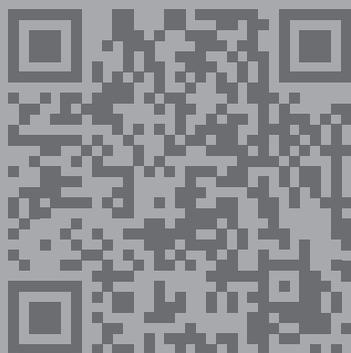
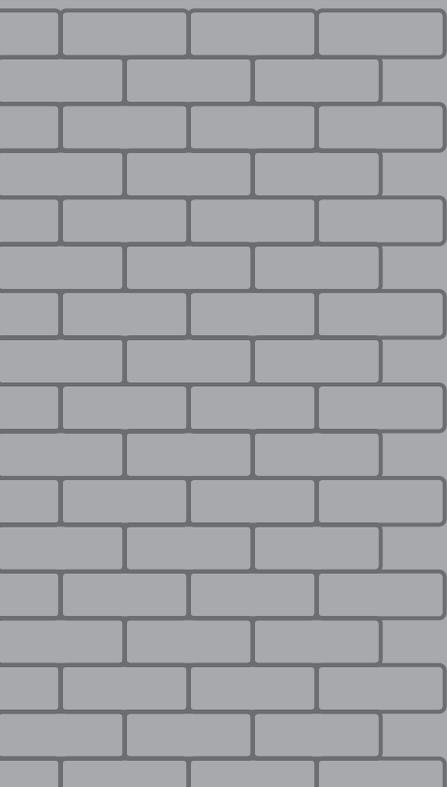




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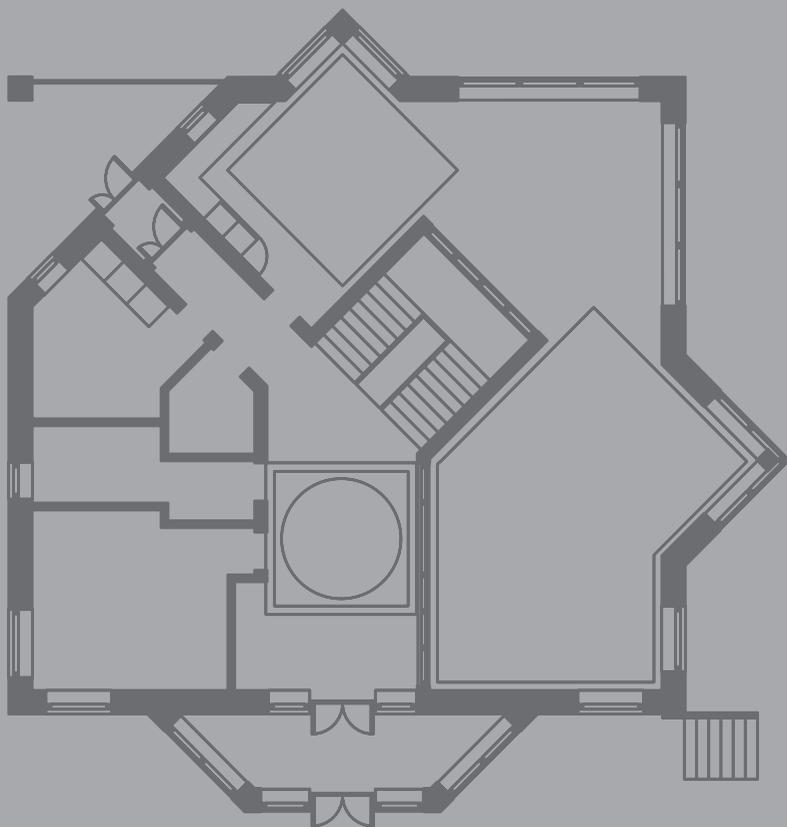
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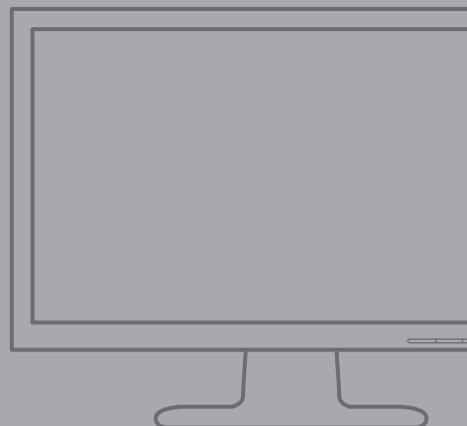
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EDITORS **ÖZDEN ŞAHİN**, **JONATHAN MUNRO** AND **CATHERINE M. WEIR**

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 THERE



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#### LEA PUBLISHING & SUBSCRIPTION INFORMATION

##### Editor in Chief

Lanfranco Aceti lanfranco.aceti@leoalmanac.org

##### Co-Editor

Özden Şahin ozden.sahin@leoalmanac.org

##### Managing Editor

John Francescutti john.francescutti@leoalmanac.org

##### Art Director

Deniz Cem Öndüğü deniz.onduygu@leoalmanac.org

##### Editorial Board

Peter J. Bentley, Ezequiel Di Paolo, Ernest Edmonds, Felice Frankel, Gabriella Giannachi, Gary Hall, Craig Harris, Sibel Irzik, Marina Jirotko, Beau Lotto, Roger Malina, Terrence Masson, Jon McCormack, Mark Nash, Sally Jane Norman, Christiane Paul, Simon Penny, Jane Prophet, Jeffrey Shaw, William Uricchio

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##### Editorial Address

Leonardo Electronic Almanac

Sabancı University, Orhanlı – Tuzla, 34956

Istanbul, Turkey

##### Email

info@leoalmanac.org

##### Web

- » www.leoalmanac.org
- » www.twitter.com/LEA\_twitts
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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

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## 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 led 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.'"<sup>1</sup>

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-

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).

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."<sup>2</sup> 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

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

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 by-passing 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

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 handshakes 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 quintessential 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 Semiconductors* 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

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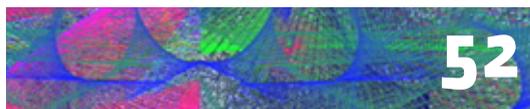
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# TAMIKO THIEL

interviewed by

Lanfranco Aceti & Richard Rinehart

Independent Artist

tamiko@alum.mit.edu

<http://mission-base.com/tamiko/>

**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?**

There is and always has been a hierarchy of power in the art world defined by money and influence. It has changed over the course of art history but the canonical institutions at any given time have the power to define what is considered 'real' art by enshrining it in their Sacred Spaces. This creates a literal inside/outside dichotomy based on which artists are admitted to the pantheon by being shown inside these consecrated venues.

The attraction of doing interventions into art world 'insider' sites then is because this technology allows me to question the primacy of location to define the worth of an artwork. It is technically simply a given that I can place works in MoMA NY or into the Venice or Istanbul Biennale exhibitions using GPS, but people both in and outside of the art world are electrified by how this questions the control of location as a mark of power. At least in the first years of this new genre the act does carry meaning for many people. However, even when the novelty of GPS placement of augmented reality works wears off, if the artwork enhances the visual or cultural associations of the location it will have its own intrinsic value as a site-specific work.

Why confront the art world in this manner? It seems absurd now to discuss whether photography or video

is art, but in my experience in the Boston/New York scene that discussion only died in the late '70s/early '80s for photography, and in the mid/late '80s for video. In the realm of interactive 3D virtual worlds, in the last year I have had these two encounters that show a breathtaking gulf between the interests of the media art world and the mainstream art world. Members of the Zero1 Art and Technology Network told me they worked with art world insider Bill Viola to create the experimental art game *The Night Journey* (<http://www.thenightjourney.com>) in hopes that this could bring the medium into the art canon. When I praised the work to one of Bill Viola's gallerists, however, she grimaced and said, "It's so long!" In another situation I was showing one of my interactive virtual worlds to a museum curator (whose speciality was painting) and she remarked, "You work in such a profligate manner – there are thousands of images here that a viewer might never even see."

There are, of course, multiple healthy parallel art worlds that are not defined so strongly by the art market and have their own canons and histories. The academic media art world is interesting for me as it overlaps not only with the mainstream art world, but also with vigorously anti-market art worlds such as the Do-It-Yourself (DIY) and open source communities, and political activist communities. For those of us who believed what they were taught in art school, that art is a never-ending search for new ways of seeing and experiencing and encountering the world, a position that bridges the multiple art worlds in this way is much more exciting than one that is entrenched in only one of them. From this position, my artwork in the atrium of MoMA NY, *Art Critic Face Matrix*, can be seen as a self-referential work questioning its own validity, screaming "You call this ART???" at itself.

**"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?**

My location-based augmented reality art practice hovers somewhere between the seduction of an image or object for its own sake, the practice of creating site-specific works and the hope of a photographer for the 'lucky accident' when I go to view works at a chosen site. I create an image or an object, or an installation of images and/or objects with computer graphic tools, then place it at a site where I expect the visual coincidences between created content and location and potential events at that site will create an interesting experience for the viewer.

What is intrinsic and inside the work, when the surrounding location and anything that might be happening at any given time are also part of the artwork? The work changes depending not only on where it is placed, but also depending on when it is viewed and what is happening there at the time. Is the viewer alone or viewing the artwork with friends? Is there a security guard looking suspiciously at you? Is the site crowded or empty? Is it in the dark of night, or is the sun shining in blue skies?

For a viewer, taking screenshots on site can be part of the participatory process of the artwork. The framing of the screenshot, depending on the vagaries of GPS positioning and the server/smartphone readings of

location and orientation, make it more akin to the art of the bird-watcher trying to capture a specimen in flight rather than a photographer documenting an immovable object. Just as the eye of the photographer has finally become accepted as a mark of artistic ability and uniqueness, the choice, form and placement of augmented reality works at a specific site exhibit the signature of a specific augmented reality artist.

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

Banksy and the street artists are an obvious inspiration: Augmented Reality Art is the Street Art of the 21st century – especially for artists with bad knees and fear of heights. Street art is much more visible now for the general public, but as the world becomes more and more augmented, and if the seductive vision of Google's AR glasses is ever implemented, will that layer of visual augmentation become as 'real' as Facebook is to us today?

The tiny *Dwellings* that the artist Charles Simonds built on ledges in the Whitney and MoMA in the early 1980s were the artworks that created the bridge in my consciousness between a possible artistic 'augmentation' of the daily world and the cultural practice of augmenting the world with religious sculptures and symbols that I knew from my childhood in Japan. (See my article:

[http://www.leoalmanac.org/wp-content/uploads/2011/04/LEA\\_Cyber-Animism\\_TamikoThiel.pdf](http://www.leoalmanac.org/wp-content/uploads/2011/04/LEA_Cyber-Animism_TamikoThiel.pdf).

The Renaissance Garden of Bomarzo ([http://www.bomarzo.net/index\\_en.html](http://www.bomarzo.net/index_en.html)) is an inspiration for me of how artworks can create a deep narrative layer over a large, extended area. I hope to use AR to do the same for both cities and natural or garden areas around the world.

Krzysztof Wodiczko's projections on public buildings have been an inspiration for how media projections can augment public spaces with layers of memory, and bring the personal into the public.

Finally, Félix González-Torres's use of simple objects to reference politics and the personal is an inspiration for how the simplicity forced on AR art by low download bandwidth does not have to be an obstacle to creating powerful artworks.

**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?**

On the contrary I see my artworks as part and parcel of contemporary aesthetics and the art of our time. The only difference between myself and any other artist not in the mainstream canon is that if I feel my work addresses an issue being discussed in a museum or biennial, I can place it there whether invited to do so or not. The mainstream art world has never defined the entire art world, and if there is any lesson to be learned from art history it is that the art of the future comes from the sub-cultures of contemporary art practice, not from the mainstream.

On the other hand, I also see augmented reality as a tool for creating public artworks that can bring art into 'normal' life – onto the streets and public squares, or privately owned public spaces, where the authorities might not allow physical public artworks to be placed. In the coming years, how many people will want to

buy desktop PCs and laptops, versus a smartphone or tablet PC that can do the same and more? Which audience will be bigger: the people who go to galleries and museums, or the people who own mobile devices?

**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?**

The largest surprise was that people – in and out of the art world – have ascribed such significance to my interventions in prominent art world venues. People would say, "You've made it, your work is now in MoMA and the Venice Biennale!" I would point out that I had put the work there myself, without the knowledge or permission of the curators. Then inevitably came the even more surprising response, "That's even better!" Apparently location is still perceived to be an important measure of the worth of an artwork and trumps – in some people's minds – even the decision of the curator.

The use of multiple repeated objects to surround the viewer has become a signature style for me, partly because inevitably a single object will be hovering behind the viewer, and first-time viewers usually do not realize they must search the surroundings to find the artwork. I had not expected that augmented reality art would engage the viewer's body so physically, but it is becoming more and more important to me to 'use' the viewer's body to establish the connection between a site and the virtual artwork that I place there. You must negotiate real space in order to view the augmented reality artworks, thus merging the digital and the real into a single, common space. ■

## TAMIKO THIEL

*statement & artwork*

My works reflect on the multiple layers of memory, history, myth, fantasy and desire that can be evoked by a compelling object or specific site.

These concerns bridge my entire art practice, from my early work with objects and video, my large-projection interactive 3D virtual installations and my current work in augmented reality.

Although I was born in the USA, my family moved to Japan for a few years when I was two, and again when I was ten. What Margaret Wertheim describes as a “dualistic cosmology encompassing both body space and ‘soul-space’ – that is, a physical space of matter and an immaterial space of spirit”<sup>1</sup> was very present where we lived in Japan. Statues and figures of Buddhist bodhisattvas and Shinto gods populated the world, trees and rocks were marked with sacred ropes identifying them as powerful spirits, and I played around the tomb of the first Shogun Yoritomo and his brother Yoshitsune, the basis of countless Japanese legends and plays.

Each time I returned to the USA it seemed barren and empty in comparison, lacking the densely and intensely populated invisible but tangible parallel world that Japan seemed to have. I later realized that for Native Americans the continent has always had this parallel



*Captured (for Hrant)*, 2011, Tamiko Thiel, Augmented Reality, Image. © Tamiko Thiel. Animated footsteps form a memorial for the murdered Armenian-Turkish journalist Hrant Dink. Part of the exhibition ISEA2011 UNCONTAINABLE, an official parallel program of the 2011 Istanbul Biennale. Placed in the *Untitled (Death by Gun)* section of the Istanbul Biennale main exhibition.



*Art Critic Face Matrix*, 2010, Tamiko Thiel, Augmented Reality, screenshot. © Tamiko Thiel. In front of “Banquet” by Francesca DiMattio, ICA Boston.



*Newtown Creek (oilspill)*, 2011, Tamiko Thiel, Augmented Reality, screenshot collage. © Tamiko Thiel. Newtown Creek is a superfund contamination site flowing through Brooklyn, NY. At one of the few access points to the river an augment shows the shape of the entire river, colored with an iridescent oil slick.

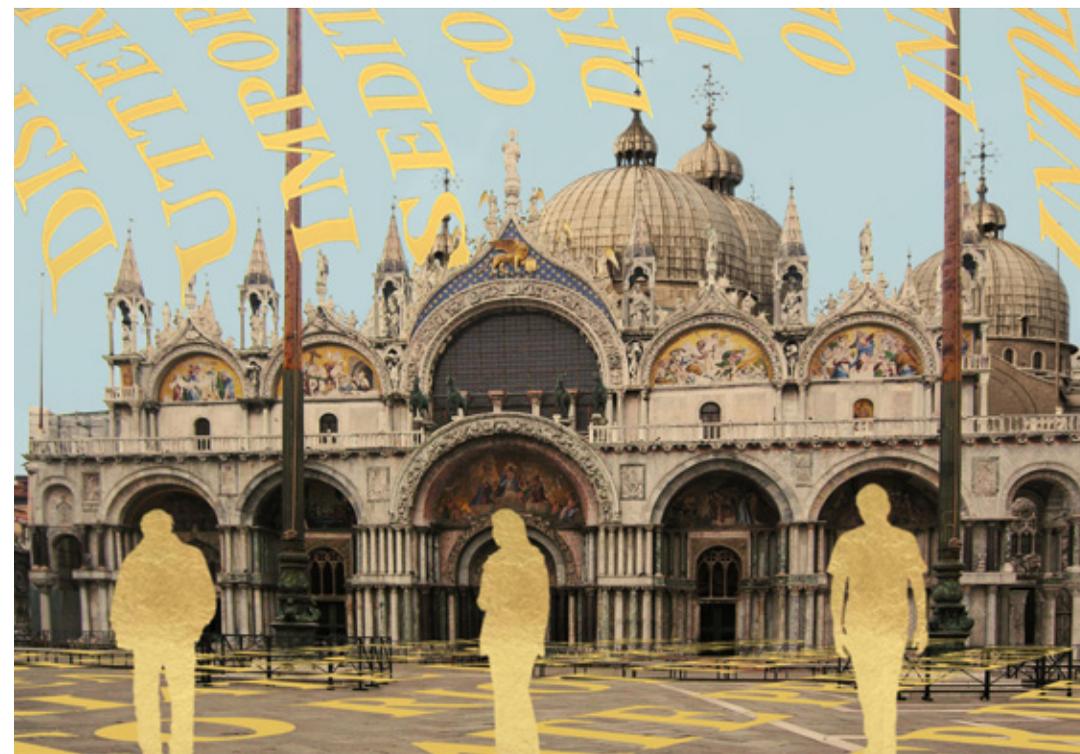
world, but the invading European settlers had wiped sited memory clean of most of these references.

Moving to the Catholic state of Bavaria as a young adult to attend art school in Munich, I recognized a similar “dualistic cosmology” in the multiplicity of saints and symbols of Catholicism. Here, the multitudinous gods and spirits were called angels or saints, or seen to be multiple incarnations of the Madonna Maria or Christ. Their presence in niches in the walls of houses or at small shrines at crossroads and at the sides of country roads performed the same functions as in Japan: to remind mortals that there is another, invisible but much more extensive parallel universe existing side by side with the visible physical world.

Working now with locative augmented reality, I see my artworks as visual bridges between the everyday physical and visible world, and the parallel world of memory, history, myth, fantasy and desire that has been a part of the human cosmos since time immemorial. The frequent critique of augmented reality, that it is invisible, is irrelevant: in human experience the most powerful associations with a given site are

often invisible to those who do not know or do not wish to know. Now, augmented reality can make these invisible relationships visible, revealing the hidden worlds that have accumulated throughout our long history and enabling new ones, yet unknown; making them visible for all those who wish to seek them. ■

1. Margaret Wertheim. *The Pearly Gates of Cyberspace: A History of Space from Dante to the Internet* (New York: W. W. Norton & Company, 1999), 38.



*Shades of Absence: Public Voids*, 2011, Tamiko Thiel, Augmented Reality, image. © Tamiko Thiel. Silhouettes of anonymized artists stand in a pavilion of terms of censorship, representing artists whose works in public space have been censored – some of them at the Venice Biennale itself. In Piazza San Marco for the Venice Biennale 2011 intervention.



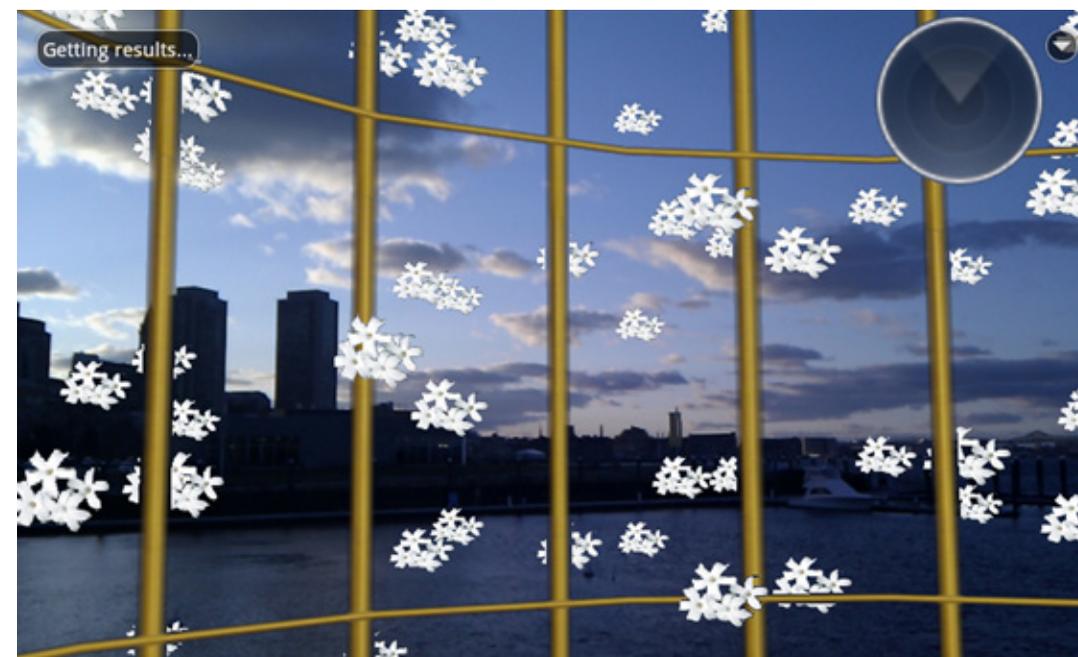
*Shades of Absence: Outside Inside*, 2011, Tamiko Thiel, Augmented Reality, screenshot. © Tamiko Thiel. Silhouettes of anonymized artists' faces float in a pavilion of terms of censorship, representing artists threatened with arrest or physical violence. On the Giardini main concourse for the Venice Biennale 2011 intervention.



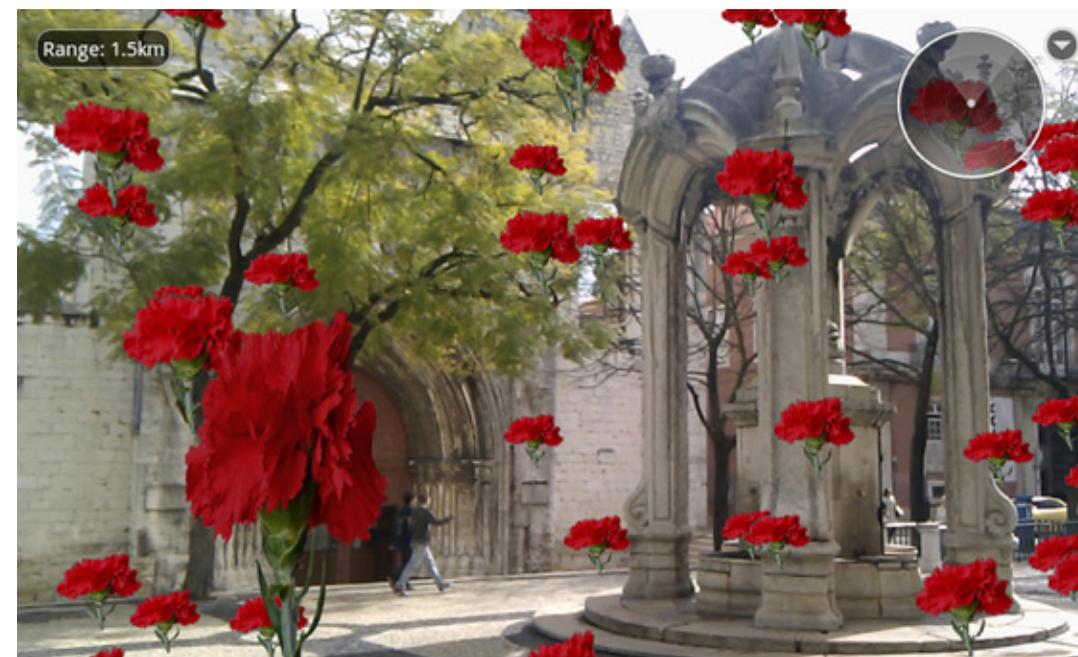
*Shades of Absence: Schlingensief Gilded*, 2011, Tamiko Thiel, Augmented Reality, screenshot. © Tamiko Thiel. Memorial to Christoph Schlingensief, placed in his exhibition in the German Pavilion (winner of the Golden Lion award for best national pavilion) at the Venice Biennale 2011 intervention.



*Reign of Gold*, 2011, Tamiko Thiel, Augmented Reality, image. © Tamiko Thiel. Part of the AR Occupy Wall Street movement. Seen here at the New York Stock Exchange, New York City.



*Jasmine Rain (birdcage)*, 2011, Tamiko Thiel, Augmented Reality, screenshot. © Tamiko Thiel. Memorial to the Jasmine Revolution: an animated rain of jasmine promises freedom; a golden cage asks whether the revolution is finished. Seen against the Boston skyline, from the deck of the ICA Boston.



*Carnation Rain (Largo do Carmo)*, 2011, Tamiko Thiel, Augmented Reality, screenshot. © Tamiko Thiel. Memorial to the Carnation Revolution: an animated rain of carnations falls on Carmo Square in Lisbon, the site where the revolution began in 1974.

# Deadly Cuts To The Arts

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