Output 1 - Portfolio

Anna Troisi

Output Type: Exhibition (Acousmatic sound composition)

Title and Brief Description: Hyperdrone sound installation, part of “9 Events,” a series of experiments and observations, talks and films on environmental and geological change.

Venue: Dyson Gallery, Royal College of Arts, London

Year of First Exhibition: 13th November 2015 - January 16th 2016

Media of Output: Mixed Media/Fine arts/ Digital Media Arts

Additional Information: See below

Number of Additional Authors: 2

Interdisciplinary: Yes

1. Cover
2. Additional Information
3. Documentation ("9 Events" Dyson Gallery, Royal College of Arts, London; “Sites of Excavation and Construction”, Objectif Exhibitions, Antwerp, Belgium; The Artwork)
4. Evidence of Dissemination
The exhibition was selected for Royal College of Art's Dyson Gallery by Objectif Exhibitions in Antwerp, part of a programme in which leading curators, such as Antony Hudek were asked to select artists for the RCA's Dyson Gallery. Further elements of the installation from Antwerp included seismic data drawn from the world’s largest global sensor that monitors nuclear explosions through seismic activity. This project examined the potential of a sculptural network at a global scale. Using data from the UK Atomics Weapons Establishment (AWE Blacknest), seismic readings were translated to resonant frequencies. This component of the exhibition was composed and programmed by Anna Troisi).

This work was previously exhibited in Belgium as part of another collective exhibition which constitutes a different but linked output (White, N., O'Connell, Latham, J., T. Troisi, A. 2015. Sites of Excavation and Construction. Objectif Exhibitions, Antwerp, Belgium, 13/11/2015-16/01/2016). The exhibition at Antwerp included the film 'Ott's Sneeze (2001), a programme of 4 experimental films made at the Center for Land Use Interpretation, Utah (Going Nowhere, Beyond the Divisible, Minimax and Entropic Popsicle 200810). Two GPS drawings 'Going Nowhere' (2010) and a preparatory sketch on the wall for a new monument in Antwerp. Other works include a 'One Second Drawing' by John Latham. Basement installation elements: 'Deep Freezer'(2015) a work made by Neal White and Tina O'Connell collapses inside itself, with a sonic soundscape created from seismic data by Anna Troisi (Office of Experiments 2015).

Entombed Archaeological Objects’ – taken from the aftermath of the London Riots in 2011, links a philosophy of social practice or 'the incidental' with artistic artefacts, readymades etc. Central to the practices of the artists, O'Connell and White make reference to the legacy of John Latham, whose own artworks link together time with 'incidental' practice. As a philosophy that was also part of APG (Artist Placement Group), incidental events and the
value given to found materials embodies a critical link between artistic and critical social engagements. In this context the contribution of the author (incidental person) was to connect with the Industry (the Atomic Weapons Establishment Blacknest, Reading UK) occupying a third position beyond commercial and political interests with the aim of moving away from an object-based understanding of the work of art toward a sort of ‘dematerialisation’ (information, site-specific work and social relationships). The aim of the author in approaching the collective is to find a methodology for multidisciplinary artistic research practice, which was neither exploitative nor driven by serving another discipline or field.

The structure of the exhibition is based loosely on 9 Evenings: Theatre and Engineering, a series of performances held at the 69th Regiment Armory in New York in 1966. 9 Evenings is remembered as a pivotal moment in the history of art and science, bringing together artists and engineers who later become involved in Experiments in Art and Technology (E.A.T.), including Billy Klüver, David Tudor, Robert Rauschenberg and Robert Whitman.

In the spirit of 9 Evenings, 9 Events bypassed the display of static objects, preferring instead a collaborative format where art, experimentation, performative and epistemic objects, and discourse come together over a period of two weeks. Each of the nine events is part of a developing project to map an anthropocentric table of basic elements on which humans are dependent, for energy or culture, and the variation in these needs.
3. Documentation

“9 Events” Dyson Gallery, Royal College of Arts, London

**Detail of Events. Dyson Gallery. RCA.**
**View into Dyson Gallery with various event-works.**
**View into Dyson Gallery with various event-works.**
**Panormaic View of Dyson Gallery. RCA.**
3. Documentation

“9 Events” Dyson Gallery, Royal College of Arts, London

_Detail of Events. Dyson Gallery. RCA._
_View into Dyson Gallery with various event-works._
3. Documentation

“Sites of Excavation and Construction”, Objectif Exhibitions, Antwerp, Belgium

The following audio file (see Soundcloud link below) is the final piece presented as one of the 9 events within the exhibition. The sound composition is based on data sonification processed using Supercollider. The sonification aggregates data from a range of seismic stations. Data-gathering was a significant part of the research process, before it could be programmed into a composition. The audio is arranged to be played back at frequencies that generate resonance in the immediate environment, making objects and bodies vibrate and hum.

Audio link:

https://soundcloud.com/anna-troisi-651102584/hyperdrone

(use of headphones is suggested, due to low frequencies not being audible on small computer speakers)
4. Evidence of Dissemination

**Flyer circulated for the event**
**Futurecity on Twitter**
**Futurecity.com dissemination of the event (Link)**
4. Evidence of Dissemination

Dyson Gallery: Orientations – Locate & Reshape Exhibition Series

Through 2016/17, the School of Fine Art at the RCA invites collaborating curators and curatorial agencies to present projects in the Dyson Gallery, Battersea, relating to the themes of the Visual Cultures Lecture Series, Orientations – Locate & Reshape.

Artists and Independent Publishers (17-23 October 2016)

Project celebration, Thursday 20 October 6-8pm

Print workshop and reprographic tools such as digital printers, photocopiers and microfiche put the means of production to circulate and exchange ideas and images as books or online publications within easy reach of contemporary artists. While the computer and the web are now the dominant means of distribution, this exhibition considers the potential of older material forms in a post-print age.

This exhibition features the work of over 50 independent artists with unusual access to tools used to reproduce their work.

9 Events

5 March 2016 to 25 March 2016 (Private View: Friday 4 March, 6-8pm, Open Mon-Fri, 10.30am-5.30pm, Saturdays 10-5pm)

De-antheon. Dyson Gallery

An exhibition in the Dyson gallery with Tina O’Connell and Neal White in association with

RCA Dyson Gallery

ROYAL COLLEGE OF ART DISSEMINATION ON RCA WEBSITE

NEAL WHITE PERSONAL WEBSITE

RCA DYSON GALLERY ON SOCIAL MEDIA
4. Evidence of Dissemination

9 Events at StudioRCA

10 March 2016 to 31 March 2016 | 9.30am – 5.30pm
Open 12–5pm Saturdays, Closed Sundays

Tina O’Connell and Neal White in association with Objectif Exhibitions, Antwerp

Tina O’Connell and Neal White present 9 Events, a series of experiments and observations, talks and films drawn from their on-going artistic interest in the raw resources that are a key

ROYAL COLLEGE OF ART DISSEMINATION ON RCA WEBSITE
NEAL WHITE WEBSITE
INSTAGRAM BT ARTINVENTORYBELGIUM FOR OBJECTIF EXHIBITIONS
4. Evidence of Dissemination

Neal White
Sites of Excavation and Construction
13 November 2015-16 January 2016

For his first solo show in Belgium, British artist Neal White presents a new work in collaboration with artist Tina O’Connell – that reflect his ongoing interest in the exploration of space and time.

There are certain things that have made both Objectif and Extra City special, particularly a close attention to the needs of artists. That’s something that we don’t want to lose, so we’ll be very careful in that regard, to not become an institution that forgets its roots.

OBJECTIF EXHIBITIONS’ WEBSITE (Link)
Neal White Twitter Page
Frieze.com Website
Output 2 - Portfolio

Anna Troisi

Output Type: Performance/Installation

Title and Brief Description: OB-scene, a live audio/visual performance for photoplethysmograph and female body

Venue: International Metabody Forum, Brunel University, London

Year of First Exhibition: 7-9 April 2016

Media of Output: Mixed Media

Performance/Installation

Additional Information: See below

Number of Additional Authors: 0

Interdisciplinary: Yes

1. CONTENTS LIST
2. ADDITIONAL INFORMATION
3. DOCUMENTATION
4. EVIDENCE OF DISSEMINATION
This performance/installation was selected for the Metabody Forum, an EU-funded program involving collaborators and advisors such as Donna Haraway, N. Katherine Hayles, Annie Sprinkle, and Ricardo Dal Farra. Metabody undertakes a critical study of contemporary aesthetics of control, in which quantification of all activities via reduction to information patterns permeates all areas of life, subduing it increasingly to a regime of control while being presented as a desirable condition. At the same time, Metabody develops new technological paradigms that take into account the changing differences of bodies, contexts and movements in their irreducibility, valuing and highlighting the importance of unpredictability for a livable life and generating the conditions for a sustainable social ecology. OB-scene represents an explicit artistic act of remediation: The work takes 'raw ingredients' from biological media (body, sensors) and translates them into an acoustic and visual performance. OB-scene consists of a live sonification of biological data gathered in real time through a customised sensor probe (photoplethysmograph). Data is processed and transformed, through original software, into sound and data visualisation projected at 360 degrees in the exhibition space. The sensor probe, software, and the audio composition were all made by the author.

OB-scene takes inspiration from Jane Bennett’s Vibrant Matter, in which she argues that human agency has echoes in nonhuman nature and vice versa, shifting away from anthropocentrism. The probe created for OB-scene is a photoplethysmograph (VPP), and its medical version has been used as the main measurement method for over three decades to assess female sexual dysfunctions (Heiman 1977; Laan et al. 1995). A light emitter (infrared diode), generates a light that is reflected into a photodetector. Changes in the intensity of the reflected light are related to vascular changes that occur in the tissue; the amount of blood in the tissue affects the
amount of light that is reflected or “back-scattered”, and therefore that reaches the photocell. The signal used for the performance is the AC signal which is used to generate live data transformed live into sound.

The use of the photoplethysmograph introduces a media-archaeological aspect to this work. In developing OB-scene, the author investigated intermedial relations and media-historical borrowings across time. The aim was to create a theoretical framework for the concept, as well as reinventing new uses for obsolete technology in a nonlinear way, as sediment or a layer of media history. Additionally, it is of interest in this context to analyse if a performance could dig into the question of how and why a certain technology, discourse or research interest on pleasure and bodies relates to media networks as well as scientific discoveries (Parikka 2012). This performance has gone through multiple iterations at exhibitions and conferences. In addition, the author has been invited to present on this project at Transmediale (Panic Room in the panel "Post-Digital Anxiety, From C to X - an alphabet of intersectional feminism" Haus der Kulturen, Berlin 2016) and FutureFest (FutureLove, Panel “Synthetic emotions”, London 2016), and DRHA 2016: Digital Research in the Humanities and Arts (University of Brighton 2016).

OB-Scene addresses how gender inequalities and gendered social differences are constructed. The aim of this project is to use digital/sound art to challenge stereotypes and provide positive alternatives. OB-Scene is affiliated with an emerging movement of women and technology named XenoFeminism (XF). It introduces the idea of techno-alienation and focuses on the concept of other/diverse desires, new forms of desiring, experiencing something other. In this specific work, this takes the form of a feminism incorporating the fluid, the non-human, the diverse. In this performances, the body is fused with the technology, rather than empowered or enhanced by technology itself, body and technology become a unique agent “enabling the audience to sense in public their own intimate emotions”.

2. Additional Information

Significance
3. Documentation

Ob-scene performed at the International Metabody Forum. Artaud Performance Centre, Brunel University London
Ob-scene performed at the conference “The Politics of Performance and Play. Feminist matters”, Leiden University (2 pics)
Program of the event Metabody is consultable at the following link:
http://people.brunel.ac.uk/dap/InternationalMetabodyForumProgram.pdf

Program of the Conference DHRA2016 where OB-scene was also presented is consultable at the following link:

Program of the Conference “The Politics of Performance and Play. Feminist matters”, Leiden University, where OB-scene was also presented is consultable at the following link:
https://www.universiteitleiden.nl/binaries/content/assets/geesteswetenschappen/wijsbegeerte/programme-ppp-conference-2016-nvdheuvel.pdf

“XENOFEMINISM, GENDER FLUIDITY AND CYBER ART” PANIC ROOM IN THE PANEL "POST-DIGITAL ANXIETY, FROM C TO X - AN ALPHABET OF INTERSECTIONAL FEMINISM" HAUS DER KULTUREN, BERLIN 2016
4. Evidence of Dissemination

**Flyer circulated for the event**

*Metabody.eu Website [Link]*)

*Tweets*
4. Evidence of Dissemination

Brunel University website (Link)
Futurefes Website http://www.futurefest.org/speaker/anna-troisi
FutureFest 2016 Debate on 'Synthetic Emotions' — with Marco Donnarumma, Trudy Barber
4. Evidence of Dissemination

Selection of Tweets by the audience
4. Evidence of Dissemination

Selection of Tweets by the Audience
Output 3 - Portfolio

Anna Troisi

Output Type: Exhibition
Title and Brief Description: Hyperdrone, a field Experiment
Venue: Wysing Arts Centre, Cambridge
Year of First Exhibition: July 2015
Media of Output: Mixed Media
Performance/Installation
Additional Information: See below
Number of Additional Authors: 2
Interdisciplinary: Yes

The Hyperdrone is a project developed by Rob Smith, Anna Troisi and Neal White for the Office of Experiments. It is an instrument that generates acoustic waves taken from the data generated by seismic sensors across the surface of the entire globe. The data here is supplied by the Atomic Weapons Establishment Blacknest, Reading UK, which is part of the Comprehensive Test Ban Treaty Organisation (CTBTO) ctbto.org/photos/#ctbto_gallery_14362/1 which monitors the ground for nuclear-scale explosions. This data is now contributing to other systems, such as early warning earthquake and tsunami alerts data.

The entire network acts as a 'hyper' object, that is, a form which is too large (on a scale of space/time, etc.), or too small in scale (of visibility, etc.), to be perceived by humans without the use of scientific systems. This network was created for the purposes of maintaining peace through an International Treaty which bans nuclear weapons development and testing, and is an example of what can be achieved through cooperation, even if the positive contributions it now makes to seismic monitoring of natural events are a side effect of its true intention.

Data from a range of seismic stations is processed through Super Collider by the composer, programmer and artist Anna Troisi and is arranged to be played back to generate resonance (a hyper 'drone') through the radome panel of a satellite. The panel has been attached to a resonating geometric ‘tensegrity’ structure which was designed and made from aluminium and steel by Rob Smith during his artist residency at Wysing, where the Hyper Drone is currently located. Aesthetically speaking, the HyperDrone draws on minimalism and the geometric language of modernism, from Buckminster Fuller to Donald Judd. It reworks the spiritual dimensions of modern experimental sound through the use of drone sounds, alluding to the works of La Monte Young and John Cage, among others.
Conceptually, it intends to keep to no specific language, historic, relational or systemic. However, it is materially and technologically de-centred from its own site and place and in this respect draws from the work of artists concerned with an expanded field of sculpture, such as Robert Smithson, Mary Miss and Richard Long. Thinking of what might happen next experimentally, The Office of Experiments is considering the incidental role of the artist in the trajectory of science, using art to question the rational thinking of scientists, instead placing temporality, resonance and time in the frame. The Hyperdone remains an ongoing project. It was exhibited in the form of recorded media at the DRHA 2016: Digital Research in the Humanities and Arts (3-6 September 2016, University of Brighton). A further development of this work will be exhibited in 2019 for “Test Sites”, a longitudinal environmental project with a range of partner institutions that have already committed funds. They include The Forestry Commission, The National Trust and Canals and Rivers Trust.

The project extends research undertaken into the global technoscientific sites, from labs to observatories that support advances in human development; experimentation, scientific instruments, supercomputing advances, etc. Using the deep geometry of data, the abstractions of science and other forms of human interpretations of the natural world, a scientific belief system, the work challenges the viewer to consider their own scale and sense of place in relation to unfolding ‘hyper’ events and their ability now and in the future, to understand events such as climate change – events beyond their own temporal register or senses. This experiment is potentially only one node of a massive scale sensing artwork. The project has therefore been conceived as modular and scalable, and we are exploring the potential for creating multiple nodes. In this scenario, the aim would be to work with artists, architectural, scientific or social groups, so we can construct hyper drones together as a way of discussing issues about human perception of time, scale and event.
3. Documentation

Wysing Arts Centre, Cambridge

RADOME PANEL AT THE WYSING ARTS CENTRE, CAMBRIDGE
EXHIBITION AT THE WYSING ARTS CENTRE, CAMBRIDGE (ALL RIGHT RESERVED BY WYSING ARTS CENTRE)
4. Evidence of Dissemination

VIMEO PAGE (HTTPS://VIMEO.COM/135457991)
Neal White webpage
Office of Experiments website (http://www.o-o-e.org/)
Output Type: Installation

Title and Brief Description: Keen-skin, a sound installation based on haptic sensation and neurological data

Venue: DRHA 2015, Dublin

Year of First Exhibition: 2015

Media of Output: Mixed Media Installation

Additional Information: See below

Number of Additional Authors: 0

Interdisciplinary: Yes
"Keen-skin" is a performance based on haptic sensations by combined tactile and kinaesthetic feedback measured through electroencephalography. Streamed data create a sound experience generated by real emotions of both performer and “user”. Keen-Skin consists in an immersive interactive installation that intends to create an augmented reality of human tactile senses, emotions that are triggered by movements of the performance, but also from the sound itself.

The performer wears an EEG wireless system as well as the participant; data is be streamed and processed to create an intriguing environment in respect of the emotional state of the participants. The performer creates “skin to skin” contact. The space can be shared by active and passive participants, but the performer interacts with one participant per time. The virtual environment consists of sounds generated from the electroencephalography data gathered during the users' interaction. The Neurological Data mapping is programmed in respecting the aesthetical idea of the composition where the sound environment is produced by human senses. The original software is programmed used Max/MSP over OSC-router and the sound will be spatialized through a quadraphonic high-quality sound diffusion system.

Also presented in other academic context and events open to public:
The technology created for this project was also introduced into live concert performances where the author played electroacoustic music gathering brainwave data from the audience (Interdisciplinary Research week, Bournemouth University / Symposium on Interagency in Technologically-Mediated Performance, Bournemouth University 2016).
Haptic interaction relates to all aspects of touch and body movement, but also to the application of human senses to digital interactivity. This involves not only sensation and perception but also an emotional response. Interpersonal touch is an undervalued aspect of human nature. This installation aims to create an environment where the most profound communication channel for humans takes a renewed meaningful role. The willingness to touch in the modern society is accompanied by a sense of invading the privacy sphere of another body, however “It is touch that gives our sense of “reality”, not only our geometry and physics, but our whole conception of what exist outside us, is based on the sense of touch” (Russell 1969).

The virtual environment is created through sounds generated by the electroencephalography data gathered during the users' interaction. Keen-skin is an installation where the space-time perception is decompressed, and tactile senses are augmented by a virtual sound experience. This can represent a challenging liberatory space where the audience can re-configure their sense of selves and their social relations through a digital media installation.
3. Documentation

Transmission Symposium, Bournemouth University

Keen-skin first iteration at the Transmission Symposium, Bournemouth University 2015
3. Documentation

DRHA (Digital Research in the Humanities and Arts) Dublin 2015

Keen Skin, an installation based on haptic sensations.

Anna Takács

"Keen Skin" is an installation based on haptic sensations created by limited tactile and kinesthetic feedback generated by stereo sound and vibratory stimuli. Haptic devices create a sense of presence or presence of experiences of a virtual world. Keen Skin is an immersive interactive installation that intends to create an augmented reality of human tactile senses.

Human skin interaction relates to all aspects of touch and body movement but is also related to the perception of human senses to digital interactions. This involves not only sensation and perception, but also emotions and movements. Michael Noll (2015) explored the potential for digital interaction to create an immersive installation that intends to create an augmented reality of human tactile senses.

This installation aims to demonstrate that tactile devices help to explore the tactile dimension of digital interactions and emotions that are derived from the social context. An installation where the skin/touch sensations is augmented and the body is sensed and augmented by haptic feedback creates an immersive and realistic experience. The installation is an exploration of the possibilities of haptic technologies and their potential to create an immersive and realistic experience. The installation is an exploration of the possibilities of haptic technologies and their potential to create an immersive and realistic experience.

Category
Installation

Abstracts of DRHA Dublin 2015
Published on Aug 30, 2015

Christopher Pressler
FOLLOW

SECOND ITERATION OF KEEN-SKIN (DRHA, DIGITAL RESEARCH IN THE HUMANITIES AND ARTS DUBLIN 2015) ONLINE PUBLISHED DOCUMENTATION
4. Evidence of Dissemination

Flyer of the Transmission Symposium, Bournemouth University 2015

YouTube documentation of the first iteration at the Transmission Symposium, Bournemouth University 2015 https://www.youtube.com/watch?v=mOJyH74jgGk

Selection of Tweets