



2
A record made from a computationally drawn waveform engraved onto a lacquered anodized aluminum plate sits atop a gramophone.



2. Au Clair de la Lune on Gramophone

For Édouard-Léon Scott and László Moholy-Nagy (1860/1923/2015)

This work realizes Moholy-Nagy's provocative idea of "a record without prior acoustic information" (1923) with the help of modern audio technology and personal fabrication tools. In this work, I reproduced a French folk song, "Au Clair de la Lune" (1860), the oldest recorded music by Léon Scott, in the form of a

record for a gramophone. Instead of using a recording of the music, I computationally drew a vector waveform with Adobe Illustrator by calculating the frequency of every note of the music. I then horizontally engraved the waveform onto a lacquered anodized aluminum plate with a laser cutter.

11 Jo, K. Au Clair de la Lune on Gramophone "For Édouard-Léon Scott and László Moholy-Nagy" (1860/1923/2015). *Proc. of the Twelfth International Conference on Tangible, Embedded, and Embodied Interaction*. ACM, New York, 2018, 517–520; <https://doi.org/10.1145/3173225.3173300>

<http://www.instructables.com/id/How-to-make-a-record-without-prior-acoustic-inform/>
<https://vimeo.com/266441538/>

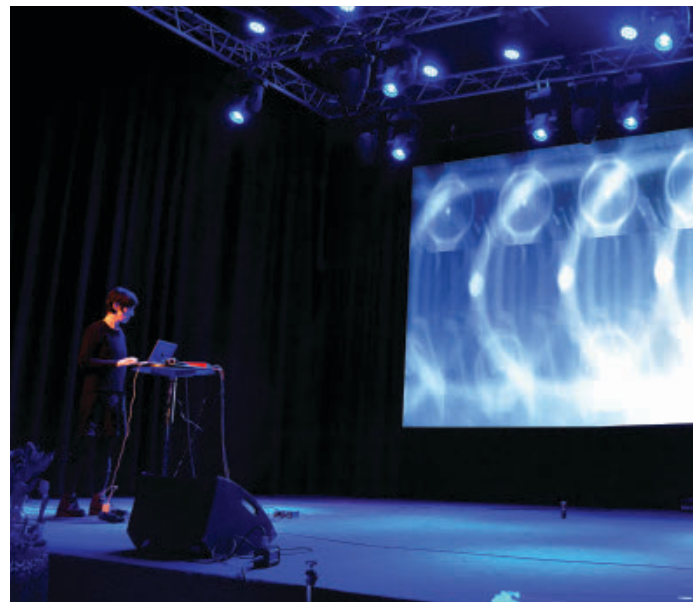
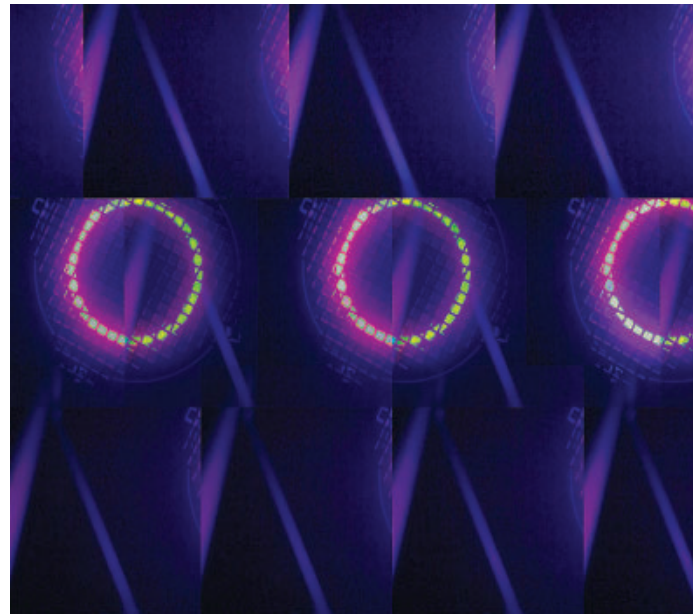
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3. Beacon

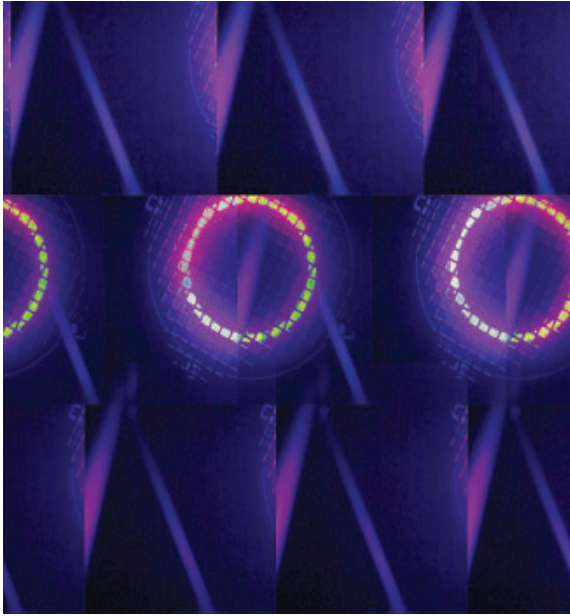
Live performances involving digital technology often strive toward clear correspondences between distinct media modes, particularly works that combine audio and video. Often, the process of creating and

executing such performances involves mapping schemes that are encased within the digital system. This produces content that is tightly synchronized but creates a relationship between the performer and technology that can feel rigid and unexpressive. In our project, we explore a collaborative process between visualist and musician that builds toward a method for promoting co-creativity in multimedia performance, prioritizing the performer's physical presence and interaction with digital content.

11 Weisling, A. and Xambó, A.



LEFT IMAGES BY TAKERU KORODA.



3
Visual output of the Distaff instrument.



3
Anna Weisling (left) and Anna Xambó (right) performing at Kulturhuset, Stockholm, Sweden.



4
Visitors submit stories and then watch the ensuing news feed.



4
The author, Léon McCarthy, with his *Let's Fake News* installation.

Beacon: Exploring physicality in digital performance. *Proc. of the Twelfth International Conference on Tangible, Embedded, and Embodied Interaction*. ACM, New York, 2018, 586–591; <https://doi.org/10.1145/3173225.3173312>

■ Weisling, A. The Distaff: A physical interface to facilitate interdisciplinary collaborative performance. *Proc. of the 2017 Conference on Designing Interactive Systems*. ACM, New York, 2017, 1365–1368; <https://doi.org/10.1145/3064663.3064713>
■ <http://aweisling.com/beacon>

■ <https://www.youtube.com/watch?v=vRPZonvHTx0>

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4. Let's Fake News

Let's Fake News is a multimedia installation for galleries

designed to challenge assumptions about fake news: who writes it, why they do so, and how it is consumed. At TEI 2018, a foreign-language news cycle was projected in the foyer; while seemingly innocuous, on closer inspection visitors noticed the stories were fake. Visitors were then encouraged to use our Web service to create fake-news stories of their own, with each soon to appear on screen. Their text, our AI-aggregated imagery, and the sampled TV report were composited to appear as convincing as possible. The

creation and consumption of fake news was never so much fun!

■ McCarthy, L. "Let's Fake News." *Proc. of the Twelfth International Conference on Tangible, Embedded, and Embodied Interaction*. ACM, New York, 2018, 622–625; <https://doi.org/10.1145/3173225.3173318>
■ <https://vimeo.com/csisul/letsfakenews>

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