SIGGRAPH **2017: Art Gallery**

SIGGRAPH　亚洲2016：美术馆
中文

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BioSoNot 1.2

Gilberto Esparza (墨西哥)

BioSoNot 1.2 is a hybrid bio-sound instrument that translates biological activity into sound as it cleans contaminated water samples. It generates music and noise from the biological activity of living microorganisms inhabiting the LA River. A series of custom-made microbial fuel cells (biosensors) captures and harvests electrons produced by the metabolic processes of bacteria and is fired as energy into an oscillator that expresses the information as sound, generating an organic symphony of bacterial life.

BioSoNot
1.2是一个混合超声仪器，它能把净化受污染的污水样本这样的生物活动翻译成声音。它是通过存活于洛杉矶河水里的微生物的生物活动来生成音乐和噪音。一系列定制微生物燃料电池（微生物传感器）能够捕获通过细菌新陈代谢的过程和像一个由燃烧而生成能量到一个振荡器里像声音一样的信息，由此生成一个细菌的生命的有机交响曲。

Milpa Polímera

Marcela Armas and Arcángelo Constantini (墨西哥)

Inspired by the conflicting relationship between the market-driven economy of maize and its deep symbolic and cultural values in Mexico, Milpa Polímera is a 3D printer modified to function as a tractor that plants infertile seeds made of polylactic acid, a thermoplastic biopolymer produced from a patented strain of corn. The machine is trapped in an absurd and perverse cycle that contradicts the very origins of corn: a plant domesticated about 10,000 years ago by a collective civilization whose cosmogony and culture saw it as a shared source of life.

这个发明的灵感来源于以玉米市场为导向以及它的深刻印象和墨西哥的文化价值的冲突关系。Milpa Polímera 是一个3D打印机，改装过像拖拉机一样种植聚乳酸做的不育种子，是一个从专利压制作出来的热塑性生物高聚物。这个机器被困在一个不正常的循环里与玉米的起源相矛盾：植物驯化大约 10000 年前由集体文明的宇宙的起源和文化认为这是一个共享的生活来源。

The Andean Pavilion

Paul Rosero Contreras (Ecuador)

The Andean Pavilion is a series of 3D-printed sculptures based on recordings of seismic waves at four active volcanoes in the highlands of Ecuador and the Galápagos Islands. Sound devices recorded the volcanic activity, and custom software converted the data to computational 3D models. The result is a series of hybrid objects and a fictional video that reenact a momentary encounter among a volcano, a human, and a machine in settings where human-environmental dynamics are constantly redefined.

Andean Pavilion
是基于在厄瓜多尔和加拉帕戈斯群岛上的四个活火山的地震波记录而来的一系列3D打印出来的雕塑。声音设备记录了火山的活动状态，并且由定制的软件转换数据计算出来3D模型。得出的结果是一系列混合物体和一个虚构的视频，再现了火山、人类和机器在人类环境动力学不断被重新定义的环境中短暂的相遇。

Echolocalizator

Hamilton Mestizo (哥伦比亚)

Echolocalizator is a cybernetic helmet that recreates physical reality within a biofeedback system, translating sensory stimuli into a new language for human interpretation. It proposes a "virtualized reality" where visible phenomena are reinterpreted into synthesized sounds that generate new cognitive associations and perceptive experiences. By simulating the echolocation sonar used by animals like bats and dolphins, it highlights the essential role of technology in the co-evolution of humans and animals, and creates a perception-bending, environment-transforming portal to a world that simultaneously exists and does not exist.

Echolocalizator是一种控制论型头盔，它能在生物反馈系统中重现物理现实，能为了人类翻译解释而将感觉刺激翻译成一个新的语言。

它提出了一种"虚拟现实"，即可见的现象被重新解释为合成的声音，从而产生新的认知联想和感知经验。通过模拟蝙蝠和海豚等动物所使用的回声定位声纳，它凸显了科技在人类和动物共同进化中所扮演的重要角色，并创造了一个感知弯曲、环境转换的门户，使之成为一个既存在又不存在的世界。

Sisyphean Octopods

Mariela Yeregui and Miguel Grssi (阿根廷)

Developed by the Artes Electrónicas Group and supported by UNTREF, Universidad Nacional de Tres de Febrero.

Octópodos Sisíficos (Sisyphean Octopods) is a group of six mobile robots that carry LCD screens displaying endoscopic videos with images that resemble internal body organs. The robots move erratically, without any purpose except to reveal their own technological animality; they display a corporeal behavior that is artificial and organic, material and phenomenological, exposing their own absurd existence as "living" artificial objects. Like Sisyphus, condemned to perform a laborious and futile task *ad eternum*, these mytho-technological beings were created to carry an image of themselves, and with that to define their own fate and identity.

由阿尔特电子尼可斯集团开发，并由UNTREF公司支持。

Octópodos Sisíficos

是一组6个移动机器人，它们携带着LCD屏幕，显示着内视镜的视频，这些图像与人体器官相似。机器人的动作是不规律的，没有任何目的，除了揭示它们自己动物本性；它们展示了一种人造的、有机的、物质的和现象学的行为，把它们自己的荒谬存在作为"活着"的人造物体。就像西西弗斯一样，他注定要完成一项艰苦而徒劳的任务，而这些神话技术的存在是为了承载自己的形象，从而定义自己的命运和身份。

Anti-Horário (逆时针方向)

Gisela Motta and Leandro Lima (巴西)

Anti-Horário is a video installation and "wall clock" that addresses the cyclical movement of human existence, and the poetics of duration and perception. It combines several layered elements (the earth, a child, an adult couple, and the sky) moving at distinct cadences, registered from the same point of view, resulting in a disorienting analog clock that uncannily proceeds at a unified pace representing the passage of time as well as the cycle of life.

Anti-Horário是一个视频装置和"挂钟"，它可以解决人类生存的周期性运动，以及持续时间和感知的诗学。它结合了几层元素(地球，一个孩子，一个成年人夫妇和天空)在独特的韵律下运动，注册在相同观点之上，结果是在一个模拟时钟里失去方向感，并以统一速度惊人收益代表时间的流逝以及生命的周期。

JailHead.com

Rodolfo Peraza (古巴)

Rodolfo Peraza explores the interiors of abandoned historical spaces designed for social engineering. JailHead.com uses internet surveillance technology to recreate one of the best panopticon buildings in the world: el Presidio Modelo, an abandoned prison in Isla de la Juventud, Cuba. As participants in this multi-player virtual-reality "game" become "inmates" identified by their IP addresses, they realize that we are all prisoners of the 21st century's international system of observation and control.

Rodolfo Peraza探索了为社会工程设计的废弃历史空间的内部。JailHead.com网站利用互联网监控技术再现了世界上最优秀的一处建筑，位于古巴的伊拉斯特拉的一座废弃监狱。当这个多玩家虚拟现实"游戏"的参与者成为被他们的IP地址识别的"囚犯"时，他们意识到我们都是21世纪国际观察和控制系统的囚徒。

drumCircle[]

Christian Oyarzún (智利)

drumCircle[] is an autonomous instrument composed of eight connected den-den drums mounted to LED spotlights to create a temporal and spatial network of machine-viewer interactions. Arranged in a circle pointing inward toward the center of the installation, these modules project light and sound patterns bidirectionally to create an immersive and ritualistic technological experience that illuminates how space and time are shaped by technology. They create relationships of dominance and meaning between subjects and objects, modifying our cognitive processes and the symbolic relationships we create with our environment.

drumCircle[] 是一种由8个连接的登登鼓组成的独立的乐器，它被安装在LED聚光灯下创造一个暂时的空间的机器查看器的交互网络。这些模块向内指向安装中心的圆圈内，投射光线和声音模式双向的创造一种沉浸式和仪式感的技术体验，以说明空间和时间是如何被技术所塑造的。它们创造了主体和客体之间的支配和意义的关系，改变了我们的认知过程和我们创造的与环境的符号关系。

Dispersiones

Leo Nuñez   (阿根廷)

Dispersiones is a physical network comprised of a series of interconnected relays that produce an artificial and interactive soundscape. The work appears to be a messy web of hundreds of tangled wires through which sounds travel, following an algorithm of artificial life. Using only the metallic clicking sound of the relays, the network behaves as a complex system of electromagnetic actuators that interact with the viewer. Each individual relay acts as a "living" agent that activates the space and the architecture. Once a viewer's movement is detected, the system unleashes an infinite flow of sound and light.

分散是一个由一系列相互连接的继电器组成的物理网络，它产生了一个人工的和交互式的音景。这个作品似乎是一个由数百条纠缠在一起的电线通过声音发出的杂乱无章的网络，并通过一种人工生命的算法来完成。仅使用继电器的金属卡哒声，网络就像一个复杂的电磁致动器系统，与观众互动。每一个单独的中继都充当一个激活空间和架构的"活"代理。一旦检测到观察者的运动，这个系统就会释放出无限的声音和光。

Imaginario Inverso (反向的)

Astrovandalistas (墨西哥，巴西)

Astrovandalistas is a translocal collective that applies creative intervention, technological activism, urban hacking, and open-source knowledge to explore the industrialization of our social imagination. At SIGGRAPH 2017 they have opened a new office where they will be using their 'future-glyphic' alphabet and laser communication system to engrave predictions and micro-narratives onto rocks and city debris collected from the greater Los Angeles area. Using conceptual prototyping, futurecasting, and technology reappropriation, *Imaginario Inverso* proposes different frameworks for reflecting on the geopolitics of technology development and the reinterpretation of technologies for more personal uses.

Astrovandalistas是一个跨地区的集体，它运用创造性的干预、技术行动、城市黑客和开源知识来探索我们的社会想象力的工业化。在2017年的SIGGRAPH上，他们开设了一个新的办公室，在那里他们将使用他们的"未来符号"字母和激光通信系统来对来自大洛杉矶地区的岩石和城市垃圾进行预测和微型叙述。利用概念原型、未来的发展和技术的重新分配，Imaginario Inverso提出了不同的框架，以反映技术发展的地缘政治和对更多个人使用的技术的重新解释。