See for be seen (Scenes I-IV)

Exploring the realm of digital media, the artist duo Giulia Bowinkel and Frie-
demann Banz continuously challenge its variables. Outside of perceptive and
tangible borders, they convey abstract fiction-ality into their work; Reality as
we know it now becomes obsolete.

Diving into the unknown, abstract spheres of new media and interaction with the
participant are questioned. That is, in reference to the artists, interacti-
ve geometry is happening. This very question of symbiosis is implicated in the
interactive installation. The pieces Digital3mpire and Bauschau are a continua-
tion of the augmented reality tools the artists have been experimenting with.
While the meshes are still static in these prior artworks, the meshes in this
interactive geometry develop a dynamic interaction with the space and the vie-
wer.

Without external devices, meta tasks are not feasible. The tracker wall instal-
lation allows the viewer to track the symbols through his or her smartphone.
Only during the tracking does a 3D rendering move on-screen. Through scanning
the QR code, a human form overlayed with a grid, alongside floating branches,
appears next to sphere animations. Citations from Samuel Beckett's 'Worstward
Ho' (1983) complement the piece. The rendering becomes visible through one's
smartphone, viz. a device is needed to read a symbol and the rendering. With
their smartphones, the viewers are confronted to reflect on their interweaved
relationship to what they might think are prevailing devices. De facto, there
exist machines with more potential than the machines out in the current market.
That brings us back to an object like a device: What is it exactly? The where
and what of an abstract thing in relation to a human participant turns into a
grey area.

And how far away is the Singularity in reality? The attempts to achieve the
Singularity are speculative. What appears already realized is solely a complex
input-output machine. Exactly this correlation of input and output data intri-
gues the artist's attention. A special focus lies on the collecting of data.
What is the outcome of an instrument augmented with all existing knowledge?
What if subsequently all this knowledge gets interconnected? Does this alter
human structure and culture? We have to contemplate what kind of reality we
are facing: in how far the simulated world might influence the real world later
on, and how the real world will influence the simulated - as the cyberpunk era
has portrayed in various ways. While its premise was fiction, today the possi-
bilities to achieve this goal seem realizable. Thomas Moore's ideal utopia and
dystopian ideas of societies come to the fore again.

Creating a virtual world inside of artwork blurs reality and abstraction: If
the device is off, is the artwork off? Following up to the discussion of the
'semantics of a digital artifact' according to Roberto Simanowski (Digital Art
and Meaning, 2011), the body of thought of symbols has to be considered in a
new light.

Text by Wladislawa Werth