

Philip Galanter

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Hilary Harp**

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Dr. JoAnn Kuchera-Morin**

**Co-Chairs:
Angus Forbes
Lauren Thorson**

The theme of the IEEE VIS 2013 Arts Program, or VISAP, is **Art+Experiment**. Visualization research encompasses not only data representation, but also the development of interaction techniques, explorations of display aesthetics, and examinations of applied perception. Increasingly, empirical justification for new visualization techniques is derived through well-designed experiments. And in fact, much recent research is concerned with the creation, implementation, replication, and evaluation of user studies in order to propel the fields of information and scientific visualization. At the same time, the new media arts community is interested in the creative possibilities offered by new technologies and new techniques, but also in experimenting with new methods and presentations to explore and question their cultural meaning and impact.

What could it mean for an art installation to produce experimental results? Can an artwork be expressive, challenging, and conceptual, yet simultaneously rigorous, practical, and empirical? The ten artists / collaborative teams participating in the VISAP 2013 Art Show present work that is not only aesthetically compelling, but that also wrestles with many of these questions, using their art as experimental tools to investigate real-time streams of data, to create immersive, participatory environments, and to explore provocative, qualitative modalities of data representation. We invite you to join with the VISAP 2013 artists in thinking about the connections and chasms between art and research, and to explore the nature of experimental design and creative experimentation.

We would like to acknowledge everyone on the IEEE VIS 2013 Organizing Committee, including Meghan Haley, Chris Weaver, Rachel Ward, Fanny Chevalier, and especially Gautam Chaudhary and John Stasko, without whose support the Arts Program would not have happened this year. We also thank the previous chairs of the VisWeek Art Show, Daniel Keefe and Bruce Campbell, who paved the way for the success of this year’s Arts Program.

Angus Forbes & Lauren Thorson,
co-chairs, VISAP 2013

XEPA

Philip Galanter
2013

XEPA is a recursive acronym standing for “the XEPA Emerging Performance Artist.” Being shown at IEEE Visualization is a work-in-progress alpha preview accompanied by a talk and paper.

Each XEPA is a sculptural system made of light tubes, where each tube has 16 RGB color elements. Floor standing XEPAs are about 6 feet tall, and wall mounted XEPAs claim a similar amount of space. A typical XEPA will have 4 to 6 tubes and a high fidelity sound speaker.

Each XEPA uses 3 inexpensive processors as well as a data radio to “listen” to the others. The main processor observes the other XEPAs and makes high level aesthetic decisions. The other two processors carry out these decisions, with one for sound generation and the other for light control. Using software models that allow for simple aesthetic judgments to be made in real-time, each XEPA will—

create a diversity of animated colored light pattern sequences

make a diversity of sounds including musical phrases

“observe” what nearby XEPAs are doing

and change its performance to better “fit in aesthetically” with its neighbors

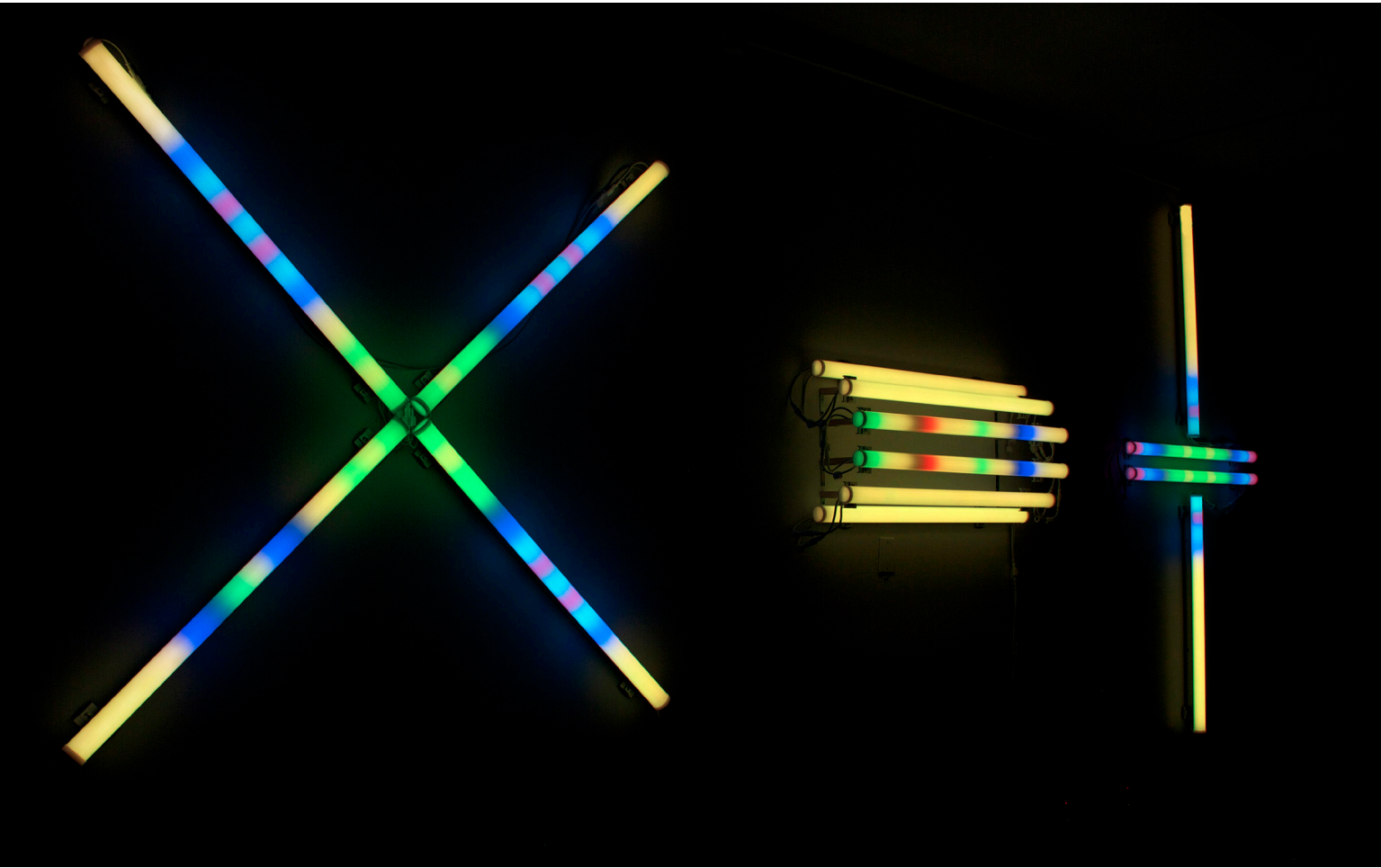
The XEPAs do not execute prerecorded or pre-composed performances. Each performance is an improvisation, and each performance is different.

Philip Galanter is an artist, theorist, and curator. As an Assistant Professor at Texas A&M University he conducts graduate studios in generative art and physical computing. Philip creates generative hardware systems, video and sound art installations, digital fine art prints, and light-box transparencies. His

work has been shown in the United States, Canada, the Netherlands, Peru, Italy, and Tunisia.

Philip’s research includes the artistic exploration of complex systems, and the development of art theory bridging the cultures of science and the humanities. His writing has appeared in both art and science publications. Recent publications have focused on computational aesthetic evaluation and neuroaesthetics.

As a curator Philip collaborated with Douglas Repetto to create the first ArtBots exhibits in 2002 and 2003, with coverage by CNN, NBC, NPR, the New York Times, Wired, and Nature. He collaborated with Ellen Levy to create COMPLEXITY, the first traveling fine art museum exhibition focused on complex systems and emergence.



Thermal Image

Barry Moon & Hilary Harp
2013

Thermal Image is a networked electromechanical sculpture, which seeks to draw attention to the idea of the Gross National Happiness index (GNH), an alternative to the Gross National Product, by presenting a physicalization of data scanned from twitter feeds from twenty cities around the globe. Thermal Image focuses on emotocons as an indicator of national and regional mood, and presents findings on a thermal display and through a shifting ambient soundscape. Each of ten light bulbs arrayed under a slowly turning drum covered in thermochromic film brightens or dims according to the frequency of positive and negative emotocons. Viewers can select different regions using ¼” phono jacks which connect different parts of the globe to the lightbulbs. Places around the globe include: New York, San Francisco, Houston, Mexico City, Lima, Rio, Buenos Aires, Winnipeg, Dakar, Cape Town, Cairo, Baghdad, Nagpur, Madrid, Berlin, Oulu, Kazan, Shanghai, Sydney, and Kuala Lumpur.

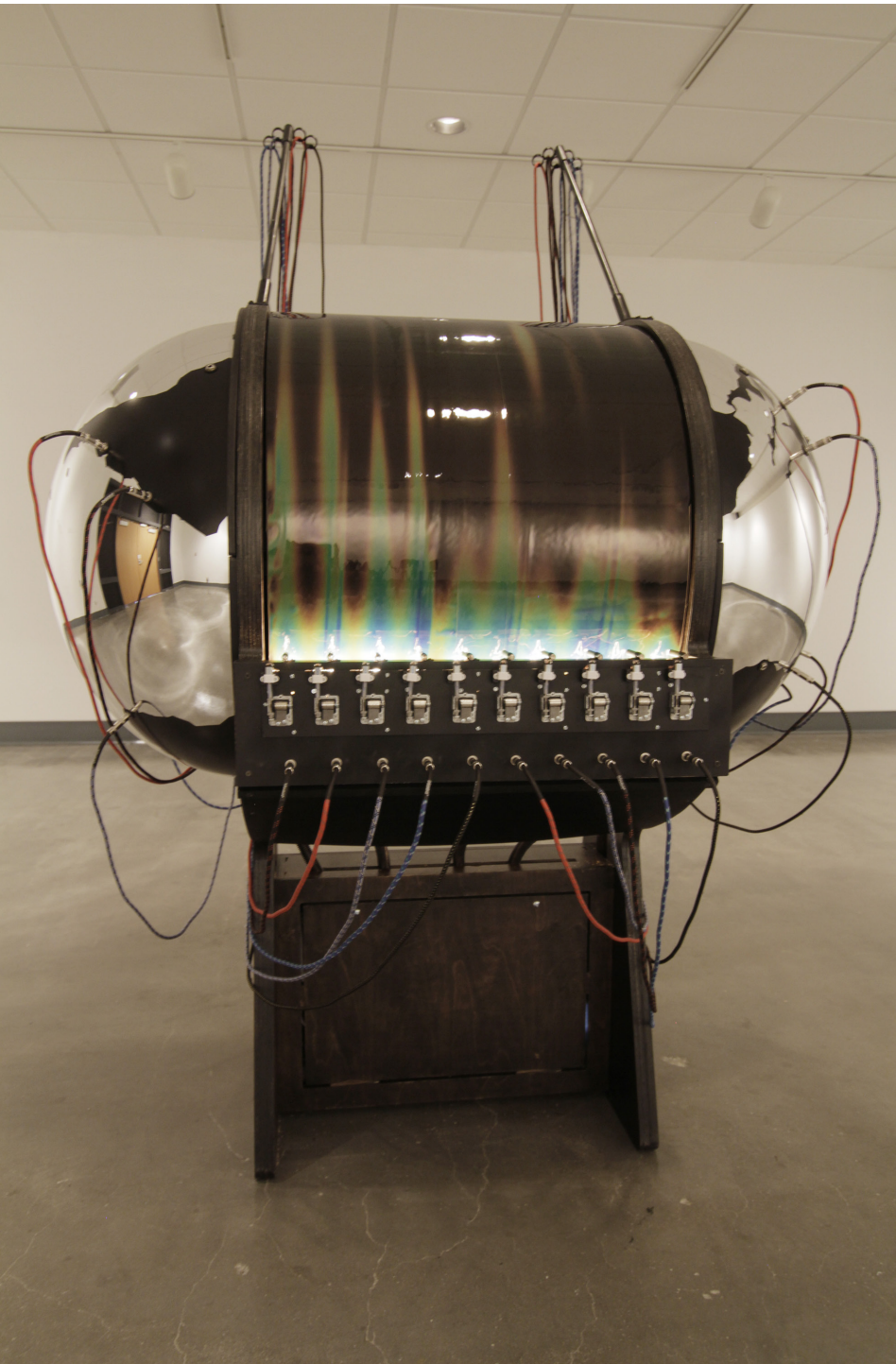
Thermal Image builds on research done by Adam Kramer at the University of Oregon using positive and negative word frequency in social media as an indicator of GNH. The thermochromic film changes colors according to the brightness of the bulbs, creating residual trails of colorful shifting mood data. If tweets from Sao Paulo are full of winking smiley faces, while tweets from Detroit are full of frowns, the difference is displayed in a hotter color stream coming off the Sao Paulo lightbulb. Each bulb also has a corresponding photo-sensor, which directly influences the speed at which 10 small music boxes play. Thermal Image is intended to be a physicalized interface for the reception of data. One of the main motivations behind Thermal Image is a desire to find alternatives to screens and LEDs as methods for displaying the “ubiquitous” data of the information age. The intention is that the shifting colors of the thermochromic film, which correlates to warm and cold, will form a visceral analogy for the atmospheric effect of collective mood. The piece

is slow and meditative, slowing viewers down and tuning them in to intangible emotional forces that are a crucial aspect of the psychology of groups. Thermal Image was funded by a project grant from the Arizona Commission on the Arts.

Trained in sculpture at Parsons School of Design (BFA), Tyler School of Art (MFA), and at the Skowhegan School of Painting and Sculpture, Hilary Harp creates sculptures, installations and media projects which explore new hybrid forms, and challenge categories, particularly categories of high and low, male and female, technology and craft. She has exhibited her work widely including: the Gale Gates Gallery, The Sculpture Center, White Columns and Esso Gallery in New York City; Delaware Center for Contemporary Art in Wilmington, DE; The Philadelphia Art Alliance and the Samuel Fleisher Art Memorial in Philadelphia, PA, and Bucheon Gallery in San Francisco. She has been artist in residence at the Fine Arts Work Center in Provincetown, The Kohler Center for Arts and Industry, and the Djerassi Resident Artists Program. Since 2003 she has collaborated with Suzie Silver on a range of projects. Their single channel videos have screened at over one hundred festivals on four continents and are distributed by the Video Data Bank. Harp’s awards include a Pew Fellowship in the Arts, a Heinz Creative Heights Grant, and an Arizona Commission on the Arts Project Grant. Harp is Associate Professor of Sculpture at Arizona State University.

Barry Moon is an interdisciplinary artist working to encourage more meaningful interactions between humans and computers. His works for instrumental performance and computer have been performed at the International Computer Music Conference in 1998, 2004, and 2006. Other venues where this body of his work has received international attention has been at the Australian Computer Music Conference in Melbourne, the Sonic Circuits festival in Toronto, the InterCollege Computer Music festival in Tokyo, the MIX.01 in Aarhus, Festival in Denmark and Sweden, the MAXIS Festival in Leeds UK, Digital Arts and Culture Conference in Doncaster UK, the real-time/non real time festival,

Basel, Switzerland, and Śląskie Dni Muzyki Współczesnej in Katowice Poland. Many of his works for performance with computer have involved the development of novel means of communication between performer(s) and computer such as “Open-form Score Following” techniques used in his Interact I, Interact II, and Electronic Revolution, and the “video score” used in his recent College Ave. Moon has also created numerous performance works and installations incorporating video processing. Moon is Associate Professor in the Interdisciplinary Arts and Performance program at Arizona State University.



Cloud Bridge: a Data-driven Immersive Audio Visual Artwork

Qian Liu & Yoon Chung Han
2013

Cloud Bridge is an immersive interactive audiovisual artwork for both data exploration and artistic creation. It explores how information can be visualized and then sonified to facilitate findings, and eventually become interactive visualization and sonification. The basic concept of this project is to give any dataset time-based, innovative presentation. Cloud Bridge functions in two modes: exploration and interaction. Exploration is designed to discover interesting patterns, shapes and relationships in between the dataset. Different colors are mapped to keywords for users to explore. Interaction is for targeting group interaction. A group of users functioning as a performance ensemble participate in the piece by interactively querying the database using Android and iOS devices. Each device is associated with a unique timbre and color for contributing to the piece, which appears on large shared screens and a surround-sound system for all participants and observers. Cloud Bridge leads to a new interactive experience utilizing data as medium to create visualization, sonification and real-time interaction.

Qian Liu is a multimedia artist, researcher, and designer who enjoy engaging natural phenomenal, patterns and technology in her work. She likes to stand in the interdisciplinary area to observe the world and develop her work with such perspective. As a believer of “merging technology”, most of her work involves concepts, algorithms, formats from different communities. She has always been interested in adding elements from different cultures, fields to create multidisciplinary projects, and has always been fascinated by what they could possibly lead to.

Data is one of the most important materials of her research. Her general body of work focuses on redefining, reformatting, and representing data and how human perception reacts to it. The material she works with varies, from the most basic medium, paper and prints, to more

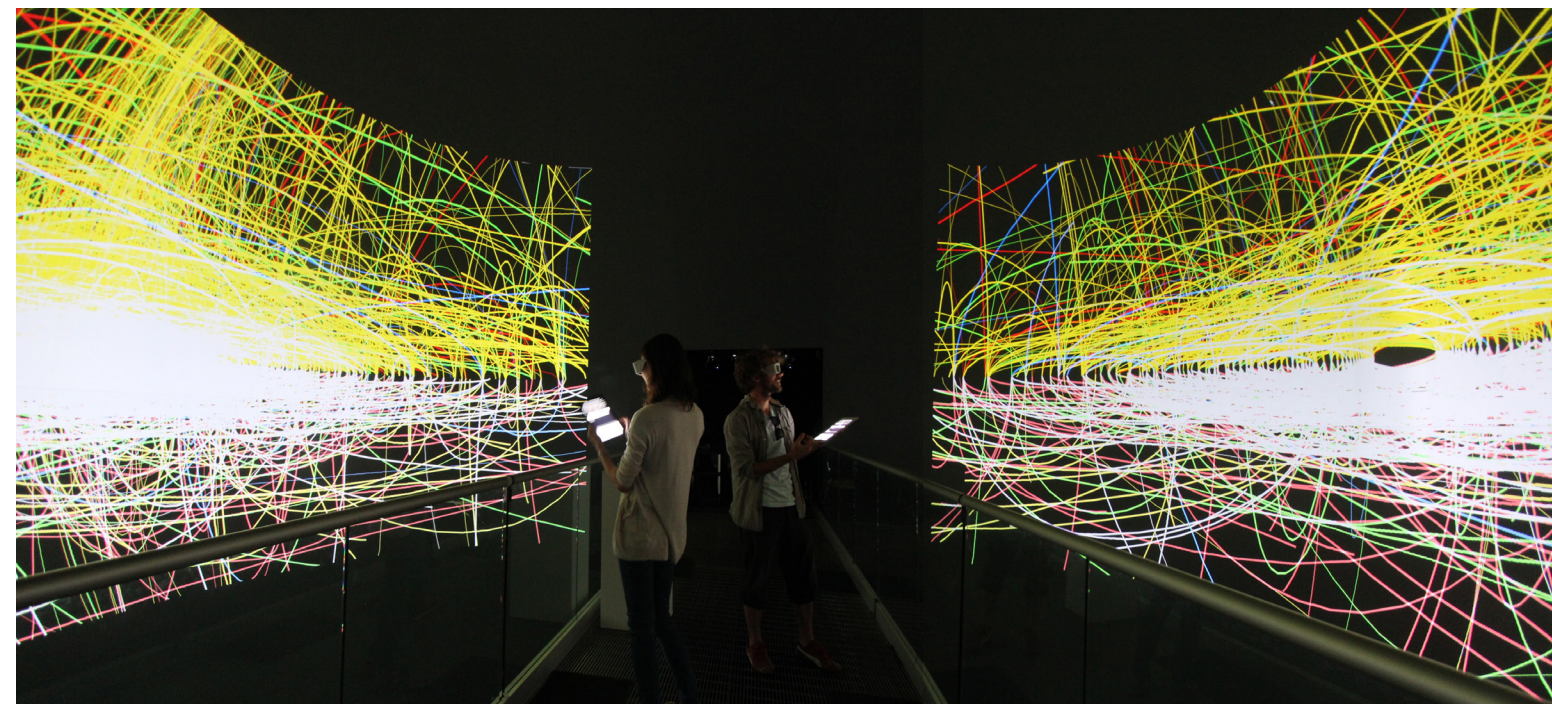
technological formats, such as visualization, signification and real-time interaction. She is passionate about finding methods to revealing the nature through a digital format and creating transparency between the great nature and the virtual world.

During the past few years, she focused her research on data visualization, and has accomplished varies of projects. Her recent collaborative work “TAKE FLIGHT”, which is a data visualization project about flight patterns, won the People’s Choice Price of Visualizing Global Marathon 2012. Most of her projects and pieces are designed to work equally well regardless of venue, from laptops and desktops to gallery-style installations with mobile device control and even large-scale immersive stereoscopic environments. Qian obtained her Master’s Degree from Media Arts and Technology department at University of California, Santa Barbara.

Yoon Chung Han is an interactive media/sound artist and an award-winning designer who has exhibited her works in many worldwide exhibitions and conferences. She received BFA and MFA degrees from Seoul National University with specialty in graphic design and interactive media design. And she achieved her second MFA degree from Design | Media Arts department, University of California, Los Angeles in 2010. Her main research interests lie in the areas of Interactive sound installation, Data Sonification, Experimental Musical Instrument, Human Computer Interaction, and User Experience Design. Her works have been presented in solo and numerous international group shows and conferences including ACM Siggraph Art gallery, NIME, ACM Multimedia, Japan Media Arts Festival, Videotage Hong Kong, Take away festival, Collider media art series exhibition, Inspace, INDAF and Media City Seoul. She is currently pursuing her PhD degree at Media arts and Technology, University of California, Santa Barbara.

Using simple and analogic metaphors, Yoon Chung Han’s ongoing projects explore new haptic/virtual ways of integrating sound, visuals, and human behaviors. Through exper-

iments in the audio-visual experiences and re-envisioning common environments within everyday life, her aim is to push people away from paradigmatic thinking. She takes new different approaches in retransforming analogic materials and common culture, and in subverting common perception of reality. By observing nature and human, she attempts to transform the complex system of natural patterns and body gestures into digital domain in a compelling way. From sound marbles, to jellyfish musical instrument, complex mirrored sonic installation, animated biologic creatures, sonic tree rings, sound sculptures in a metaphor of pottery. Her works constantly articulate a tension between the visually intriguing patterns and the minimal sonic elements. Carrying multiple sensory depths, the aesthetics of emotional impacts in Yoon Chung Han’s minimal digital interfaces reverberate.



Website: <http://yoonchunghan.com/projects/cloud-bridge-2013/>

TYPE+CODE II

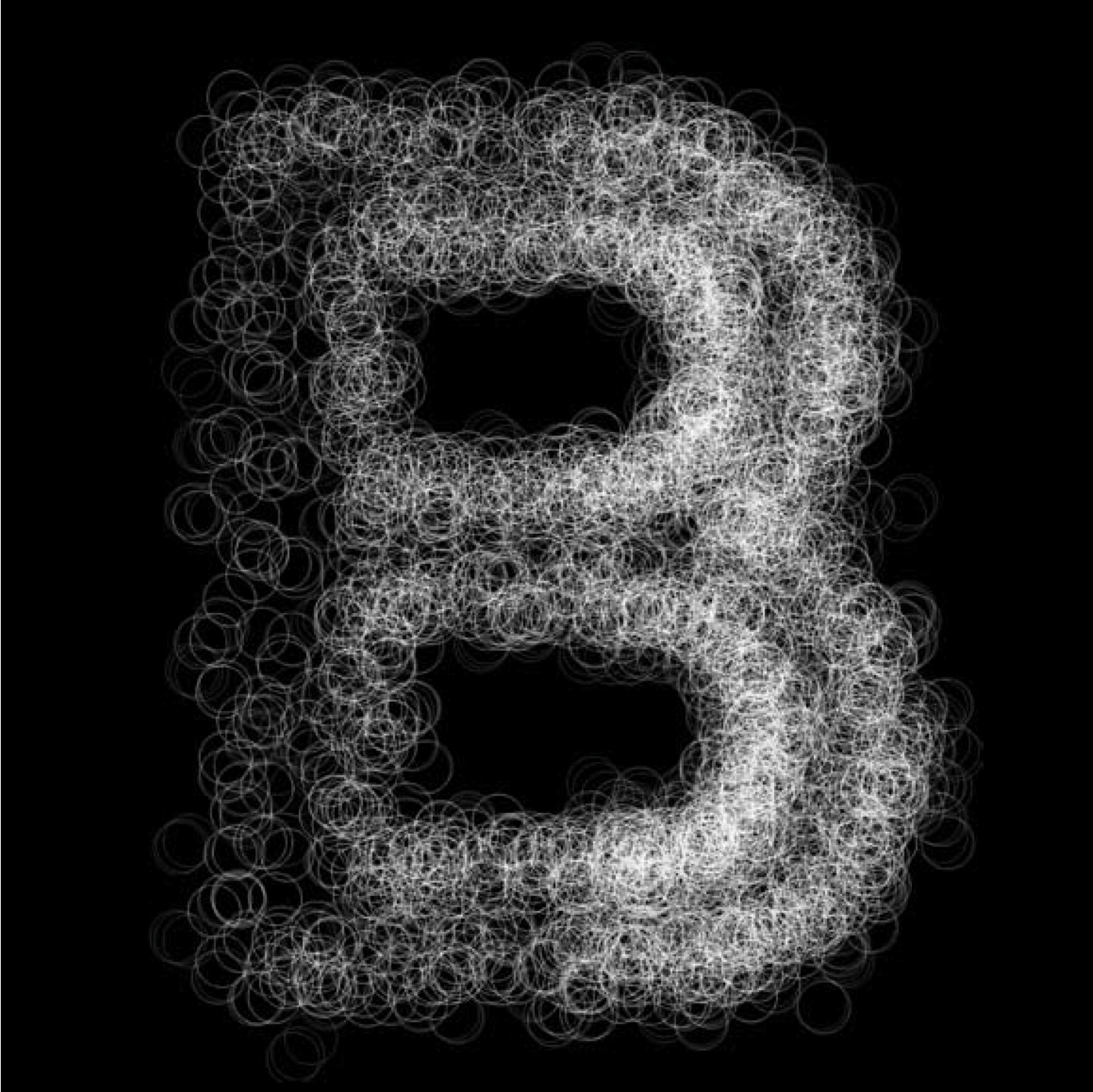
Yeohyun Ahn
2007-2012 Renewed

TYPE+CODE II is a collection of my visual research for typographies generated by computer codes with an emphasis of Processing developed by Casey Reas and Ben Fry. Initially it began with my MFA thesis, TYPE+CODE, at Maryland Institute College of Art, in 2007, and then, it has extended to my lifetime research project since I graduated. Through TYPE+CODE II, I am experimenting with traditional and cultural oriented calligraphy to reinterpret into modern and contemporary typography with the codes. I use letters, words phrases, and sentences to explore innovative typographic forms with basic visual elements. They convey diversified visual messages inspired by nature, addressing environmental issues such as green design, healing through arts, exploring philosophical and religious interpretation regarding life, death and love.

Technical Statement–
To implement my visual ideas, I referenced Geomerative Library and Caligraft (<http://www.caligraft.com>), created by Ricard Marxer, Binary Tree Algorithm (data structure in computer science composing of parent nodes, or leaves,) L-system algorithm, simulating dimensional tree forms with fractals and the fonts, Arial, Helvetica, Stanford from <http://www.jenniferdickert.com>, in Processing, created by Casey Reas and Ben Fry.

Yeohyun Ahn is a typographer, designer and educator. Her works have been featured through PRINT, New York Times Magazine, Letter Arts Review, the Creator's Project, Designboom.com, Rhizome.org, Fascodesign.com, etc. Her works have been published through Graphic Design: New Basics and Type on Screen, which will be published in 2014 by Princeton Architectural Press. Her works have been exhibited in South Korea, Japan, and the United States. She received Graduate Fellowship from the Master of Fine Arts Program at Maryland Institute College of Art in 2009. She worked as a freelancer graphic artist in the New

York Times Magazine. Now she is teaching at Chicago State University as a full time lecturer and an adjunct faculty at the School of Art Institute of Chicago.



TweetProbe

Byungkyu Kang
2013

Collaborators:
George Legrady and Tobias Hollerer

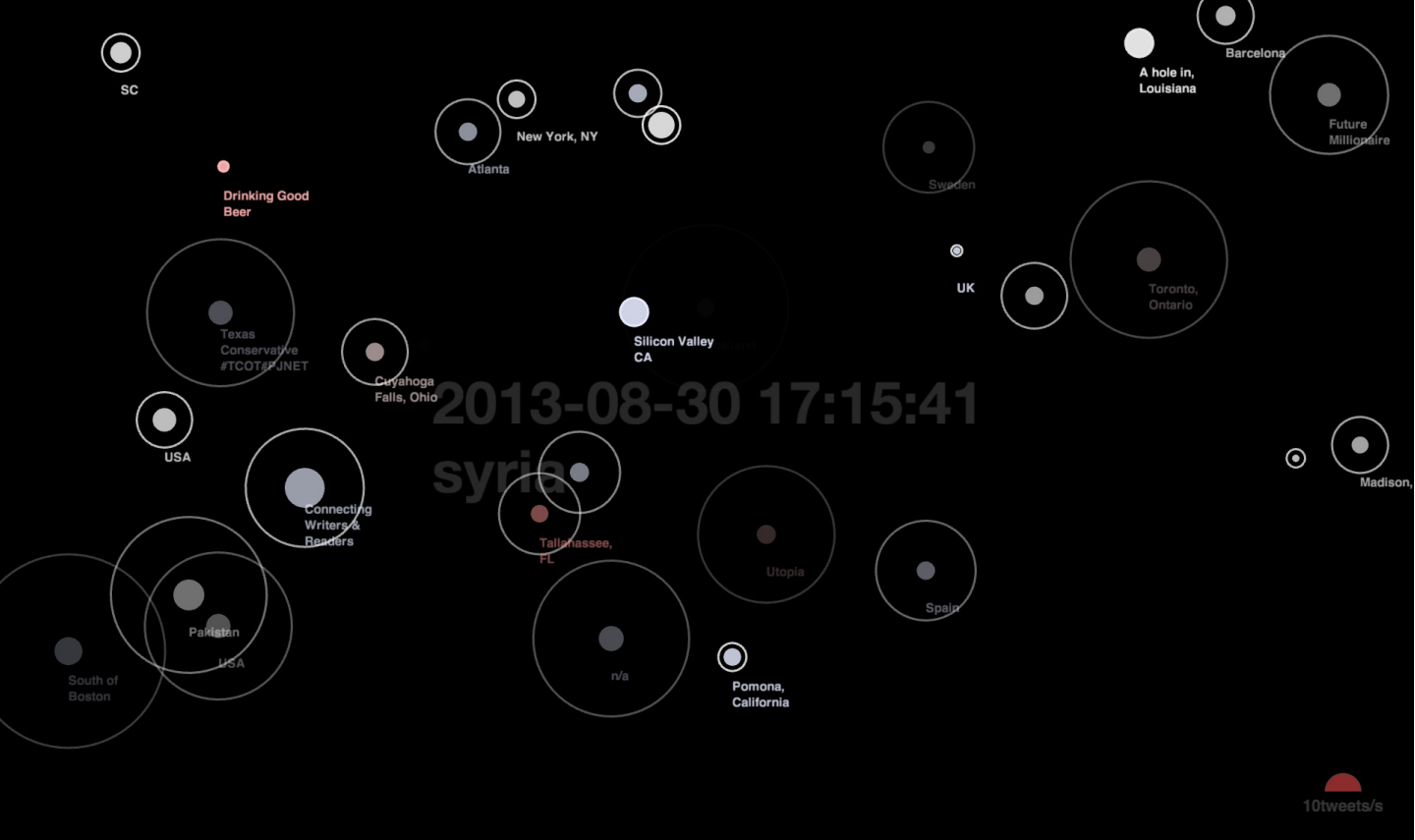
As the importance of social media increases in our daily life, most adopters witness its significant impact on numerous practices in different areas such as business marketing, journalism, entertainment, and social sciences. However, the enormous amount of data makes the overall content difficult to assess and comprehend for both users and information analysts, raising scalability issues. Furthermore, timely understanding of trending topics is a crucial element due to the short life characteristic of most topics in microblogs. In this work, we present a novel data visualization approach for real-time social data stream analytics using Twitter streaming data. The visual and architectural design of the system has been implemented as a real-time visualization framework, showing the most trendy tweets, hashtags and sentiment of individual messages. The proposed work showcases visualization of real-time message streams through different presentation methods with animation effects highlighting the nature of live information streams. Several scenarios are provided as examples of possible application of this system, including deployment as an information canvas that provides an overview of currently trending topics as a wall-sized interactive media arts installation.

The Tweet Stream Probe visualization is designed to sense real-time topic-specific trending information on Twitter. In this work, we implemented both a back-end data processing layer and front-end information visualization layer using the Java and Processing programming languages. The first data processing layer filters out unnecessary information from the connected tweet stream, updates trending tweets, extracts underlying metadata and sorts tweets, retweets and hashtags. All of these tasks are performed

multiple times each second.

As the name implies, the ‘stream of information’ can be imagined as a flow in a continuous medium such as a current or stream. However, we can also think of each message as a discontinuous element in a flow of continuity. This abstract metaphor is the major motivation for our visualization which describes the message stream as a collection of rain drops or animated transition of a graph. Based on this idea, we provide the proposition and design of novel microblog visualizations which are carefully designed for real-time data streams using time- window binning and sentiment extraction algorithms.

Byungkyu Kang joined PhD program in Department of Computer Science at UCSB in 2010. Byungkyu has been working on social media analytics and information visualization topics for the past two years at the UC Santa Barbara. He worked for Samsung (2007-2008), IBM (2008- 2009), KIST (2012) and Yahoo! Labs in Barcelona (2013). His current research interests lie at the intersection of information visualization techniques, information retrieval and big data analysis. Specifically, the topic of his doctoral research is identifying reliable information in social media data through novel interaction and visualization techniques using both underlying pattern in the network and original user interface.

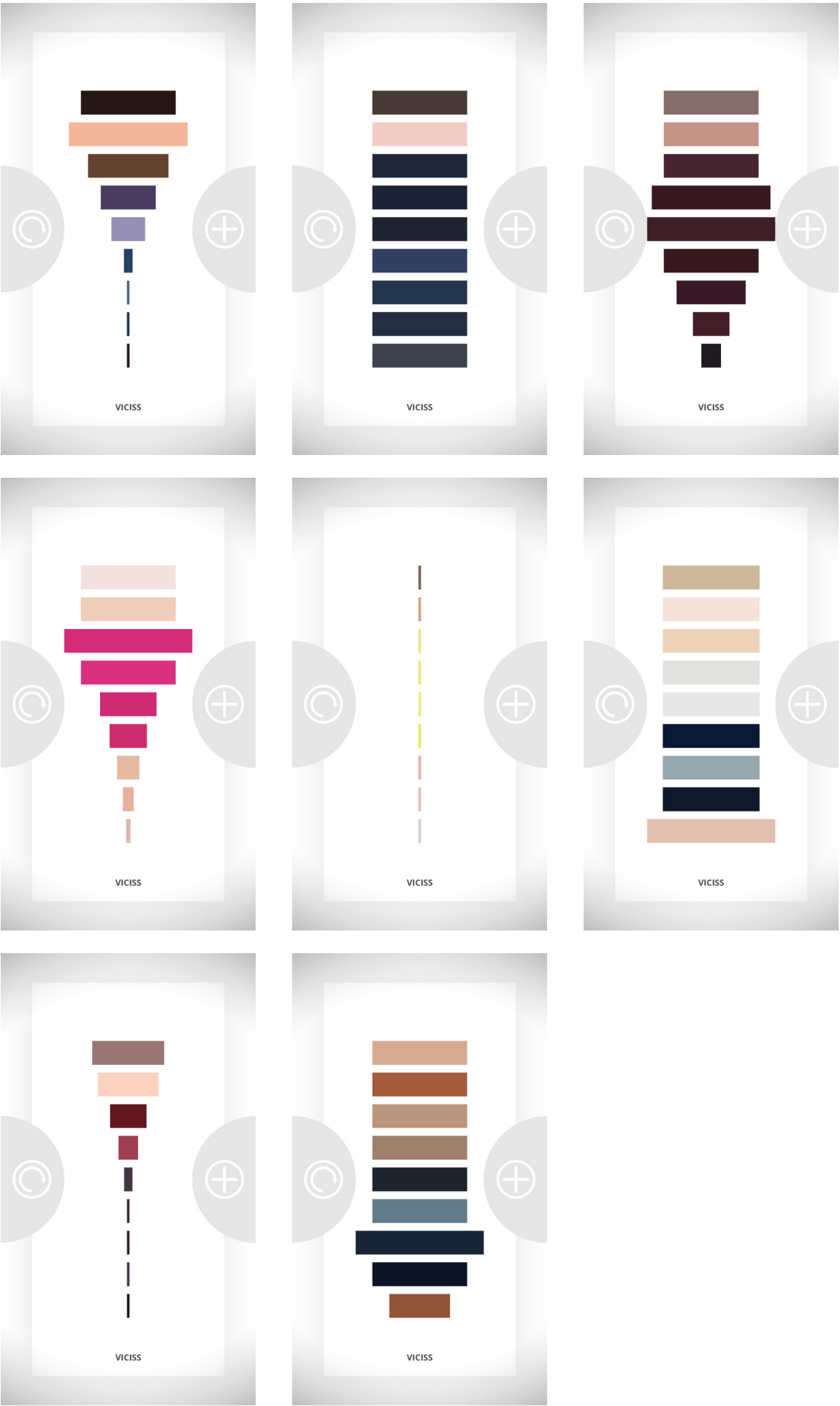


VICISS

kEiTH Soo
2013

VICISS is an interactive instrument that allows the creation of melodies from colours. It presents a unique experience where colours come alive. Taking on their unique shades and pitch, they transform one’s personality and mannerisms (style) into melodious tunes. It provides a platform that facilitates the interaction between colours, man and sounds.

Keith Soo is currently a lecturer of Computer Graphic Design at The University of Waikato, Hamilton, New Zealand. He has spent the past 10 years working as a designer and an educator. He has experience working as a multimedia designer, from prints to motion graphics to interactive design.



EMC 2 & Qualia Landscapes

EMC 2
A.M. & BiKE Lab
2013

Qualia Landscapes
Jeong Han Kim
2013

The “Emergent Mind of City (EMC)” project is about cities’ virtual mind visualization through connecting the micro bio information structure like neuron and the macro social information networks (Google & Naver News, Twitter, Youtube). This project has been inspired by Leonardo da Vinci’s “City of Water, Design of City as an organism.” Looking at the disastrous scenes of the citizens suffering from epidemics in the unsanitary European cities at his time, Leonardo envisioned an organic city that embodies the concept of hygiene. In the EMC project, we look at the contemporary city in a data-flow, instead of Leonardo’s water-flow city design.

In the human body, afferent and efferent neural transmissions among nerves enable various organs to work as one inter-connected organism. If the city is viewed as a human body, the neural transmissions can be likened to the data flow of our time. EMC specifically focuses on three flows of “Fringe” data: ‘event,’ ‘feeling,’ and ‘appearance’ data. When perspectives and meanings are projected and focused on an event, ‘News-Network’ emerges; on a feeling, ‘Emotion-Network’; and on an appearance, ‘Image-Network’.

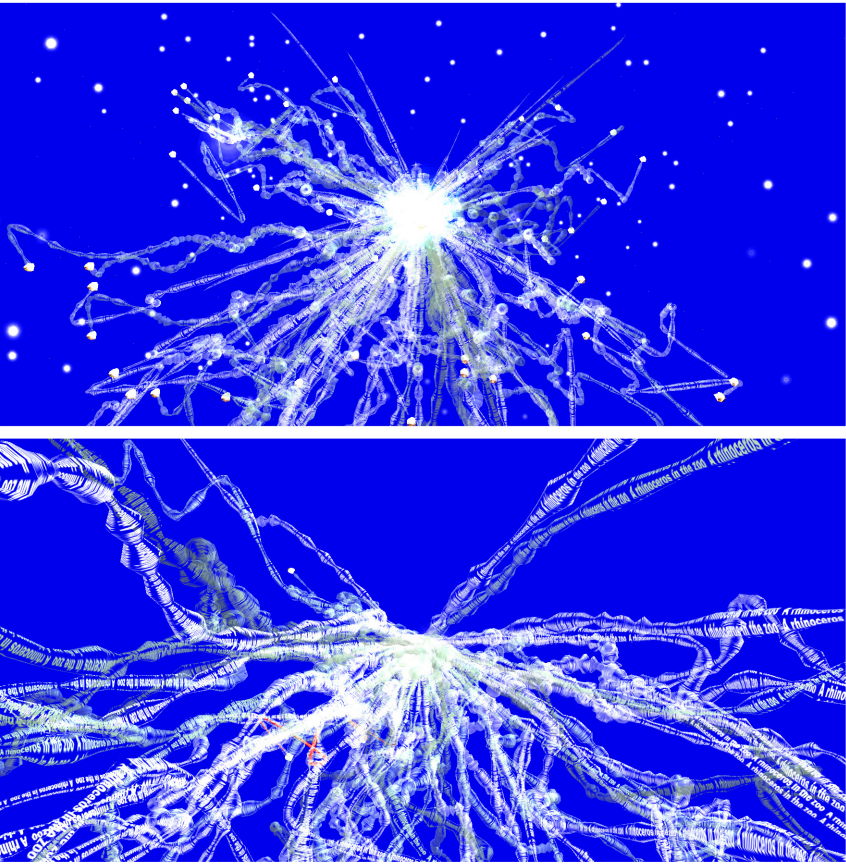
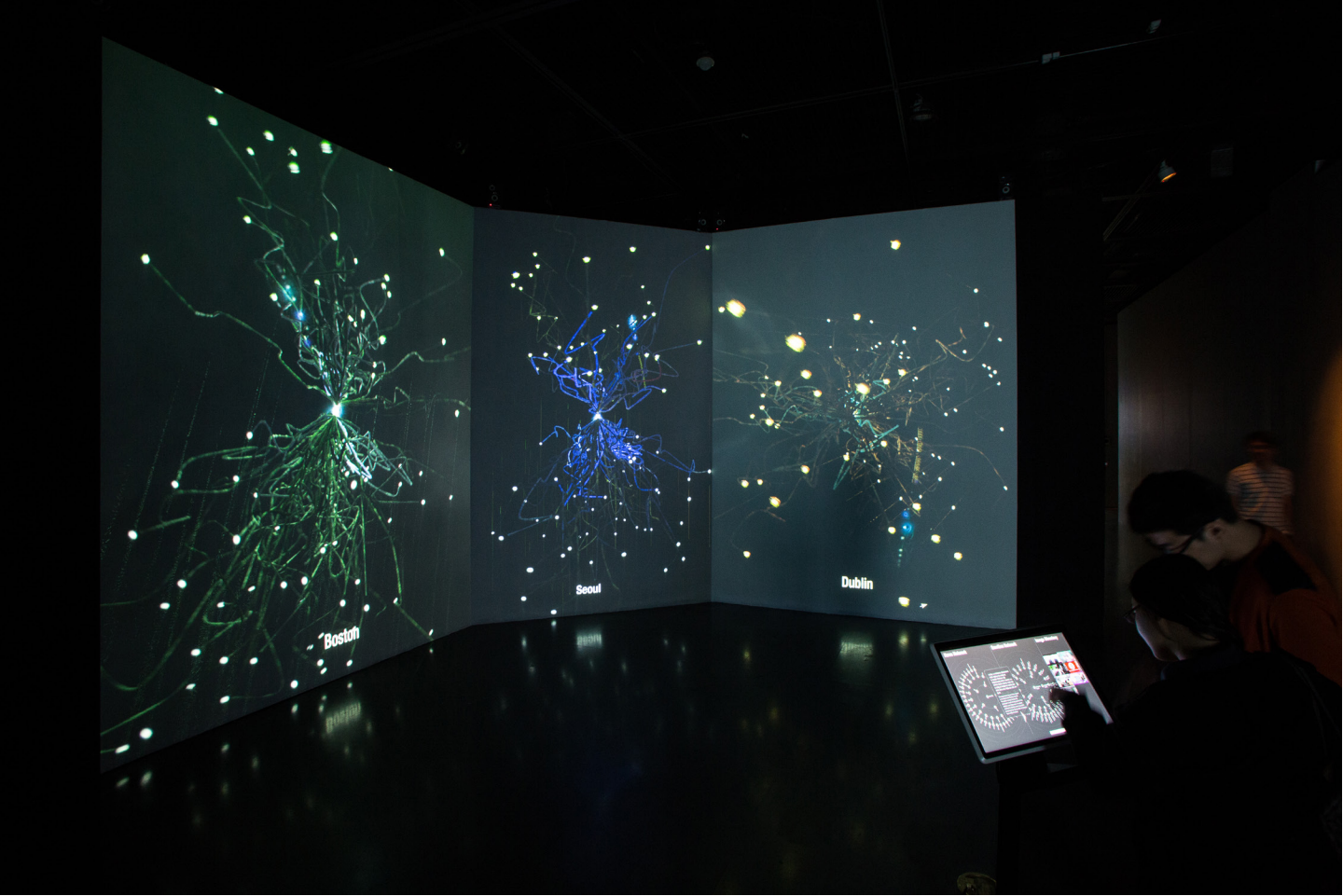
“Qualia Landscape” is an individual artistic project by myself, Jeong Han Kim. It is one of the most important conceptual backgrounds of EMC. What is ‘Qualia’? Qualia mean individual instances of subjective, conscious experience. It seems like ‘raw feel’ and “What’s it like to be?”. I’m focusing on the issue for ‘the Coexistence of the First Person(“I”) with the Third Person(“They”) Point of View’. Even if people stand in the same physical landscapes, they may have different qualia. In conclusion, EMC (Emergent Mind of City) project is for

visualizing ‘Qualia Landscapes’, which emerge collective emotions due to every user’s subjective perspectives.

Jeong Han Kim is a media artist working about ‘Emergent Mind of City’ based on convergence between Cognitive Science, Biomedical Informatics and Media Art. Nowadays, he explores the Big-data mining and visualization for ‘Collective Emotion’ of cities. With a support of the Rockefeller Foundation, Starr fellowship from Asian Cultural Council in New York City, Kim earned his second MFA study in Film, Video and New Media at the School of the Art Institute of Chicago and participated in the artist residence program by the Lower Manhattan Cultural Council in NYC. His works have been featured at the 7th International Media Art Biennale Media City Seoul 2012, Whitebox at NYC and other selected group exhibitions in New York, Chicago, Madison, Toronto, Beijing, Tokyo, Mumbai, Bangkok, Seoul and so on. He is an associate professor of Contemporary Art at Seoul Women’s University and a researcher of BiKE Lab. at Seoul National University.

A.M.(Art of Mind) artist group: Jeong Han Kim, Hyun Jean Lee, Jung-Do Kim

BiKE Lab.(Biomedical Knowledge Engineering Lab. at Seoul National University): Hong-Gee Kim, Jin Hyun Ahn



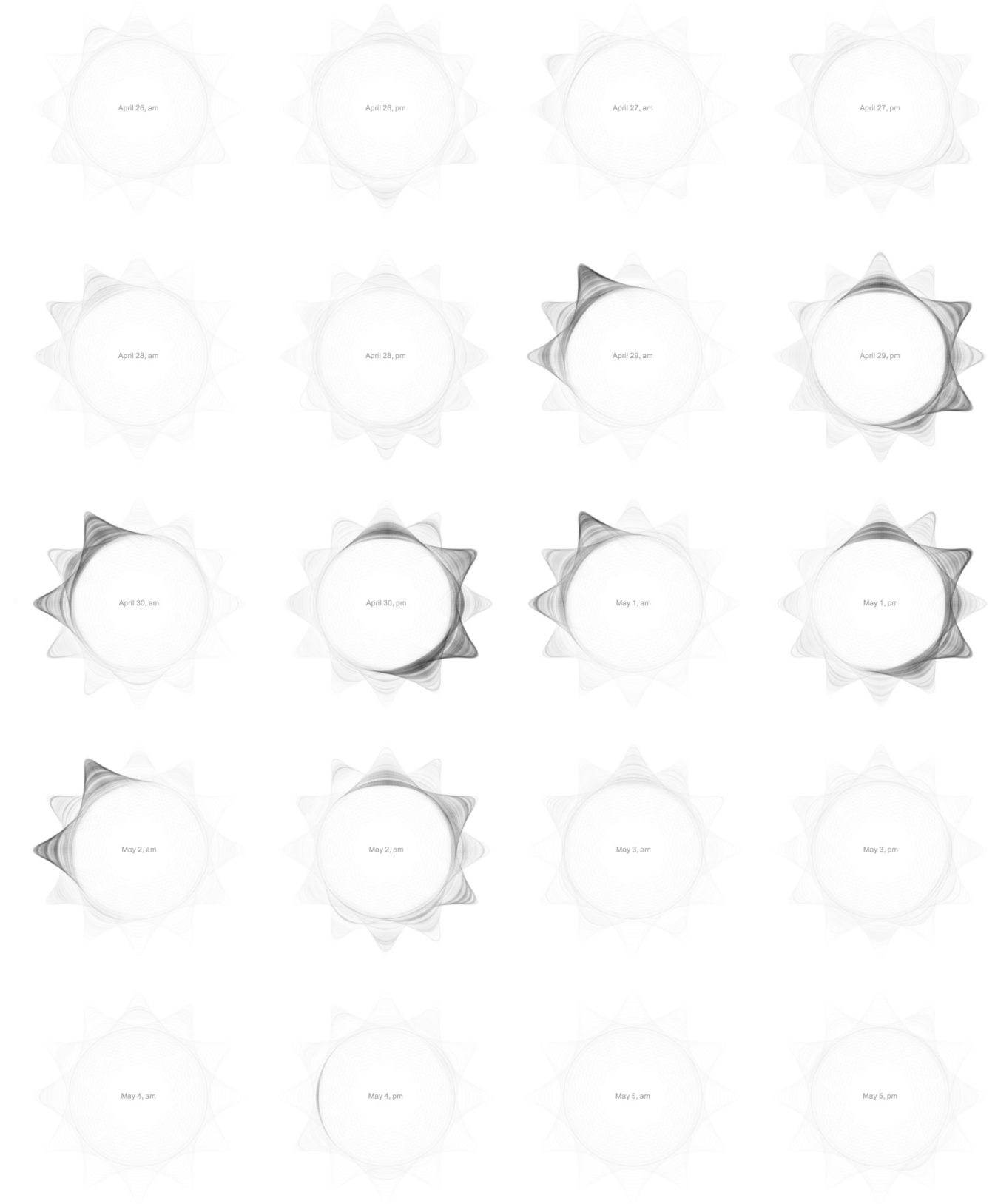
Spirograph Designs for Ambient Display of Tweets

Ye Lin & Romain Vuillemot
2013

This work explores elegant design variations for Spirographs to display Tweets. Our method consisted in first tweaking Spirographs parameters using a drawing tool we developed specifically. We then identified particularly interesting Spirographs patterns and gave them flower names to better recall and describe them: sunflower, daisy or chrysanthemum, to name a few. We further customized those patterns, and eventually combined them with other Spirographs to construct more complex ones. As those Spirographs patterns were well suited to segment time into hours or minutes with their “petals”, we investigated one particular scenario: Tweets visualization collected during CHI 2013, where each Tweet is represented as a particle that decorates the Spirographs. The resulting visualization is appealing and efficiently shows Tweets distribution over time and trends both during short and long time spans. Those early results show that Spirographs can go beyond simple artworks and can effectively bear both attractiveness and structure, which make them perfect candidate for ambient display.

Ye Lin is an intern at INRIA, interest in web or application related data visualization, combining entertainment technology and artistic innovation. Now she is a Master student at University College London studying HCI.

Romain Vuillemot is a post-doctoral fellow at INRIA. He conducts research on many facets of information visualization, including data streams visualization and is particularly interested in bringing visualizations to broad audiences such as on the web or on public display.



Salton Sea Revisited

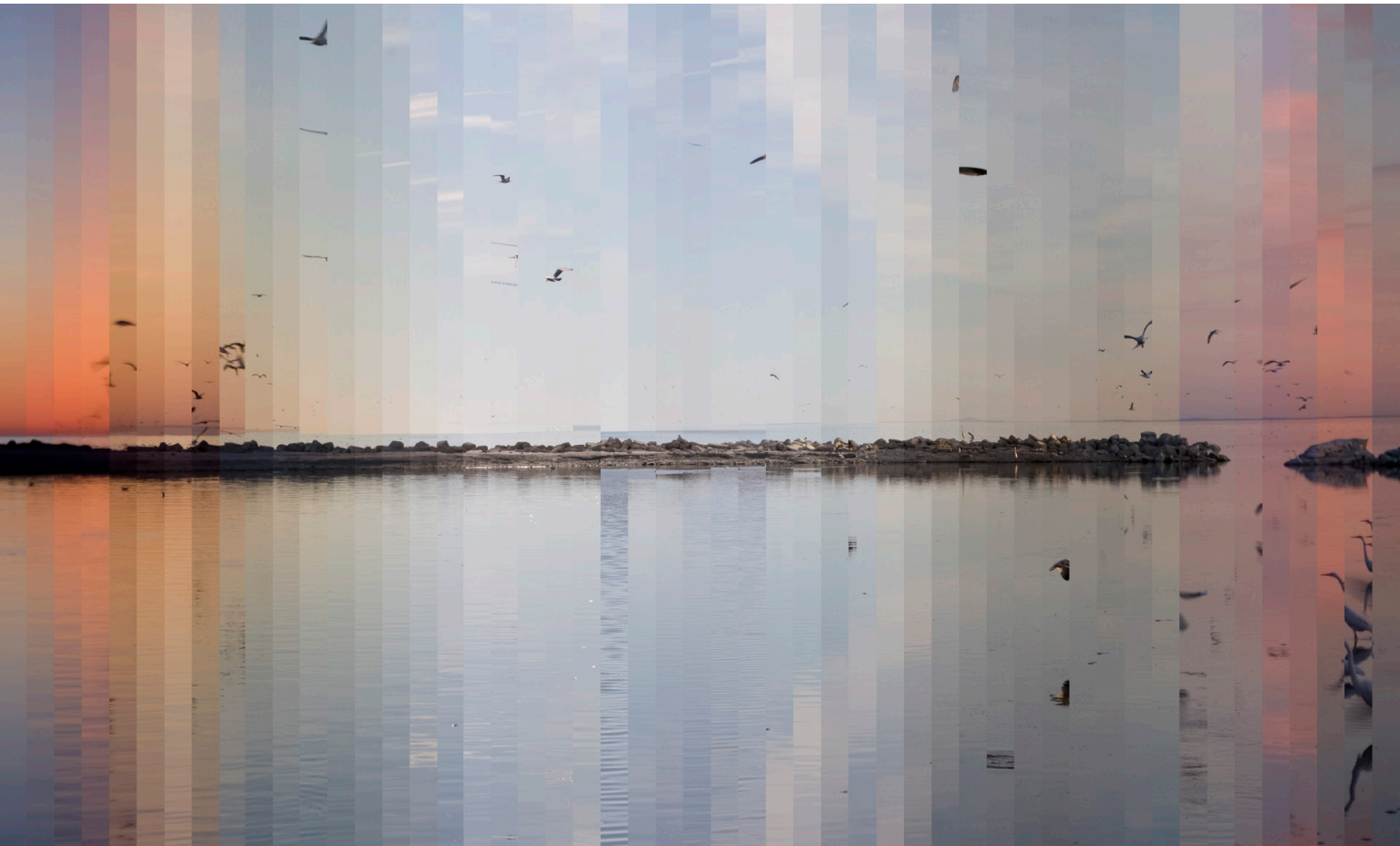
Xárene Eskandar
2012

The core of my research interest lies in the relationship between our body and space, primarily the space of the natural landscape devoid of the built environment.

Aesthetically my videos render the screen as a surreal window unto surrounding landscapes and are situated in a lineage of meditation in film, and abstract studies of light, form, and air. They capture the subjective and perceptual qualities of time expressed as events, moments, memory and landscape. The goal is to break the linear experience of time, allowing viewers to perceive multiple times within a single viewpoint. As a result insignificant moments become significant events, heightening one’s experience of the landscape and one’s existence in that particular moment in time and space. This water-focused body of work also allows me to merge my interests in studying time and scale with my concern in troubled and impaired bodies of water and the water rights of wildlife in order to use my art beyond aesthetic inquiries and as social action.

Xárene Eskandar is a researcher and artist with a diverse background ranging from fashion and automotive design to architecture and live visuals. She holds a Bachelor of Science in Design from University of Cincinnati, Department of Design, Architecture, Art and Planning, and MFA from Design Media Arts, UCLA. Currently she is working towards a Doctorate in Media Arts and Technology at UC Santa Barbara, and teaches at UCLA and Otis College of Art and Design.

Xárene speaks and exhibits her work at international events and institutions such as SIGGRAPH; Istanbul Biennial; Mapping Festival, Bâtiment d’art contemporain, Genève; Centre of Contemporary Art, Torun; International Symposium of Electronic Art, Singapore; Kiasma Museum of Contemporary Art, Helsinki; Los Angeles Contemporary Exhibits; and Mutek, Montréal to name a few.



Time Giver

Yuan-Yi Fan, F.Myles Sciotto,
Dr. JoAnn Kuchera-Morin
2013

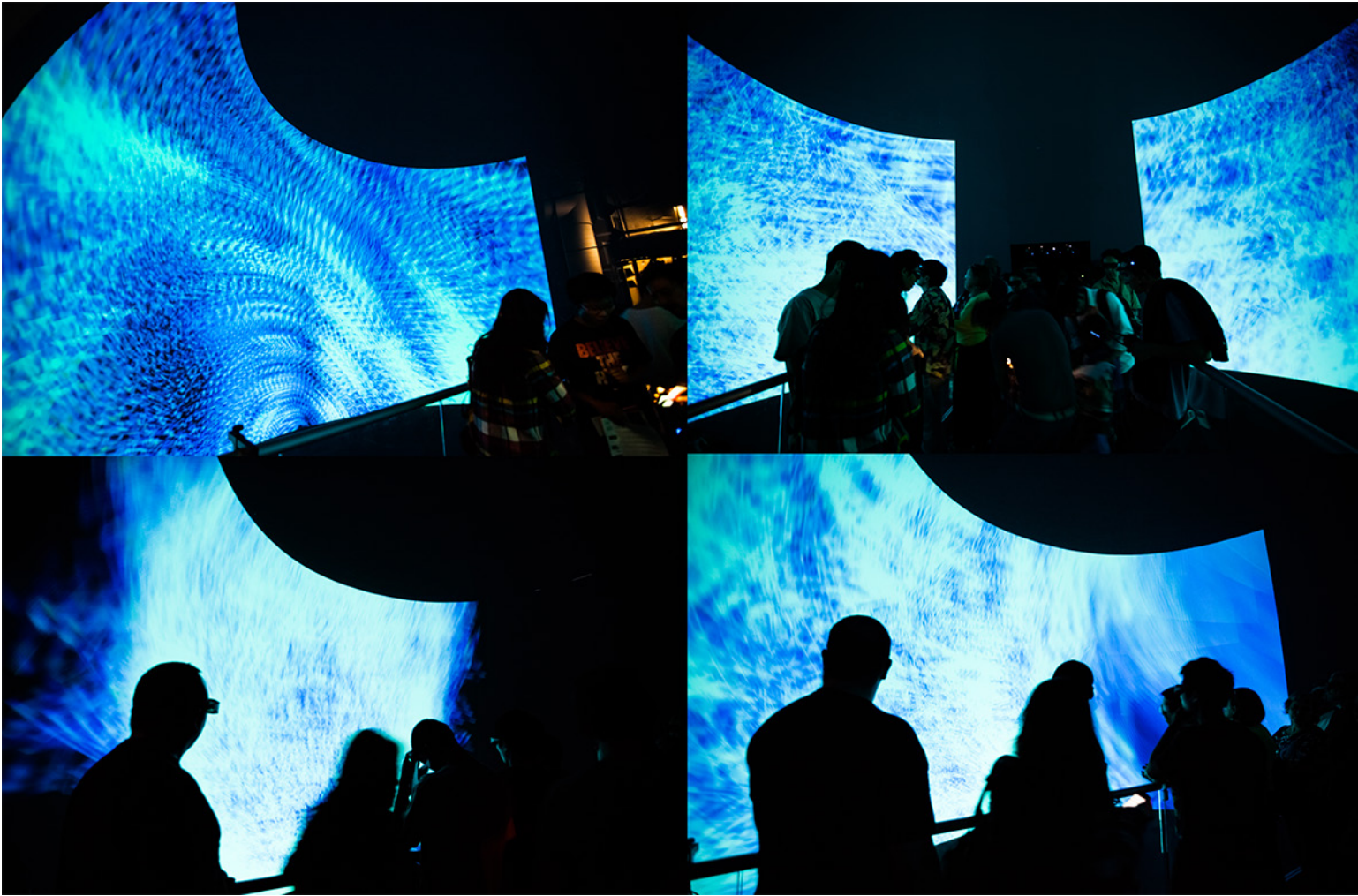
Time Giver explores the multimodal representation of an audience’s physiological (PPG and EEG) temporal patterns, shifting each audience member from spectator to active participant within the work. Using our BioSync interface running on personal mobile devices, each member of the audience is engaged and contributing in a collective creative work. This synchronous interaction provides a shared visual and sonic experience taking place within the immersive environment of the Allosphere, allowing for the dynamics of social and physiological triggers to relate to both the one and the many.

Dr. JoAnn Kuchera-Morin is Director and Chief Scientist of the AlloSphere Research Facility, and Professor of Media Arts and Technology and Music. Her research focuses on creative computational systems, multi-modal media systems content and facilities design. Her years of experience in digital media research led to the creation of a multi-million dollar sponsored research program for the University of California—the Digital Media Innovation Program. She was Chief Scientist of the Program from 1998 to 2003. The culmination of Professor Kuchera-Morin’s creativity and research is the AlloSphere, a 30-foot diameter, 3-story high metal sphere inside an echo-free cube, designed for immersive, interactive scientific and artistic investigation of multi-dimensional data sets. Scientifically, the AlloSphere is an instrument for gaining insight and developing bodily intuition about environments into which the body cannot venture—abstract higher-dimensional information spaces, the worlds of the very small or very large, and the realms of the very fast or very slow. Artistically, it is an instrument for the creation and performance of avant-garde new works and the development of new modes and genres of expression and forms of immersion-based entertainment. Professor Kuchera-Morin serves as the Director of the AlloSphere Research Facility located within the

California NanoSystems Institute, Elings Hall, at the University of California, Santa Barbara. A composer of mixed media works, JoAnn Kuchera-Morin earned a Ph.D. in composition from the Eastman School of Music, University of Rochester. Her research focuses on the creative compositional process as applied to mixed media works and multimodal representation of complex and abstract information such as quantum mechanics and fluid dynamics. Recent publications include Studies in Composing Hydrogen Atom Wave Functions with Professors Lance putnam and Luca Peliti and Performing in Quantum Space: A Creative Approach to N-Dimensional Computing, both published in Leonardo Journal of Arts, Science and Technology.

F.Myles Sciotto is an architect interested in the dynamics of space, sound and the dialogue between architecture and the body. He received his Masters of Architecture from SCI-Arc where he received the Best Thesis Honor studying with Jean-Michel Crettaz. He is currently a Ph.D student at UCSB studying with Marcos Novak and has taught and critiqued at SCI-Arc, USC, Columbia, Art Institute and Art Center. Works include permanent and temporary installations, immersive environments and festival art which focus on interactive ways of connecting the body to architecture. F.Myles currently lives in the Downtown Los Angeles Arts District.

Yuan-Yi Fan is a researcher and interaction designer interested in interactive techniques for audience participation. He worked for Nokia Advanced Design, Oblong Industries Inc., and Nokia Researcher Center. His artwork has been commissioned by ZERO1 and shown in various venues, including ZERO1 Biennial (e)merge, ISEA, and NIME. He is currently a PhD Candidate in Media Arts and Technology and Artist-in-Residency in Media Neuroscience Lab at UC Santa Barbara. Recent publications include BioSync in NIME 2013 and Move That Sound There in upcoming Leonardo Music Journal 23 Sound Art. He received his Master of Biomedical Engineering from National Yang-Ming University in Taiwan.



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Hilary Harp
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Cloud Bridge: a Data-driven Immersive
Audio Visual Artwork

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Display of Tweets

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Time Giver

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F. Myles Sciotto
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