



Figure 4. "Sculpticles"

A powerful video installation by Geraldine Chung and Vivian Wenli Lin, "Holler!" exposes participants to the harassment from men (whistles, stares, comments) that many young women have experienced in public spaces. In the installation's enclosed room, a sensor detects a participant as he or she enters and sends data to a computer that triggers a projection of various men "hollering" onto the wall in front of the participant. If the participant "confronts" the images by walking closer, the system replaces the projection with videotaped interviews of women who are regularly confronted with this type of unwelcome attention.

"Spider Plant," by Ian Curry, is a hybrid organic/digital system consisting of a living plant that obtains water through prosthetic "roots" made up of a software spider that searches the Internet for the word "water". When the Java spider encounters the word, actual water is released to the plant and the context of the word's usage on the Internet is displayed on an accompanying screen (figure 5). Curry was inspired by the idea that "the Internet has the same kind



Figure 5. "Spider Plant"

of fluidity as an ocean—with tides of usage, currents, chasms and beaches."

"Side-by-Side—Relational Musical Chairs," by Rikayo Horimizu, invites the passerby to sit in one of several grouped rocking chairs. A sensor (accelerometer) embedded in each chair is linked to a computer music program (MAX/MSP) that generates a pleasant, ambient sound as the participant sitting in the chair

rocks back and forth. The project aims to connect strangers in public "waiting" spaces such as subway stations or airport lounges by providing the collective experience of composing music together.

"Pixiebox," by John Geraci, merges the live video images of two participants into a fluid and evolving "organic whole" on an LCD screen that hangs suspended between them (figure 6). The project is an exploration of Geraci's notion that "real sharing is more than simple trade—it involves combining our resources with others, with the anticipation that the result will be better than the original parts."

Conceptualized as "a metaphor for the world as seen through public web cameras," "Earthsee," by Yoonhee Moon and Liubomir Borissov, is an interactive map of the world composed of "pixels" of continually updated webcam images from each region (figure 7). The viewer uses two movable light sources on a clear table in front of the map to navigate or to zoom in



Figure 6. "Pixiebox"