

## **State of the AR + ArtScience Colloquium**

16 November 16.00h

### **16.00h - Introduction**

Yolande Kolstee (Head of AR+RFID Lab)

### **16.05h - The Augmented Reality Technology of the AR+RFID Lab**

Prof. Pieter Jonker (Bio-Robotics Lab, TU-Delft)

### **16.20h - Invisible Vision: Could Science learn from the Arts?**

Sabine Wildevuur (Head of Programme Healthcare, Waag Society)

### **16.35h - Opening - State of the AR - Drinks**

Yolande Kolstee (Head of AR+RFID Lab)

**(Exhibition open until 19.00)**

### **17.15h - Machine Mediated Vision**

Joost Rekveld (Artist, Head of ArtScience Interfaculty)

### **17.45h - Plato Machine**

Dorota Walentynowicz (Artist)

### **18.15h - Final Words**

Joost Rekveld (Artist, Head of ArtScience Interfaculty)

## **The Augmented Reality Technology of the AR+RFID Lab**

Prof. Pieter Jonker (Bio-Robotics Lab, TU-Delft)

Augmented Reality is a new dimension to discover in Art and Design. It is a new medium which is on the verge of conquering the world and is increasingly grabbing the interest of the press. Pieter Jonker, expert in the domain of image processing and robot vision will give a short introduction on the possibilities and limitations of this technique and will provide a peek into the future on how visual based technologies and artificial intelligence will provide even more interaction between virtual and real worlds.

## **Invisible Vision: Could Science learn from the Arts?**

Sabine E. Wildevuur (Head of Programme Healthcare, Waag Society)

Innovative visualization techniques from the worlds of medicine and industry are making the invisible visible. The visual language of digital medical imaging is part of our perception of the world. The internal worlds of the body, objects and landscapes are becoming available for artists to explore. Sabine E. Wildevuur works in the inter- and cross disciplinary field of (biomedical) science and artistic research. In her recent book 'Invisible Vision', she reflects on various ways of bringing science and the arts together. The digital worlds of computer animation, virtual reality, augmented reality and digital games are merging with those of science, with varying results.. Could Science learn from the Arts?

## **Machine Mediated Vision**

Joost Rekveld (Artist, Head of ArtScience Interfaculty)

Vision machines are much more than tools and many of the old visual media have been used as metaphors for our perception as a whole. Because vision is such an important aspect of our relation with the world, any machine that changes this relationship embodies a philosophy of vision. There is a long tradition of artists who work with image-producing machines to question their tools in an explicit negation of the world view they embody. Many of these artists have done so from the conviction that machines make new kinds of perspectives possible and that it is the role of the artist to help evolve our world view by expanding our senses. An important body of experimental film work is reflecting on the apparatus of cinema and the modes of perception it enables, and in that way experimental film is an important example of how artists have investigated the technology of a medium that was not invented to produce art. The cultural significance of machine mediated vision, however, is much wider than film alone, going back to the history of perspective and optics and forward towards new media yet to be invented.

## **Plato Machine**

Dorota Walentynowicz (Artist)

Dorota Walentynowicz will present her recent work Plato Machine, which combines old and new media in order to create an audio visual experience in a form of self recording image making performance machine.

In the installation Plato Machine semi-transparent textual cells are contracting and expanding due to air movement caused by a pneumatic appliance that sucks the air in and out the objects with mechanically controlled interval. The fluctuating movement of text conglomerates printed within the transparent cells indicates their reference to organic forms. This kinetic process is registered by a primitive photographic device: pinhole camera built in a form a dark modular sculpture.

During her talk the artist will take the ancient phenomena of camera obscura as a point of departure, searching for both physical and metaphysical links with Platonic cave.

"What is Plato's famous cave if not a camera obscura, the largest ever invented? If one would only shrink its entrance to the size of a small hole and cover the opposite wall with a light sensitive material, one could produce a great film ...." (P.Valéry, "The Centenary of Photography")

Presented research is inspired by the theoretical framework of philosopher Vilém Flusser, who describes a world fundamentally changed by the invention of the "technical image" and the mechanisms that support and define industrialized modern culture.