

A red abstract graphic consisting of several overlapping circles and organic shapes, resembling a splash or a cluster of bubbles, located in the top left corner of the page.

DIGICULT

agency

The agency working around
digital technologies and sciences applied
to arts, design, culture and contemporary society



Digicult Agency is an affiliate of Digicult, a cultural platform that examines the impact of digital technologies and sciences on the arts, design, culture and contemporary society.

Digicult website is based on the collection and publication of news of events, festivals, meetings, workshops and exhibitions, announcements and calls for artists, researchers and professionals, book publications, presentations of artistic and research projects. In addition, it produces interviews, reports and critical and theoretical in-depth articles related to the impact of digital technologies on the arts, design and contemporary society. Digicult is the publisher of the Digimag Journal, concerned with specific cultural, artistic and production themes.

Editorial quality control is achieved by the Board & Management Committee, in collaboration with the Editorial Staff.

Today Digicult is a Cultural Association in the field of contemporary creativity and cultural avant-gardes dedicated to the research at the crossroad between technologies, sciences and tactical use of media.

The Digicult Agency promotes and organizes the work of selected international media and A/V artists, presenting their work within major festivals, galleries, exhibition, events and cultural centers in Europe and worldwide.

The cross-artform projects that Digicult Agency promotes, are characterised by powerful new ideas, high-quality production values and technical innovation on the border among performances, installations and screenings.

Often these qualities result from the unique nature of Digicult's collaboration with the artists, developing their projects over extended periods of time.

In the last years, Digicult has been having the possibility to collaborate with national and international partners, working with art and cultural institutions, festivals and events, media centers, art galleries, schools and academies and online platforms. Working side by side with all its partners, Digicult has been developing exhibitions and concerts, special events, workshops, lectures and screenings, involving also the Digicult Network members and their backgrounds, theoretical studies and professional experiences.

This international Digicult Network is made of selected professionals and academics, such as educators, journalists, curators, artists, theorists, practioners and critics, with a track record of research, academic and professional practice in the fields of contemporary digital arts, design and culture.



WHAT WE DO

Digicult Agency supports and encourages new artistic productions and collaborations between artists and experts. Supporting research, innovation and the ongoing distribution of our productions, Digicult Agency aims to make a significant contribution to the development of new ways of making, presenting and experiencing contemporary and digital art.

The Digicult Agency develops various projects for festivals, galleries, events and cultural centers in Europe and worldwide. Encompassing exhibitions, concerts, performances, films, public art works, publications, Digicult's Agency programs are presented in collaboration with major/renowned digital art, art-science, audiovisual and music festivals and events worldwide.

Productions and promotions are developed through close and often long-term relationships with some of today's most interesting artists, theorists, curators, critics, researchers and are supported through a wide range of technical, scientific and artistic collaborations that Digicult Agency facilitates.

The professional people that represent the Digicult Network of journalists, curators, artists, theorists, practitioners and critics, are also involved in the theoretical and practical seminars and classes, lectures and round tables in cultural events, festivals but also universities, academies and art/design schools worldwide.

Thanks to all these collaborations, Digicult Agency has been also having the possibility to develop both commissioned curatorships and also its own specific cultural and artistic projects, that become like formats that were replied in many festivals and exhibitions and become an example of Digicult Agency eclectic curatorial activity.

WHAT WE OFFER/BRING

Digicult Agency acts as a bridge between artists, practitioners and organisations within the business and cultural sector. We have respectable experience in commissioning works and projects for both the art sector and in the creative business, count with the expertise knowledge of academic researchers interested in the field of Audiovisual, Digital Art and Design and more than everything, we love digital culture.

We work on different levels with our partners, according to their individual needs and visions on shared practices, aesthetic experimentations, technological researches and applied sciences.

If you are following a concrete theme for an upcoming event, we can help you to find experts who are dealing with the topic of your interest or your institution opts to organize an exhibition involving digital/media art. We can link you with an expert on media art/experienced media art curator. We develop different kind of event/project/exhibition/talk/seminar/workshops that can be included in your event that will certainly attract: more audiences, match your theme, give international visibility, bring in well established artists/practitioners/researchers/curators and add.

1. Artists

Digicult has been working since years as a promotion and artistic agency, collaborating with a bunch of international artists in the field of Audiovisual and Digital Art and Design. Working as an agency, Digicult promotes and organizes the work of these artists, presenting their art pieces within some important festivals, galleries, exhibition, events and cultural centers in Europe and worldwide. The cross-artform projects that Digicult promotes, are characterised by powerful new ideas, high production values and technical innovation on the border among Live Media concerts, Live Cinema, Audiovisual Environmental Installations and Screenings.

You can read the list of artists here:

<http://www.digicult.it/the-agency/artists/>

2. Professionals

The professional people that represent the Digicult Network of journalists, curators, artists, theorists, practitioners and critics, are usually involved in the theoretical and practical classes in universities, academies and art/design schools worldwide.

Using their backgrounds, studies and professional experiences, they are able to develop seminars and classes, but also lectures and round tables, giving a wide and critical overview over the creative and productive field of contemporary Digital Art, Design and Culture.

You can read the list of activities here:

<http://www.digicult.it/the-agency/education/>

<http://www.digicult.it/the-agency/lectures/>

You can read the list of Professionals and Authors here:

<http://www.digicult.it/network/authors/>

3. Curatorships

Working side by side with all its partners, Digicult develops exhibitions and concerts, special events, workshops and screenings, involving also Network's members and their backgrounds, theoretical studies and professional experiences. Thanks to these collaborations, Digicult has had the chance to develop its own specific curatorial projects, that become like formats that were replicated in many festivals and exhibitions and become an example of Digicult's eclectic curatorial activity.

You can read the list of curatorships here:

<http://www.digicult.it/the-agency/curatorships/>

4. Productions

Encompassing exhibitions, concerts, performances, films, public art works, publications, Digicult's agency programs are presented in collaboration with some of the major digital art, art-science, audiovisual and music festivals and events worldwide. Productions and promotions are developed through close and often long-term relationships with some of today's most interesting artists, theorists, curators, critics, researchers and are supported through a wide range of technical, scientific and artistic collaborations that the agency facilitates.

You can read the list of productions here:

<http://www.digicult.it/the-agency/productions/>

SOME OF OUR PARTNERS

Zer0, the Art and Technology Network: a nonprofit curator of Art Biennial San José

Furtherfield: a dynamic, creative and social nerve centre where upwards of 26,000 contributors

Lab for Culture: institution based in Amsterdam that works for artists, arts and culture organisations and networks, cultural professionals and audiences in the 50 countries of Europe

New Media Fix: a portal to online resources and projects; it offers news, opportunity announcements, occasional reviews, and periodically releases

Sagasnet: a network for European professionals engaged in the content development for interactive digital media

Supsi: The University of Applied Sciences and Arts of Southern Switzerland (SUPSI) is one of the new professional universities recognised by the Swiss Confederation

Transmedia: postgraduate program in arts+media+design: a two-year, full-time course in arts, media and design leading to a master's degree in Transmedia

Isea: an international nonprofit organization fostering interdisciplinary academic discourse and exchange among culturally diverse organizations and individuals working with art, science and technology

LEA: LEonardo Electronic Almanac: the electronic arm of the pioneer art journal, Leonardo - Journal of Art, Science & Technology.

SOME OF OUR MEDIA PARTNERSHIPS

Transmediale (Berlin), Sonic Acts (Amsterdam), Sonar (Barcelona), Cimatix (Brussels), Celeste Prize, Elektra (Montreal), Playgrounds (Utrecht), Illustrative (Berlin), Mixed Media (Milan), Optronica (London), Strp (Eindhoven), Today'sart (Den Haag), Dissonanze (Rome), Direct Digital (Modena), Netmage (Bologna), Ixem (Palermo), Kernel Festival (Milan), ISEA Symposium (Istanbul), Cynetart Festival (Dresden), Bloom Art Sow (Berlin), Art Biennial San José (San José), Smart Urban Stage (Rome), Sea Aeroporti di Milano (Milan), Ecas Network and many others...



ARTISTS

KIMCHI & CHIPS

(UK)

Kimchi and Chips is Elliot Woods (UK) and Mimi Son (South Korea), a digital media art and design practice based in Seoul which conceives and produces environments, installations and products to enable unexpected and beautiful experiences for people living today. Their installations focus on the interactions/reactions of people when faced with new media materials, leading them to deconstruct the technical and artistic paradigms of new media techniques and develop them in novel directions. The result is new ways of merging artificial realities into physical ones in order to create natural interactions between people and the possibilities of the digital world. Their artistic enquiry focuses on storytelling and the sharing of memories, through which they create private and social experiences through interactions between humans and their artworks.

<http://www.kimchiandchips.com/>

<http://www.digicult.it/the-agency/artists/kimchi-and-chips-lit-tree>

SELECTED INVITATIONS

- The Creators Project (Kr)
- File SP (Br)
- Athens Video Art Festival (Gr)
- Design Korea (Kr)
- FutureEverything (Uk)
- SIGGRAPH Asia (Jp)
- Futuresonic (Uk)



PROJECTS

Lit Tree - interactive installation

A small potted tree has a perpetual conversation with people. Through the use of video projection, a tree is augmented in a non-invasive way, enabling the presentation of volumetric light patterns using its own leaves as voxels (3D pixels). We have developed our own structured light system (called MapTools-SL) which scans the location of every pixel in 3D, allowing a cloud of scattered projector pixels to be used as 3D Voxels. The tree invites viewers with a choreographed cloud of light that can respond to visitors' motion. As visitors approach, they can explore the immediate and cryptic nature of this reaction. Since the colour temperature of light produced by a video projector's bulb is similar to the surface of the sun (5800K), we suggest that over time, the tree could naturally react to the light that is projected onto it. In this way we could speak to the tree in the medium it can react to most immediately, light. We listen to the tree's reaction through the detailed 3D scans of its shape that are produced by the projection system. We propose this for further research. This type of photosynthesis would also allow for the tree to self-optimize for projection. Leaves which are in shadow from the projection move out to find the projector's light. Furthermore, light wasted inside the tree is absorbed in photosynthesis, which converts local carbon dioxide to oxygen.

project: <http://www.kimchiandchips.com/littree.php>

rider:

video: <http://vimeo.com/24049819>



MYLICON-EN

(IT)

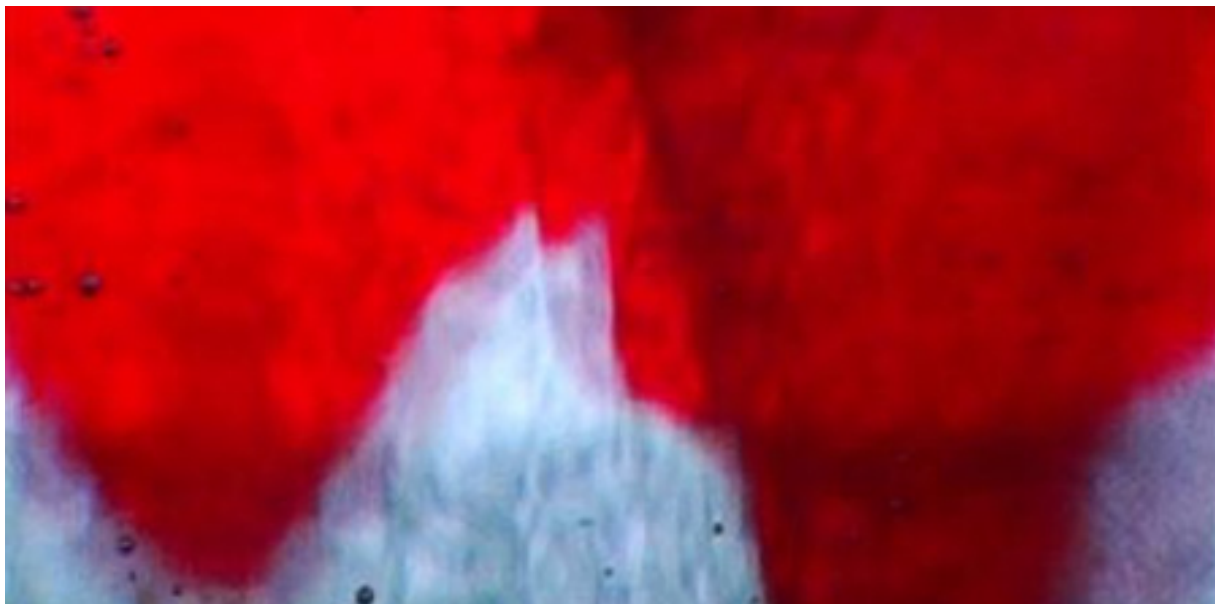
Lino Greco (visual) and Daniela Cattivelli (sound) created Mylicon/En in 2002. Mylicon/EN is a duo involved in experimental and alternative ways of conceiving audio-video live act, recovering performativity and concreteness through the use of analogical and mechanical devices in the production of images. Their works focus on the interaction between analog or mechanical devices with the digital realm. Visual texture is manipulated according to sound. During their improvisations and creation sessions, they use many different common objects like glasses, plastics, water etc. to create visuals, while the audio is composed by pre-recorded music excerpts, re-edited and remixed with some sounds and noises produced by the action itself. The audience get the chance of a double vision during the performance: next or under the screen, they can watch the action generating the visual. As multidisciplinary project, Mylicon/En performs in events of different kinds: from electronic music festivals to vjing festivals, from art galleries to performing arts festivals. Mylicon/En released also videos presented in various festivals.

<http://www.myliconen.it/>

<http://www.digicult.it/the-agency/artists/myliconen>

SELECTED INVITATIONS

- The Mediagate Exhibition (Pl)
- Rencontres Audiovisuelles (Fr)
- Nemo Festival (Fr)
- European Media Art Fest (Au)
- Netmage (It)



PROJECTS

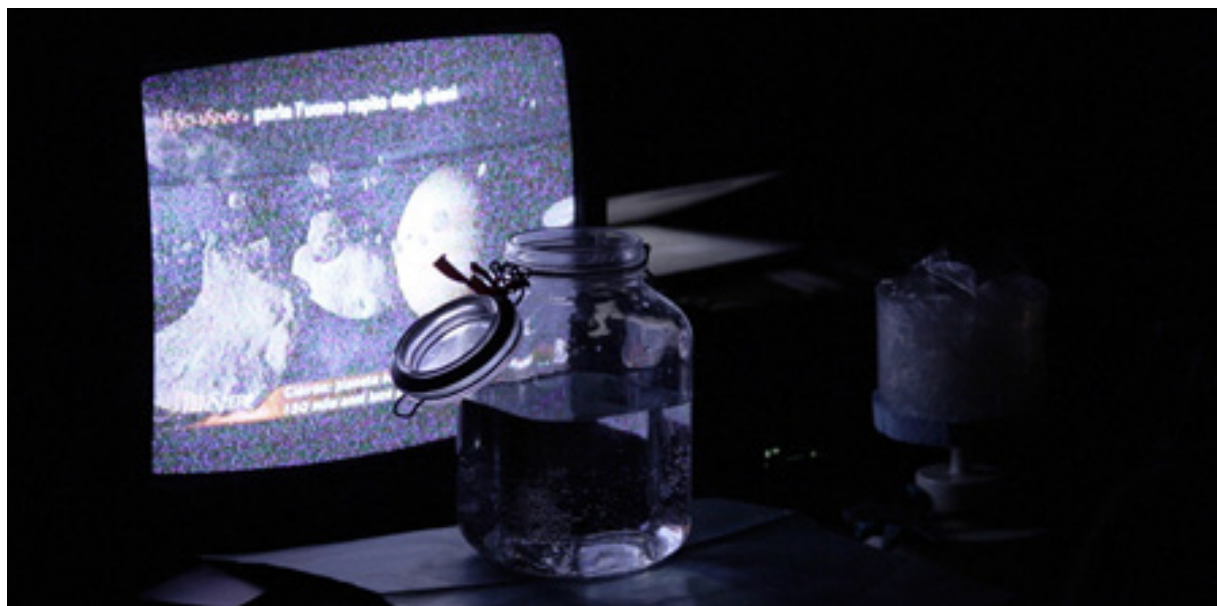
Dark Star - live audiovisual performance

Dark Star is a Mylicon/En project dedicated to the directorial debut of John Carpenter. Dark Star is a very low budget and “hand made” response to Kubrick’s “2001 A Space Odyssey”. One single location, crazy special effect and 4 actors for a peculiar travel into deep space and a reflection on the relation between man and technologies. Mylicon/en likes to play on the same coordinates: deep space and concrete landscape depicted by “hand made” effects. Mylicon/en’s Dark Star is a live performance in which there is a very strong dialogue between the digital sounds, captured and realaborated live by laptop and sampler, and the live video is created with no video mixer, no laptop, no digital filter. As usual Mylicon/en created visual track during a live performance using just a videocamera connected directly with the video projector. Dark Star has been created during a live performance through the dialogue between the digital sounds, captured and realaborated live by laptop and sampler, and the live video created with no video mixer, no laptop, no digital filter.

project: <http://www.myliconen.it/myme/dark-star>

rider:

video: <http://vimeo.com/5237279>



MOTOMICHI NAKAMURA

(JP)

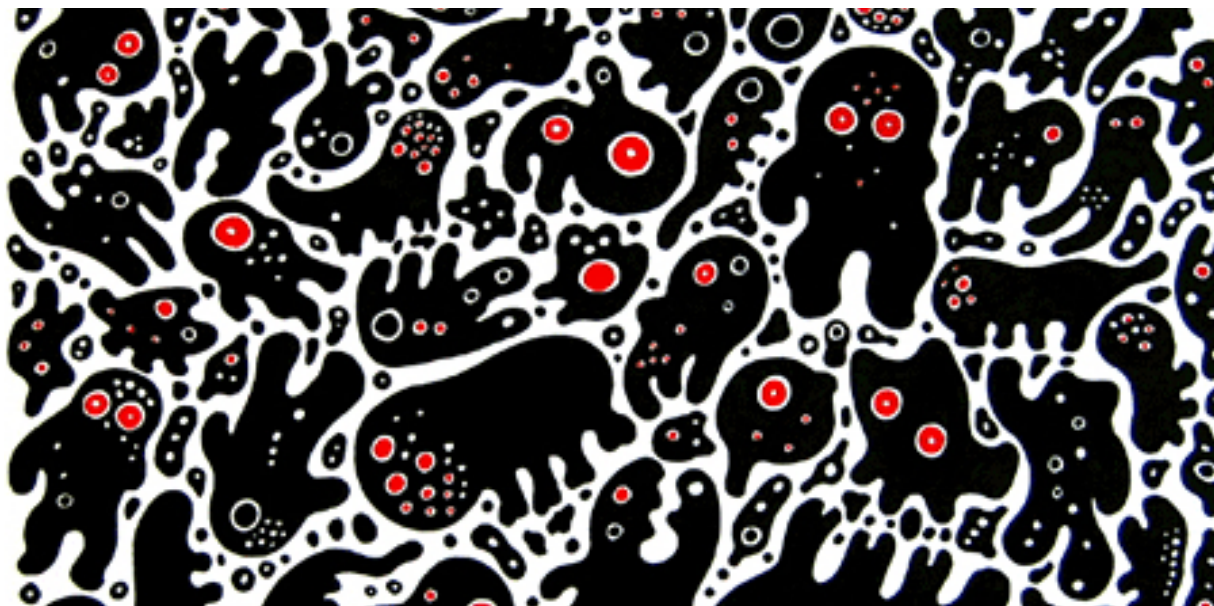
Motomichi's art work, whether it's for a music video, a canvas painting or a VJ performance, focuses on a character or set of characters as its main element. The characters can be mythical creatures, most often cryptozoological animals or monsters, or if human, they appear expressionless, robotic or otherwise disturbingly disattached from their surroundings. Since the atmospheric and story-telling qualities of the final art work will be depending on the strength and presence of this main character(s) Motomichi takes great care into creating each of these unique creatures. Motomichi's live VJ performances have a ecstatic, pulsating quality that is also evident even in the most subdued forms of his art work, such as his paintings and prints. The vibrant effect is partly the result of the use of red, black and white in most of his work. He has worked on TV Commercial, music video, toy design and illustration projects and produced music videos for the The Knife and for Otto von Schirach. He also gives lectures and workshops at art conferences and universities worldwide.

<http://www.motomichi.com/>

<http://www.digicult.it/the-agency/artists/motomichi-nakamura>

SELECTED INVITATIONS

- New Museum of Contemporary Art, Moma, Sundance (Us)
- Oscar Niemeyer Museum (Br)
- Edinburgh International Film Festival (Sc)
- Onedotzero (Uk)
- Ottawa International Animation Festival (Ca)
- Holland Animation Film Festival (NL)



PROJECTS

Animation and Video Installation

Motomichi started off as an animator by making a bunch of tiny, silly, animated GIFs for the web using Gif Builder back in 1997. The super slow internet connections meant that he had to create really small animated gifs, around 12K each. In order to keep file sizes small Moto tried telling compelling stories in a very limited amount of space and time, and he simplified his color palette to an extreme. Having to work with these constraints helped to shape his current animation style and he still prefers to keep visuals very simple and bold. Later on with Flash Moto was able to make more complex animations for online games, banners, mobile phones and broadcasting, he also started performing live video mixing (aka VJing) in 2003.

projects: <http://www.motomichi.com/animation>

video: <http://vimeo.com/7222481>

video: <http://vimeo.com/41525601>

Workshop and Lectures

Whether Motomichi is working on non-digital, illustration or animated work he often starts off by sketching out a character, which helps him to layout his ideas. Character design for Moto is more than creating cute mascots, it's a visual problem solving tool that helps me to communicate my ideas. In this section you'll find a collection of his non-animated character design work in all types of media including painting, sculpture, toys, illustrations and tattoo art.

projects: <http://www.motomichi.com/characters>



PROJECTS

Vj Performance

Motomichi admires that most musicians not only produce their music but work hard to put up a good show on stage. He thought it would be interesting to try something similar as a visual artist, so rather than just showing his work he could “perform it” in front of people. Moto likes how the combination of animation and music creates an intense atmosphere, and how visuals seem to enhance music and vice-versa.

projects: <http://www.motomichi.com/vjperformance>

video: <http://vimeo.com/40120110>

Audiovisual performance with Otto Von Schirach

Motomichi Nakamura uses to perform audiovisual live show creating visual animation on the music of Otto Von Schirach. Otto von Schirach is an IDM and breakcore artist. He has released most of his work on the Schematic and Beta Bodega labels, and was featured in the 2002 documentary Electro-Dziska. Otto's live performances include outfits, masks and props, and he has toured with the band Skinny Puppy. In 2011 he has toured U.S.A. with Atari Teenage Riot. He also does a large amount of work in the areas of music production and remixing and has collaborated with several artists such as Modeselektor on their records Happy Birthday! and Monkeytown.

projects: <http://www.ottovonschirach.com/>

video1: <http://vimeo.com/16226278>

video2: <http://vimeo.com/16037687>



OTOLAB (IT)

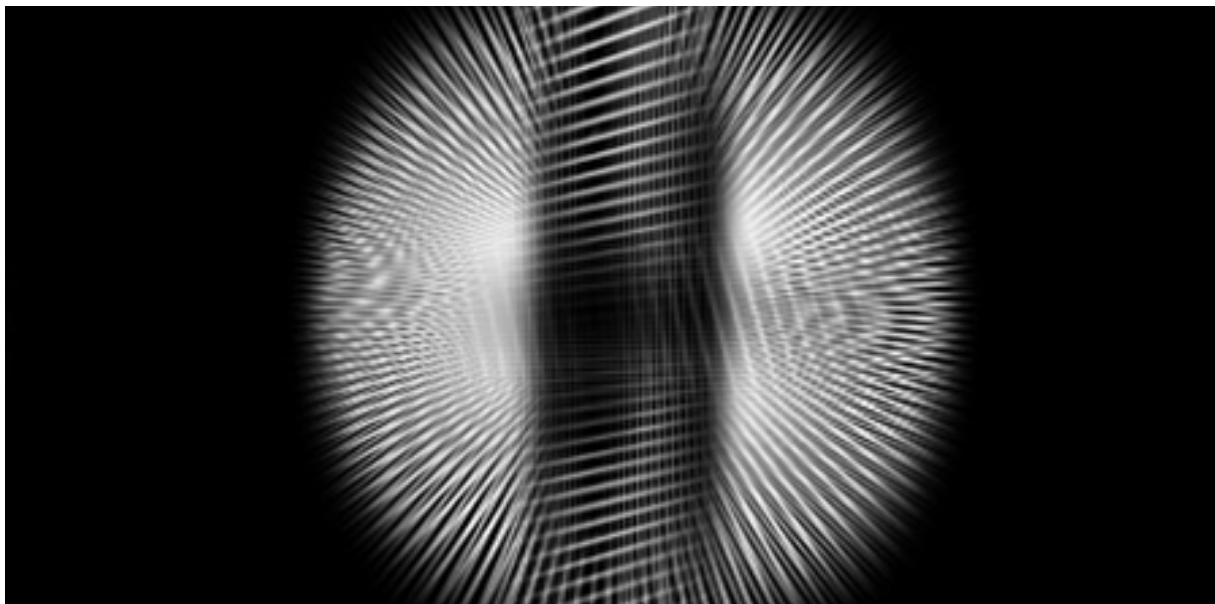
Otolab was founded in 2001 in Milan by an affinity group of musicians, djs, vjs, videoartists, videomakers, web designers, graphic designers and architects joined to go through a common path in the field of the electronic music and audiovisual research. The projects are developed through lab sessions, seminars and live performance according to the principles of brainstorming and mutual support, free circulation of knowledge and experimentation. The production includes collective and individual projects managed with languages ranging from experimental electronics to techno, dub and industrial sonorities, always looking for a symbiotic relationship with image and video. Otolab is a cultural association committed to create live media and installations and to carry out audio and audiovisual projects, seminars and workshops. In these years, Otolab members have been welcomed to festivals, cultural events, museums, national and international galleries and have contributed to the realization of self-managed cultural initiatives.

<http://www.otolab.net>

<http://www.digicult.it/the-agency/artists/otolab-3>

SELECTED INVITATIONS

- Cimatrics, Bruxelles
- Elektra Festival, Montreal
- STRP Festival, Heindhoven
- Sonic Acts XII, Amsterdam
- Nemò Festival, Paris
- Netmage, Bologna



PROJECTS

Bleeding - live audiovisual performance

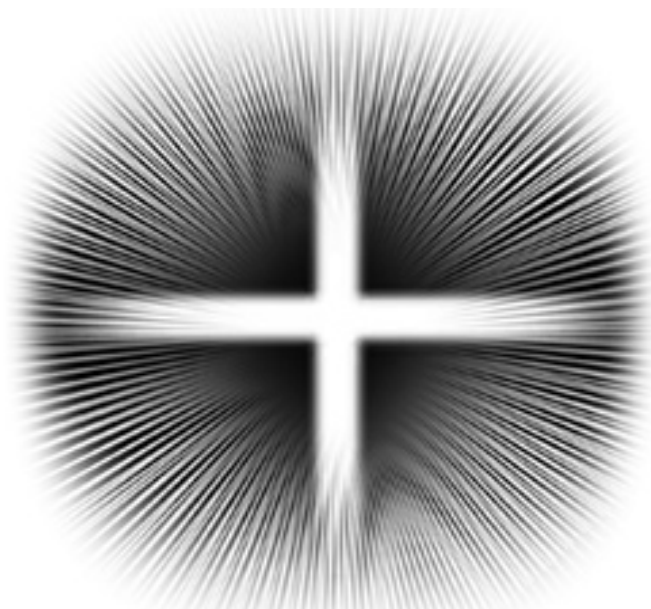
Bleeding is a synaesthetic and synchronic live performance. It is based on the phenomena of retinal persistence and uses sound up to 400 bpm. Bleeding uses two screens, one of which is painted with phosphorescent pigments. Projecting on both simultaneously results in a perceptual ambiguity between the real and the retinal permanence of vision. The audiovisual aesthetic of the performance derives from this dualism and is achieved by firing a barrage of stimuli at the audience. Bleeding is performed by Fabio Volpi and Luigi Massimiliano Gusmini.

Bleeding is “an artistic performance in which the audio and video component are strongly integrated between each other, not only on a technical basis but also and especially emotionally, sinestetically and immersively. The concept of immersiveness itself becomes preponderant in these projects. The capacity, that is, to create new audiovisual architectures in which the public is dragged into it as an active part of the performance. The artists will be therefore able to demonstrate how the present trend of integration between electronic music and visuals is not only a passing trend but the true point of origin for a future research which is always deeper and more refined, both in artistic expression terms and in a way of sinesthetic fruition for a public which is always more careful towards future development of electronic sound art”.

project: <http://www.otolab.net/data/projects/bleeding/index.html>

rider:

video: <http://www.vimeo.com/5572660>



SQUIDSOUP

(US)

Squidsoup create shared, hybrid, mixed reality experiences that explore the relationships, boundaries and overlaps between digital and physical space. Their work is intuitive and immersive, evocative yet open to interpretation. Their work has been shown at numerous festivals and galleries around the world including the Sundance Film Festival, Ars Electronica, Glastonbury, SIGGRAPH, Kinetica Art Fair, ISEA, Late at the V&A, Late at Tate Britain and SONAR. Recognition includes an EMMA (Best On-line Art 2000) a BAFTA nomination (Interactive Arts, 2002) and Honorable Mention in the Interactive Art category at FILE PRIX LUX (2010).

<http://www.squidsoup.org/blog/>

<http://www.digicult.it/the-agency/artists/squidsoup>

SELECTED INVITATIONS

- Technofolies (CA)
- Salt Lake Art Centre (USA)
- Sundance Film Festival (US)
- Ars Electronica Centre (AUT)
- Ars Electronica Festival (AUT)
- Glastonbury 2010 (UK)
- AND Festival (UK)
- onedotzero (UK)
- Victoria & Albert Museum (UK)
- Futuresonic (UK)
- Cube Festival (FR)



PROJECTS

Scapes - multi-sensory light installation

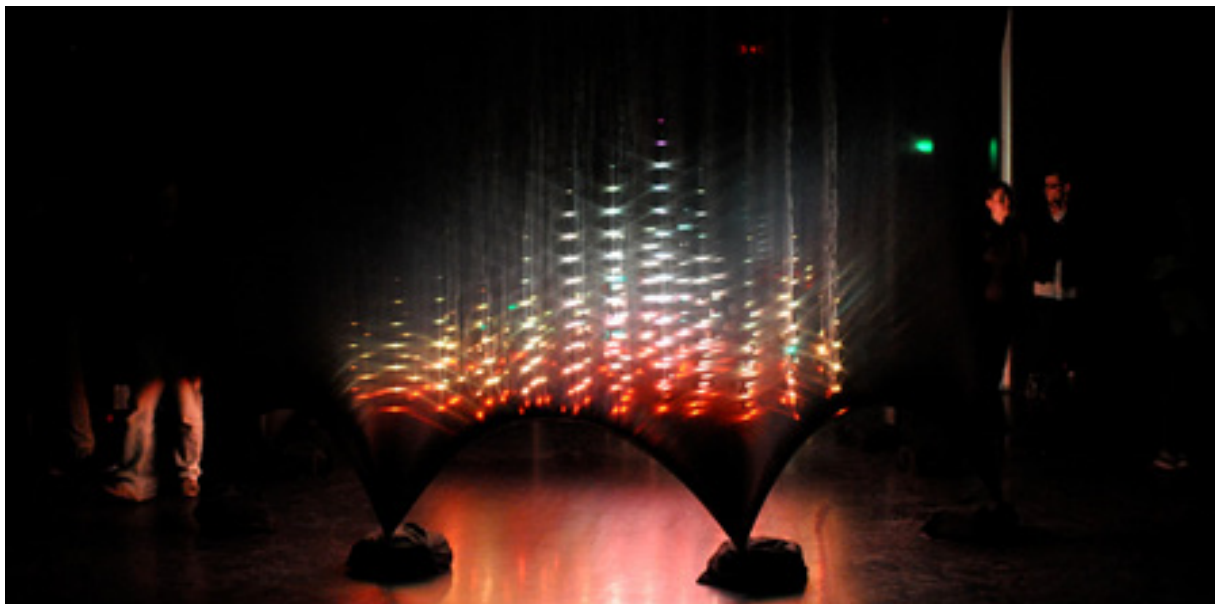
Scapes conjures into being three-dimensional cities, landscapes and abstract architectures purely from sound, software and light. Chimaera-like visions of ephemeral spaces are created and destroyed in real time. They occupy physical space, but only fleetingly. They leave nothing behind when they, and the sounds that spawned them, vanish. Tuned software and specifically designed sounds are used to generate a series of abstract landscapes visualised on a bespoke room-sized 3D grid of lights controlled in real time. As the sounds are played through speakers and picked up with microphones, the visual process can be interacted with - intercepted, corrupted and altered by visitors making their own sounds to interfere with the original audiovisual designs. The work is part of an ongoing series of explorations into the creative and immersive possibilities of light-based real-time visualisation in physical space. At the heart of the project is a room-sized 3D grid of individually addressable points of light (Ocean of Light) that is controllable in real time to simulate objects and movement in physical space. This bespoke hardware enables the creation of dynamic, interactive, three-dimensional sculptures from light. The resulting imagery has a presence, a location in physical space that allows the viewer to move around and experience the work from any angle.

project: <http://squidsoup.org/scapes/>

rider:

video: <http://vimeo.com/20057023>

images: <http://www.flickr.com/photos/squidsoup/sets/72157626029909250/>



TELCOSYSTEMS

(NL)

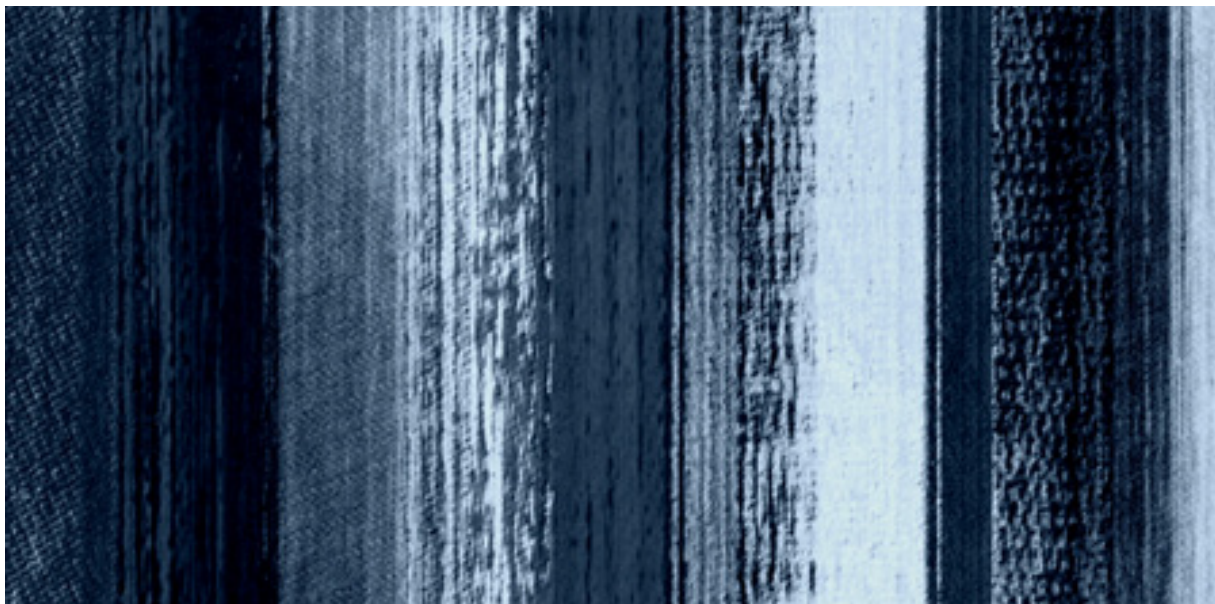
Gideon Kiers, David Kiers and Lucas van der Velden are the founding members of Telcosystems. In their audiovisual works Telcosystems research the relation between the behavior of programmed numerical logic and the human perception of this behavior; they aim at an integration of human expression and programmed machine behavior. This becomes manifest in the immersive audiovisual installations they make, in films, videos, soundtracks, prints and in live performances. The software they write enables them to compose ever-evolving audiovisual worlds. Telcosystems' installations and films focus on real-time, self-structuring, generative processes, in their live performances they focus on the interaction with these processes. In interaction with machines Telcosystems fuse the auditive and visual domains into one immersive spatial experience that explores the limits of the human sensory apparatus.

<http://www.telcosystems.net/>

<http://www.digicult.it/the-agency/artists/telcosystems>

SELECTED INVITATIONS

- Transmediale (GER)
- .MOV Festival (JP)
- Sonar (ES)
- European Media Art Festival - EMAP (AUT)
- Rotterdam International Film Festival (NL)
- Ars Electronica Festival (AUT)
- Ann Arbor Film Festival (USA)
- 25 FPS International Experimental Film and Video Festival (CRO)
- New York Digital Salon (USA)



PROJECTS**Thrift - live audiovisual performance**

project:

rider:

video:

Semaphore - cinematographic installation

Semaphore is a cinematographic installation that emphasizes a subdued and meditative state by submerging the audience in a world of pulsating and shifting shapes. The work is created from two basic compositional premises: pulse and feedback. The backbone of the composition is a stream of visual and sonic pulses, leaving its intervals to be explored and brought to life by a network, consisting of envelopes, gates, compressors and masks, that generates feedback. The intertwining layers provide the experience of an elaborate audiovisual time-space-continuum. Running almost entirely without input from the outside world, the system becomes a magnifier of its own rudimentary functions and algorithms.

project: <http://www.telcosystems.net/index.php/projects/2008-semicolon/>

rider:

video: <http://vimeo.com/3943635>

TEATRINO ELETTRICO

(IT)

Teatrino Elettrico use A/V language as a hyperamplification of micromovement and microloop that physically happen on show desk. Little machine made of home electric appliance parts, little speakers, cathodic tubes, audio and video signal mixed together. Sick and anti-economical circuit light-on a mini-landscape populated of strange characters. Result is a raw and rough ambient of analogic origin. Chamber noise for a social control allegory. Teatrino Elettrico is an audiovisual live media project focused on the expressive possibilities of the mechanical objects: the creation of a drummestic-machine beginning with anything that has an electric motor, the self-building of a contact microphone, the empiric manipulation of video signals and the creation of a/v scores. Live analogical video, mechanical loops, sound TV's, video feedbacks and troglo drum machines; but also politics for re-use and experimentation at low costs, aesthetical subversions and high volume observations. Teatrino Elettrico follows very deep theatrical narrative made up of mechanical elements and recycled objects put in the scene as actors of a contemporary audiovisual drama.

<http://www.teatrinoelettrico.org>

<http://www.digicult.it/the-agency/artists/teatrino-elettrico>

SELECTED INVITATIONS

- 11e Festival International du Court Metrage (F)
- Flora Live Media Lab (I)
- Mapping Festival (CH)
- Piksel 09 (N)
- Vision'r Festival 09 (F)



PROJECTS

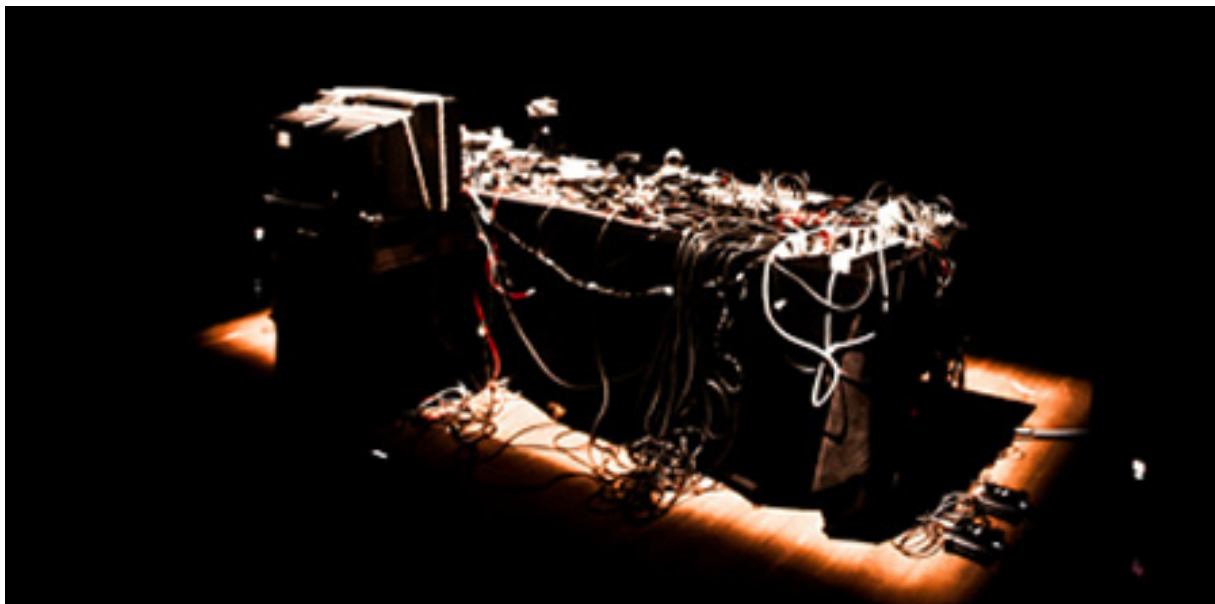
Work! - audiovisual live performance

Work! speaks about work as a repeated and forced action that follows an imperative order, about relationship between command and execution, about working of an object, of a mechanism, of a system, of an abstract reasoning, of a thought. At last it speaks about the (Artistic) work that we are watching and listening and in the same time it runs away, in his impossibility to be itself without his working. Teatrino Elettrico uses A/V language as a hyperamplification of micromovement and microloop that physically happens on show desk. Little machine made of home electric appliance parts, little speakers, cathodic tubes, audio and video signal mixed together. Sick and anti-economical circuit lights on a mini-landscape populated of strange characters. Result is a raw and rough ambient of analogic origin. The two audio-video machinists remain in the darkness, on the side of the scene, like puppeteers. A table theatre in which electricity is the real motor of everything, it activates the devices and guarantees their exploitation. A live-media 'stricto sensu', where the term live excludes the sampling in the meaning of the digging up of events recorded in the past and revived in the present.

project: <http://www.teatrinoelettrico.org/works/work.html>

rider:

video: <http://vimeo.com/manudalfiume/work>



LUCAS WERTHEIN

(US)

Lucas Werthein focuses on creative programming, physical interaction, and electronics. He resides in New York City, directs SuperUber NY, and earned a master's degree at NYU's ITP graduate program. He was the co-creator of eletroAxé - an interactive wearable drum suit for Carlinhos Brown. He also co-created Boom Shakalaka, an electronic Rube Goldberg machine that requires physical pieces for viewers to play. He has shown his work at the Victoria and Albert Museum in London, FILE, Creators Project, and others. Most recently, he developed an interactive multi-channel sound installation for viewers to experience Brazilian samba and is teaching an audio synthesis class in the Design and Technology MFA at Parsons School of Design. He was born in Rio De Janeiro, Brazil.

<http://www.lucaswerthein.com/>

<http://www.digicult.it/the-agency/artists/lucas-werthein>

SELECTED INVITATIONS

- New York Hall of Science (New York)
- FILE (Rio de Janeiro and Sao Paulo)
- IAC vimeo awards (New York)
- Pixelache (Helsinki)
- Continuum Festival (Recife, Brazil)



PROJECTS

Boom Shakalaka - interactive installation

Boom Shakalaka can be described as a Rube Goldberg like device that weaves in and out of the physical space and screen. As Rube Goldberg showed us in his now notorious cartoons depicting complex devices performing the simplest of tasks in the most roundabout ways, precision, timing, and creativity are tantamount to making such a machine functional and enjoyable. Invoking a popular physics engine, Boom Shakalaka creates a real time world with real time physics that portrays obstacles faced in the real world. Werthein and Aston envisioned a world in which spectators are no longer spectators. The opportunity to exert some control over destiny is given at various points of the performance through devices like a button, lever, and a domino. A little luck and patience reveals success! The piece was developed to run continuously over time. It can run with or without the interaction of people. It was designed to display the continuity of life and the obstacles that we face daily when taking small decisions that can lead to the road not taken. Inspired by Robert Frost's poem, we developed a machine that has a life of its own, but can be manipulated and altered as people begin to play and exert their actions into the fantasy world..

project: <http://www.lucaswerthein.com/?p=149>

rider:

video: <https://vimeo.com/17500257>

