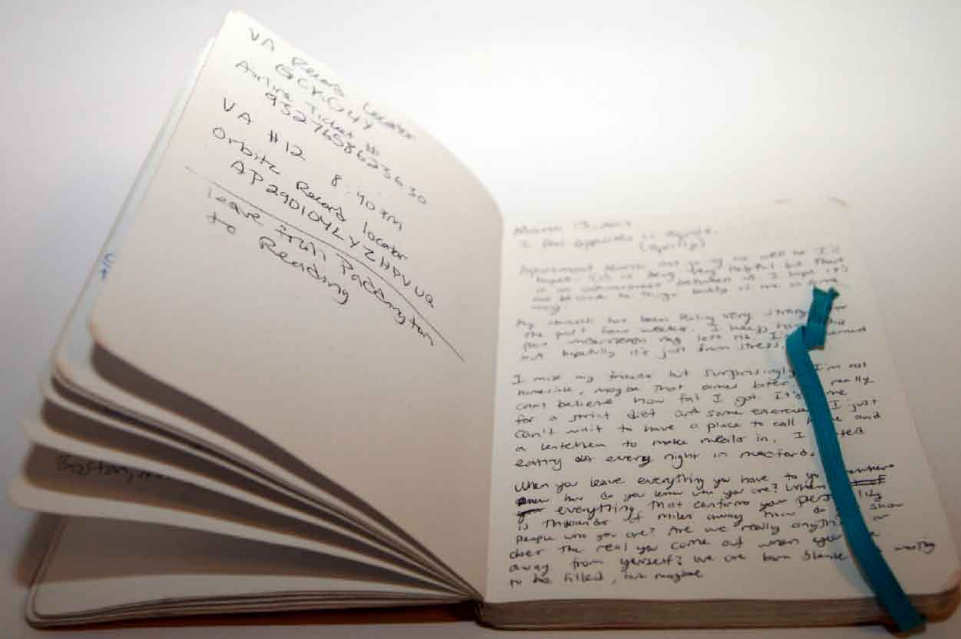
4. We're to be here but are happy to make people communicate, think, wonder, react...

5. We're open source and have to be well documented. Our reproduction relies on others.

6. We're just one of many.



Urban Parasites by Vincent Van Uffelen



Lost in Digitization by Brittany LaGambina

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MAIM EXPO 2009

Centre for Cultural Studies
MA Interactive Media:
Critical Theory and Practice

Opening event:

Thursday 2 July 6pm – 10pm

Open:

Friday 3 July 10am – 6pm
Saturday 4 July 10am – 6pm

Address:

Room 300, Richard Hoggart Building
Goldsmiths, University of London
New Cross SE14 6NW

Nearest Rail:

New Cross / New Cross Gate

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UNIVERSITY OF LONDON